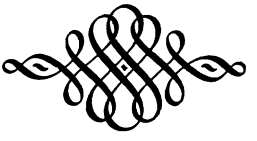
HOLLYWOOD QUARTERLY



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BOOK REVIEWS— (*Continued*)

The Global Film

VSEVOLOD PUDOVKIN

VSEVOLOD PUDOVKIN, the Russian director, is best known for his early films, *Mother*, *The End of St. Petersburg*, and *Storm Over Asia*. His latest films, *The Russian People*, based on Simonov's play, and *Admiral Nakhimov*, have not yet been seen in this country.

I AM profoundly convinced that the film, an art of quite recent appearance, possesses exceptionally great potentialities for the expression of man's broadest thoughts and ideas. Film history gives us a concrete example of the potentialities that distinguish the film from the other arts. We clearly remember those days in which our Soviet film was born and matured, a period which at the same time was the formative period of our Soviet state. The enormous struggle within this period was nourished by the highest ideas of human significance. Our best films, linked to this time, are familiar to all. All of them, no matter how various were the styles of their individual authors, were alike in one respect: they strove to unite in a persuasive visual form events widely separated in time as well as events spread over the farthest reaches of the earth. Giving substance to the largest ideas of humanity, they did not so much aim to tell about as to *show* the connection between phenomena, with the conviction which sight alone can provide and which only the film can provide fully.

The creative study of a montage of visual fragments, established in this period, revealed the true meaning of this fundamental and mighty method in film art. By montage an artist could communicate to the spectator in simple, graphic, and sharply expressive means what would seem to be the most complex and abstract generalizations. The artists of that day tried to keep pace with the flashing succession of new, vital, and significant ideas, and sought new forms of art in which they could be embodied, but it was the film in particular that proved the most powerful means for the expression of those ideas, and undoubtedly influenced both the theater and the literature of the time.

Then, too, it was suddenly realized by all that the motion picture camera was a new sort of instrument, allowing the human eye to penetrate into regions hitherto closed to it. The motion picture camera was regarded as a telescope that could take the human eye into cosmic space, or as a microscope that could bring into the field of vision the world of infinitesimal organisms. Actually, the camera lens never saw more than did the human eye; it was the creative unification on the screen of all that the camera could see in many scattered places—throughout the world, if you wished, and at any time—constructed into a vision as single and convincing as a landscape or portrait, that gave this picture of the true relationships of phenomena. Before film existed no eye could see this, just as without the telescope no one saw the satellites of Jupiter, or as no one saw living cells before the existence of the electronic microscope.

Films, moreover, were still "silent," which gave them one more important

capacity: an unlimited audience. The silent film was visually international in the fullest sense of the word. Its only words appeared in subtitles that could be replaced in any language without harming the artistic integrity or the organic elements of the work.

And then what happened?

In the silent films we artists constantly overcame huge difficulties. Each step required effort; it was necessary to invent perpetually. The silent film was full of creative inventions without which it could not have progressed. It was precisely in the period of the silent film that the film scenario represented a specific literary genre, one so individual that it quickly filtered into other literary forms, including playwriting.

But when sound came, and the screen actor began to speak, film workers encountered a new kind of actor, already experienced, and armed with theater culture. They also encountered a new kind of writer, armed with the experience of writing for the theater. Influences turned abruptly in the opposite direction: literature and the theater began to rule the film with their traditions more and more. One could watch the gradually lessening efforts of the film artist to show everything, to help the spectator see everything with his own eyes, and to rouse and convince him by the immediacy of his perception.

Films began to tell of things more and more in words. It was no longer necessary to send out the motion picture camera in search of the realities of truth. The desire of a director to film a London street in London itself, with all its inimitable peculiarities and subtle detail, which would make this London street valuable in the spectator's knowledge of real life—this desire also faded. Now the London street was quietly built in the studio, for the director had begun to acquire a theatricalized relation to the film, and was becoming content with an abstract treatment and conventional depiction of the street, which was needed, after all, only as a background for spoken dialogue, itself the point of the film. Imperceptibly, all the vast significance of unimpeded vision and the examination of life which the motion picture camera had given us was replaced by verbal narrative, as it naturally has always existed and exists today in the theater. Spectators were gradually deprived of that wonderful possibility of witnessing real life with their own eyes, a possibility that had been realized so generously and fruitfully in the days of the silent film. Like some cheated prizewinner, the spectator was offered a magic-lantern lecture about Africa in place of the plane trip that would have allowed him to see Africa with his own eyes.

