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PUBLISHER'S NOTE

The editors of the *Quarterly* have decided, with reluctance, that they can no longer put out the magazine.

The publishers are seeking means to continue publication in a slightly different form. They will inform subscribers of the success or failure of these efforts in the very near future.

The Swedish Film Archive

EINAR LAURITZEN

EINAR LAURITZEN has been Director of *Filmhistoriska Samlingarna* ("The Swedish Film Archive") since 1940. He is also a member of the Swedish Film Academy and an honorary member of the Academic Film Societies of Uppsala and Stockholm. As a student at the Stockholm University, he was active in the Film Society there, and began assisting at the Film Archive in 1936. Mr. Lauritzen has written several articles on films in Swedish and Danish periodicals, and has been responsible for four film exhibitions in Stockholm. He has been treasurer, and is, at present, auditor of the International Federation of Film Archives.

THE HISTORY OF MOTION PICTURES in Sweden began a little over sixty years ago, when the first public screenings of films took place in the city of Malmoe during the summer of 1896. The initial performance was held on Sunday, the twenty-eighth of June; and the locality was the Summer Theatre of Pilstorp, a temporary building erected for use during an Exhibition of Industry and Trade in that year. It may seem odd that the third largest city of Sweden—a rather small although fast expanding seaport town in the south—saw the birth of the movies in Sweden rather than the capital, Stockholm, or the second largest city, Gotenburg. At this time Copenhagen, Denmark, was a much more important city than Stockholm or Gotenburg, and—especially when it came to show business—it was much more enterprising. And Malmoe was much nearer to Copenhagen, as well as the rest of the Continent. This proximity to the Danish capital made it quite natural for the authorities of Malmoe to grant the concession of the Summer Theatre at the Industrial Exhibition to a Danish citizen, a certain Harald Limkilde from Copenhagen. And so it came to pass that Limkilde, who had seen and been impressed by the Lumière showings in Paris, was the first to introduce successfully the new sensation, the Kinematograph,[1] to an astonished and grateful Swedish audience.

[1] The Kinematograph was the name used in the contemporary advertisements about the new invention. It does not mean the Edison peep-show machine, which was called the Kinetoscope, and which had been introduced several years earlier in Sweden. The performance in Malmoe on June 28, 1896, was a genuine cinema show, utilizing a screen and a projector, probably a Lumière apparatus.

By a curious twist of fate, I was born in Malmoe. There, I saw my first movie; and my parents were among those present at one of the early film shows at the Summer Theatre.

The honor of having created the Swedish Film Archive, or *Filmhistoriska Samlingarna* (meaning literally "The Film-Historical Collections"), belongs mainly to a man who, although of Swedish decent, was born in Finland and went to school in St. Petersburg. Bengt Idestam-Almquist first started writing film reviews in the newspaper *Stockholms Dagblad* in 1923, under the now famous pen name of "Robin Hood." Since then, his influence on filmic matters in Sweden has been considerable. As one of the founders of The Swedish Film Academy in 1933, Robin Hood initiated the archive that was later to become the *Filmhistoriska Samlingarna.* To be sure, many other members of the new Academy—where some of the most prominent and influential film makers and film journalists of the day had banded together—were aware of the necessity of preserving films, scripts, costumes, props, stills, etc., which the Swedish motion-picture industry had made and used. Thus, it is to the Swedish Film Academy as a whole, but in particular to Robin Hood, that Sweden owes its Film Archive and Museum.

During the early years of its existence, the Archive was kept going partly through the initiative and sacrificing work of Robin Hood and his fellow members at the Academy and partly through gifts of money and material by film companies—notably Svensk Filmindustri—by newspapers, and by private individuals. The most generous of donors was Jens E. Kock, a pioneer exhibitor and the owner of a cinema circuit in Malmoe. However, the Swedish government showed no interest in the work; and, in 1938, the Film Archive, so auspiciously started five years earlier, seemed in danger of destruction because of lack of funds. At this critical moment, Robin Hood saved the Archive by persuading Torsten Althin, founder and now director of the Museum of Technology in Stockholm, to open its doors to the new venture.

Althin agreed with Robin Hood that the work done by the Film Academy and its contributors should not go to waste, that the collections brought together through this work must be saved. During a few hectic days in the late fall of 1938, everything the Academy owned was moved from its old, expensive, and crammed quarters in the heart of the city to the spacious and very modern building of the Museum of Technology, situated in a park called Djurgarden in the eastern outskirts of the city. In the months of May and June of 1939, a very fine and impressive exhibition of materials from the Film Archive was arranged in the new home; and the Swedish Film Academy held its annual awards banquet in the beautiful Hall of Fame.

Neither Althin and his staff nor Robin Hood had the time and inclination to do all the day-to-day work necessary to run the Film Archive. Earlier, Lenny Stackell (a friend and newspaper colleague of Robin Hood) had been extremely helpful; for little or no compensation, he had done much valuable work at the Archive. But as a captain in the Swedish Naval Reserve, he was called back to duty when the war broke out in September, 1939. Then, a German refugee Dr. Ernst Sulzbach presented himself, and was engaged as an aide. A man of high culture and fine education, he contributed greatly to the growth and organization of the Swedish Film Archive. His death in 1954 came as a serious loss.

It was soon apparent that one man was not enough, and—however capable—Dr. Sulzbach was not primarily a film expert. Thus it was that I entered the arena, and was put in charge of the Film Archive in January, 1940. But why, of all people, was I chosen? This was really another of Robin Hood's coups. Actually, I had been loosely connected with the Archive in 1935, when as a visitor and student at the old site I had come to know first Captain Stackell and then Robin Hood. Films had been my hobby since early boyhood, and while attending Stockholm University, where I ought to have studied law, I became active in the film-society

movement. It was inevitable that films should become my all consuming interest. I found myself working more and more at the Archive; and, at the end of 1937, another young enthusiast C. E. Nordstrand and I were chosen as archivists of the Film Academy—unpaid assistants to Captain Stackell. Nordstrand—soon to quit to take a publicity job with a film company—and, after Stackell was called to the Navy, the very persuasive Robin Hood got me to take the job of curator of the Swedish Film Archive.

When I took over the leadership of the Film Archive in 1940, I had just turned twenty-eight. As I look back to this period now, I shudder to think how little I would have accomplished without the wonderful tuition of Torsten Althin. Almost all I know about museums and archives, about libraries and exhibitions, about public relations and personnel, I learned from him. And, in so doing, I gained not only important knowledge but a great friend. If my work had brought me nothing else, this friendship would have been reward enough; but it brought me much, much more. Something that started out as a hobby, a sort of maddening desire to see and register as many films as possible—a collecting of film memories and film mementos, as it were—grew into a serious work dedicated to an idea that is, I believe, at the bottom of the mind of every true film archivist in the world.

The motion picture is much more than mere entertainment, more than a new technique for communication, more even than a new art form. It is a new power for good or evil in the world. Its birth and its years of pioneering, which are still not ended, must be recorded and saved. The film is the first opportunity ever offered mankind to attain almost substantial immortality. It ought to be as plain to everybody that films should be collected and saved as it is that the big national libraries, such as the Library of Congress in Washington or the Royal Library in Stockholm, must have a copy of every book or other piece of printed matter that leaves the presses of its particular country.

But this article was not meant to be a plea for the film library in general, but an account of the Swedish Film Archive in Stockholm and how it grew. Therefore, I must find my way back to the thread of my story and give you a short account of what has happened between the cold winter day of January 2, 1940, when I first sat down at my bare desk in the big, functional reading room of the Museum of Technology, and this equally cold winter day when I am sitting at the same desk, now littered by piles of papers, and trying to concentrate on writing this article. Maybe I can best give you an idea of how much has happened by describing what I see on my desk as I take a good look at it.

Right in front of me is a file containing a newly typed list of subtitles from Mauritz Stiller's film of 1924, *Gösta Berlings saga* ("The Atonement of Gösta Berling"), the picture that started Garbo on her way to fame. This list, which I am at present about to check with my assistant Gunnar Lundquist, will soon be sent to the *Cineteca Nazionale* in Rome to be translated by my Italian colleagues. Some time ago, we sent a print of the complete version of *Gösta Berling* to Rome, in exchange for which we in Stockholm received a print not only of the Italian mammoth production *Cabiria* (1914), but also a dupe print of Griffith's *Orphans of the Storm,* a film that has been preserved by the Italians in a comparatively complete version.

Such an exchange of films is one of the most important and valuable activities of the film archives of Europe and America. Most of these belong to the International Federation of Film Archives. The Federation, established by four founder archives at a meeting in New York in 1938, now numbers twenty-one active members; the Swedish Film Archive joined in 1948. The office of the Federation is in Paris, but congresses take place in different countries every year.

A small pile of correspondence lies at my right elbow. The most urgent letters have already been answered, I am happy to say. These include a note from a film club in Reykjavik, Iceland,

asking for some of the Swedish classics of the silent era; another from an important colleague, *La Cinématheque Française* in Paris, wanting to show in its current series of German films a rare print of E. A. Dupont's *Das alte Gesetz* that belongs to our Archive; and lastly, a reminder from the editors of the magazine *Film Culture* in New York to renew the yearly subscription. It may be of interest to my readers to learn that more than half of the Film Archive's letters arrive from or are sent to foreign countries, as near as Norway and as far as New Zealand. And, having mentioned subscriptions, I might take the opportunity to tell you that our Archive at the last counting in September, 1955, possessed 834 folders containing 411 different film periodicals, including both trade papers and fan magazines.

On the left side of my desk at present are two very recent books: *Blonde Venus,* the life of Marlene Dietrich, by Leslie Frewin and *S. M. Eisenstein* by Jean Mitry, which have been sent to us from a bookshop, and which I shall have to decide whether or not to keep. As soon as I finish this article, I shall glance through them and try to make that decision. If I shall ever have time to read them through is another question. Perhaps if my assistant Lundquist, who is in direct charge of the book library and who feels it his duty to know all about our 1,967 books, should tell me that I ought to read them I shall do so—the next time a cold or another ailment keeps me in bed. Squeezing them in between the three dailies, five weeklies, two biweeklies, five monthlies, and three quarterlies that stand on my list of most required reading will, I know, be almost impossible.

A brown folder marked "Series Nine" lies just beside the two books. This folder now holds the final program for the ninth of the series of film showings, with lectures, arranged by the Swedish Film Archive. The series, which first began in 1950, have become the most important outward activity of the Archive. They started out on a small scale with four film classics, and they were attended by between 150 and 250 people. The showings were first held in

the lecture hall of the Museum of Technology; and Robin Hood, Rune Waldekranz, Gösta Werner, and I introduced the films. But, in 1954, a great change took place. The municipality of Stockholm decided to underwrite the series and Svensk Filmindustri lent its cinema Regina, which is probably one of the oldest movie houses in the world. The number of films in each series was expanded to twelve. Several more lecturers were called in, a good pianist was engaged to accompany the silents, and films were borrowed from all over Europe and even from America. Audiences grew accordingly, and the series following is now about 800 people.

Film companies have been most coöperative in granting permission for showings. The Swedish Film Archive is perhaps the only one of its kind that has been and still is subsidized by the trade. In 1945, Carl Anders Dymling—then newly elected president of Svensk Filmindustri—succeeded in persuading both the Exhibitors' Association and the Film Owners' Association to pay a yearly subsidy to the Film Archive. In 1949, the Archive became a foundation with the two above-mentioned trade associations—the Swedish Film Academy and the Museum of Technology—represented on the board of trustees. Mr. Dymling was elected president and has so remained. During the years 1950–53, a growing inflation, among other things, made it more and more necessary for the board to find additional subsidy. It was therefore a most welcome thing when, in 1952, a special endowment fund was created to support activities of value to film history and specifically the work being done by the Film Archive. This fund, which now provides the Archive with about half of its yearly income, was set up by my parents, Holger and Thyra Lauritzen.

Sadly enough, my father, who had taken an active interest in the work of the Swedish Film Archive after his retirement from banking and who had worked hard to find the best way in which to help the institution, died very suddenly in February, 1951, and so was not able to see the fulfillment of the plans he had made. My

mother, although advanced in years, is in many ways a very young person, and has continued to take an interest in the work. She is still an avid film fan, going to the movies at least three times a week. In 1954, when I made a journey to Hollywood, New York, and Rochester, she was right there with me, taking in the sets of MGM or looking at the back lot of Warner Brothers, visiting the Museum of Modern Art in New York to see Jean Harlow in *Bombshell* or the George Eastman House to look at *The White Rose* with Mae Marsh, sitting among the movie stars at the première of *Sabrina* in Hollywood or watching the double bill of *Public Enemy* and *Little Caesar* at a cheap movie house on New York's East Side, seeing Joan Fontaine on the stage in *Tea and Sympathy* one night and watching Mae West exhibit her very special kind of art at a night club on the next.

But let me get back to my littered desk once more. What's that small pile of white slips of paper to the left, half hidden under a letter press? Ah, those are my little reminders of things that have to be done in the immediate future. Let's see if they reveal anything interesting. Yes, here is one, perhaps: "Don't forget to telephone Mr. K. Monday—phone number so-and-so—who has a whole trunk of old films in his attic, one of them being *My Cousin,* a picture made by Artcraft in 1918, starring the famous Enrico Caruso." Now and then, people phone me to tell about old things like that. This time it was Christian Langoe-Conradsen, the manager of Warner Brothers in Sweden, who gave me the tip.

The advantages of having a film archive in which the whole trade has an interest include the good contacts provided by those within it. This makes it so much easier to get materials. Of course, as a sort of central archive for all the more important companies in Stockholm, the Swedish Film Archive has to collect many things that other official archives, who get all or most of their funds from the state, do not feel the need to keep. This can be something of a liability, as when some company that gives us a lot of material asks that one or two copies of every one of its

posters be kept at the Archive. Posters take up a lot of space, and only a small percentage are actually of interest. They ought to have some artistic merit, or, if not, advertise pictures of importance in film history. There are now approximately 19,000 posters in the Archive; thanks to this, we were able to arrange, some years ago, an exhibition of film posters, which filled three large halls of the Museum. There were about 120 different posters covering the period 1900–45, and the response from both the press and the public showed that the great effort which had gone into the making of this exhibition had not been in vain.

Another collection at the Swedish Film Archive, which according to some has grown out of proportion to its value, is the still collection. The Archive at present has filed and classified almost 370,000 different stills covering no less than 10,777 feature films. This is by far the largest collection of film stills that I know of. If it were possible to take all the stills, including the 330,000 duplicates now in storage, and pile them one above the other, they would make a pile as high as the Woolworth Building. It would also be possible for the Archive to furnish stills to every film theater (drive-ins included) in the United States, Canada, and Mexico simultaneously. Still not accounted for are 65,000 photographs in the section devoted to players, directors, writers, cameramen, producers, exhibitors, critics, censors, etc., and a collection of about 100,000 clippings from newspapers and magazines all over the world.

How was it possible for a small staff of two or occasionally three persons to bring together such vast collections of stills as well as clippings? First of all, this collection got a good head start in the thirties, when Robin Hood and other members of the Academy were in charge, Captain Stackell worked for a few hours daily at this task, and the newspapers and film companies contributed profusely. But it was not until the war years that the still collection started growing so enormously. Three factors contributed to this. Since Sweden was spared from becoming directly involved

in the hostilities, there was available not only a great variety of stills from different film producing countries, but there was also the time and opportunity to collect them. As the Archive's funds were limited, to say the least, the more expensive task of collecting the motion pictures themselves had mostly to be postponed; and the next best thing, the collecting of stills—and if possible complete sets of them—became the task at hand. During and immediately after the war, it was often very difficult for the distributors to get new stills when old successful films from foreign countries were reissued, and thus the stills preserved at the Archive became quite valuable to the distributors as a source for making sets of duplicates.

After the war, we continued the work of collecting stills; and at the congress of the International Federation of Film Archives in Amsterdam in 1951, the Swedish Film Archive was specially recognized for its work in this field. My second assistant, O. Rosberg, who started working at the Archive in 1946, became even more fascinated than I in the work of collecting stills. When he was put in full charge of the still library, it became his ambition to keep this part of the Archive as complete and as well organized as possible. During 1955, the year of the 50th anniversary of Greta Garbo, the renewed interest in this great personality of the screen and in her amazing career made itself very much felt at the Archive. Many of the more than 2,000 stills in the Garbo collection were put to extensive use. As long as there is storage space, we shall endeavor to continue collecting stills from every picture shown in Sweden and stills from as many other films as we can lay our hands on. After all, films are still in their infancy, and who are we—the first generation of film archivists—to judge what may and may not prove of interest to our descendants.

This of course holds true also for the films themselves. But here the job of collecting everything that is produced becomes impossible, unless there should be a law requiring that everything must be preserved and providing enough funds to do this. Neither

of these two conditions prevails in Sweden. Therefore, the collecting and preserving of motion pictures has to be a selective work, and the responsibility of selection is a heavy one. Fortunately my assistants, as well as I, like going to the movies more than almost anything else; among us we see perhaps 90 per cent of the releases. The final selection, for which several not too strict rules apply, is made easier—although not happier—by the fact that at least half of the films we would like to include are not available. The reasons for this vary, but the most common ones are either that the prints are too used up or that the copyright owners or other interested parties will not consent to any print of their films being turned over to a film archive. The films that in the end prove available may be so under all sorts of different conditions. It would be untruthful to deny that even an archive like the Swedish one, though very intimately linked with the industry, encounters a great many obstacles in its endeavor to save films. A much greater command of the English language and a much sharper pen than mine would be necessary to give an insight into these problems. The rather modest figures of 311 features and 365 shorts—which at the last counting represented the total number of films in the vaults of the Swedish Film Archive—give some inkling as to the problems involved. Maybe if we had contented ourselves with merely keeping the films in storage, the figures would have been higher. But what good is a film archive if no one is allowed to see its films?

Once more I am glancing over my desk. But I think my eyes have already seen enough to give you some impression of what is happening at the Swedish Film Archive, what it is, and what it wants to become. Of course, I have not covered every phase of activity. An increasingly important one has barely been mentioned: the lending of prints to film societies. Three years ago, there were less than a dozen film societies in the whole of Sweden; now, there are more than sixty. So the films that the Archive can lend out, either from its own collection or by borrowing from

foreign archives, are in ever increasing demand. In Europe, the film-society movement and the growth of film archives and film museums are very intimately linked. In Sweden, this link is further emphasized by the fact that the man who played such an important part in forming the Film Archive—Robin Hood—is the man mainly responsible for the great increase in the number of native film societies. Although he went to great lengths to avoid all publicity when he recently passed his 60th anniversary, I hope that he will not be angry with me if I end this article by saluting Bengt Idestam-Almquist—the enthusiastic, the inspiring, the inimitable Robin Hood.

Mr. Magoo as Public Dream

MILTON J. ROSENBERG

MILTON J. ROSENBERG is an assistant professor of psychology at Yale, where he is also an associate in the Yale Communications Research Project. He has held consultantships with various organizations including the Naval War College and the National Conference of Christians and Jews. Most of Mr. Rosenberg's previous publications have been in psychological journals.

FROM THE TIME of its introduction into America in the late thirties, the psychoanalytic approach to the study of mass entertainments has steadily won adherents and sometimes transformed them into partisans.

Its root proposition is now very well known: the contents of popular entertainments may be symbolically reduced and translated so as to provide a picture of the unconscious needs and fears of their audiences. Production workers, critics, and social scientists have, in the main, been willing to accept this proposition; to grant that entertainments are public and saleable dreams. But, in recent years, they have come to suspect that the content-analysis techniques that flow from this proposition are sometimes methodologically deficient.

At least two such failings have become sharply evident. One of these objections is based upon the fact that all the members of the national public do not consume mass entertainments with equal frequency or equal pleasure. If, for example, the movie-going audience is drawn largely from the ranks of adolescents and unmarried adults, must not the major themes of our films, if they reflect anybody's unconscious needs and fears, be more diagnostic of the immature rather than the mature members of our society?

Once we are persuaded that the audience that watches and enjoys any particular type of entertainment is a "biased" rather than a random sample of our population, we must accordingly develop hypotheses concerned with the psychological attributes

of the particular social group in question. Thus, popular entertainments can be used in estimating national character only by examining and relating to each other whatever clues these entertainments reveal about various "subnational" characters.

A second and still more imperative objection hounds the entertainment analyst. He has begun to face up to the unsettling realization that even in orthodox Freudian theory it is not assumed that the unconscious meaning of a particular symbol will be the same in every respect for some ten million persons, each of whom has separately experienced that symbol.

One is still chilled to recall some of the grandiose *gaffes* that lie only a few years behind us. An excellent and well-remembered example was provided by Robert Warshow with regard to the scene in *The Best Years of Our Lives* in which the sailor's fiancee detaches his prosthetic arms. In insisting that this scene moved the audience because it gave externalization to the American male's wish for castration (and to the American female's desire to do the job), Warshow was, to say the least, applying psychoanalytic theory rather promiscuously.