Along with many of my comrades in art, I still feel sad to see the latest films using the most modern technical devices for the imitation of living nature—putting lifeless settings before the cameras. Location trips to distant points are avoided as unprofitable. Hollywood, the world's center of technical film organization, is quite satisfied with its back lots full of used and reused sets for all the cities of the world. The few pitiful rivers, sandy places, and hills that happen to be near the great film city have long since grown accustomed to being made up as the Ganges, as the Sahara, as Mont Blanc. If everything can be told in words, as in the theater, why give yourself the

extra trouble of showing anything? *Showing* costs more than *telling,* just as a trip costs more than a lecture. So, for purely commercial considerations, because production costs could be cut and because the craft required for the adaptation to films of methods already evolved in the theater and literature was easier and more convenient, the modern film was impoverished; motion pictures now bear a closer resemblance to recordings of performances on a stage than they do to the magnificent, original, and powerful films that were once given us.

Sound films also completely lost their international character. Pictures produced in one country were nearly destroyed as works of art when they were exhibited in other countries. Since the spectator has to read, almost without pause, the translated words of the film's dialogue, idiotically printed on the picture itself, he cannot be expected to gain any impression from the pictorial composition of the original film. Furthermore, the spectator—for he is no longer an auditor, but only a spectator—can only be distracted by the unknown language coming from the loud-speaker; this has no more meaning for him than the static in poor radio reception. His attention, instead of being attracted to the direct perception of the work of art, is broken up; his impressions are scattered in all directions, and he is not fully moved, as one should be by a work of art. Our contemporary film with its superimposed subtitles gives me the impression of an entertaining bus excursion that has been arranged by removing tires, muffler, and springs from our vehicle. Such excursions give me nothing but nervous indigestion. Attempts at dubbing the translated dialogue in the mouths of the original actors have been little more successful.

If you agree with me that modern methods of producing a sound film narrow the audience for it, as a complete art experience, to a single country and a single language group, then you, too, must come to the unavoidable conclusion that the problem of creating a film comprehensible to all peoples must be taken up with far more conviction and strength than we have hitherto applied to solving it. I repeat: the world-wide comprehension of the film is a goal that must be identified with the all-embracing goal, imperatively required today, of a direct exchange of ideas of general human significance.

For this reason I am sincerely convinced that our foremost talents, chiefly the younger ones, or those that are young enough to be daring and decisive, must be newly directed to the rough and difficult road of creative invention. Where is this road? Are there no artists who have already attempted to travel it?

Here I want to draw attention to one sort of film that has acquired particularly clear definition during the war. This is the feature-length documentary film, which uses the facts of living actuality as filmed by the motion picture camera, but which unites them in montage with the aim of communicating to the spectator certain, sometimes quite general and abstract, ideas. Such a documentary film is not merely informational. It differs from the newsreel in the same way that an editorial or article in a newspaper differs from the news item in the next column. Thanks to those properties of films

which I mentioned above, we have the right to look upon such documentary films as a phenomenon of high art.

I have been able to see several of these documentary feature films, all created while the war was being fought. There is, for example, the American film, *Prelude to War*. One of its striking characteristics is its direct, bold, and broad use of montage methods that were discovered in the period of the silent film. *Prelude to War* conducts its function of communicating with the spectator along three correctly distinct and separated paths—the word, the picture, and the music. The voice of the commentator leads the work of formulating and summarizing the abstract propositions. Visual fragments, fixing factual material that was photographed in Germany, Italy, and Japan—material originally scattered over half the globe,—are linked together and organized for the express purpose of persistently persuading the spectator of three basic assertions:

1) Fascism is blind discipline, reducing the human being to the condition of a slave (ceaseless mechanically moving cohorts of the fascist organizations in Germany, Italy, and Japan).

2) Fascism is an organized deception of the people (persistently repeated shots of thousands of people at a peak of hysterical ecstasy, surging heads, waving arms, filmed in such a way that you cannot make out human faces, and you get an impression of a disturbed anthill; similar shots from Germany, Italy, and Japan are shown repeatedly).