I do not mean to suggest that, by way of remedy, we abandon the speculative search for unconscious symbolic meanings. Indeed, it seems to me a patent truth that without hypotheses about such unconscious meanings we cannot begin to conduct empirical investigations. However, there are more *parsimonious* ways of developing such hypotheses. By avoiding the concrete specification of fine shades of symbolic meaning—a pursuit appropriate only in the one-therapist, one-patient, one-couch situation—we may the more successfully highlight the shared meanings that exist in all or most of the consumers of the entertainment being analyzed.

It would be presumptuous to offer final rules for such an interpretive approach except that it can be pursued only by abandoning the *intricate details* of the psychoanalytic theory of dream symbolism. In its place may be employed interpretive categories

limited to some small set of crucial human needs, anxiety arousers, and defense mechanisms.

The best way to make clear just what I have in mind is to offer, for illustrative purposes, a speculative analysis of a particular popular entertainment. For this purpose, let us examine the series of animated cartoons built around the adventures of that lovable, senescent daredevil-to-end-all daredevils—the very near-sighted Mr. Magoo.

Too little work has been done on the analysis of the latent meanings of comic entertainments. For this reason, and also because of the (untested) impression that Magoo is highly popular with adult and mature people, his has seemed to me a public dream whose analysis might well offer some useful hypotheses about the psychological viscissitudes of the lives of at least some contemporary Americans. Whatever interpretations are here developed must, of course, be taken as hypothetical constructions, which can have scientific value only to the extent that they make possible the formulation of researchable questions. But the purpose of the remainder of this paper is not to state such questions in their empirically verifiable form; rather, it is to illustrate a style of interpretation that, in my belief, is appropriate to getting at the generalizable latent meanings of mass entertainments. A second purpose is to offer, as an earnest of gratefulness for pleasure received, a psychologist's approximation of a fan letter for Magoo.

In general, humor has a lot to do with fear. The dissociated expression of a deep fear in a context that reduces that fear is one of the mechanisms of humor. This mechanism certainly figures in the Magoo cartoons. Frequently, humor has a lot to do also with hope, which is, after all, the reverse of fear. Hope too figures very prominently in the Magoo cartoons.

In all of his adventures, Mr. Magoo has been in a desperate situation. He is virtually blind, pitifully weak, and very small. He is handicapped also by a majestic inability to understand the

dynamics of the world through which he stumbles. Yet every time we encounter him, he is face-to-face with malignant and inimical forces of both the animate and inanimate orders. Shysters, confidence men, and bandits try to do him in or to bleed him dry. His near-blindness inevitably carries him to a point just short of irredeemable destruction. He has teetered on girders, fallen down elevator shafts, had a wild leopard for a pet, played golf with a bear and tennis with a bull walrus. No man so ill-equipped and so endangered can possibly survive—except in the dream world of the animated cartoon.

By now we have seen enough Magoo cartoons to know the basic plot line; but we have not yet tired of his incredible good luck, and I do not think we will. The joke of Magoo's improbable survival will continue to amuse us because, behind the joke, there lies a reassurance that we all need. As we watch him we all *become* Magoo. He is a personification of a part, though only a part, of every man's inner image of himself. Our own feebleness, our own ineptitude, our own confusion are drawn out of unconsciousness and externalized for us in the dream image of Mr. Magoo. The dangers he faces symbolize the less dramatic dangers to which we all are sensitive in our own lives. Perhaps all ages have been ages of anxiety, but certainly ours is as full of fright as any other. The fear of war, the fear of loss of identity, the fear of boredom, the fear of isolation, the fear of our own impulses—all these are rearoused in us as Magoo faces his more concrete horrors.

But dreams, whether private or public, are wish-fulfilling; and it is Magoo's function to still our fears. This he does splendidly. If this monument to bumbling ineptitude and incapacity always comes through—not only having saved his skin, but with some gain to show for the experience—why then, we too may rest easy. The dangers we face are surmountable; nothing can touch us any more than it does Magoo. With him, we are inviolate.

This comic device for the arousal and reduction of anxiety

through the evasion of physical threat is, of course, as old as slapstick comedy itself. Disney has used it effectively, as did such great comic heroes as Chaplin, Charlie Chase, Harold Lloyd, and W. C. Fields. But all of these heroes were at least partially responsible for their own escape from physical threat. To some degree, they earned their salvation. Fields had a certain low, illegitimate cunning. Harold Lloyd had inexhaustible reserves of energy. And even Chaplin the tramp had his wonderful physical grace, which was really a kind of athletic prowess.

On the other hand, Mr. Magoo's survival in the face of danger is inexplicable. It seems to us a sheer gratuity, totally unrelated to any source of power in the man himself. But is this true? *Is Magoo just plain lucky?* Or is there perhaps some secret power that he *does* possess, some obscure but trustworthy magic of his own devising? Is his survival a gift of inscrutable fate, or does he earn it?

Running through all the Magoo cartoons there is, I believe, a secret intimation that it is not fate that has saved Magoo but rather, that he has saved *himself*. How has he done this? Here the artists of UPA unconsciously voice a hope that lies deep and not fully known within each of us. Magoo has saved himself—and we may save ourselves—by complete allegiance to a set of social values and moral conceptions.

The values Magoo lives by are those of yesterday's self-made man. In comic guise, he is a personification of the verities of a social era contiguous with our own. He is American individualism in its purest moral form. With a directness that verges on quixotism, he wants what he wants when he wants it—but only because he is convinced that the *rules* of society justify his wants and have put him clearly "in the right." He speaks his mind always and expects as much from other men. He plays fair and expects to be treated fairly. His personality is compounded in equal parts of eccentric individuality, square shooting, get-up-and-go vigor, and classic persistence. Furthermore, he never questions the tenets

of his existence; the honest word, strongly spoken, will always do the trick. A respect for tradition, exemplified in the Victorian clutter of his home or in the firm bond of the old school tie, supports him in his unquestioning belief in himself. And, ultimately, this belief in himself, rooted in his internal loyalty to a moral view of existence, keeps him whole and secure in the face of dangers that, because of his *faith* rather than his myopia, are not visibly real.

So the underlying serious and unconscious message of these cartoons is, as I see it, simply this: *to stand securely in an insecure world, a man must stand for something.* I do not believe that the artists behind Mr. Magoo are suggesting that we should stand, as he does, for primitive rugged individualism. For Magoo is, after all, treated by them with ridicule as well as love. What they are saying to us, and with us, is that individual man finds his fulfillment in commitment to purposes and truths that encompass more than himself.

For those who may be numbered among Mr. Magoo's loyal following (it would be interesting to know precisely who and how many they are), the appeal of these cartoons must be based in large part on the fact that they give expression to the hunger for a moral meaning in existence. Their unconscious recognition of the connection between Magoo's moral dedication and the near-miracle of his survival must certainly serve the members of his audience by reassuring them that the hunger for moral meaning is neither futile nor aberrant. Indeed, I am tempted to borrow some terms from David Riesman's lexicon and to suggest that Magoo may have his greatest appeal in the eyes of lonely "inner-directed" persons caught up in an increasingly "other-directed" round of existence.

Conrad and the Film

PAUL KIRSCHNER

PAUL KIRSCHNER'S interests are many. He wrote the libretto for a musical play produced at the City College of New York and an adaptation of Salinger's *For Esme—With Love and Squalor,* which was produced at the Yale Drama School. His M.A. thesis at the University of London concerned Conrad's use of dramatic and cinematic technique, on which the following article is based. Mr. Kirschner has been teaching English at the École Hotelière de Paris since 1956.

No promise of yours is any good to me. I am going to take your future into my own hands. You are my prisoner. You shall stay here. You are not fit to go among people. Who could suspect—who could guess—who could imagine what is in you? I couldn't. . . . If I let you out, you will go among unsuspecting people and lie and steal and cheat for a little money—or for some woman. . . . I don't choose to shoot you. It would be the safest way—but I won't. Don't expect me to forgive you. To forgive—one must first be angry—and then contemptuous. There is nothing in me now. No anger. No contempt. No disappointment. To me you are not Willems—the man I thought much of and helped, the man who was my friend. You are not a human being to be destroyed or forgiven. You are a bitter thought—something without a body that must be hidden. You are my shame.[1]

THOSE WHO SAW Carol Reed's *An Outcast of the Islands* (British Lion, 1951) may recall the thundering judgment passed by the patriarchal adventurer Captain Lingard on Willems, the protégé who betrayed him. Original, rhythmic, and stunning, it ended the film on a marvelous echo of divine justice. And like most of the strong scenes in *An Outcast,* it needed only slight alteration from the original—written half a century before by Joseph Conrad. Right there is a hint which could be as suggestive to the film maker as the metallic frenzy of a Geiger counter to a modern desert rat.

Sergei Eisenstein has long since itemized the artistic debt that film pioneer D. W. Griffith owed to Charles Dickens. The Russian

[1] S. Eisenstein, *Film Form,* translated by Jay Leyda (London: Dennis Dobson Ltd., 1951), 195.

director found the rapport between the two men—in style, method, viewpoint, and exposition—so strong that he declared: "From here, from Dickens, from the Victorian novel, stem the first shoots of American film aesthetic . . ." But if Dickens was one great literary antecedent of the film, he was not the last. The fiction of Joseph Conrad, whose writing life (1895–1924) coincided with the rise of the cinema, reveals a conscious and expert use of many techniques strikingly analogous to those of films today—and, more important, a fabulous and neglected vein of the stuff of which great movies are made.

The first hint of this find came from Conrad himself, when he recalled his plans with Stephen Crane for a dramatic collaboration that never came off:

> . . . it occurs to me that Crane and I must have been unconsciously penetrated by a prophetic sense of the technique and of the very spirit of film-plays, of which even the name was unknown then to the world.[2]

Twelve years after Conrad's death, Edward Crankshaw found, in a close study of his method:

> Contemporary novelists may borrow from the cinema, but the cinema in its best manifestations might just as well have borrowed from Conrad.[3]

Raymond Las Vergnas, the leading French critic on Conrad, went further:

> It is even astonishing to state that the screen as yet has made so sparing a use of the prodigious mass of themes which the novelist's imagination offers. Yet there is an immense reserve of possibilities for a movement and *genre* adapted in essence to the true nature of the seventh art.[4]

[2] *Last Essays,* "Stephen Crane," 115–116. All references in this article to Conrad's works are from the J. M. Dent Collected Edition, London, 1952.

[3] *Joseph Conrad* (London: John Lane, 1936), 181.

[4] *Joseph Conrad,* translated by author (Paris: H. Didier, 1938), 41. Since 1938, four Conrad films have been made, bringing the total of English and American productions to seven and representing six Conrad works (*Victory* was filmed twice). Conrad's total output includes a dozen finished novels and some thirty shorter pieces of fiction.

These remarks indicate more than the mere suitability of Conrad's material for film adaptation. They suggest an affinity between the way Conrad imagined scenes and the way a film director would have to imagine them. Just where does that affinity lie?

First, there is Conrad's frequent use of "cinematic" description. We know that when a movie camera pans, it becomes an active participant, an invisible narrator in the film. The opening scene of *The Arrow of Gold* is an excellent example:

> Just then some masks from outside invaded the café, dancing hand in hand in a single file led by a burly man with a cardboard nose. He gambolled in wildly and behind him twenty others perhaps, mostly Pierrots and Pierrettes holding each other by the hand and winding in and out between the chairs and tables: eyes shining in the holes of cardboard faces, breasts panting; but all preserving a mysterious silence. . . . The girl costumed as Night wore a small black velvet mask. . . . What made her daintiness join that obviously rough lot I can't imagine. Her uncovered mouth and chin suggested refined prettiness.
>
> They filed past my table; the Night noticed perhaps my fixed gaze and throwing her body forward out of the wriggling chain shot out at me a slender tongue like a pink dart. I was not prepared for this, not even to the extent of an appreciative "Très jolie," before she wriggled and hopped away. But having been thus distinguished I could do no less than follow her with my eyes to the door where the chain of hands being broken all the masks were trying to get out at once. Two gentlemen coming in out of the street stood arrested in the crush. The Night . . . put her tongue out at them, too. The taller of the two (he was in evening clothes under a light, wide-open overcoat) with great presence of mind chucked her under the chin, giving me the view at the same time of a flash of white teeth in his dark, lean face. . . . The other man was very different . . . (8–9).

That passage is typical Conrad. The scene is revealed in the action; our eye is guided in a motivated, unbroken movement. The masks burst in at the door. Naturally we see the leader first; then our gaze winds along the moving file behind him, in and out amongst the café chairs and tables—which we see *peripher-*

ally. (No need to "set" the scene.) The contrasting black mask and dainty, uncovered chin of a dancer catch our eye. She leaps forward and puts out her tongue; suddenly our attention and visual field narrow to her alone. We follow her to the door (not noticing the tables this time) where she again puts out her tongue. But, being repeated, her action is *less interesting*. Our attention relaxes, and is easily captured by the quick countermove of the man in the doorway. And now it is the two men, already partly described and characterized, whom we watch moving toward our table—into the "camera."

The concept of editing shows an even closer relation between the film and Conrad. Editing—the basic technique of the film—consists in analyzing an event into significant pictorial elements, then reconstructing them in an expressive sequence and rhythm. An automobile accident might be rendered by successive shots in a staccato rhythm of a pedestrian crossing the street, an approaching car, the driver's startled face, his foot jamming the brake, the horrified faces of two bystanders, and a low-angle shot of some people running toward the stationary car, the victim's legs visible near the wheels. This concept from the silent film by now is familiar to us. Now watch the way Conrad "edits" the detailed and unforgettable murder scene in *The Secret Agent*. Mrs. Verloc, avenging the gruesome death of her younger brother, butchers her husband on the sofa:

> She started forward at once. . . . Her right hand skimmed slightly the end of the table, and when she had passed . . . the carving knife had vanished without the slightest sound from the side of the dish. Mr. Verloc heard the creaky plank in the floor, and was content. He waited. Mrs. Verloc was coming . . . the resemblance of her face with that of her brother grew at every step. . . . But Mr. Verloc did not see that. He was lying on his back and staring upwards. He saw partly on the ceiling and partly on the wall the moving shadow of an arm with a clenched hand holding a carving knife. It flickered up and down. Its movements were leisurely. . . .

. . . But they were not leisurely enough to allow Mr. Verloc the time to move either hand or foot. The knife was already planted in his breast. . . . Mr. Verloc . . . turning slightly on his side . . . expired without stirring a limb, in the muttered sound of the word "Don't" by way of protest.

Mrs. Verloc had let go the knife, and her extraordinary resemblance to her late brother had faded. . . . She leaned forward on her folded arms over the side of the sofa. . . . And she did not move. . . . Neither did the mortal envelope of the late Mr. Verloc reposing on the sofa. . . .

Nothing moved in the parlour till Mrs. Verloc raised her head slowly and looked at the clock with inquiring mistrust. She had become aware of a ticking sound in the room. It grew upon her ear, while she remembered clearly that the clock on the wall was silent, had no audible tick. What did it mean by beginning to tick so loudly all of a sudden? Its face indicated ten minutes to nine. Mrs. Verloc cared nothing for time, and the ticking went on. She concluded it could not be the clock, and her sullen gaze moved along the walls . . . while she strained her hearing to locate the sound. Tic, tic, tic.

. . . Mrs. Verloc lowered her gaze deliberately on her husband's body. . . .

. . . Her fine, sleepy eyes, travelling downward on the track of the sound, became contemplative on meeting a flat object of bone which protruded a little beyond the edge of the sofa. It was the handle of the domestic carving knife with nothing strange about it but its position at right angles to Mr. Verloc's waistcoat and the fact that something dripped from it. Dark drops fell on the floorcloth one after another, with a sound of ticking growing fast and furious like the pulse of an insane clock. At its highest speed this ticking changed into a continuous sound of trickling. Mrs. Verloc watched that transformation with shadows of anxiety coming and going on her face. It was a trickle, dark, swift, thin . . . Blood!

. . . . . .

With a sudden snatch at her skirts and a faint shriek she ran to the door, as if the trickle had been the first sign of a destroying flood. Finding the table in her way she gave it a push . . . with such force that it went for some distance on its four legs, making a loud, scraping racket, whilst the big dish with the joint crashed heavily on the floor.

Then all became still. Mrs. Verloc on reaching the door had

stopped. A round hat disclosed in the middle of the floor by the moving of the table rocked slightly on its crown in the wind of her flight (262–265).

Conrad probably had never seen a film play (and certainly no sound film) when he wrote *The Secret Agent* in 1906, but a director would not be hard put to translate this sequence into the terms of a shooting script. We see: Mrs. Verlos start forward, her hand skimming the table toward the carving knife, the now-empty place next to the plate, Mr. Verloc on the sofa looking up unsuspectingly at the ceiling (sound of creaky floorboard), Mrs. Verloc's approaching face changing into the face of the dead brother she is about to avenge,[5] Mr. Verloc's astonished face, the descending shadow of his wife's arm on the ceiling—and Mr. Verloc turning on the sofa with the knife in his breast. In absolute stillness, we contemplate the grisly tableau of husband and wife. Then Mrs. Verloc raises her puzzled eyes to the clock, and we hear the ticking begin *after she does.*[6] We follow her gaze along the walls, down to Mr. Verloc, to the knife handle—the dark drops—the floor. . . . The deceitful ticking now accelerates to an unmistakable trickle, and we see recognition and horror on Mrs. Verloc's face. She shrieks; we see her run, push the table, the table moving by itself (scraping sound and crash of dish), then a final, close shot of Mr. Verloc's hat rocking into perfect stillness—summarizing the crime. (*We no longer hear the trickling; it has nothing more to tell us.*)

Editing is used to every imaginable effect. The simplest way to generate film suspense is by cutting back and forth between simultaneous events; the police car in a desperate race to save the heroine, the murderer sliding up the window of the heroine's bedroom, the police car again. . . . The climaxes of Conrad's novels *Victory* and *The Rescue* depend for suspense on just such

[5] An effect ideally suited to the film's resources of superimposition and dissolve.

[6] How would a film audience know that the ticking did not come from the clock? Conrad suggests an ingenious cue when he compares the sound to "the pulse of an insane clock." We see the clockface, *then hear the ticking grow faster.* Another quick shot of Mrs. Verloc's puzzled and frightened eyes would clinch the idea.

simultaneous cutting. But a subtler, more interesting effect is obtained at the end of *The Rover*. The pursuing English ship "Amelia" is about to overtake the vessel of the ex-pirate Peyrol, who has come out of retirement to help two young lovers and render a last service to France on the eve of Trafalgar. The old hero gives final instructions to his henchman Michel, announcing that he expects to be shot dead or mortally wounded within a few minutes. The next paragraph switches us on board the "Amelia," as the English Captain Vincent gives the order to fire on Peyrol's *tartane:*

> Captain Vincent observed the white-haired man, who was steering, clap his hand to his side, while he hove the tiller to leeward and brought the tartane sharply into the wind. The marines on the poop fired in their turn, all reports merging into one. Voices were heard on the decks crying that they "had hit the white-haired chap" (267).

By cutting to the "Amelia," the death of a man we know and admire is seen through the alien eyes of the English seamen. *Ironic perspective* gives the event a special poignance. If we were "with" Peyrol when the bullet struck, the finer emotional values would be lost in an unpleasant physical shock. Finally, it is Captain Vincent who must keep alive the dramatic interest by delivering Peyrol's false naval plans to Lord Nelson. Were Peyrol's death not muted, it would provide dramatic climax and subsequent events would suffer in interest. Cutting in the "Amelia" was the kind of "editing" which recalls Crankshaw's remark that the cinema at its best might borrow from Conrad.

Another kind of editing, more likely to call attention to itself, has come to be known as montage. It is frequently used to establish milieu or the passage of time. We may be shown a series of quick shots of London to get the "feel" of that city before dissolving to the story. Or we may watch a boxer in training: punching a bag, skipping rope, doing roadwork, again punching a bag, and finally emerging from the shower room almost visibly more muscular than he was thirty seconds ago. Conrad anticipated this

screen cliché to perfection in *The Rescue*. Captain Lingard's two years spent raising money and guns for his exiled Malay friends are compressed pictorially into one paragraph:

> During the two years the brig had . . . as hard a life of it as the man. Swift and trim she flitted amongst the islands of little known groups. She could be described afar from lonely headlands, a white speck travelling fast over the blue sea; the apathetic keepers of rare lighthouses . . . saw her passing east, passing west. They had faint glimpses of her flying with masts aslant in the mist of a rain-squall, or could observe her at leisure, upright and with shivering sails, forging ahead through . . . unsteady airs. Men saw her battling with a heavy monsoon in the Bay of Bengal, lying becalmed in the Java Sea, or gliding out suddenly from behind a point of land, graceful and silent in the clear moonlight. Her activity was the subject of excited but low-toned conversations, which would be interrupted when her master appeared.
>
> "Here he is. Came in last night," whispered the gossiping group.
>
> Lingard . . . nodded and passed on.
>
> "Hey, Tom! No time for a drink?" would shout some one.
>
> He would shake his head without looking back—far away already. (97)

Notice that the *brig,* not Lingard himself, is selected for time-montage because of its greater potential for *expressive, interesting movement.* The mobile, eye-catching vessel ferries the months away swiftly, and Lingard makes his pedestrian appearance only when most of the work is done. Conrad's unerring choice of the plastic subject for montage tells us that his imagination was more than pictorial; it was literally an imagination of *moving pictures.*

It is not surprising that a perfect dissolve—or its literary twin—opens what many consider to be Conrad's finest tale, *The Secret Sharer.* The Captain, who is the narrator, stands on the deck of his first command, trying to get acquainted with his new ship. Through his eyes we watch a magnificent "pan" of island scenery at sunset. Then the stars come out, and Conrad, by introducing the sights and sounds habitually preceding the evening meal, leads us effortlessly into the supper scene:

But, with all that multitude of celestial bodies staring down at one, the comfort of quiet communion with her (the ship) was gone for good. And there were also disturbing sounds by this time—voices, footsteps forward; the steward flitted along the main-deck, a busily ministering spirit; a hand-bell tinkled urgently under the poop-deck. . . .

I found my two officers waiting for me near the supper table, in the lighted cuddy.[7]

But perhaps the Conradian touch which most often gives his readers the feeling they are watching a film is his use of *active similies.* Its film counterpart is *symbolic editing,* a means of expression and interpretation by the director rather than the actor. A popular and rather obvious device in the silent days, it appears in *The Four Horsemen of the Apocalypse* (Rex Ingram, 1922). A wife who is about to run away with her lover decides instead to remain loyal to her husband, who is going off to war. In the war he is blinded. We see them at home afterward. The husband's eyes are still bandaged; the wife is caring for him. Suddenly a close-shot shows us, in a corner of the room, a pet squirrel running on a wheel in its cage. We need no further exposition of the wife's feelings.

In Conrad's first novel, *Almayer's Folly* (1895), a visual symbol is cut-in, which the movies have since done to death:

As he stood still . . . she walked up to him with quick, resolute steps, and . . . threw both her arms round his neck. . . . A small blue gleam crept amongst the dry branches, and the crackling of reviving fire was the only sound as they faced each other in the speechless emotion of that meeting; then the dry fuel caught at once, and a bright hot flame shot upwards in a blaze as high as their heads, and in its light they saw each other's eyes. (171)

Conrad used a much subtler symbolism in *An Outcast of the Islands,* when Willems' mistress Aissa pleads for his life with Lingard. Lingard gives his qualified assent:

[7] *'Twixt Land and Sea,* 92.

"Understand," he said slowly, "that I leave him his life not in mercy but in punishment."

She started, watched every word on his lips, and after he finished speaking she remained still and mute in astonished immobility. A single big drop of rain . . . like a superhuman tear coming straight and rapid from above . . . struck loudly the dry ground between them in a starred splash. She wrung her hands in the bewilderment of the new and incomprehensible fear. (225)

The "starred splash" of that "superhuman tear" suggests a film maker's visualization of anguish.

Events, as well as emotions, may be rendered symbolically. In *The Lagoon* we share a nightlong vigil outside the hut of the Malay Arsat, whose woman is burning with fever. Just after Arsat has reëntered his hut, dawn breaks:

The mist lifted . . . and the unveiled lagoon lay, polished and black, in the heavy shadows at the foot of the wall of trees. A white eagle rose over it with a slanting and ponderous flight, reached the clear sunshine and appeared dazzlingly brilliant for a moment, then soaring higher, became a dark and motionless speck before it vanished into the blue as if it had left the earth forever. . . . Suddenly Arsat stumbled out with outstretched hands, shivered, and stood still for some time with fixed eyes. Then he said—

"She burns no more"[8]

The raindrop-splash rendering Aissa's grief, the ascent of the white eagle symbolizing the departing ghost of Arsat's woman—these and other examples from Conrad's works catch the spirit of symbolic editing, the film's nearest approach to poetry. Conrad's uncanny film sense was shown by the incorporation of one of his elaborate symbolic sequences into the film of *An Outcast of the Islands*. Captain Lingard, after the fall of his private empire in Sambir, absent-mindedly builds a house of cards for his granddaughter while he talks to Almayer of putting up a fight, of winning out in the end. We know his hopes are empty when we see his house of cards collapse.

[8] *Tales of Unrest*, 202–203.

If Conrad's personal techniques can be used by the film to treat his material, it must be added that the material itself is suited uniquely to the film. His novels seem driven toward their climaxes by accelerating engines of suspense, but with no regard for the economies of space and time demanded by the theater. On the other hand the events are too explosive, the locales too extravagant for television drama.[9] The colorful battle scenes of the Sulaco Revolution in *Nostromo,* the superb geography of the seaboard republic which Conrad imagined to the last grain of sand—organic to the story and no mere backdrop—could be done justice only by the film.

And what of the omnibus film? Conrad's *The Secret Sharer* already has been presented with Stephen Crane's *The Bride Came to Yellow Sky* under the title: *Face to Face* (Huntington-Hartford, 1952). It would be interesting to see two "Conrads" on one program; for example, *The End of the Tether* and *The Duel.* The idea of adapting an author's works for the movies is hardly new. But when the author's technique lends itself so readily to the other medium as to make possible an unusually faithful treatment, and when the author happens to be Joseph Conrad, the prospect becomes elating and splendid as the rushing out of all the stars after a storm.

Conrad still has a lot to say to the populous and lonely audiences of the film.

[9] The tales *Heart of Darkness* and *An Outpost of Progress,* for example, depend for effect on the sinister personality of the Congo jungle. And as TV's leading dramatist Paddy Chayevsky has pointed out, a jungle on a television screen would look like a collection of potted plants—nothing more.

Time Flickers Out: Notes on the Passing of the *March of Time*

RAYMOND FIELDING

RAYMOND FIELDING is an educational motion-picture writer and director. He recently produced, in Japan, the award-winning documentary *The Honorable Mountain.* His latest publication is *The Wills of the Presidents* (Oceana, 1957). The following is one of a series of articles based upon Mr. Fielding's recently completed historical study of the *March of Time.*

IN THE SPRING of 1935, a brilliantly conceived informational film series burst upon the American motion-picture scene, startling journalists and political observers and shattering the complacent calm of Hollywood's film colony. Entitled the *March of Time,* the series was designed to explore the contemporary American and international scene. Many people believed that it was also deliberately designed to provoke controversy. Certainly few film critics, friendly or not, expected it to survive more than a few months.

Sixteen years and over 160 issues later, in the fall of 1951, this ubiquitous, impudent, omniscient film series ceased theatrical production and disappeared from motion-picture screens. For many people, the silence was deafening. Missed were the crisis-packed sepulchral tones of Westbrook Van Voorhis, the fast-paced ingenious editing, the dramatic pronouncements ex cathedra, and the other unique trade-marks familiar to an audience of several millions throughout the world.

Bosley Crowther best expressed the shock and regret that film devotees, critics, and the average citizen felt when *Time* announced withdrawal of this significant series:

> . . . more than a sentimental sadness over the passing of a cinematic friend will be felt by those toilers in the vineyards who have sweat blood over documentary films. For to them, no matter how they may have snickered at the series' recognized conventional form, the March of Time has stood up as a symbol of real accomplishment in the

"pictorial journalism" field. Out of the turbulent Nineteen Thirties, out of those restless years of social change and evolution and growing tension in the world, it emerged with all the eagerness and confidence of the new journalistic approach, pacing off with the fruitful innovators and waving the aspirants on.[1]

Today, six years after the series' demise, it seems high time to perform a critical autopsy, through which the agents of death may be revealed for the edification of other surviving "idea-film" producers who aspire to theatrical release.

Considering the film's high prestige value to Time, Incorporated, and the obvious efforts of the parent firm to salvage and perpetuate the series, it seems reasonable to assume that financial failure lay behind its withdrawal rather than *Time*'s displeasure with its own handiwork.

If we are to understand this failure, then, we must first examine the motion-picture industry through which the film was released. It is an industry in which short subjects have never enjoyed a financially secure position; a business in which even the traditional newsreel and the ever popular cartoon have generally failed to return their investments.[2] Indeed, if the full-length feature film had sprung full-blown from the early, pre-1910 studios, the short subject might never have appeared at all. As it happened, of course, the shorts came first—comedies, melodramas, travelogues, westerns—a potpourri of ten-minute turns that flooded the theaters and established an audience taste for program variety.

The status of the short subject began to change shortly after 1912, following the successful introduction of the full-length feature film. As the popularity of the feature increased, that of the short declined. By 1920, the short had become the poor relation of a prosperous film industry, block-booked as a "filler" and

[1] "Time Marches Off," New York *Times*, July 15, 1951, II, 1.

[2] For a detailed discussion of the financial problems of newsreel production and distribution, see Peter Baechlin and Maurice Muller-Strauss, *Newsreels Across the World* (Paris: UNESCO, 1952), 16 ff.

designed to divert motion-picture audiences in much the same manner as the late nineteenth-century film had served as an intermission between stage variety acts. Such then was the position of the common short when the *March of Time* made its bow in 1935: a necessary distribution evil, subsidized by the major producers and packaged with income-producing features. Lacking promotion and publicity, the occasional pre-*March of Time* information film found its way to its intended audience less through design than accident.

That the independently produced *March of Time* should have ultimately failed under such circumstances seems less remarkable than that it managed to survive beyond the first year of release. It had what was, until then, possibly the largest short-subject budget in the history of the industry—in excess of $900,000 per year.[3] Only an independent producer with the tenacity and financial resources of Time, Incorporated, could have sustained such a series until its audience had been built and its distribution and promotion organized along precedent-setting lines. Such a budget, spawned during the lean years of the depression, could only increase with the passing of time. During and subsequent to World War II, the cost of labor and material rose greatly and so presumably did the film's budget. Finally, in the late 1940's, in common with the rest of the film industry, its profits disappeared as the ranks of its audience were attenuated by the electronic marvels of television—in all respects, an economic foe so formidable that continued theatrical production became impractical. *Time*'s motion-picture compeers weathered the storm with 3-D adventures and wide-screen extravaganzas. But the *March of Time* was selling ideas—they were wide in scope, but hardly competition for the talking puppet, the tousled wrestler, and the dancing beer cans.

Despite such formidable economic problems, however, it would seem premature to equate the *March of Time*'s failure

[3] *Four Hours a Year* (New York: Time, Inc., 1936), 17.

merely in terms of high cost and industry recession. The passing of the series may be considered roughly analogous to the recent disappearance from newsstands of two of this country's oldest and most popular magazines. In both cases, financial failure may quite possibly be traced back to atypical audience response or unintentionally aggravated audience apathy.

In its halcyon days, the *March of Time* enjoyed the devotion and regular attendance of over twenty million people a month in 9,000 theaters in the United States alone.[4] As its producers immodestly but accurately proclaimed, the film played in more theaters than did any other regular motion-picture series. Yet, this audience had been built during the period from 1935 to 1941 and was maintained only throughout the war. These were the golden years of the *March of Time:* years of wrath, years of crisis, conflict, and uncertainty—an atmosphere in which the *March of Time,* with its air of Jovian omniscience, could thrive and grow in stature, from an experimental newsreel to a powerful cinematic oracle.

With the closing of the war in 1945, movie audiences turned gratefully from crisis-packed, politico-military films to lighter, peacetime fare. The *March of Time* found itself for the first time unable to interest audiences in "clouds no bigger than a man's hand." Concomitantly, the quality of *MOT* editions declined as writers and directors relied more and more on conventionalized staging and editing.

Earlier, with the outbreak of hostilities in 1941, disorganization began to threaten the production group. Some of the technicians on *Time*'s staff were absorbed into the Armed Forces and the government agencies. Distribution of the series was removed from the hands of RKO in 1942 and given to Twentieth Century-Fox. And, in the same year, Louis de Rochemont, father and guiding spirit of the *March of Time,* left the organization to join Twentieth Century-Fox as a feature-film producer. Though con-

[4] *Nation,* May 1, 1937, 501; and Baechlin and Muller-Strauss, *op. cit.,* 67 and 90.

trol of production remained in the able hands of director Richard de Rochemont and *Time* president Roy Larsen, Louis de Rochemont's talents must have been sorely missed.

Finally, and most fatally, the style and format of the *March of Time* had scarcely varied from the day it opened shop until the day it closed its doors. In 1935, its innovations had had an electrifying effect upon other film makers, infusing the documentary movement with new vitality and popularizing the "idea-film" for theatrical audiences. Indeed, it has been said that the *March of Time* founded a new school of documentary film production. John Grierson, leader of the British documentarians, acknowledged as much when he stated that he had been obliged to "dramatize public information."[5] If the *March of Time*'s originality had been a growing, changing thing, if it had inspired more emulation than it did imitation, it might have survived the familiarity that breeds net losses at the box office. Back in 1935, Allistair Cooke had cautioned film makers against "witless imitation" of the *March of Time*.[6] Grierson unintentionally echoed Cooke's warning, prophesying that "it will soon be called by a dozen names—Window on the World, World Eye, Brave New World, and what not."[7] Subsequent years brought a rash of the expected copies, most of them very poor. Their producers appropriated *March of Time* style and format but obviously lacked the brilliance, experience, and resources of the originator.

That the *March of Time* had considerable influence on other documentary films cannot be denied. The extent of its influence on newsreels, however, remains moot. In 1936, critic Andrew Buchanan enthusiastically found

> signs that news films will ultimately be made which shall be so intelligent, absorbingly interesting and completely different . . . that, in time . . . we shall go to see a news-reel with the same thrill we experi-

[5] Jean Benoit-Levy, *The Art of the Motion Picture* (New York: Coward-McCann, 1946), 107.

[6] *The Listener,* November 20, 1935, 931.

[7] *Grierson on Documentary* (New York: Harcourt, Brace and Company, 1947), 162 f.

ence when about to view a production by Grierson, Pudovkin or Rotha. The most significant of such signs is "The March of Time."[8]

Today, however, as we view the current output of the newsreel factories, we are forced to conclude that Buchanan's enthusiasm was premature. Of course, the *March of Time,* which considered itself an interpretive "magazine of the screen," usually did its best to disassociate itself from the more common name of "newsreel." Only when dealing with various censor boards, to whom newsreels were sacrosanct, and in fighting the demands of the Screen Actors Guild for union actors in the film's staged sequences, did the *March of Time* appear to embrace the term.[9]

Whatever the *March of Time*'s faults may have been—and there were many—it was always direct, positive, and self-confident. Such qualities, when found in a news film, should be counted as virtues. The therapeutic value of the firm and knowing statements was not lost on fearful audiences. The movie patron, even when finding *Time*'s solutions inadequate, was at least impressed with the earth-shaking self-confidence with which they had been presented. *Time* generously shared its executive omniscience with its public, momentarily lifting viewers out of the crises that surrounded them and allowing them to view the confusion with revealing perspective. Even when *Time* declined to attempt a solution, its audience rarely felt cheated. No matter how dreadful the conditions exposed, no matter how terrifying the consequences predicted, *Time*'s very act of examination seemed somehow as good as a bona fide solution. The knowledge that *MOT* was "doing" a subject was, in itself, reassuring: it meant that lively debate and public awareness of the issues would follow.

Withdrawal of the *March of Time* from movie theaters in 1951 brought this colorful era of motion-picture journalism to an abrupt end. As indicated earlier, the series' death was probably

[8] *The Art of Film Production* (London: Sir I. Pitman and Sons, Ltd., 1936), 72.
[9] New York *Times,* October 12, 1946, 8; and January 8, 1947, 28.

long overdue. Only a few of the postwar issues sparkled with the same vitality, originality, and brilliance that had characterized the prewar product. *Time*'s order to cease production came as cinematic euthanasia for this once-dynamic giant of the documentary field that had fallen on poorer days of mass production and formula fabrication.

Will the *March of Time* or a successor again appear on the American scene? Probably not, unless some happy circumstance brings such dynamic talents as de Rochemont and Larsen and the munificent patronage of a Luce together again, along with the less happy circumstance of accompanying economic and military crises. Even given such a rare combination of talent, capital and catalyst again, there is some doubt whether there is still a place for the *March of Time* in the American scene. Certainly, political and military crises still remain, but the dogged faith of the 1930's appears to have given way to fatalism in the 1950's. In the past, the appeal of the *March of Time* lay largely in implied assumption that problems *could* be solved and that answers *would* be forthcoming. There is some question whether the *March of Time*'s dynamic pronouncements would have any meaning today for a citizenry that questions its own power to control the atom and command its own destiny.

To some extent, the *March of Time* may also be considered a victim of prosperity—an anachronism in an age of plenty. The pressing economic problems, the hunger, and the anger of the 1930's have disappeared, and with them the need for the film's reassuring predictions. The "Voice of Time," with its message of hope, can no longer be heard above the rush and rumble of the automatic dishwasher, the garbage disposal unit, and the power lawn mower. The public does not need the *March of Time,* or if it does, is not aware of it.

Nor should we look to the television screen for its reappearance. The powers of video, inordinately sensitive to the political protests of vocal minorities, eschew the intentionally controversial

film series. Sponsors understandably hesitate to underwrite programs calculated to arouse and possibly alienate portions of their audience. Furthermore, either from preference or conditioning, television viewers appear to reject the unseen, off-stage narrator in favor of the "News Personality"—a flesh and blood visitor to their living rooms whom they can recognize and admire or criticize.

The unusually powerful and compelling off-stage voice which narrated the *March of Time* was that of Westbrook Van Voorhis. Curiously, this "Voice of Time" had no distinct personality characteristics with which members of the audience could identify either themselves or their neighbors. As such, it was a difficult voice to question or attack. Like many of *Time*'s pronouncements, it appeared to speak with the weight of some omniscient power behind it. Today, in television, the sentential voice of Edward R. Murrow, with its "voice of doom" inflection, comes closest to approximating the unseen presence of Van Voorhis. The omniscient voice remains, but is now revealed to have mortal form and substance. Lacking the visual anonymity of Van Voorhis, Murrow and other such commentators become highly vulnerable targets for politically irritated segments of the television audience.

And so, with a backward glance and a ruffle of drums, *Time* marches off to the film vaults, perhaps to be reincarnated under a different name for another troubled generation, or perhaps, instead, simply to mingle its nitrate dust with that of other forgotten films. The "Voice of the Tomb," home at last, echoes through the crowded corridors of the film vault, its insistent dictum providing a grim reminder for those who court the public's taste: Time . . . Marches On!

Hollywood's International Relations

DOROTHY B. JONES

DOROTHY B. JONES has done research and has written in the field of the film for over eighteen years. During World War II, she served as chief of the Film Reviewing and Analysis Section of OWI. From 1950–52, she was a fellow in Film Criticism of the Rockefeller Foundation. As a specialist in film-content analysis, she has made numerous studies for foundations and universities. Much of the material contained in this article was brought together in connection with a study made by the author for the Center for International Studies of the Massachusetts Institute of Technology in 1954–55.

FROM ITS INCEPTION, the motion picture has, by its very nature, been an important medium in international communication. By making meaning explicit in pictures, the film transcends barriers of language, and can be understood by people everywhere. The film has also, since its earliest days, provided a means for familiarizing people with the sights as well as the customs and living conditions that exist in parts of the world far distant from their own. As early as 1898, Thomas Edison sent a cameraman to the Far East. He came back to the United States with pictures of China and India, which appeared on American screens. Similarly, foreign photographers recorded scenes of American cities and countrysides, and at the turn of the century these pictures were shown in Europe and elsewhere.

Yet, at first, the international significance of the motion picture was not fully recognized or understood. Not until 1912 was the American film considered of sufficient importance to be mentioned in our government's trade statistics. Prior to World War I, few American companies undertook to compete in the world markets with the flourishing motion-picture industries of Italy, Germany, France, and England. But during World War I, when European production faltered, American films moved steadily ahead; and by the end of the war they had begun to dominate the world market. Thus, by 1922 when Will Hays assumed leadership of the motion-picture industry with the establishment of the Motion Picture Producers and Distributors of America (now the

Motion Picture Association of America), the industry's foreign markets had expanded to such an extent as to command the attention of the industry as a whole. Accordingly, within a year of his appointment, Mr. Hays established a foreign department to help the companies anticipate international problems in the making and overseas distribution of their films.