3) Fascism is domination by a handful of worthless men, deliberately exploiting the darker instincts of mankind (regularly persistent display, in close-up, of the fascist leaders, chiefly in moments of oratorical exaltation, smacking of something very close to idiocy).

These three basic assertions are pursued in a montage of various combinations with invariably repeated persistence. United with the abstractions of the commentator's speech, the visually perceived facts produce an unusually powerful impression. Personally, I do not agree with the primitive treatment of fascism presented by this film, but the powerful impression made by such an organized film production on the spectators is indubitable. Such a film is fully international, and can be fully understood anywhere. The commentator's voice may be translated into any language without disturbing the integrity of impression. The montage of visual images does not require translation. I shall leave open the question of the music in this film, because the musical element here is used in the usual cliché manner.

I am convinced that this form of the documentary feature film will gain ever-increasing significance in the postwar period, first, because we need no longer doubt that it can be understood by all the peoples of the world, and second, because, thanks to this advantage, it can be widely used for fully and profoundly acquainting peoples with one another and can serve to a very considerable degree in expressing universal ideas in a graphic and striking way. The task of the artist working in this form is to find more subtle means for artistic communication of simple propositions, as well as of their profound development on the philosophic and pictorial planes.

I must again stress the tremendous significance of the documentary film in

achieving the desired goal of bringing peoples together. Real truth about a people cannot be shown in separated and partial examples, localized to one or another place. It must be allowed to tell itself on a broad scale, revealing, as a principle, the historical essence of each phenomenon.

I want to draw attention to one other path along which we can conduct our search for new forms. We all know that human speech is not the first, but the last, culminating, moment in the expression of the inner state of man. Figuratively speaking, the word may be thought of as the foam rising to the crest of an emotional wave as it reaches its height. The word was organically preceded by that vast wealth of mimic expression which man possesses and which we were able to read so easily and accurately in the close-ups of actors in the silent films. There are words so immediately linked with mimed actions that their meaning is already read on the speaker's face before the word has been fully articulated. Their intonations take on almost purely musical functions. In these words may be revealed the secret of the musical phrase that can be sensed not only as a formal combination of sounds but also as a kind of composer's speech giving clear expression to feelings and thoughts. Such a word can be almost completely comprehended by any person, regardless of the language in which it is spoken.

We were once very close, in film art, to the discovery of such a film vocabulary. It often appeared in the subtitles of silent films, and even these mute letters had the cogency of spoken words. I do not consider that the speech we had in the silent film, in the form of subtitles, was artistically destitute. Its words were carefully chosen and appeared only when necessity flung them to the crest of a wave of feelings and thoughts that had already been read by the spectator in the mimed performance of the actor. Such words are really universally understood and may well serve as a lead in our search for a new film form comprehensible to all. This would be a task well worth all the creative strength spent on it.

Music stands in direct relation to such words and cannot be questioned as an organically necessary element within any film. The relation between music and cinema is not accidental. The profound rhythmic structure of every film is musical by nature. Silent films could not exist, nor did they ever exist, without music, even though sound was not recorded on the film itself at that time. But the fact cannot be overemphasized that music has not *yet* been utilized in film making to the full extent of its possibilities. There are, of course, many pictures known as "musical films," filled and running over with music, but these are, with rare exceptions, no more than screen translations of musical plays or shows that could be just as well produced on any stage. The mighty capacity offered by music to bear profund meanings, approaching heroic speech, has scarcely been touched by film artists. It is to musical thought of this kind that creative film attention must be directed.

It would be absurd to interpret what I have said as a recommendation to abolish the sound film or even as a recommendation to erase all dialogue from future films, replacing it with laconicism and music. These thoughts have been merely an attempt to put

into words a task which, I feel, all responsible film artists must face: to find and develop new film forms which will answer the universal desire for unity that has arisen among all the peoples of the world. Alongside the sound film, which has achieved so much in so brief a time, a new kind of film is waiting to be born. Now it is time to gather together all the scattered attempts and experiments made by artists in an instinctive expression of this need, to revive the vast opportunities left latent in our silent film experience, and to begin work on this new film for all the world.

(Translated by J.L.)