Foreign reactions to American films were first felt shortly after World War I when foreign emissaries and visitors to this country began to protest against films depicting life in their homeland that they saw on American screens. Some of these films, taken by American adventurers in India, Tibet, and other areas of the Far East, were in the nature of exposés that were intended to be sensational or shocking. In addition, as American films were shown increasingly abroad, certain Hollywood feature films stirred up comment and controversy in the foreign press. For example, *The Big Parade* (MGM, 1925) aroused the indignation of newspapers in France because it was felt that the film slighted French participation in the war by depicting Americans as having fought World War I singlehandedly. Motion-picture leaders soon realized that such movies were causing ill will abroad for the entire industry and that something must be done to educate producers along international lines.

By the middle twenties, there was general recognition that the American motion picture both as a promoter of trade and as a medium for conveying American ideas was a force to be reckoned with in world affairs. As early as 1923, the Prince of Wales, himself a promoter of trade and good will for his people, in a speech before the British National Film League, urged the rapid development of the British motion-picture industry. He pointed out that trade followed the film and that British films could be a real aid in the development of imperial trade. He also referred to the film's help in bringing together different nations since it could convey ideas in all languages. Commenting on the Prince of Wales' speech, the London *Morning Post* stated:

If the United States abolished its diplomatic and consular services, kept its ships in its harbors and its tourists at home, and retired from the world's markets, its citizens, its problems, its towns and countrysides, its roads, motor cars, counting houses and saloons would still be familiar in the utmost corners of the world. . . the film is to America what the flag was once to Britain. By its means, Uncle Sam may hope some day, if he be not checked in time, to Americanize the world.

There is evidence that by the middle 1920's Great Britain looked upon the American film as a serious threat to the Empire. Lord Newton, speaking in the House of Lords stated:

The Americans realized almost instantaneously that the cinema was a heaven-sent method of advertising themselves, their country, their methods, their wares, their ideas and even their language, and they had seized on it as a method of persuading the whole world that America was really the only country that counted.

In the British House of Commons, Lt. Commander Kenworthy rose to warn his colleagues of the American film's threat to India. And the London *Daily Chronicle* asked bluntly whether the British Empire could be conceived as "holding together indefinitely" with American movies catering to the native crowds in Asia.

Great Britain was not the only country to recognize the potential influence of the American motion picture on the screen of the world. The Mexican government had become dismayed at the large number of Mexican villains portrayed in Hollywood movies, and as a sign of its displeasure it put an embargo on all American films. This closing of an important market brought to Mexico City an emissary from the motion-picture industry. After several months' negotiation, an agreement was reached, the embargo was lifted, and Mexico once more became a market for American films.

Throughout the 1920's, recognition of the world-wide influence of American films continued. From all over the world, there were demands for American office furniture, shoes, hardware, and clothing "like we saw in the movies"; the American motion

picture thus became a threat to foreign traders. At the same time, European motion-picture industries—notably in England, France, Italy, and Germany—were making efforts to reestablish themselves. Foreign film producers had had great difficulty in competing on the screens of their own countries with American-made films, and by the end of the twenties most European countries had developed some type of regulations aimed both at restricting the import of American product and at influencing the portrayal of their own country in American movies.

For example, in 1928 the French passed a decree, aimed primarily at American films, establishing a new film commission that was given virtually unlimited power to rule on film imports. By this time, export prints of American films were being reedited in an attempt to avoid the European repercussions that had resulted from the previous distribution of certain films. However, before granting a permit for showing, the new French decree required that a motion picture must be presented in the exact integral form in which it was shown in the country of origin, with dialogue unaltered in the original language. By this ruling the French government recognized the importance of American films in still another way than in the possible reaction of French audiences to them. The welfare of France was involved in the American portrayal of the French on the screens of the world. Another drastic provision enabled the commission to ban from France any company's entire output if it showed, anywhere in the world, a picture adjudged to be detrimental to French prestige. Although American negotiations resulted in some later revisions, the French decree, which had its counterpart in a number of other countries, indicated the high importance attributed to the impact of American films abroad.

As a result of such reactions, some motion-picture producers began to ascertain the feelings of a foreign government about a book or play concerning its own nationals, before the story was filmed. Thus, as Edward G. Lowry reported in an interesting

article appearing in the *Saturday Evening Post* (November 7, 1925), *Madame Sans-Gêne,* by Victorien Sardou, was, with the close cooperation and assistance of the French government, made into a motion picture in France by an American producer. The film was shot in the salons, chambers, and gardens of Fontainebleau and Compiègne, where no camera had ever before been admitted. Under the eye of the French Ministry of Art, Napoleonic relics and furniture were used as props, and official Paris approved the film after a private preview. Similarly, the Italian government was asked to assist in the filming of *The Eternal City* (Paramount, 1924) and *Ben Hur* (MGM, 1926).

During this period, the motion-picture industry recognized as one of its fundamental orders of business the avoidance of giving offense to other nationals, and Will H. Hays, President of the Motion Picture Producers and Distributors of America, Inc., remarked:

> I do not believe I am too enthusiastic or too visionary when I say that the motion picture may be, probably will be, the greatest instrument humanity has yet known for the bringing about of better understandings between man and man, between group and group, and between nation and nation. When we know one another we do not hate one another. When we do not hate we do not make war. Wars and lesser conflicts are caused because groups and peoples do not understand one another's ideas and beliefs, one another's background and ambitions. Were all these things clear, there would be no hatred, no bitterness and no war. The motion picture knows no barrier of distance. We are apt to look upon the distant group or nations as something different from ourselves and therefore as inimical. The motion picture knows no barrier of language. We are apt to regard those who do not speak our own tongue as different and inimical. But a few thousand feet of celluloid film in a metal container can be sent to the ends of the earth to speak the language which everyone understands, civilized or savage—the language of pictures.

Hollywood's growing awareness of the international implications of film content took concrete form in the "Don'ts and Be

Careful's" adopted in 1927 by the MPPDA. Under the heading "International Relations," producers were advised to avoid "picturizing in an unfavorable light another country's religion, institutions, prominent people, and history." In March, 1930, the motion-picture industry ratified the code by which the industry began self-regulation of certain aspects of film content; the second part of Article X read: "The history, institutions, prominent people and citizenry of other nations shall be represented fairly." This article was justified as follows: "The just rights, history, and feelings of peoples and nations are entitled to most careful consideration and respectful treatment." This portion of the code remains basically the same today.[1]

During the 1920's, the motion picture, then a silent medium, was undergoing rapid artistic development; intellectuals everywhere held high hopes that it would provide a new international language. However, toward the close of the 1920's, sound motion pictures brought many complications with respect to their foreign distribution. Whereas previous film makers had primarily relied upon visual images to tell a story, now the spoken word became all important. Thus, films had to be dubbed or subtitled in various languages in order to be distributed abroad. Prior to this time, the New York sales departments had often cut out footage unsuitable for foreign distribution, but the addition of sound created technical difficulties. Finally, simple economics indicated that it was better to consider these matters early in production rather than to try to eradicate undesirable material after completion.

Consequently, in the early 1930's, most of the major Hollywood studios established "foreign" or "international" departments to advise producers from an international standpoint and to help secure technical advisors on pictures having a foreign locale. Almost without exception, the person who filled each key

[1] After World War II, however, its interpretation was somewhat broadened since the United States was included as one of the nations to be represented fairly, and the words "other nations" were changed to read "all nations."

post was a transfer from the New York foreign sales department of the company. (Hollywood research departments had already been expanding to meet the growing demand for set details, costumes, make-up, etc., on foreign locales—factors increasingly important in foreign film markets.) In a general way, the international representatives tried to keep at a minimum material that might conceivably prove a stumbling block in the distribution of films abroad. But in the early 1930's, their primary function was handling studio publicity in dealing with representatives of the foreign press in Hollywood. In the middle 1930's, these international representatives formed a committee to exchange information about film-content reactions that they were receiving from various parts of the world. Before long, this International Committee of the Motion Picture Industry became officially affiliated with the Association of Motion Picture Producers.

The next important step in Hollywood's international awareness came about during the early years of World War II. In 1938, the United States government set up in Washington a special program to help create and sustain better understanding between the American Republics; in 1941, the Office of the Coordinator of Inter-American Affairs, headed by John Hay Whitney, was formed to carry on this function. In March of 1941 at the suggestion of the CIAA, the motion-picture industry formed the Motion Picture Society for the Americas, dedicated to the implementation of the Good Neighbor Policy. The Society, industry-run but financed by CIAA, served as a liaison for the federal agency in Hollywood. It encouraged the production of films concerning Latin-American themes, locales, and characters; supplied the studios with needed documentary and background footage on Latin-American countries; and otherwise sought to foster better understanding by means of the motion picture among countries of the Western Hemisphere. The Motion Picture Society for the Americas represented the first concerted action on the part of the motion-picture industry as a whole to deal with the problem

of the content of films from the standpoint of international markets. One important result of the work of this committee was that most major studios paid increasing attention to the international implications of film content, not only from the standpoint of Latin America, but also from the standpoint of other audiences abroad.

Early in 1942, the Office of War Information's Bureau of Motion Pictures opened its Hollywood office. Within six months, almost all major studios were submitting their story purchases and each successive stage of script, and they were showing their completed films to representatives of this office for advice about content as related to the government's war information program, at home and abroad. The Hollywood OWI functioned purely in an advisory capacity, and studio cooperation on stories, scripts, and films was voluntary. However, the government also had established in Hollywood, as one of the necessary wartime controls, an office that reviewed films for export license. Occasionally, this office refused an export license to films that seemed deterimental to the position of the United States abroad during wartime (for example, gangster films, since they tended to serve as propaganda for Nazi claims about America).

During the three years of its existence, the Hollywood OWI worked closely with the studio executives; it reviewed many hundreds of story purchases and scripts and participated in a similar number of studio conferences concerning the effects of film content abroad. In general, the OWI program stimulated Hollywood's growing awareness of the film's role as a maker of world opinion and tended to make executives, producers, directors, and writers more sensitive to possible foreign reactions.

Immediately after the war, the MPA set up the Motion Picture Export Association as a distributing agency for the major companies during the postwar period of confusion and economic dislocation. This agency was dissolved when the studio sales organizations were able to resume responsibility for foreign dis-

tribution. However, the Association's name was retained for the international division of the MPA, and it now handles the myriad of complex financial, economic, and political problems involved in the foreign marketing of films—matters of film quotas, foreign exchange, special agreements with governments, and other problems facing the entire industry as well as the gathering of information relevant to the expansion of old markets and the developing of new ones. For the past several years, a Hollywood office of the Motion Picture Export Association has made such facts available to the studios.

Following the war, the Production Code Administration of the MPA also became more active in advising studios about the international implications of their film content, employing a consultant to assist with this phase of its work. Primarily, however, the international departments of most of the major studios have continued to carry on the initiative, responsibility, and work of this type of advice.

In the past ten or twelve years, very noticeable trends in Hollywood indicate an increasing concern with the international aspects of the Hollywood product. One important evidence of this has been a far more accurate portrayal of other peoples and other countries in American films; another is the increasing care shown in the selection of subject matter dealing with foreign nations and their problems. In the past ten years, the proportion of films shot entirely or partially abroad has increased from less than 1 per cent in 1947 to more than 17 per cent in 1955. There used to be a saying in Hollywood that any place or any thing under the sun could be re-created on the back lot. Producers had reasoned: Why go to tremendous expense and become embroiled in the many difficulties inherent in taking a production unit abroad if it can be shot just as well or better on the back lot?

Many factors since the war have tended to modify this theory. Increased production abroad was initially motivated by the large distribution profits that had accrued in some nations but could

not be removed in the postwar period. Overseas production afforded a way to utilize this accrued financial capital. In addition, documentary techniques, which had been developed during the war and which became generally prevalent in Hollywood during the late 1940's, required that a story laid in a foreign country be, in part at least, shot on location. More recently, it has been found that color and the new wide-screen techniques can be employed to best advantage by using the most fascinating sights of the world as a backdrop for Hollywood productions. But perhaps throughout the past ten or twelve years the primary motivation for increased production abroad has been the ever-expanding economic importance of the world market. In its attempt to woo world audiences, Hollywood can no longer afford to be as provincial in its movie-making methods as it has been in the past.

Hollywood's growing awareness of the world at large has also been reflected in American films with an increase in foreign subject matter, generally, since the war. In classifying significant elements on which film plots are based, the Production Code Administration of the MPPA, which analyzes the content of all films made in the United States, has shown that foreign subject matter has consistently increased in recent years, and that it was over twice as important in 1955 as it was six years earlier in 1948.

At the present time, the motion-picture industry depends for its economic survival upon foreign markets, since 47¢ out of every dollar the industry earns comes from abroad. As a result, the international departments of the studios are recognized as vitally important to the economic well-being of the companies. At some studios, the international work is carried on by public-relations departments, but at all major studios no story is purchased before the international representative has checked it.

Today, the studio international representative performs a wide variety of functions. Relative to films having foreign locales, he must work with the local consulates, the ministry of information, and occasionally the Washington embassy of the country in which

the picture is laid, so as to assure accuracy of detail and to make certain that the special sensitivities of the people of that country are in no way offended. Sometimes, it is necessary for him to contact directly individuals or agencies in the foreign country in question in order to secure special information, props, background footage, etc.

Regardless of the locale of the story, the film censorship requirements of countries in various parts of the world must always be taken into account. For example, the international representative must know the attitude of the British Board of Film Censors toward specific kinds and degrees of violence or brutality and, prior to production, must advise the producer about necessary shooting-script revisions. If such care were not taken, the completed motion picture might be excluded from the lucrative British market or censored so radically as to make it unsaleable.

In the Near East, the colonial problems and the many religious restrictions of censorship boards make this market a particularly difficult one to assure. Foreign revenues from this area may be lost entirely unless the international representative alerts a producer prior to production as to ways in which his particular script may inadvertently offend the Mohammedans.

Approximately one fifth of the foreign revenue of American film makers now comes from the Far East, and this is regarded as a growing market. Yet because of the wide divergence of customs and mores between the Orient and the West, Far Eastern markets present particularly serious problems for motion-picture producers. Far Eastern sex mores, for example, are strikingly at variance with those of America; the type of love scene commonly found in American movies shock the sensibilities of the majority of Asiatics. Prolonged love scenes that are fully accepted and enjoyed in American theaters cause extreme discomfiture when viewed by audiences in most Asiatic countries. The censorship boards of these countries either exclude films of this type or eliminate considerable footage from them. With the advice of the

international representative, a producer may in some instances take "covering shots" to replace footage that will prove objectionable in the Far East; or else he may prepare the script in such a way that certain scenes can be omitted from the export print, thus keeping objectionable footage to a minimum.

Yet despite the extreme care taken at some studios, world-wide political contradictions often raise problems in the distribution of American movies. For example, Universal-International several years ago produced *Bengal Brigade,* the action of which centered largely around the 1857 Sepoy Mutinies against the British in India. No other prior American movie had been so sympathetic in its portrayal of the Indian people and their desire for freedom from British rule. Yet despite the studio's many precautions, the Indian government was reluctant to grant a license for showing in India. At the same time, for entirely different reasons, the film was not allowed to be shown in French colonial areas: it was felt it might stimulate native unrest by its sympathetic portrayal of an almost-successful rebellion against foreign rule.

Eric Johnston, president of the Motion Picture Association since World War II, has always stressed the global character of the American picture business; and he spends much time abroad working in close personal contact with government officials, heads of state, and industry executives. Mr. Johnston has stated publicly on many occasions that he regards the film as the world's most effective instrument for the exchange of information and for generating good will and understanding among people, and that no legislative obstacles should impede the flow of films across national boundaries, including our own.[2]

That the American film has been a tremendously important medium of international communication during the first half of the twentieth century cannot be questioned. During the 1920's American movies overwhelmingly dominated the screens of the

[2] Today there are no official barriers to the import and exhibition of motion pictures in the U.S.A., regardless of their country of origin.

world. In 1925, estimates as to the proportion of showing time devoted to American films on the screens of the world ranged from a conservative 75 to as high as 90 per cent. Even today, it is estimated that American motion pictures use about 65 per cent of the screen time of movie theaters throughout the world.

The dominant place of the American film makes it important both as a purveyor of American ideas and as a means of influencing attitudes of other nations and peoples toward this country and toward one another. The desire of the American motion-picture industry for increased foreign revenues has been a prime motivating factor behind Hollywood's growing respect for the national, cultural, and religious sensitivities of peoples in all parts of the world. But in addition, particularly since the war, most American film producers recognize that the United States is known to the people of the world primarily through its movies and that this fact involves a serious responsibility in the selection and handling of subject matter in American movies.

Mutual respect among peoples of *all* nations and creeds is one of the basic requirements of a free and peaceful world. Thus, the increasing international awareness of Hollywood over the years, although it may still be found lacking in some respects, is an encouraging sign in an age when international tolerance and good will has become imperative for the survival of mankind.

Films from Abroad: Love Among the Savages

A. C. MAYER

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IT IS BY NOW more or less axiomatic that one of the most effective things a motion picture can do for publicity is to get itself banned or, at least, condemned. This has proved to be of great assistance in extending the ninety-day wonders created by such films as *La Ronde* and *Baby Doll;* but, for some reason, it appears to have had little effect on *Lady Chatterley's Lover.* Perhaps, whatever immorality there is in the story—the idea of an impotent husband encouraging his wife to take a lover, and her subsequent elopment with him—is somewhat old hat. The basic plot goes back at least to De Maupassant, and probably a lot farther. D. H. Lawrence's views on love are a little too well known by now and too widely accepted as psychiatrically respectable to shock anyone; they are also too fervently expressed to be really pornographic. Both *Baby Doll* and *La Ronde* deal casually with extramarital love, whereas *Lady Chatterley* has the decency to be passionate about it. Therefore, the picture has probably been banned in New York solely because of the few suggestive love scenes between Constance and Mellors.

Both of these roles are extremely well done. The character of Mellors (Erno Crisa) is not as fully delineated as that of Lady Chatterley in either the novel or the film. However, in the film, the portrait of Lawrence's typical proletarian hero—powerful, workmanlike, and honestly lustful—is very convincing. Danielle Darrieux, as Lady Chatterley, has more to do, and she does all of it very well. The picture begins with a hunt, in which she is every bit as elegant and aristocratic as she should be. Leo Genn,

as her paralyzed husband, in sounding a horn from his wheel chair, symbolizes with extraordinary visual effectiveness not only the passive role he must play in life but also the way in which he can activate his world with one quick gesture. The metaphor is repeated with rather more force in the next sequence. Here, with his protective entourage, he inspects the scene of a mining disaster, presumably caused by the inadequacy of his safety precautions. Again, with one brief statement in which he refuses to improve working conditions, he affects the lives of thousands of people. He conducts his business conversations with the greatest possible terseness, imperious in his disregard and disdain for the people with whom he works; and his portrayal of this role is an extremely vivid one. The slow, deliberate quality of his speech appears to have been partly due to his difficulty in speaking French, and in the following scenes, where he chats with his social equals, this impediment is painfully obvious; but his performance is nonetheless excellent.

The view one gets of English society is necessarily prejudiced, and therefore not terribly interesting; but it is Lawrence's prejudice, and Lawrence did not find it interesting. None of Constance's friends are sympathetic characters. Although one of them regularly indulges in adultery as her principal avocation and strongly urges Lady Chatterley to do likewise, she is as shocked as any other member of their circle when she learns who the lucky man is. The parallel of *Baby Doll* is in some ways meaningful: Tennessee Williams, like Lawrence, is a firm believer in the vitality of exogamy, but he makes his "upper" class (it is never really upper, but is always trying hard to be) colorful, or at least interesting through its decadence. Baby Doll's yen for the largest mansion in the neighborhood makes her a little more human than Lawrence's aristocrats.

In many respects, the most interesting parts of *Lady Chatterley's Lover* are those that display, with a savagery that is accurately translated from the original, Chatterley's ineffectiveness as a man.

In one scene, he orders the cutting down of much of his forest in order to enlarge his highly profitable mine. He disdains the forest because, as a man, he is incapable of enjoying it; he loves the mine because, as a captain of industry, he can make it grow and produce. There really is not enough of him to make him much more than a stereotype; and the contrast with Mellors, who of course agonizes over the destruction of the trees, is obvious but nevertheless dramatic. The only scene where the two come into bodily contact is also well handled. Chatterley, incapable of propelling his wheel chair through some mud, has to ask Mellors to assist him, since Mellors has been insultingly dilatory in offering his services. While Mellors pushes his humiliated employer back home, he holds Lady Chatterley's hand on the back of the wheel chair. The irony is simple, but very effective. Altogether, the picture is one of the best imports in some time.

* * *

In the recent French picture *La Sorcière,* the problem of exogamy is presented in a more traditional light. A young Parisian engineer (Maurice Ronet) goes to a remote rock-bound village in Sweden to take charge of a road gang. He finds his work made considerably more difficult by the intransigence and superstition of the local populace. His spare time is also complicated by his having to make a choice between an incipient romantic attachment for his boss, a cultured French-speaking woman with some physical (and financial) attractions but a whim of iron, and a fey but extremely voluptuous witch (they are both blondes). In view of the picture's title, and the rather lengthy pastoral build-up, it is hardly ever more than a rhetorical question whether he will pick the lady (Nicole Courcet) or the tiger (Maria Vlady). Our hero's two liaisons develop more or less simultaneously, and it is after his first encounter with the sorceress (who helps save his life) that he receives his first kiss from the boss. Up to this point, therefore, the women appear fairly evenly

matched. From then on, though, witchcraft begins to take over, and the sorceress demonstrates that she has not only mastered the art of telekinesis but also knows how to fix a car just by looking at it. Unfortunately, despite her native wisdom, she still has not learned much French, and her romance is largely conducted on a "You Tarzan—me Jane" basis. Eventually, she proves herself to be in one respect considerably more perceptive than her lover, when she says "Un jour . . . tout . . . fini." And, of course, she is right.

La Sorcière is not without its attractions. But, as Chico Marx once remarked in another context, "There ain't no Sanity Clause"; and the same can be said of witches, naiads, nymphs, and little people generally. It is just too difficult to make a story of this sort come to life. Practically all of our latter-day witches are basically comics who speak the language of Noel Coward, Mary Coyle Chase, and John van Druten. Even Wagner is beginning to pall.

* * *

Although the love-conquers-nothing school has been gaining a good deal of ground in the last few years, two recent films have bucked the trend, with varying degrees of success. *Wee Geordie* is a simple little joke—considerably more ingenuous than most of those that Launder and Gilliat have done—about a runt who grows up to be Bill Travers (Paul Young), largely, it is suggested, through a mail-order course in body-building. The proud alumnus proves himself worthy of his alma mater, and proceeds to win the shot-put event in the Olympics by setting a new world record. As a Scotsman, he naturally insists on wearing his kilt, which results in a certain amount of obvious byplay. In giving vent to the natural exuberance characteristic of so many great athletes, he allows himself to become romantically linked with a Scandinavian amazon (Doris Goddard) who is also participating in the Olympics, and thereby causes his Scottish girl friend back

home (Norah Gerson) some degree of public embarrassment. Nothing much else happens, and probably nothing should.

* * *

In *The Golden Demon,* Japan has produced what is perhaps the first Oriental soap opera to reach the American screen. The poor young student whose future is uncertain, not to say bleak, finds that the girl he loves has been betrothed to another man, with rather less coercion than he believes should have been necessary. Naturally, the other man is wealthy, and through the years our hero becomes quite obsessed with the idea of money. At the beginning of the film, he is employed (according to the subtitles) by the "toughest loan shark in the business"—a seductive young lady who apparently cannot keep his mind off his work—and, after a while, he establishes a lucrative practice of his own. The vicissitudes of such financiers are of course notorious; and eventually he loses his house, his wealth, and his mind, in a fire caused by one of his many enemies. All this leads him back to his childhood sweetheart, who, after years of a marriage in name only, is just on the brink of suicide. Although the plot may leave something to be desired, *The Golden Demon* is extraordinary in that, like other Japanese color films, is gives to each scene a cameo-like brilliance, which has not been achieved elsewhere.

* * *

Another rather sordid subject is dealt with most convincingly, if at times a little aimlessly, in the French picture *We Are All Murderers,* directed by André Gayatte and Charles Spaak. The title presumably is intended to indicate that society at large is responsible for the crimes committed by those it punishes. A fairly good case is made out for the First Murderer: Marcel Mouloudji gives an excellent performance as the crazy mixed-up kid who learned commando tactics during the occupation, and finds it difficult to forget them. The scene in which he wantonly

shoots a steam-bath attendant is excitingly reminiscent of the better American gangster pictures. Among the other men in the condemned cell, there is one who killed his squalling infant in order to get a little sleep. He is given what might be considered a slightly exaggerated defense: this poor man needed not the guillotine but a larger house. True, but not quite an answer. Another cell mate is a Corsican who committed murder to avenge his family for a previous killing.

In all these cases, it is possible to conclude, as the author clearly does, that penal servitude is not the most satisfactory of remedies. One of the little homilies included in the film suggests that it would be far better to have the criminal perform useful work for the family of his victim than to lock him up and kill him. However, it requires a slight stretch of the imagination to attribute all these crimes to society, or at least to the society that punished them.

Although the message is not always clear, and rarely is it persuasive, *We Are All Murderers* is always exciting. The shots of the condemned men, who on the night of their execution are suddenly overpowered by stocking-footed prison guards to insure that they do not commit suicide; the irony of the prison doctor who must save a prisoner from a fatal stomach ailment until he is properly guillotined; the agonies of a young chaplain who is too sympathetic to the prisoners to be able to help them—all these are intensely dramatic, even if the only lesson they teach is that crime does not pay.

Screen Wonders of the Past—And to Come?

KENNETH MACGOWAN

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YOU MAY PICTURE the screen of Cinerama moving out from behind the proscenium to encircle and absorb its spectators like a gigantic amoeba surrounding and consuming bits of algae. To complete the assimilation, Cinerama enveloped its audience in sound. To the three dimensions of peripheral vision it added the three dimensions of stereophonic sound. The voices of its actors—when it had any—could come from any one of five loud-speakers along the back of the screen, and the roar of a plane or the song of a choir from above or behind the audience. While 3-D films were going through their brief career of boom and bust, CinemaScope was adding much the same sort of sound to its wide screen; later Todd-AO followed suit.

Two Ears at the Movies Instead of One

In the world of reality we hear with two ears just as we see with two eyes. We enjoy the perspective of sound quite as much as the perspective of sight. In a complex and rather mysterious way, our two ears tell us that a voice or a noise is to the right or to the left or even behind us or overhead. Until only a few years ago, you might say that we used only one ear in a movie theater. All sounds came from a single spot behind the screen, and what our two ears heard was exactly the same. Today in all theaters that play Cinerama or Todd-AO and in many that offer CinemaScope or VistaVision, there are three to five speakers behind the screen and some in the auditorium. The first group reproduce words from about the area where an actor speaks, and, if he moves across the

screen, they make his speech seem to move with him. Other speakers along the three walls of the auditorium and even on the ceiling bring us a great variety of sounds. We may hear the galloping hoofs of horses at our left or right before a troop of cavalry appear on the screen. We may hear the roar of an airplane passing overhead to land on a runway in the picture. In *This Is Cinerama* (1952), we heard the choir singing behind us, and then at each side and in front of us as the choristers entered the setting. In *Around the World in 80 Days,* we saw the backs of two characters who were looking off across the ocean, and then we, too, took a look at the horizon while their voices spoke behind us.

Three Ways to Make Sound in 3-D

How sound can be reproduced from black and white areas on a film—let alone from magnetized bits of metal on a tape—is very difficult for the layman to grasp. The workings of stereophonic sound are only a little less mysterious.

There are three basic ways of adding three-dimensional sound to a motion picture. One way—used by Cinerama, CinemaScope, and Todd-AO—is to record dialogue, music, or natural noises with three to five microphones at different places in a set. These tracks are put side by side on a release print or—in the case of Cinerama—on a separate piece of film. The sound from each track goes to a separate speaker behind the screen or to a group of speakers in the auditorium. All the backstage speakers actually carry the same sounds, but the dialogue from one will be louder than from the others because one of the recording microphones had been nearer one of the actors.

Another method also uses a number of microphones and a number of speakers, but it adds what is called a control track. This carries a pattern of inaudible frequencies. Its job is to instruct the projection machine to increase the volume of one or more of the speakers. Walt Disney introduced a process of this sort for *Fantasia* in 1940.

The third does tricks with the same old sound track that has been in use since the talkies came in. The sound is recorded by a single mike and printed on a single track. Studio technicians put an inaudible control track over the sound pattern. Then, though the projector sends the same sounds to all the speakers, the control track seems to switch bits of dialogue or noise to different parts of the house by merely increasing the volume of one speaker or another. This method—called Perspecta—has economic advantages. Recording is a much cheaper operation and theaters not equipped for 3-D sound can play the track in the old way. Though this process lacks the tonal perfection of a number of separate tracks, its economies in production and exhibition led to its wide use in Hollywood. As early as 1955, more than 70 pictures were in release with Perspecta sound.

Stereophonic Sound 75 Years Ago

Like the other "new" processes, three-dimensional sound is an old one revived—and very much amplified and refined through new equipment. It goes back as far as 1881, and the scene is another one of those Paris expositions that first showed talkies, Cinéorama, and CinemaScope. Seventy-five years ago there were no electronic microphones, no loud-speakers—and no movies. Yet a Frenchman named Clément Ader reproduced directional sound. He did this through the enterprising use of an invention that was then only five years old—the telephone. Ader placed twelve transmitters along the footlights of the Paris Opera. Wires from the transmitters ran a mile and a quarter to rooms in the Electrical Exhibition and served 48 receivers. Each listener held to his ears a pair of receivers that gave him the sounds from the right and from the left sides of the stage. Hearing a somewhat louder sound in one ear or the other, he was able to "place in space" the voices of the singers and to hear the strings of the orchestra to the left and the tympani to the right.

France Provides the First Stereophonic Talkies

America came close to pioneering with stereophonic movies at the New York opening of the Grandeur film *Fox Movietone Follies of 1929*. For this first attempt in almost thirty years to show wide film commercially, someone got the bright idea that the dialogue could be switched from a right-hand speaker to one at the left through a monitoring device. After a rehearsal on September 16, 1929, Fox abandoned this rudimentary approach to 3-D sound. And thus the palm passed to France.

Though Léon Gaumont seems to have been the first to suggest printing two different sound tracks on a film, the ever-enterprising Abel Gance was the first to patent a method for bringing 3-D sound to the screen. That was in 1932. He and his fellow-inventor André Debrie were too impatient to wait for a Paris exposition at which to exploit their process. Yet it took three years to perfect the invention and provide a film for the Paramount Theater in Paris to show. Gance reedited portions of the film about Napoleon that he had shown on a triptych screen five years before, and he added some new shots and directional sound. Instead of using a photographic control track, Debrie cut notches in the edge of the film, and these signals shunted the sound into various loudspeakers. Dialogue and noise came from around the audience as well as from behind the screen. Oddly enough, Gance gave up his triple screens—so well suited to 3-D sound—and confined the picture to an area only a third as wide.

99 Loud-Speakers for Disney's Fantasia

It was in 1940 that Walt Disney brought to the American screen the first thorough and ambitious use of stereophonic sound.

As early as 1927, the Bell Telephone Laboratories had begun experimenting with 3-D sound, but without the use of film. In 1933, they were content to transmit over wires from Philadelphia to Washington the music of an orchestra picked up by three microphones and heard over three speakers. A little later, Bell

and other technicians developed a control track to amplify any one or all of the sound recordings. When the volume of one or other of the speakers is increased, this system gives us the fullest effect of directional sound. Increasing two or more gives us a greater tonal range and less distortion than we would get if a single speaker were amplified to produce the same amount of sound.

Working with Leopold Stokowski, Disney applied this system—with some trimmings—to his feature cartoon *Fantasia.* The orchestra and two bits of dialogue were recorded on three tracks. These, along with a control track, were printed on a separate film interlocked with the picture projector. (The picture film had the usual composite sound track, which could be used if a sound machine broke down.) Fantasound, as the process was called, was first controlled manually or by notches in the film, and later by a control track. There were three speakers behind the screen and, in a New York showing, 96 small speakers around the auditorium. These last were coupled to one or another of the speakers in the rear of the screen. The horns in the theater gave a greater sense of directional sound than could be got from behind the narrow screen of that day.

No 3-D Dialogue on the Narrow Screen

In *Fantasia,* there was no attempt to make speech come from one side of the screen or move across to the other. This may have been because Disney and Stokowsky were only interested in what could be done to make the recording and reproduction of an orchestra truer and more beautiful. Or they may have recognized that the screen of 1940 wasn't wide enough for the effective use of directional dialogue.

Warner Brothers seemed to agree. Those pioneers of the talkies soon put three speakers behind the screen to "spread" the music score, but they sent all the dialogue through the middle speaker. This system recorded voices and music on a single track and then

used a control pattern to bring in the side speakers thus increasing the volume of the orchestral accompaniment. After marking two productions, *Santa Fe Trail* (1940) and *Four Mothers* (1941), in what was called Vitasound, Warners gave up. Perhaps our entry into World War II—with its box-office prosperity—delayed further experiments. At any rate, ten years were to pass before anyone tried to put 3-D dialogue behind the screen.

3-D Sound in Britain and America—1951 to 1953

In 1951, the Festival of Britain set itself the task of showing London some future aspects of film and television. In all respects but one, the theater called the Telekinema gave a brilliant preview of things to come. Through two stereoscopic images and Polaroid spectacles, it showed movies in three dimensions. It pioneered large-screen television, projecting for its audiences the people entering the lobby. The screen was metalized and somewhat curved. It was slightly larger than the picture, and this border—called a "surround" by its inventor, Benjamin Slanger—was illuminated by diffused light from the film itself. To cap all this, Telekinema added 3-D sound to its 3-D shorts. It neglected, however, one future development—the wide screen. This may seem a curious omission, for, without the wide screen, directional dialogue can't be wholly effective or worth the trouble and expense. But we must remember that audiences at the Telekinema heard only a monologue or narration, and never dialogue scenes. (The Telekinema did, however, send sounds such as bird calls around the auditorium.) When Warner Brothers tried 3-D on the narrow screen in 1953 with *The House of Wax,* the directional dialogue may not have been effective, but this horror film gained an eerie effect from off-screen footsteps and creaking doors.

Wide Screens for Stereo-Sound

It was all but inevitable that *This Is Cinerama,* with its almost cycloramic screen, should go for stereo-sound in a big way. Like

the productions at the Telekinema, it was a very special sort of show, and its producers weren't making a film for general release. So—again like the British venture—Cinerama used a separate film just for sound. But, whereas the Telekinema had four tracks, Cinerama had seven. Five covered the width of the screen, and one went to the auditorium. The seventh combined the other six and could be used if any speaker failed to deliver sound.

Hollywood had to be more practical. Fortunately, there was little trouble about additional loud-speakers for the larger theaters. They were already using two or more in order to amplify the single sound track. But the producers didn't want to ask the theaters to buy an extra projector to handle a special sound film, and they didn't want to spend money on a separate sound print for every picture print. So, while some producers used Perspecta sound, CinemaScope narrowed the image a bit and squeezed four tracks—three for behind the screen and one for the auditorium—onto 35-mm. stock. Todd-AO managed to have six—five for behind the screen—by printing on 70 mm. after shooting on 65 mm. As demonstrated in *Oklahoma!* (1956), Todd-AO had the most perfect and most engulfing sound; at the Rivoli Theater in New York, it used 19 speakers in the auditorium.

Even though CinemaScope put picture and sound track on a single film, it wasn't able to persuade all the theaters to go stereophonic. At first, it tried to force them to install extra equipment if they wanted to show CinemaScope productions, but the resistance was too great. After a valiant struggle to add to the screen something that TV didn't offer, Fox had to give up. It was forced to permit the use of "mixers" to put all the tracks through one loud-speaker, and then to supply prints with a composite track. By the end of February, 1957, there were about 15,000 theaters equipped for CinemaScope in the United States and Canada, but only 4,600 could handle stereophonic sound. Eighty per cent of the 4,500 or more drive-in theaters accepted the wide screen with delight but they were cold to stereo-sound. Their screens

expanded from 70 to 100 or even 135 feet, for this meant room for more automobiles along the sides of the "auditorium." But they bucked at buying new speakers for each car.

Magnetic Tape for Sound Recording

Other things more remarkable, perhaps, than 3-D sound and 3-D pictures and the anamorphic lenses that squeeze and expand CinemaScope have happened to motion pictures in the last ten years. And still more remarkable things are impending. These are tied up with the magnetic recording of both sound and picture and the development of electronic TV cameras for film production.

At that highly productive Paris Exposition of 1900, a young Danish engineer named Vlademar Poulsen demonstrated that voices could be recorded on steel wire and then reproduced. Around 1928, German technicians tried substituting for solid metal a strip of plastic tape with minute bits of iron oxide embedded in it. When the Nazis came to power in the 1930's, they developed magnetic tape as a cheap and easy means of recording thousands of wire tappings.

For motion pictures as well as television, magnetic recording has a number of advantages. It is superior to the ordinary film track in tonal range. In moments of silence, it has little or none of "ground noise"—the peculiar sort of buzz produced by the graininess of film. A magnetic track can be duplicated many times without losing the quality of the original. The sound can be quickly erased, and the tape reused some 25 times. All in all, magnetically recorded sound is almost as superior to photographic sound on film as sound on film was to sound on phonograph disc.

This time there was no Hollywood resistance and little delay. As soon as the war with Germany was over and we learned how she had improved magnetic tape, Hollywood technicians were as ready to try it out as were the makers and users of electronic equipment.

Magnetic Sound on Film

When Hollywood heard that a strip of iron oxide could be laid on film, they promptly gave up tape for recording. But, like the talkie process and CinemaScope lenses, magnetized film was first developed outside Hollywood. And so, of course, was its use on release prints.

Between 1917 and 1928, scientists talked about recording magnetic tracks on film. In 1947, the Du Pont company gave RCA some samples ready for use. A couple of years later, Warner Brothers experimented with magnetized film. By April, 1950, Paramount was using it for all sound recording. At the end of the next year, 75 per cent of the Hollywood studios had fallen in line.

At first, sound on tape was transferred to photographic tracks for projecting. Then in 1952, *This Is Cinerama* led Hollywood by using magnetic sound tracks for the first time in a commercial theater. The next year Twentieth Century-Fox adopted this system for release prints of CinemaScope.

Sound on tape hasn't yet eliminated the use of film in the production and distribution of Hollywood films. To synchronize speech and lips while recording, it is best to put the strip of sensitive iron oxide on film with sprocket holes like those on the picture track. Furthermore, the magnetic track is usually turned into a photographic track for the convenience of the film editor. Working with a moviola—his midget projection room—he can cut and synchronize a photographic sound track more easily than a magnetic one, for he can see the patterns of variable density or variable area on the photographic track, whereas the magnetic record is invisible.

Putting the Picture on Magnetic Tracks

The next step was to put the picture, too, on a magnetic track. The Hollywood studios again lagged behind, but an industrial

corporation owned by a star, Bing Crosby Enterprises, pioneered. So did the manufacturers of television and electronic equipment. The Crosby people demonstrated the recording and reception of black and white TV images in November, 1951. Two years later, the Radio Corporation of American added color. While RCA went ahead rather cautiously—what it calls VTR, or Video Tape Recording, is not on the market at this writing—other processes appeared. Ampex, the one in general use at present, began by recording on tape the pictures and sound of *Art Linkletter's House Party* for a demonstration. In 1956, Ampex taped Douglas Edward's newscasts and, later, *Climax!* and live shows of *Playhouse 90,* and these tapes were used for delayed showings. They replaced kinescope films—motion pictures of live shows made from TV—because tape gives a better image than a "kine."

Shortly before RCA put pictures on tape in 1953, TV invaded the field of film production. Inventors have devised cameras that photograph scenes and sound directly on film—not through a kine—while a live show is being broadcast. First came the British Cyclops of 1948. In 1953, the Allen B. DuMont Laboratories demonstrated a device called Electronicam, in which a film camera and a television camera worked together through the same set of lenses. While the TV image and sound went over the air, Electronicam recorded the scene at the same time on photographic film. This device was used on the Jackie Gleason program. Al Simon's Video-Film camera did much the same thing in 1956 for Burns and Allen. CameraVision links a video camera and a film camera by an ingenious synchronization of three pairs of separate lenses and three light meters to control exposures. Devices like Electronicam can put a live show on the air and make a kine of it, while at the same time each camera preserves a film of all shots. The films from all the cameras in use can be edited to follow the pattern of the kine, or filmed scenes not in the kine can be used to improve the picture.

Savings from Ampex and Multiple Cameras

What does all this mean to Hollywood and to film production all over the world? The advantage of pictures on tape and of video-film cameras are largely financial. But this is offset, I think, by the fact that the lighting of scenes can't be as good as in a Hollywood film.

Before we discuss the possibilities of devices like Electronicam, let us consider the savings in time and money that may be made by shooting films for television with two or three ordinary cameras at the same time. In the past few years, the directors of *I Love Lucy* and the Burns and Allen show have used film cameras in much the same way as television cameras. Though they don't shoot the whole show in continuous action, they put the actors through an entire scene without interruption. There is no stopping for different setups as in normal film making. The cameras may run simultaneously, and the cutter will throw away the parts of the scene he doesn't want to use in the finished print. Or the director may "cut in the camera" by starting and stopping each machine so as to cover only the parts of the scene that he intends to use. Either way of using multiple cameras saves a considerable amount of film as well as time. If the director cuts in the camera, he saves film, but he risks having to do retakes. In either case, the pictorial product is inferior. When three angles are shot at the same time, they can't be as well lighted—let alone as well acted—as when rehearsed, shot, and lighted one at a time.