The Language Barrier

HERMAN G. WEINBERG

Faire peu de bruit, mais dire beaucoup de choses—GABRIEL FAURE

HERMAN G. WEINBERG has adapted and titled numerous foreign films for distribution in the United States. Among them are *Mayerling, The End of a Day, Extenuating Circumstances, The Virtuous Zizi, Sous les toits de Paris, Marie Louise, Portrait of a Woman, The Well-Digger's Daughter, Carmen, Open City,* and the forthcoming *Nais, Sakuntala,* and *Shoe-Shine.* His unprecedented project of titling Marcel Pagnol's nine-hour trilogy, *Marius, César,* and *Fanny,* is scheduled for 1947–1948 release.

ELSEWHERE in this issue, in his article "The Global Film," Pudovkin makes a plea for a truly international film which will leap all language, ethnic, and social barriers between the peoples of the earth, "to answer the universal desire for unity that has arisen among all the peoples of the world." Since the politics of a nation is but the superstructure developing from an ethnic and social base, it is easy to see that, once such barriers to mutual understanding were destroyed, political barriers would be quick to follow. A global film is a way to that universal dream of one world. Perhaps it is not in itself *the* way, but it is a way of such infinite salutary possibilities that it will have to be reckoned with if this great goal in human progress is ever to be achieved. Lenin's dictum that "the cinema can and must be Soviet Russia's greatest cultural weapon" is but a facet of the larger truth that the cinema can and must be the world's greatest cultural weapon. Pudovkin begins his article by saying this and ends it by reminding us of "the vast opportunities left latent in our silent film experience" which should be revived "to begin work on this new film for all the world." The famous Russian silent films of the 'twenties did indeed give substance to the largest ideas of humanity. "They did not so much aim to tell about as to *show* the connection between phenomena, *with the conviction which sight alone can provide and which only the film can provide fully.*" (Italics mine.)

With the advent of the sound film, films lost their international character, says Pudovkin. He objects to the spectator's having to read, "almost without pause," the translated words of the film's dialogue printed in the form of a title on the bottom of the screen. It is distracting, he says, and dubbing the dialogue into another language is hardly an improvement.

Still, titling foreign films had to be taken as a first step toward achieving a global film form such as Pudovkin envisages. The immediate problem was to retain and communicate, as far as possible (within technical and ideological limitations), the "universal" elements in films through titles superimposed on the film. Even having granted that this method is at best a necessary evil, we would have to admit that it has not always been used as well as it might have been. Many foreign films were presented in America in woefully deficient translation through titles, so that audiences here were cheated of the full subtlety and meaning of these films. Nuances were by-passed, colloquialisms ignored or stiltedly rendered, long

gaps in the films' dialogue were not even covered by titles because they "did not advance the story line" and were "superfluous." Humor had frequently to be sacrificed because the translator found no English equivalent. And so on. If even the most perfectly titled translation of a film in a foreign language cannot be more than a second-best way to communicate the full impact of that film, one can well imagine the havoc that less-than-perfect translations have wreaked in the original films. Nor have critics and reviewers contributed to the appreciation and insight of these films' audiences. For the most part, critics have been as dependent on the titles for their evaluations as were the audiences. Hence, no one directed attention to the fact that such richly subtle and complex films as *Grand Illusion, The Baker's Wife,* and *Port of Shadows* were only partly made comprehensible to American audiences. There were others. I have chosen three examples that come readily to mind.

Unquestionably, Pudovkin is right—another way has to be found. At the end of this article I shall make a suggestion in that direction. Meanwhile, what do we do? René Clair in *Sous les toits de Paris* made an almost successful attempt to achieve global film in one version by blending the best features of the silent and sound techniques. So did Lang in *M,* and Clair did it once more in *Le Million.* Clair, even now, in his new film, *Silence d'or,* is attempting to carry his early method still further. (Whatever became of the manifesto issued by Eisenstein, Pudovkin, and Dovzhenko in 1930 on the function of the true sound film? We all looked to them to show us the way.)

Apparently, since American audiences will not accept dubbed films, what we do now is to make the most of the printed subtitle until a better way comes along.