Recording a television show on tape by the Ampex system—which provides no film images—can save money in a somewhat different way. The director can shoot with one or more cameras, but he needn't record all the scenes in continuity. After he has finished any scene he can have it "played back" immediately from the tape recording instead of waiting for the overnight development of what Hollywood calls the "rushes" or "dailies." He can decide at once whether or not the "take" is satisfactory

or should be retaken. He won't have to repeat the scene until he guesses it is right. (I have known a Hollywood director to make forty-two takes, while the producer chose the first one to use in the finished film.)

Video-Film Cameras Can Save Money, Too

Devices like Electronicam were devised to give TV a film record superior to a kinescope. But with these linked cameras it is possible for a Hollywood studio to save money and to get better scenes and a better picture than with multiple cameras. Leaving the film camera idle, the film director can rehearse the actors till he thinks they are right, and then he can watch them on a viewing screen as they repeat the scene while the film camera operates. After he sees the rushes next day, he can, of course, retake any shots that he thinks can be improved. If he is to shoot an elaborate mob scene or a dance number, he can begin with a kind of recorded rehearsal; he can use the TV cameras from various angles, edit the scene on the program monitor screen, and see a kinescope in a projection room only a few minutes afterward. This can guide him in shooting the various angles later on.

When television uses video-film cameras on a live show to get a kinescope for later showings, the result has the same drawback as a live show shot with multiple film cameras. This is the degrading of the picture through inferior lighting. On a Hollywood stage, close-ups, over-shoulder shots, and medium shots are individually lighted to achieve finer photography than from the over-all lighting of a long shot. With the TV-film method, the lighting of the intimate angles has to be the same as that of the long or medium shot.

More Electronic Miracles, But—

Through the wedding of electronics to the movies, extraordinary things lie ahead. They involve both projectors and cameras.

For some time, we have had "theater TV" with electronic pro-

jectors throwing the images and sounds of prize fights on the screens of certain movie houses. This projector is now being adapted to use magnetic tape. Soon a feature film recorded on tape may be shown in a theater without benefit of a film projector. In *Electronic Motion Pictures,* Albert Abramson envisions a studio from which high-budgeted feature films can be broadcast to theater screens by cable or microwave, as well as broadcast to subscription TV sets in homes.

In his book, Abramson describes a new electronic TV camera that, he says, should shortly be used for film production via picture and sound on tape. It has a single high-speed lens. By remote control, this lens can focus on close-ups or long shots at the director's pleasure. Fade-outs and lap dissolves can be controlled from the monitoring booth. The dolly, or wagon carrying the camera, can be driven by an electric motor. Looking quite a bit farther ahead, Abramson sees a camera operated without cables. It will take pictures with an electronic "lens" by scanning the scene after the fashion of radar. It will focus automatically and provide an image in black and white or in color, which can be transmitted in three dimensions—if we should ever again want 3-D.

All that I have written here about stereophonic sound, electronic cameras, new ways of recording, and broadcasting of pictures may seem very exciting. They may seem like the wonders of science fiction come real. But all this, of course, has no bearing on the betterment of the art of the motion picture. Indeed, some of these gadgets must result in poorer photography. Not one can do for the screen what Griffith and Murnau and Eisenstein did through directing and editing. Not one can open up such aesthetic possibilities as the inventors of sound on film did when they gave the movies the chance to throw out stereotypes and bring us true characters. As a Hollywood producer put it, "I won't get excited until somebody invents a machine that grinds out good stories."

Teaching Film Drama As Film Drama

GERALD WEALES

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IN THE ARTICLE "Teaching Film Drama as Literature" (*Quarterly,* Fall, 1956), Martin Kallich and Malcolm M. Marsden quite rightly complain that not enough attention is given in colleges to the film as a serious art form. In their effort to demonstrate that the film is a valid form of literature (and, incidentally, to point out the value of their mimeographed textbook *Varieties of Modern Drama*), they seem to me to have grasped the problem from the wrong end. They lament the paucity of scripts available in print—a lament in which I will cheerfully join—but they overemphasize the importance of approaching the teaching of films through the written word. Toward the end of their article, they admit, almost as an afterthought, the value of "audio-visual aids" and suggest that 16-mm. films can be "employed to excellent purpose." *Must be,* please, not can be! No study of the film as an art form can really reach the heart of its subject without centering the attention on the film itself.

I admit that my bald assertion sounds a little like the perennial complaint of the drama teacher who insists that no play can be really understood until it is given flesh and form by actors, sets, and stage business. It is true that the meaning and method of a play can sometimes be seen more clearly in production, just as they can sometimes be destroyed by the same agency. Two different productions of *Troilus and Cressida* illustrate my point. When I first saw the play performed, at Stratford, England, in 1948, I was unfamiliar with it; yet Anthony Quayle's production made

the bitterness and the bite apparent to me in a way that the new Old Vic *Troilus,* seen in New York last December, failed to do. Tyrone Guthrie, who directed the new version with all his familiar fondness for broad gestures, so filled the key scene—the one in which Hector tries to persuade his brothers to call off the war—with polite slapstick that the point of the play was nearly smothered. It is possible to weigh one production against another because both are personal variations on the original play, the one that stands in print. Traditional drama is a verbal art, and to study it by looking at the speeches that comprise it is to do it no disservice. It is well to understand that music and costumes, sets and lights, actors and an audience can enrich a play; but finally it must be examined in terms of its language. The language of a play is the same as that of a novel or a poem, although its manipulation is subject to different conditions, so a play can certainly be studied as literature.

The film is something else again. Its primary language is visual; it speaks not through the voices of the actors alone, but through the camera as well. Of course, when sound came to the movies, the film adopted a second language, that of words; but to pretend that the added language is the basic one, to go to the film script as anything more than a secondary source of study, is to misread the art of the film. I do not mean to imply that the script is inessential. Certainly, it is a pleasure when a writer with some sense of the value of words puts the speeches into the mouths of the actors. But a film speaks most effectively when it has no need of the actors' voices.

The history of the film is full of examples. There are famous ones, like the massacre on the steps in *Potemkin* and the factory sequences in *Modern Times.* These are silent films, of course, but what could the addition of words bring to them but a kind of literary garniture, a kind of commentary? Commentary is, of course, a useful activity; but to study *Potemkin* by reading a description of the horror on the steps would be a little like studying *Hamlet* by reading Dover Wilson.

Perhaps it is unfair to go back to silent films. After all, Kallich and Marsden do not really suggest that the film became literature until sound gave it the use of words. Yet sound films are full of effects that cannot be rendered by the printed script. One of the most obvious examples is in *The Red Badge of Courage,* the script of which appears in *Varieties of Modern Drama.* The thing that John Huston managed to do best in the film was to communicate the sense of the woods that one gets from Stephen Crane's book. When the young soldier runs away from the battle, the woods close in on him and become dark and smothering like his own sense of failure and guilt. Then he returns to the fight and, when the battle is over the troops march away, the light breaks through the tops of the trees; the whole woods seem to be sharing the young man's sense of exultation. I have not seen the printed script, but I cannot see how it can communicate what Huston's camera has done in any way that will approximate the camera's method of communication. The script will have to use words, as I have done here—will have to talk about the scenes; and to talk about them is of no importance until they have been experienced directly through the film.

Another example can be found in Dudley Nichols' *The Informer.* The printed version of the Nichols' script with the long, atmospheric opening, as detailed as the stage directions to a Shaw play, is a pleasure to read. Nichols describes what happens as the film opens, before any words are spoken. But Nichols and the camera are speaking different languages. Nichols' script is novelistic; *The Informer* is a film. The camera sets not only the scene but the mood of *The Informer* in those opening shots. There are innumerable other examples of moments in which the camera tells the audience something directly in a film, an immediate communication that has no need for words. In *High Noon,* for instance, the shot through the moving wagon wheel as the sheriff leaves town says all that needs to be said about his reluctance to go and the guilt that he feels in going. In *Shane,* the shot of the

children who cannot keep their minds on the funeral makes an important statement about death in relation to new life, an effect that George Stevens liked so much that he used a variation of it again in *Giant.* In *Sunset Boulevard,* the leading character is defined quickly and effectively by a shot of Gloria Swanson taken across a piano loaded with pictures of her when she was young and a star. In the same picture, the young man's dependence on the older woman is made suddenly, dramatically clear in the scene in which he finally decides to break out and go to a party on his own; as he goes out the door his key chain catches on the handle and holds him long enough for the audience to see that he is caught. In *Queen of Spades,* there is the fine, if irrelevant scene where the old woman looks for a moment in the coffin of the countess and sees her own death. All of these scenes can be described in words, in much greater detail than I have used here, but essentially they demand the language of the camera.

That language, like the spoken language, has it clichés, of course. We are all familiar with the clock that lets us know that time has passed, with the blossoming cherry tree that fades into the snow-covered, leafless tree, with the street on which the horse-drawn carriages suddenly become new model cars. We have seen the easy identification marks of the New York sky line, Big Ben, the Eiffel tower, the San Francisco Bay bridge. The camera can be garrulous, too, as in those films like *Three Coins in the Fountain* that substitute scenery, however beautiful, for content; it can be as pretentious and arty as a coterie poem, as in films like *The Fugitive;* it can be as rhetorical and inflated as a bad speech, as in the films of Clouzot, who loads every effect as though it were a shotgun. The bad language of the film can also best be described by turning on the machine. The script will not serve.

The film script is not valueless in the study of a film, of course. It has something of the relationship to the finished film that a draft does to the final novel. As *Stephen Hero* might help to an understanding of *The Portrait of the Artist as a Young Man,*

so a script might help one to know a film better. Certainly, studies such as those that were printed in *The Cinema 1952,* in which part of the script of *Great Expectations* was printed along with David Lean's explanation of how he went about using the script to get the effects he wanted in the film, are extremely valuable. Printed scripts and collections of critical material, like those gathered in *Varieties of Modern Drama,* are useful, but they are plainly the secondary material in any presentation of the film as an art form.

The practical problems involved in teaching the film are much more complicated than a shortage of printed scripts. Obviously, a film must be seen in its entirety, at least before it can be seen in sections. The traditional 50-minute college class does not allow room for the study of film, and most administrations are a little wary about balancing schedules so that hours may be bunched—except, of course, for laboratory sciences. There is, too, an obvious expense in teaching films, for rooms must be equipped to show them; and if the films are to be shown to advantage, something more elaborate than the wobbly roll-down screens must be provided. Availability is no problem, for films by most of the major American, English, French, Italian, German, and Russian directors are available in 16 mm. Ideally, however, the teaching would be more pleasant if facilities and the budget allowed for showing theater-sized films in theaters.

If the film is still considered as a stepchild of the arts in some circles—and those circles must be small these days—it cannot get new status in the colleges if it is smuggled in in disguise. To slip an occasional film script into a study of the forms of drama might be useful, but it is no real contribution to the study of the film as an art in its own right. The mechanical problems touched on in the previous paragraph may be great, but unless they are faced and solved, film drama cannot be studied in terms of its own language. And unless film drama is taught as film drama, it is not really being taught at all.

Video Tape: A TV Revolution

RUDY BRETZ

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Editor's Note: The appearance of the long-heralded video tape is being acclaimed as one of the major advances in both the television and film fields. It is fast becoming part of the regular operation of network television. Because of the singular importance of this device, the editors asked Mr. Bretz to contribute a nontechnical explanation of its operation and a review of the immediate changes in program and production techniques that it is expected to effect.

THE TELEVISION EQUIVALENT of the recording of radio programs on disc or tape has been known as kinescope recording. Basically, this is photographing televised images with a motion-picture camera. Since the TV receiver tube is known technically as a kinescope tube, a movie of its pictures is called a kinescope recording.

Technically, this process has long left much to be desired. Some years back, when the delightful Ed Wynn did a TV program seen over many stations by kine recording, he expressed his dismay at the quality of his kines in the following classical definition:

Kinescope is a compound word made from *kin,* which of course means "relative," and from *scope,* which means "to see, to recognize." Therefore, put together, the term *kinescope* means, "You wouldn't know your own cousin."

In order to improve the recording and storing of a TV picture, technicians have long questioned whether it would be possible to record and store video signals directly as variations of electrical current, so they could be fed directly into a television system at a later time. This would be far superior, they argued, to the kine

process with its many stages of "transfer." Losses of quality are bound to occur when you change a series of electrical signals to a photographic picture and finally once more into an electrical signal. Today, after many years of false starts and partial solutions, a method of recording video (picture) on magnetic tape is at last practicable and available for sale on a production basis, albeit at a figure ($45,000) beyond the reach of many who would like to use it. The expected improvement in quality is achieved.

Speculation has run high as to the ultimate future of this device. Even today, the quality it can produce is markedly better than the best kinescope recording and practically indistinguishable from a live TV picture. Human impatience and imagination, however, tend to push every new invention farther and faster than it is able to go. Today's video tape is indeed high quality, but this is live *video* quality, which itself is a far cry from motion-picture quality obtainable with a standard 35-mm. film and certainly much farther from the quality that has been demonstrated through the use of some of the wider negative stocks. Thus, video tape recording as it now stands has application only to the television field, but its application is wide and will be quite revolutionary.

It is reasonable to expect that, if the demand is expressed, further work along the same direction which produced this machine will result in video tape recorders of very much higher quality. Such ultimate devices may indeed render obsolete the studio motion-picture camera and reduce the role of the film laboratory to the handling of amateur, newsreel, and special-purpose film production. Let no one expect this to happen in the next few years, however. Rather than speculate on production practices beyond our present technology, I want first to indicate in this paper the importance of the video tape recorder; second, to sketch in nontechnical terms how it operates, and third, to examine the current and possible future uses of today's machine in television production techniques.

Kine recording, I have already indicated, has long been a very delicate and inconsistent thing. It has been said with considerable validity that kine recorders are like women—you never find two alike at one time, and you never find one alike twice. They are unpredictable. Years of experience are required to train a good operator, or perhaps it could be more accurately put that years are required for an operator to train a good machine. No matter how good a kine recording is, it must inevitably be substantially less good than the live pickup it records. This is because of the many stages the picture must go through as it is transferred from one medium to another: electricity to optics to chemicals to optics and back to electricity again. In each of these transfers there is a loss of quality. There must always be some loss, although great care and technical excellence can keep it to a minimum. These losses are due to "nonlinearity."

Before the nontechnical reader skips past the next paragraph (or on to the beginning of the next article), let me hasten to say there is absolutely nothing to be afraid of in what is to follow. Most of us in television production and programming are not ashamed to admit that with all of our artistic taste, showmanship, and flair we are really mechanical idiots and motor morons; we wouldn't know one end of a nonlinearity from another, and furthermore we wouldn't want to. This is obviously a mistake and leads to unnecessary ignorance. For years I have heard the term *linearity* without having the slightest idea what it meant; finally I undertook to write a book on TV and found I had to learn a few things I didn't know in order to explain a few things I did. *Linearity,* I learned, is "the quality of straight-lineness."

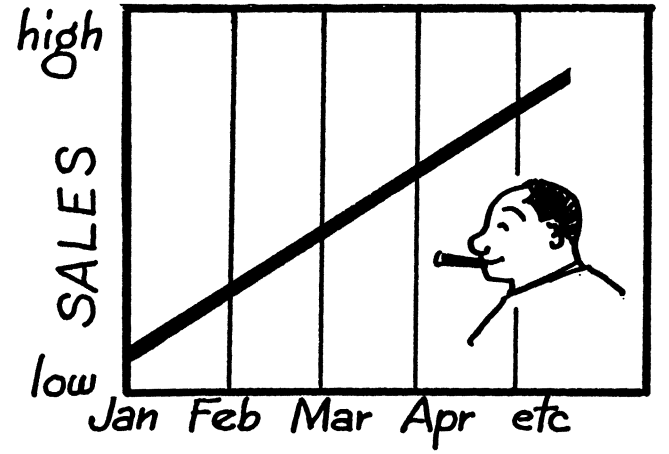
When applied to one of these transfers in the kine process, linearity refers to the line on a graph—the kind of graph that might represent the ups and downs of a sales campaign. For a simple example, let's take the first transfer in the kine process, the same transfer which occurs in any television pickup: picture in the camera to television signal in the camera cable. The camera

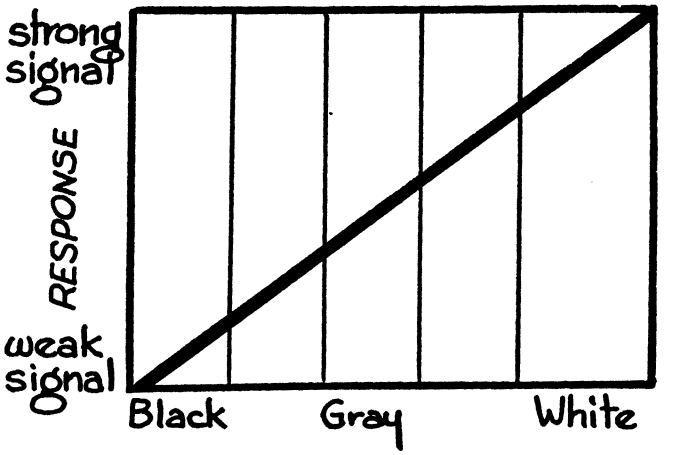
forms a visual image of lights and darks, and this optical image is transferred by the magic of the image orthicon tube into a series of electrical signals—one long continuous electrical current, to be exact—which reproduces all the variations of light and dark as strong and weak modulations of that current.

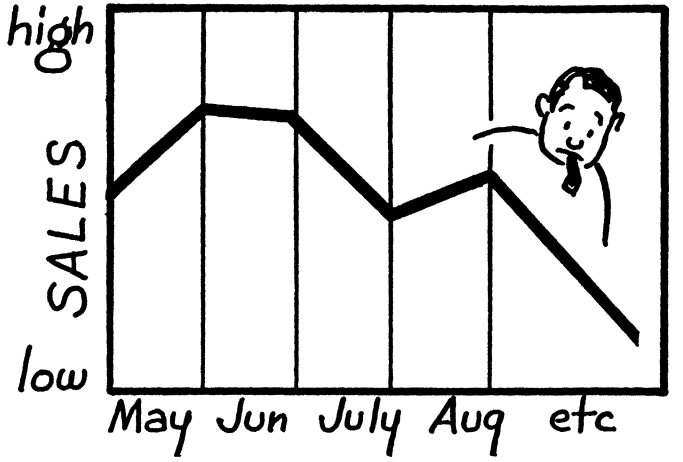
A certain amount of brightness in the scene generates a certain amount of current in the camera tube. A larger amount of light will generate a larger current. Now, it would be ideal if this relationship continued in proper proportion. Made into a graph with a scale of dark to light along the bottom and a scale of weak to strong current along the side, this information would result in a nice straight line (linearity); and all the tones of light and dark would be translated faithfully into similar increases of electrical signal. In reality, however, this transfer characteristic is usually more or less *nonlinear* (not in one-to-one proportion).

If the camera is focused on a scale of grays, all equally spaced between black and white, the television picture will generally show very little if any difference between the darkest tones, will reproduce the intermediate tones fairly faithfully (the linear portion of the graph), and again at the top of the scale will show very little increase in signal for the last few lightest tones. This explains why dark tones tend to go black on TV, light tones run together as white, and only the intermediate tones are generally reproduced accurately. This is one kind of nonlinearity which may occur during a transfer. There are other qualities besides tones of gray which must be transferred, such as resolution of detail, and these encounter conditions of more or less nonlinearity at every stage of transfer.

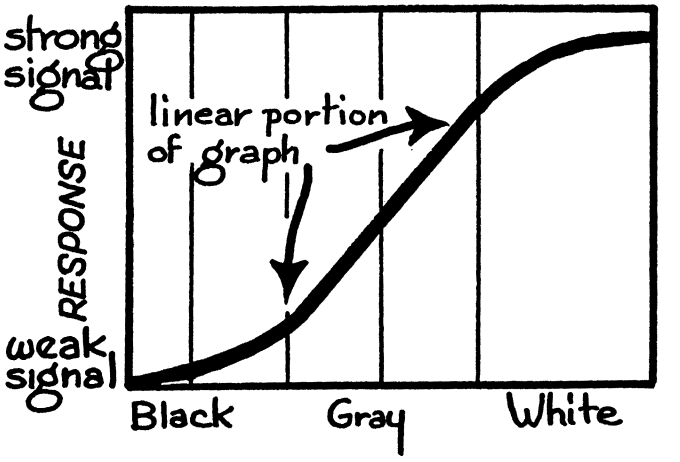
The following chart shows the many stages of transfer through which the picture must pass in the standard kine-recording process in each one of which nonlinearity may occur. Contrasted with this, on the far righthand column, are the transfer stages involved in the video tape process.







A LINEAR (straight-line) graph compared to one that is nonlinear. These simple graphs show the relationship between time (along the bottom) and sales response (along the side).