What we must have is not literal translations but *equivalents in our own terms, inspired by the original, with a genuine appreciation of its atmosphere, spirit, and intent.* The words chosen in the translation must almost be forced on the translator by the rhythm, cadence, and beat of the delivery of each phrase of dialogue translated. In that way will a parallel be achieved between the tempo of the dialogue as spoken and the translations as read. This will make it easier to read the titles, too, if they appear on the screen at the exact moment the spectator wants them—not a trifle before or a trifle later. Also, it may be argued that a dozen translators would translate a single passage a dozen ways—how to determine the arbitrary words? I believe that theoretically, at least, there is only one way to translate any given passage. That way may not always be found and, as one who has broken his head many times against unyielding passages of dialogue in foreign films, I can vouch for its will-o'-the-wisp elusiveness. Nevertheless, there is but *one* correct translation, just as much as there is, perforce, but one original as the source.

Then, too, there is the problem of translating humor and colloquialisms indigenous to the country of the film's origin. Our native equivalents must be found. Often, when they *are* happily found, local censorship demands that the translator either by-pass such passages or bowdlerize them.

Yet, the chief handicap under which

the translator works is a technical one. He must try to retain as much of the original flavor and meaning of the spoken dialogue as possible in far fewer words than are given the actors in their lines. Since dialogue is spoken on the screen faster than it is possible to read a translation of it, the actors' speeches must be highly condensed in the titles, withal retaining the essence of what was said. This is frequently an exceedingly exasperating business, in French and Italian films especially, where the racing dialogue leaves the conscientious translator a harried and bitter man. But it can't be helped. Nor is Edna St. Vincent Millay's beautiful description of what a translation should be any consolation to him:

> The translator must be able to fill the veins of the poem, nearly emptied thru the wound inflicted by the translation, with his own blood, and make the poem breathe again.

What Miss Millay says of translating poetry is true of every kind of translation, to a lesser or as great a degree. Sometimes the "blood transfusion" is an exultant success, as in Scott Moncrieff's translation of Proust, Constance Garnett's of Dostoievski, and Mrs. H. T. Lowe-Porter's of Thomas Mann. Or F. P. Sturm's translation of Baudelaire's

> Vous êtes un beau ciel d'automne, clair et rose!
> Mais la tristesse en moi monte comme la mer,
> Et laisse, en refluant, sur ma lèvre morose
> Le souvenir cuisant de son limon amer.

which Sturm transmutes (nay, alchemizes) into:

> You are a sky of autumn, pale and rose;
> But all the sea of sadness in my blood
> Surges, and ebbing, leaves my lips morose,
> Salt with the memory of the bitter flood.

(Sturm retains three words from the French which are the same in English: *automne* [autumn], *rose,* and *morose.* Whenever possible, the film translator should do likewise. The effect of a word heard and read simultaneously is felicitous for the spectator.)

But just as you could never convince a German that there was *any* translation for:

> Sah ein knab' ein Roslein stehn,
> Röslein auf der Heiden, . . .

so you could never convince an American or Englishman that there was *any* translation for:

> But, soft! what light thru yonder window breaks?
> It is the east, and Juliet is the sun!

or for the quatrain beginning, "I know a bank whereon the wild thyme grows," or:

> Hark, hark! the lark at heaven's gate sings,
> And Phoebus gins arise . . .

or the sonnet that begins, "Shall I compare thee to a summer's day?"

And if *Salomé* was indeed translated by Lord Alfred Douglas from Wilde's original French (a miraculous distillation from one language into another), what was the original French of:

> You will do this thing for me, Narraboth. You know that you will do this thing for me. . . . Where is she who gave herself unto the Captains of Assyria?

Why were the libretti of Mozart's *Don Giovanni* and *Nozzi di Figaro* written in Italian, and that of his *Zauberflaut* in German? And why does it not matter in what language *The Merry Widow* is sung? The answers bear directly upon the whole problem of the limits of translation. There are certain things which translations just cannot do.

As a great creative artist, Pudovkin sees the employment of words in sound

films as "the culminating moment in the expression of the inner state of man . . . the word may be thought of as the foam rising to the crest of an emotional wave as it reaches its height. . . . There are words so immediately linked with mimed actions that their meaning is already read on the speaker's face before the word has been fully articulated." In this acute observation is a glint of the path which may ultimately lead to his dream of the truly global film. One recalls that moment in Pudovkin's own *End of St. Petersburg* when the peasant has knocked down the factory manager in a rage when he finally understands that he has been duped by the factory system of exploitation. Towering over him in bitterness, he shouted down at him, and we supplied his words in our minds even *before* we saw them on the screen: "THE HIGHEST!" The peasant wanted to settle his score with "the highest." Similarly, Albert's single word to Pola in the deserted Montparnasse street at night, in *Sous les toits de Paris,* "Bon." "Their intonations," says Pudovkin, "take on an almost purely musical function." Such a word, he says, gives "clear expression to feelings and thoughts . . . [and] can be almost completely comprehended by any person, regardless of the language in which it is spoken."