A LINEAR and a nonlinear graph of transfer characteristics. These graphs show the relationship between tones of gray in the picture (along the bottom) and strength of electrical signal (along the side). Top, the ideal; bottom, the typical transfer characteristic.

Stages in Standard Kine-recording Process		*Stages in New Video Tape Process*
0. Video signal	(Electrical impulses)	Video signal
1. Transfer		Transfer
to		to
2. Kinescope Picture	(Optical image)	
3. Transfer through camera optics		
to		
4. Negative film	(Latent negative image)	
5. Development of negative film	(Photographic image)	
6. Transfer through printing		
to		
7. Positive film	(Latent positive image)	
8. Development of film	(Storage as photographic image)	Storage as magnetic pattern
9. Transfer through projection	(Optical image)	
to		
10. Film pickup tube		
11. Transfer		Transfer to video signal
to		
12. Video signal	(Electrical impulses)	

Ten years ago, the idea of recording television signals seemed quite fantastic. Improvements in sound recording had been marked by an increase in the range of frequencies that could be reproduced. The final achievement of high fidelity made it possible to record sounds as low or as high as the ear could hear. The highest sound the ear can hear agitates the air at the rate of 15,000 vibrations (cycles) per second.

If a 15,000-cycle range was fine for high fidelity sound, it was a long, long way from enough for television. According to our TV standards, there are 525 horizontal scanning lines per picture

and 30 pictures per second, which means approximately 15,000 scanning lines a second. With a 15,000-cycle recording range you could show a difference between each entire line and the next, but your TV screen would only look like some kind of a grosgrain ribbon, and you wouldn't be able to create a picture. In order to do this, each line must vary in intensity across its length—it must be capable, if necessary, of 300 to 600 variations in tone. If the camera were focused on a chart carrying 300 vertical lines, there would be enough possible variations in tone so that these black and white lines could be sharply defined, and not reproduce merely as a tone of gray. The quality of the picture, then—the definition of detail—is measured by the maximum number of these lines that can be seen.

Engineers express this as "lines of definition"—not the same thing at all as scanning lines—and this causes a lot of confusion among the nontechnical. They put up a chart with lines converging in a wedge shape and note on the chart that, if the series of lines were extended clear across the picture, at one point in the wedge there would be 100 lines, at another point 300, at another 500, etc. Then they observe the monitor to see how far down the wedge they can discern separate lines. Incidentally, they cheat a little and count the spaces between the lines too, so 300 lines are really 150 black ones and 150 white ones. This is to confuse the motion-picture engineers, who count only the black lines when they measure motion-picture definition. This makes television look not quite so bad by comparison.

If 300 variations within each scanning line are sufficient for an acceptable TV picture, we must then multiply the 15,000-odd scanning lines per second by 300 to get the total frequency of variations that must be transmitted or recorded each second. This comes to around four million. Four megacycles, then, is what we must be able to record if we want to store the TV electrical signal. The more cycles we can record, the better the TV picture we can reproduce.

Knowing what it takes to record 15,000 cycles on disc or tape, we use simple arithmetic to calculate what would be necessary to record TV. A 33⅓ record, for example, turning at that speed, would have to be 100 feet in diameter to record four million cycles. Of course it could be run at 78 r.p.m., in which case the size could be cut to 50 feet. But this was still a joke, and you could always get a laugh among engineers by suggesting that the reason one of them had made an operating error was because he was preoccupied working out a way to record video signals.

After magnetic tape entered the industry, further arithmetic revealed that if you could record 15,000 cycles on a 15-i.p.s. (inches per second) tape you could get four million cycles (4 megacycles) on the tape if it ran at 4,000 i.p.s. Later, with the development of the finer head with the ¼-mil gap, 15,000 cycles could be recorded on tape running at 7½ i.p.s. This was a little less fantastic, but not much. It figured out to be only 2,000 i.p.s. for television. A 14-inch reel would run for almost 30 seconds. It would about get up to speed when you would have to start slowing it down again.

The jokes continued until about six years ago, when Bing Crosby Enterprises startled the TV world by announcing they had perfected a method of recording TV signals on magnetic tape. The tape ran at a speed of 100 i.p.s. and the quality was only about 2½ megacycles. They did this on such a slow-moving tape by using tape an inch wide and chopping up the video signal into ten different components, which they recorded on ten parallel tracks. A 14-inch reel ran fifteen minutes. Demonstrations were given in the laboratory, but nothing was said about when a model would be on the market, or how much it would cost. Two and one-half megacycle quality, moreover, was no great improvement over conventional kine processes.

Meanwhile, RCA put full steam on a tape device they had been perfecting, and they were able to announce, and demonstrate, a video tape recorder of 3-megacycle quality. It recorded

only one track running at 30 feet per second—that's 240 i.p.s.—using a ¼-inch tape and requiring a reel some 17 inches in diameter for four minutes of program. RCA promised a figure on equipment and operation costs but never came through with it. Estimates on when RCA and Crosby would be ready became more and more conservative. In 1954, it was only two years away. In 1955, the figure generally given was five. Some people said it seemed to be getting farther and farther away all the time.

Meanwhile, behind locked doors, the Ampex Corporation, leading manufacturers of sound magnetic-tape equipment, had been perfecting a method based on quite a different principle. Instead of moving a tape across a stationary recording head and contending with the very high tape speeds which must be used, the Ampex engineers *moved the head* as well as the tape. They constructed a wheel with four heads that rotated crosswise to the motion of the tape. Their video tape is similar to standard sound-recording tape except that it is two inches wide. A delicate commutator feeds the signal to the first head just as it contacts the top edge of the tape. When it reaches the bottom a slip-ring contact in the commutator switches the signal to the next head, which is just making contact with the top of the tape. Thus, the forward motion of the tape needs to be only fast enough so the recording track made by the first head is not overlapped by that made by the second, and so on. This works out to the standard recording speed of 15 inches per second. So narrow are these tracks that each linear inch of video tape carries a total of 100 inches of recorded track. Effective head-to-tape speed: 1,500 inches per second. It is as though a ¼-inch tape were running through the machine at 125 feet per second.

So that the sound may be recorded along with the picture, a standard sound-record head contacts the tape a half-second after the video recording has been done, and a sound track is recorded along the upper edge of the tape. A similar head contacts the bottom of the tape at the same point and records a series of syn-

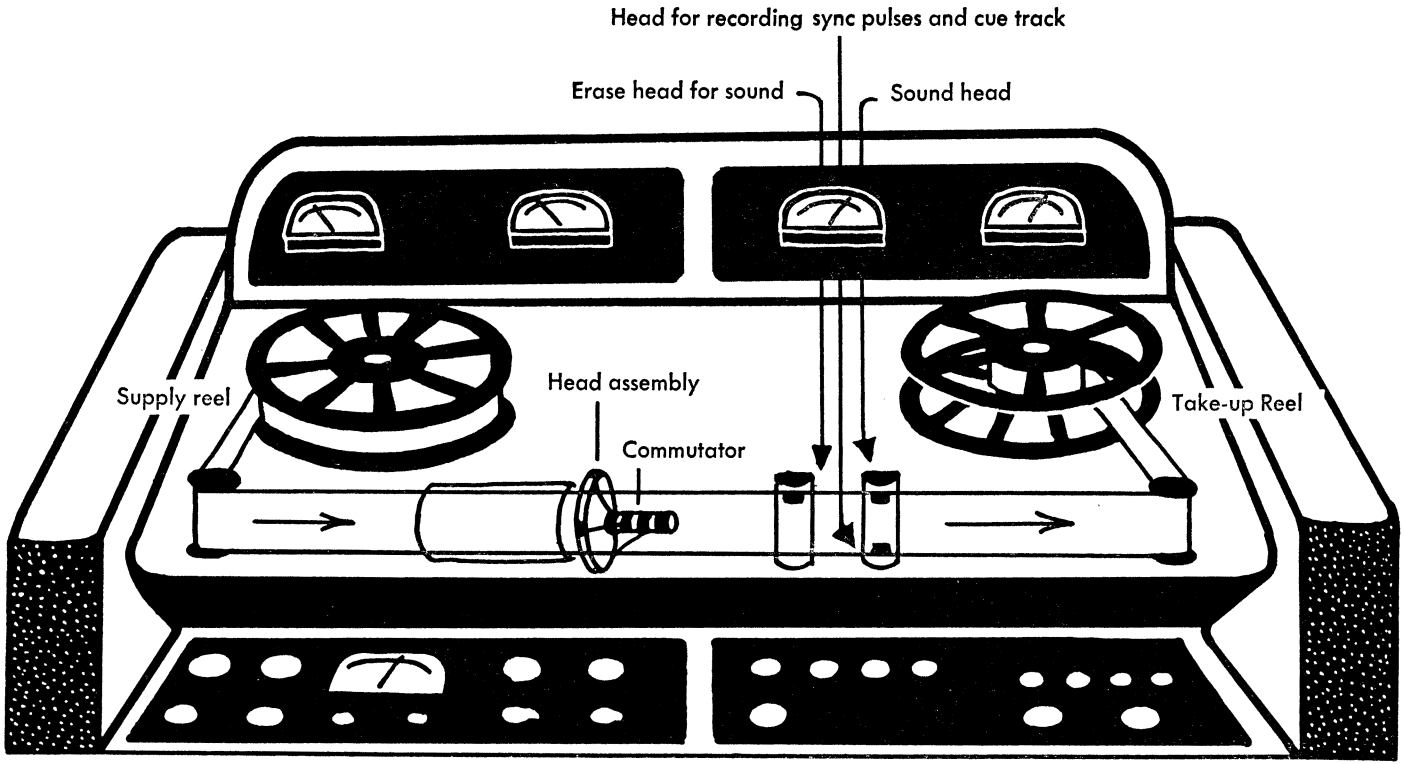


DIAGRAM of Ampex Videotape recorder—top of console showing working parts.

chronizing pulses which make sure that the tape, when played back, will stay in perfect synchrony with the movement of the rotating heads. In between these sync pulses, there is room for even more recording, so a special cue track is provided where the recording engineer may record special instructions for the playback engineer as the tape moves along.

The video recorders look very much like standard audio recorders. They have push-button operation for play, record, stop, rewind, and fast forward. They will rewind an hour's tape in three minutes and stop from playing speed within 2 inches of tape.

Ampex could not only announce and demonstrate their machine—they could take orders, and they had a certain number of handmade prototype models which were ready for delivery. It was the most important development in television since the image orthicon camera tube. Two of these machines were installed at CBS and two at NBC, Hollywood, and one each at these networks in New York. ABC also ordered and installed prototype machines.

While the tape machines were in experimental operation, protection kines on 16 mm. or 35 mm., and in some cases, both, were being made at the same time. Observers who happen to be watching at the rare times when switch-over to a kine was necessary reported sudden very great loss in picture quality. Indeed, the quality of video tape is only slightly less than that transmitted by the average TV station: 320 lines in the case of tape as compared with a broadcast 340. However, the average home receivers reproduce only 275 lines of definition anyhow, so the tape is generally indistinguishable from a live broadcast to the average viewer.

The critical observer, however, will note one of the "bugs" in video tape in the shape of an occasional white streak across the screen, one scanning line in width. This is known as "drop-out," caused by microscopic irregularities in the coating of iron oxide.

It was never of any significance when the tape was used only for sound recording. Until improvements in tape manufacture removed the drop-out problem, these slight imperfections gave sharp-eyed viewers a clue to the use of video magnetic tape.

On the eve of delivery of the first production-run units, of which about 100 were on order, engineers were hoping for the addition of an hour and a half reel, so programs of this length could be recorded on one machine. A portable unit was in view, which would make it possible to record events out of direct contact with the studio or occurring at times inconvenient for broadcast.

A very important need, from the standpoint of production use, was the elimination of the 7½-inch displacement between the video recording and the sound which accompanied it. The motion-picture field has long had this problem. In the standard film camera or projector, sound and picture apertures cannot be placed together. The 26-frame displacement in motion pictures has often been a great inconvenience for film editors, causing some well-nigh insolvable problems in the editing of composite prints (picture and sound on the same field). Since video tape is composite and probably will not be used with separate sound track for most TV purposes, its use will be much broader if simple, direct, dead-sync editing is possible. Picture and accompanying sound should be opposite each other on the tape, and further development of the machine will undoubtedly add this feature. In the present machines, the sound heads have been placed beyond the video heads, and the sound accompanying a given picture is placed opposite a picture which passed the video heads a half-second before. Dead-sync recording may be accomplished by placement of the sound head at the same spot as the video head assembly. On the other hand, it may be best to incorporate a delay mechanism that will hold the recording of the sound for half a second until the proper spot has reached the sound head, and then record it in dead sync. In playback, of

course, a similar delay would have to be incorporated with a sound pickup head in advance of the video head, so that the sound, although picked up a half-second before the picture, would be heard at the same time the picture is seen.

Another point in regard to editing is the question of equipment. Ampex has pointed out that no substantial reduction in cost seems likely for a playback-only machine (like a phonograph or film projector), so only one video tape machine will be manufactured, with which recording, playback, and editing will all be done.

Although no actual editing has been done as yet with video tape, there is no indication that it will be an insolvable problem. It will not be as simple, however, as the cutting and splicing of ¼-inch tape, or even as easy as splicing 35-mm. film. It will be a real problem to locate and mark on the tape the retrace period between frames, so the splice can be made between frames. Any attempt to join sections of tape with no regard to "frame lines," so to speak, results in "roll-over" of the picture. The splice suddenly puts the frame line in the middle of the picture, and the picture automatically rolls up until it settles into proper frame.

The multiple-use aspect of magnetic tape will make video recording vastly cheaper than ever before. Just as with sound tape, video tape may be erased and used for another program again and again—up to a hundred times or more. Whereas a standard kinescope recording of a half-hour program on single system film might cost $60 for film, a half-hour of magnetic tape is only slightly more—$85—and can be used for a hundred programs. On this basis, the tape cost of a half-hour recording would be 85¢. The video recording heads, spinning at 14,000 r.p.m. across the tape, must be replaced after a hundred hours of use at a cost of $300 per assembly, so this adds another $1.50 to the cost of a half-hour recording. In a situation where video recordings are not to be stored but played back only once or twice, this tremendous saving can be very significant. The networks expect their video

tape machines to pay for themselves in the first year of operation, as soon as the running of protection kines can be discontinued.

The first, and most important, use the networks have for video tape is to replace the so-called "hot kine." Because of the three-hour time difference between East and West, very few programs can be broadcast simultaneously on both coasts. A program originating in New York at 8:00 P.M. is seen live on the East Coast at the same hour, in the Midwest at seven, and may also be broadcast in the Mountain zone at six; but to put a big, high-budget entertainment program on the air in Los Angeles at 5:00 P.M. is commercially ridiculous. It arrives live in Hollywood at five, is kine-recorded and played back three hours later at 8:00 P.M., presumably while it is still hot from the fast-developing solutions. A similar program originating in Hollywood, on the other hand, will be done live at five o'clock and fed live to the East, but the West Coast viewers must still wait until 8:00 P.M. and watch a kinescope recording. Each of the networks records some eight hours of programs daily for this kind of delayed broadcast, most of the film used for this purpose being destroyed after one playback. Two months after the video tape machines were installed, half of this was being done on tape.

In addition to the obvious use for the new video recorder as replacement for the hot kine, the networks will find several other production uses. One of these will be the prerecording of programs scheduled for times when production would be inconvenient. A current example is the NBC "Truth or Consequences," which originates at 8:30 A.M. on the West Coast. To produce a live program at that hour, technical and production crews would have to start rehearsal sometime in the middle of the previous night. Because of this inconvenience, plus the fact that it is difficult to entice a studio audience out that early, this program is recorded at a convenient time several days in advance and played back at 8:30 A.M. from video tape.

A new use for video tape, and indeed for video recording of

any kind, derives from the advantage of immediate playback—something that has not existed before in television or film. A dramatic director will soon be able to rehearse and record his TV play in segments, securing each sequence as he goes along and simply editing these all together in time for the air show. This will save studio space, since sets can be struck as soon as the scenes for which they are intended have been recorded, and other sets can be erected in their place. Savings in rehearsal time will also be effected, due to the elimination of full run-throughs and dress rehearsals. A possible reduction in nervous breakdowns, heart attacks, and ulcers might also be expected.

Over fifty TV stations have ordered this equipment and have their own purposes for its use. For one thing, they will now be able to record network programs when they come in over the cable, but run them for broadcast at whatever time is locally convenient for the station and its audience. Another purpose might be called the compression or condensation of the studio's working day. The usual small station studio crew is not always kept busy the entire time of their working shift, especially if the station is programming a great deal of film. The recording of commercials and local live programs during slack periods in the day for broadcast in the later evening hours may eliminate one or one and a half crew shifts from the studio's working schedule.

Forecasters of the development of video tape see the day when motion pictures will be produced by high-definition closed-circuit television plus recording on video tape. The decline and eventual disappearance of the motion-picture laboratory has been predicted. However, this day is by no means at hand. The quality of picture that this device provides, while adequate for television purposes as it now stands, will have no application in film production unless it is film intended only for television use.

It is likely that the networks will soon examine the production of some of their programs which are now being done on film with the thought of bringing them into the television studio and re-

cording them on video tape. It is possible that film production agencies may eventually follow this trend. However, any use of video recording and the "electronic camera" in theatrical motion pictures must wait for the development of additional equipment.

Very badly needed today is a video tape method of faithfully recording color television signals. Color programs are subject to the same three-hour delay on the West Coast and must be broadcast by color kine. Owners of black and white sets, of course, see the color kine in black and white—in rather poor quality black and white, it should be added.

Standard color films are too insensitive to record the image off a color TV screen and much too expensive for large-scale daily use. To solve this problem a method of recording color on lenticular film was recently introduced. While far from perfect, it makes color kines at least possible. The lenticular film has a standard black and white emulsion and separates the colors by means of microscopic cylindrical lenses embossed into the film base. Color can thus be recorded on a 35-mm. black and white film and developed just as any black and white film. It is projected through a special three-color filter and comes out as a color picture.

So poor is the quality of the color kine, especially when seen on black and white sets, that the industry is particularly hungry for color video tape. The history of this development goes back to 1953, when RCA first announced and demonstrated a color video tape in the laboratory. Bing Crosby Enterprises[1] also demonstrated color tape in the laboratory early in 1956. However, neither of these manufacturers has indicated when it might have such a device on the market. Ampex is generally conceded to be the favorite in this race for color video tape, but even Ampex is very conservative in its forecasts. In the fall RCA demonstrated a color tape recorder based on the 15 i.p.s. speed and the 2-inch-wide video tape that Ampex had adopted as its standard. The

[1] Bing Crosby Enterprises' electronics division has recently become the Mincom Division of Minnesota Mining and Manufacturing Co.

quadraplex head was also retained. It was announced that RCA and Ampex had exchanged certain patents and would work together in perfecting this equipment. A Hollywood "tape center" was announced by NBC; the spring of 1958 would see the installation of 9 machines for black and white and 3 for color. Purpose: almost wholly the recording of programs for delayed broadcast. In spite of the 1-, 2-, 3-, and sometimes 4-hour difference between cities in different time zones, 8 o'clock programs will be aired at 8 o'clock in all parts of the country even when this means as many as three delayed broadcasts. This is a field full of surprises and it is quite likely that by the time this article appears the trade press will have further important developments to report.

Some people at educational institutions that are in the market for kine-recording equipment, and in some cases ordinary film equipment, are reported to be delaying purchase because "tape is going to revolutionize all this, anyhow" and they may as well wait until tape equipment is available. It should be pointed out that, even if the video tape recorders come down in price to something like $25,000, a figure which with some stretch of the imagination an educational institution might afford, a video tape recording is nothing but a stored television signal and cannot be played back except onto a television screen. You can't make a film from a video tape without reverting to the conventional kine-recording system.

For educational television, and certainly for educational institutions, the 16-mm. kine recording, with its continuing residual value as a film which can be shown on anyone's 16-mm. sound projector, will be the only practical method for some time to come. And as for video tape's replacing the few hundred dollars' worth of 16-mm. film equipment that an educational institution might acquire, I am sure that such a day will not come within the span of tenure of any staff, administration, or regents presently incumbent; and it can safely be presumed that it is not looming on the horizon, just around the corner, or even in the foreseeable future.

Los Angeles TV: The Unrepentant Prodigal

OSCAR A. GODBOUT

OSCAR A. GODBOUT, after graduate study in drama at Columbia and in film production at City College of New York, worked for five years in the Motion-Picture Department of the New York *Times*. Currently, Mr. Godbout is in Hollywood as TV correspondent for the *Times*.