A final objection by Pudovkin to superimposed titles is that, almost continuously reading titles, the spectator "cannot be expected to gain any impression from the pictorial composition of the original film." This has a facetious echo in the recent statement of a wag who, enthusiastic over the low-cut peasant blouses worn by the girls in the French film, *Carmen,* said, "It was fine, but every time the camera moved in for a close-up, the English titles got in the way." Having titled *Carmen,* I plead guilty to inconsiderateness, and fully sympathize with him. *Mais, que voulez-vous?* The dialogue at those moments was too good to miss. (Even as it was, I had difficulties with *Carmen.* The Legion of Decency ordered thirty-seven title changes in that film for its national distribution.)

At the risk of talking myself out of my own *métier,* I submit the following as suggestive of possible first steps toward an eventual international film form which is no longer subject to the interpretive limitations of the harassed translator or the monolingual film critic. Since the problem of making truly international films is as much an ideological (i.e., socioethnic) problem as a technical one, let a board of qualified consultants be chosen from the major language groups among the nations and let each nation, before undertaking the production of a film intended for world distribution, submit the scenario of that film to this board for criticism. When the story has been approved, or so modified as to be acceptable and meaningful to each of the nations, let it then go into production, in the country of its origin, in as many versions as there are major language groups among the nations in which it is to be distributed. Each country would underwrite the production cost of its particular language version, the cost to be recouped by the underwriter out of film rentals he would pay the original producer and distributor of the film. Both producer-distributor and exhibitor should be happy under such an arrangement as a result of the increased attendance that films made in the native languages

of each country (and edited to suit that country) would draw.

Perhaps this is something for the film division of UNESCO to consider. In any case, I know of no one more qualified for participation in such a board of consultants for the global film than that great film artist and humanitarian, the creator of such unforgettable films as *Mother, End of St. Petersburg, Storm over Asia,* and *Life Is Beautiful*—Vsevolod Ilyanovitch Pudovkin.

A Survey of Film Periodicals, I: The United States and England

ARTHUR ROSENHEIMER, JR.

ARTHUR ROSENHEIMER, JR., is an assistant curator of the Museum of Modern Art Film Library. Except for his three and one-half year's service with the infantry and in the training-film libraries of the Signal Corps in Italy, he has been associated with the Museum of Modern Art since 1938. He is a frequent contributor to film periodicals.

THE NUMBER of film magazines published in the English language is little short of amazing. One tends to think of the *Hollywood Quarterly, The Screen Writer,* a handful of trade papers; and one may remember, rather vaguely, that there are also a good many fan magazines around. No attempt seems to have been made before this, however, to get all the material together and examine it critically. It is hoped that the results of the present survey will prove useful not only to libraries, which are constantly pleading for this sort of thing, but also to persons who are interested in the general field of film reference. Titles generally tell too little about a publication; hence, brief content analyses have been added, to bring out the more important features of each magazine.

Perhaps it would be well to say at the very outset that the listing here is as complete as the author could make it. Since he lacked a complete check list to work from, however, it is just possible that one or two titles may have been overlooked—maybe even three; but the list does include every known current publication in English, relating importantly to film, that is published either in the United States or in England, plus one delightful fan magazine published in India. The publications have been subdivided and arranged under the headings "General and Aesthetic," "Film Reviews," "Technical and Craft," "Trade," "Documentary and Nontheatrical Films," Educational Films," "Amateur Films," and "Fan Magazines," and a special supplementary section includes magazines, from the related fields of photography, television, and theater, that make a practice of carrying film articles. This last section is probably less complete than the rest of the list, but a start has to be made somewhere, and the titles given seem the most suitable and most relevant.