THE TELEVISION TASTES of New York and Los Angeles are surprisingly different. This may or may not be true of the larger cities stretching across 3,000 miles of our country, but at present the television industry looks upon the Los Angeles market, third largest in the country, as erratic and puzzling, and with good reason. This is not to imply that people here who peer smogily at approximately 2,500,000 sets have completely different TV tastes. However, the viewing pattern in this city is distinctive, and the fact that the reasons for the difference are no mystery does not comfort the networks or those interested in the network conception of telecasting. It just seems to compound the frustration.

In attempting to determine the taste of the individual viewer in Los Angeles, I have used a week in early December, 1956, arbitrarily selected as reasonably typical. The picture of this particular week was drawn from American Research Bureau tables of percentages and ratings for Los Angeles and New York. Although all rating services are suspect for statistical reasons, ARB tables are as acceptable within the industry as the other services. New York is, naturally, the number one market. To get its data, ARB utilized diaries from the homes of 411 families in metropolitan Los Angeles and 393 in New York City. The families recorded at what time they looked at what programs, among other things. New York, incidentally, has about 4,500,000 receivers. Los Angeles, like its somewhat more chic cousin in the East, has seven

TV stations—three network and four independent. The degree to which they are patronized in the two areas is the heart of the matter. Los Angeles is not, by a long freeway mile, oriented to the networks to the degree hoary old New York is.

Consider the breakdown of network and independent station viewing according to ARB. For the six-to-midnight period of the first seven evenings of last December, an average of 80.9 of the sets in use in New York were tuned to network stations. In Los Angeles, on the other hand, the average was measured at 61.8 for the network stations. The comparative listing below of the average share of sets in use tuned to the four independents in both cities for the same period confirms that nonnetwork channels in Los Angeles offer more consistent competition to the networks than is the case in the East.

L.A.	*N.Y.C.*
KTTV, 15.6	WPIX, 7.8
KTLA, 9.2	WABD, 5.0
KHJ, 7.2	WOR, 3.7
KCOP, 6.1	WATV, 1.7

The program ratings also reflect the drawing power—or lack of it—between the two types of operations in the two areas. In New York over the seven-day period during the heavily viewed evening hours of seven to eleven, forty-eight separate programs on network stations received ratings of 20 or better. In Los Angeles, however, only twenty-four reached that mark. Little wonder that ad agency executives, network crystal-ball readers, and purveyors of crunchy corn cereals and sunlight-laden soap flakes are found mumbling to themselves. For, during the same period of time, twenty-four separate programs on independent stations in Los Angeles received ratings of 10 or better, whereas in New York not one made the ten mark. Obviously, independent telecasting in Los Angeles is a much more potent factor than is its New York counterpart.

There is, of course, no one encompassing answer to why independent operations in Los Angeles are more muscular than they are in New York. But a good part of the answer is in aggressive programming policies of giving the viewer what he wants to see at a time he wants to see it, of emphasizing things that are happening around him, and of a distinct willingness to compete both among themselves and with the networks.

What is the special appeal of local station programming that draws viewers away from the theoretically omnipotent networks? Richard Moore, general manager of KTTV, leading independent station in Los Angeles, puts it this way:

> When a viewer has a choice, he is just as likely to tune in something other than a network program. In most of the country, with one- and two- or three-station cities, he hasn't got much choice, and what choice he does have is probably network affiliated.

Mr. Moore describes the philosophy of the eight-year-old station as three-pronged, "Film—news and special events—and local 'live' personalities." The keystone is the emphasis on the local angle because "our heart and soul and future are tied up in this community," Mr. Moore states. "The networks can't have the fluidity and flexibility we can."

KTTV's most recent power play was its association with Metro-Goldwyn-Mayer, which brought them the Metro feature-film library. When scheduled as "The Colgate Theatre" at 8:00 P.M., as competition against prime network time, its effect startled the industry. Ratings in the neighborhood of 25 are regularly posted.

Syndicated film shows form the bulk of the independent fare in Los Angeles and are much the same programs that New York sees. But many in TV believe that they are more strategically scheduled.

In spite of the fact that ratings of the shows on network stations are generally higher in New York than in Los Angeles, it is inter-

esting that of the twenty-five shows rated tops by ARB in Los Angeles—twenty-four of which are network—ten posted higher ratings than the same shows in New York. The programs are "What's My Line," "Do You Trust Your Wife?" "People Are Funny," "You Bet Your Life," "Lassie," "$64,000 Question," "Dragnet," "Peoples Choice," "Wyatt Earp," and "Lawrence Welk." Mr. Welk's musical show is a borderline case since it got a high of 29.5 in Los Angeles, whereas in New York in a different time period the program rating varied from 22.9 to 28.5, depending upon the strength of the competition.

Notice that of these ten programs, five are quiz or audience-participation shows. Perhaps that is a clue to a special preference of Angelenos. Also, of the ten, three—"What's My Line," "Do You Trust Your Wife?" and "$64,000 Question"—were seen between 7:00 and 8:00 P.M. in Los Angeles; in New York, all three were presented after 10:00 P.M. A point bearing on the time factor is that viewers in Los Angeles tune in en masse about 7:00 P.M. and quit about 10:00 P.M., whereas in Gotham the bulk of spectators light the tubes about eight and dim them about 11:00 P.M.

There is also an interesting regional variation. Five local programs that draw excellent ratings—"Golden Voyage," "Wanderlust," "Kingdom of the Sea," "Vagabond" and "I Search for Adventure"—are all travelogues. Perhaps viewers in Los Angeles are manifesting an uncommon interest in places other than this one, spread out as it is under an eternally grinning sky.

In any case, for the jury-rigged TV industry that exists today in this country, Los Angeles is annoyingly individualistic. But then, in any area of endeavor, individuals make things worthwhile.

A Bibliography for the Quarter

Book Editor, FRANKLIN FEARING

IT IS APPARENT that communication considered as a more or less unified body of research methods and findings, theories, and applications is beginning to occupy a central position in all those disciplines concerned with the study of man as a social animal. Human society is inconceivable without the production and use of symbols. This is really a way of saying that no human being can sustain any effective relations with other human beings, or, indeed with his physical environment, without communication. It is very likely that he cannot even *think* about himself or his world without involving himself with others through communicative processes. The social sciences, engineering, industry, education, international relations, politics—the list might be almost indefinitely extended—all have a considerable stake in their study. The communications researcher with his specialized methods, his mathematical models, has even invaded the arts and humanities—much to the distaste of many practitioners in those fields.

In support of these somewhat pontifical remarks, we may cite the increasing number of books concerned with communication *as a field.* These range from highly sophisticated physical and mathematical treatises concerned with such esoteric concepts as cybernetics, information theory, and servo-mechanisms, to studies of the mass media and their effects, and books on language, metaphor, and art and literary criticism.

A current and interesting example of this is *On Human Communication* by Colin Cherry (John Wiley and Sons, New York, 1957, $6.75). Mr. Cherry says his book is intended only as a survey and review. This has meant that research findings, methods, and theories in such widely separated fields as mathematics, neurology, linguistics, phonetics, psychology, and semantics must be ex-

amined and synthesized. This is no easy task, and, on the whole, the author has done an admirable job. For this reviewer, however, such topics as the physiology of the speech mechanism, spectral analysis of signals, the anatomy of the vocal organs, and statistical theory, although relevant for the specialist, hardly contribute to our understanding of the dependency of human society on communication—a dependency that the author clearly recognizes. More attention might have been given to the way in which symbolic processes actually function in the individual and society. There is no reference, for example, to the challenging hypothesis of Benjamin Whorf regarding the compelling role played by language in determining not only how people think, but what they think about. Absent too is any discussion of the enormous importance in human communication of metaphor or the fundamental character of what Heinz Werner calls expressive language. Susanne Langer, Ernst Cassirer, George Mead, and Kenneth Burke are among those who have made significant contributions to these and related topics; but their names are notably absent from the 367-item bibliography. Perhaps Mr. Cherry's statistico-mathematical approach to communication does not lend itself to the clarification of these problems, which, if so, is a pity.

In spite of these strictures, this is an excellent book. Although the author may not have completely realized his aim of writing "in the simplest language I am able to command" a book for the nonspecialist who may find some of the chapters rough going, nevertheless, the style is easy, simple, and not condescending. The reader unacquainted with the field will find most of the chapters open doors to new and exciting regions.

* * *

Communication and the Communication Arts (Bureau of Publications, Teachers College, Columbia University, New York, 1955, no price indicated) is a progress report of an interdivisional seminar on communication and the communication arts. It con-

sists of nine essays by persons representing the various disciplines, which are offered as "test borings at various promising points in the broad and varied communication field." Such titles as "Communication and Scientific Thought," "Studying the Effects of Mass Communication," "Communication Arts in the Curriculum," and "A Philosophic View of Communication" indicate the scope of the coverage.

It is clear that the thinking of many of the contributors about the problems in this field has been affected by certain theoretical orientations. Susanne Langer's formulations in *Philosophy in a New Key* and *Feeling and Form* make up one, and the conceptualizations of Professor Harold D. Lasswell, especially the so-called "Lasswell Formula," is another. Professor Lasswell has defined the aims of communication research as "the study of Who says What to Whom with what Effects." This formula has been useful in concretizing communication research, but it may have served its purpose. It has, indeed, as one of its contributors points out, become a kind of distraction since it defined the communicative process in relatively static terms that neglect the subtle interplay among the Who, the What, and the Whom. A third and more profound influence is the writings of George H. Mead whose concepts of the "self-other" relationship in communication furnish a basic theoretical frame of reference.

These essays are general and nontechnical but they are not superficial. Together, they give an excellent picture of the state of research and the thinking of researchers in the communications field.

* * *

The terms "mass culture" and "mass communication" are almost synonymous, and their study, especially the appraisal of their significance in our society, has received the attention of a number of specialists. For the social scientist, especially the sociologist, anthropologist, and social psychologist, the systematic analysis of popular culture furnishes basic data. But also con-

cerned are professional critics, essayists, and a variety of highly literate and articulate persons interested in the state of popular taste and what it portends. All these points of view are represented in a collection of articles which, under the editorship of Bernard Rosenberg and David Manning White, are reprinted in *Mass Culture, the Popular Arts in America* (Free Press, Glencoe, Ill., 1957, $6.50).

As a topic for discussion, mass culture has one characteristic: it almost certainly excites violent and conflicting attitudes. On one side, mass circulation literature, Hollywood films, TV shows, comic strips, or popular music are held up as dreadful evidences of the debased state of popular taste. Such a view rejects mass culture as vulgar and without merit and sees art and literature as produced for and appreciated by a comparatively small number of persons who possess true aesthetic sensitivity, and are, in fact, a cultural elite.

On the other side, the vast circulation of literary "classics" in popular-priced paperbacks, or the fact that more people watched the TV production of *Richard III* (fifty million) than the combined audiences for Shakespeare's plays since he originally wrote them, or the production of "good" ("adult") movies which (occasionally) *are* successful at the box office, is offered as evidence that the great technologies which make this possible have actually created a cultural revolution and that it is good.

There is, also, a third group who are tortured by a fear of the effects of the mass media on *others*. This fear, of course, is not new. It has appeared in every period when any considerable number of persons could and did avail themselves of any common form of communication. The city fathers in the City of London in the seventeenth century thought the theaters for which Shakespeare, among others, wrote had "bad" effects and sought to close them in the public interest. The plays presented in these theaters were certainly full of violence, sadism, lust, and assorted horrors. In comparison, our worst comics are probably mild. In its more

fanatic expression, this concern with effects assumes that there are a substantial number of persons who need protection. The protectors, however, constitute themselves as another kind of elite who, somehow, are immune. Like the cultural elite, they, too, deplore popular culture, but they want to quarantine it.

These points of view are represented with varying emphasis by the contributors to this volume. In fact, in the first section, entitled "The Issues Joined," the opposing views are clearly set forth in two essays. But the core of the book are the sections dealing with mass literature, motion pictures, TV and radio, popular music, and advertising. In all, there are approximately fifty articles by social scientists, critics, philosophers, journalists, *et al.* At the end of each of the major sections is an extensive bibliography. Most of the articles originally appeared in a wide variety of magazines and professional journals, most of which are difficult of access for the average reader although a number were written especially for this volume. This is a massive, important, and extrordinarily interesting collection dealing with a field in which all literate people of good will have (or should have) an interest.

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Standards of Photoplay Appreciation (Educational and Recreational Guides, Inc., 10 Brainerd Road, Summit, New Jersey, 1957, $3.75) by William Lewin and Alexander Frazier is intended as a textbook for junior and senior high schools. The approach is primarily informational. Production, screen writing, directing, screen acting, editing, and cinematography are described in terms of what these activities are and what their contribution is to the finished film. The names and notable achievements, both current and past, of important professionals in each field are discussed. There is a chapter on standards of performance in each field and a summary chapter on "How to Become a Better Movie-Goer" that contains a rating scale to be used in evaluating particular films. The final section presents a guide for the class discussion of the recent screen version of *Julius Caesar*.

A great deal is packed into the 160 pages of this book. The style is simple without being too simple. If the critical standards of teen-age movie-goers can be raised, this little book—with a knowledgeable teacher—should do it. But, as the authors soberly note in the Preface, this will take time. "It is futile," they say, "to expect any significant improvement in young people's movie tastes unless the teaching procedure includes a series of at least fourteen class periods devoted to the discussion of a minimum of seven selected pictures."

* * *

Essentials of Television by Morris Slurzberg, William Osterheld, and Elmo Voegtlin (McGraw-Hill, New York, 1956, $8.50) is a textbook for use in technical schools and colleges, and for those outside the classroom who wish to study the subject of television receivers. In the Preface, the authors state that it is assumed that the student has a thorough knowledge of the basic circuit elements and circuit applications and of high school mathematics. The jacket blurb offers the book as a guide "to help you get ahead faster as a television service man." This reviewer's knowledge of TV service men is strictly limited—and, incidentally, his knowledge of TV circuits is precisely zero—but he has some difficulty imagining a service man studying this book, unaided, in his spare time. The subject is inescapably technical—impressively so to the uninitiated—but in some 700 pages and fifteen chapters every aspect of the subject appears to be covered, including color TV. At the end of each chapter, there are long lists of questions and an imposing array of problems to be solved by the student. The book is amply illustrated by charts, pen drawings, and photographs. Appendixes contain sine and cosine and logarithmic tables. Two of the authors, Mr. Slurzberg and Mr. Osterheld, are high school instructors in electricity, radio, and TV; and Mr. Voegtlin has been an engineer in the radio and TV development laboratory of the Philco Corporation.

The approach in *Profitable Radio Troubleshooting* (McGraw-Hill, New York, 1956, $4.50) by William Marcus and Alex Levy is considerably less technical. To boost the profits of the business, the authors describe short-cut procedures for servicing radio and TV receivers, covering such practical topics as service charges, record keeping, and income-tax information. At this level, apparently tables of logarithms and sines and cosines are not required. Both the authors are high school instructors.

* * *

In *How to Announce for Radio and Television* (Hastings House, New York, 1956, $2.50), William I. Kaufman has brought together twelve little essays written by professional announcers and em-cees (is there a difference?). The contributors are Ed Herlihy, John Rud King, André Baruch, Bill Cullen, Bud Collyer, Carl King, Richard Stark, Cy Harrice, Bob Stanton, Joel Chaseman, John Olsen, and Norman Brokenshire. All of them appear to have taken seriously the assignment to say something about their art and craft that would be helpful to the beginner. They have also succeeded in being informal and amusing. To what extent these statements will be useful to the neophyte is difficult to say, but any reader will find them interesting. Although it is of minor importance and undoubtedly related to the inner mysteries of the craft, this reviewer cannot help but note the occupational tendency of the professionals in advertising and in the entertainment and related industries to call themselves "Ed," "Bud," "Bill," "Cy," or "Bob." This, presumably, creates an admirable atmosphere of informality, not to say folksiness. Against this, how grandly and sonorously "Norman Brokenshire" rings out!

* * *

In *An Ad Man Ad-Libs on TV* (Hastings House, New York, 1957, $4.50), Bob Foreman (could he have been christened Robert?) has collected some of the pieces that from time to time he had written for the broadcast magazine *Sponsor*. They are con-

cerned with such topics as the agency, commercials, the audience ("confound 'em"), sponsors ("care and feeding of"), research ("if you can call it that"), and color ("whew!"). These are informal and highly amusing bits written by a man who is proud of his profession and must know about all there is to know about it—he is vice-president in charge of TV and radio for Batten, Barton, Durstine and Osborn, Inc. He insists there are few how-to's in these pieces, and expresses the hope that tucked in among the whimsies there may be some meat. It does seem a pity, however, that a man as literate as Bob appears to be should know so little about the ideas of the critics (egg-heads to Bob) of advertising business, especially of the commercials. Apparently the whiz kids of thinkdom (Bob again) such as "educators, philosophers, and school marms" should keep their mitts (Bob) off this sacred business. Really, Bob, while it is understandable that you should be annoyed, name-calling will get you nowhere. Anyway, this egg-head recommends this lively book to all other egg-heads, if only for the laughs.

* * *

Books giving a blow-by-blow account of the incredibly complex activities which result in a motion picture require that the writer not only have extraordinary opportunities for observation but possess a special kind of sensitivity to talented people interacting in a situation uniquely charged with tension. A recent example of this genre is Lillian Ross's *Picture,* in which with clinical and devasting detachment she tells of the making of *The Red Badge of Courage.*

When Jessamyn West—author of such successful novels as *A Mirror in the Sky, Cress Delahanty,* and *Love, Death, and the Ladies Drill Team*—accepted William Wyler's assignment to make a screenplay out of her collection of Quaker stories called *The Friendly Persuasion,* she had never written a movie script or been in Hollywood. In *To See the Dream* (Harcourt, Brace, New York, 1957, $3.95), she not only tells the experiences of a writer

working in an unfamiliar medium, but records the impact of the maze that is Hollywood and the temperamental people who work there on a perceptive and original mind. It is more than this. Writing in the form of a journal, the author by a process of free association recalls incidents of her girlhood, describes her parents, her impressions of people including Quakers, and her life with her family (which includes a remarkable cat with the wonderful name of Private Eye) in Napa, California. Although Miss West gives us a lively appraisal of life and people in Hollywood and elsewhere as seen through the candid eyes of a shrewd and sensitive observer, the picture of what happened in the making of *The Friendly Persuasion* is not altogether complete. To this reviewer, it appears somewhat remarkable that so perceptive an observer would have been unaware of such important Hollywood phenomena as screen credits and the adjudicative role of the Screen Writers Guild therein, and the tempestuous history, much too complicated to be reviewed here, of the film now released, apparently without any writing credits, under the title of *The Friendly Persuasion.* It seems a pity that we do not have Miss West's reactions to all this and especially to the difficult position in which she must have found herself. It would have completed the record and doubtless would have made the book even livelier reading.

* * *

If we can judge on the basis of its initial issue, the *Journal of Broadcasting* is to be seriously concerned with everything that seriously concerns broadcasting. *Serious,* of course, means "scholarly." The new journal is a quarterly, published by the Association for Professional Broadcasting Education. The editor is Robert E. Summers of the University of Southern California. Four departments are announced, each with an editor, devoted respectively to the Law of Broadcasting, Research in Broadcasting, Education for Broadcasting, and Literature of Broadcasting. With the exception of Research, each of these are represented by articles in the first issue. In addition, Justin Miller, formerly presi-

dent of the National Association of Radio and Television Broadcasters, contributes "The Broadcasters' Stand: A Question of Fair Trial and Free Information," which is concerned with the controversial "Canon 35" of the American Bar Association's Canons of Judicial Ethics. This canon condemns the presence of broadcasters and photographers in the courtroom. Other contributors are Richard Wall ("The Place of Programming Philosophy in Competitive Radio Today"), Gerhart D. Wiebe ("An Historical Setting for Television Journalism"), Sidney Head and Leo M. Martin ("Broadcasting and Higher Education: A New Era"), and Kurt and Gladys Engel Lang ("Television and the Intimate View of Politics").

One of the problems of a journal of this type is to strike a happy balance between scholarship and reader interest. Unfortunately sound and weighty scholarship is frequently weighty but not interesting in print, or it is interesting only to other scholars. An audience composed of *both* scholars and the intelligent but unscholarly public is a difficult one to please. The audience for which the *Journal* is intended is, understandably, not too clearly defined in the first issue. The articles are certainly sound and deal with important subjects, but not all of them are interesting. The establishment of a department devoted to research is commendable—the outlets for the publication of research results in the mass media field are at present far too few. However, the presentation of research results in a manner interesting to the layman is peculiarly difficult, but also peculiarly important.

As one who assisted at the birth and for ten years has helped guide the staggering footsteps of a brain child which appears to bear some resemblance to the infant who has just emitted its birth cry, the present reviewer congratulates the parents on their courage, hopes they will develop fortitude, and wishes the infant a long life.

Correspondence regarding the *Journal* should be addressed to the Editor, University of Southern California, University Park, Los Angeles 7. The subscriptions are $5.00; student rate, $4.00.