GENERAL AND AESTHETIC FILM PUBLICATIONS

England has had a long and honorable record of supplying important and influential magazines that deal with the aesthetics of film. The old *Cinema Quarterly, Close Up,* and *Film Art* have long since become collectors' items; the old *Sight and Sound* still carries on. To the list can now be added two new magazines, *Film Survey* and the *Penguin Film Review,* both of which are postwar productions. Except for the few issues of *Experimental Cinema* and *Films,* the United States has had nothing comparable until the establishment, two years ago, of the *Hollywood Quarterly* and, more recently, a brave new magazine called *Cinema.*

Because we have in this country no real tradition of film scholarship, the appeal of both these magazines is still limited—but growing, one hopes. Publications in this group deal with the aesthetic and social problems of film production rather than with industrial or technical problems.

Cinema: Published monthly by Avant Film Publications, 8066 Beverly Blvd., Hollywood 36, Calif. Subs. $2.50.

Newest of the American film publications, *Cinema* describes itself as a "magazine for discriminating moviegoers." It is designed for an audience on a higher level than the fan magazines appeal to, but is less specialized, or less "high-brow," than the *Hollywood Quarterly,* and its articles tend to range between the two—although coming much closer to the latter, it might be noted. In *Cinema,* extended reviews of current films appear as signed articles; a third of the magazine is given over to brief news flashes on the national and international film scene—a unique and extremely useful section; and book reviews and general film articles complete the issue.

Film Music Notes: Published monthly, September through May, by the National Film Music Council, Old Greenwich, Conn. Subs. $2.00.

Reviews and comments on motion picture music are presented, for the most part, in not too technical language, primarily for use in advanced classroom discussion. Articles come from many of the better Hollywood composers, but reviews of their work in another section of the magazine are nevertheless forthright. Releases of 16-mm. musical films are listed and reviewed at the back of the magazine.

Film Survey: Published quarterly by Pendulum Publications, 10 Old Square, Lincoln's Inn, W.C. 2, London, Eng. Subs. 2*s* per copy.

This is one of several new film magazines that have appeared in England since the war. It is severely hampered by the paper shortage; the first issue to reach here suggests that more would be welcomed. The issue at hand includes a symposium on Von Stroheim, an article on Laurel and Hardy, one on the Indian theater, and reviews of new films and documentaries—making a well-rounded little magazine. Copies may only be purchased singly at the present writing.

Hollywood Quarterly: Published quarterly under the joint sponsorship of the University of California and the Hollywood Writers Mobilization by the University of California Press, Berkeley 4, Calif. Subs. $4.00.

Comment on this publication is hardly necessary here.

Penguin Film Review: Published by Penguin Books, Ltd., Harmondsworth, Middlesex, Eng. Subs. 1*s* per copy.

Another of the new film reviews coming out of England is this one. The first two numbers establish it as one of the most intelligent and informative of the lot, offering excellent critical pieces and surveys of the film in England and abroad. Authoritative articles on documentary, and on cartooning, dubbing, and similar technical problems, are also included. It appears at irregular intervals until "it

becomes legally possible to establish it as a regular journal"; hence copies may only be purchased singly.

Sight and Sound: Published quarterly by the British Film Institute, 4 Great Russell Street, London W.C. 1, Eng. Subs. 10*s* 6*d*.

One of the finest film magazines in the world, *Sight and Sound* has consistently, through the fifteen years of its existence, written of the motion picture as a serious art form. Intended primarily for the members of the many British film societies that make up the Institute, it seeks to keep them abreast of film developments not only in England but throughout the entire world. An American letter is in every issue, and production in other countries is summarized now and again in authoritative and informative articles. Film and book criticism is on the same intelligent plane. Pieces on film history and film aesthetics appear regularly. For the past two years *Sight and Sound* has been including from time to time as special supplements an "Index Series" of historical, iconographic studies of the work of Griffith, Chaplin, Fritz Lang, Lubitsch, and other directors. These supplements mark one of the real advances in the field of film scholarship. The magazine has an excellent index at the end of each volume.

What's Happening in Hollywood: Published weekly by the Department of Studio and Public Service, Motion Picture Association of America, Inc., 5504 Hollywood Blvd., Hollywood 28, Calif. Free.

The greater part of each four-page issue of this news letter is usually one story on studio activities or on one of the more important, more expensive, pictures. It includes reviews.

Film Reviews

Most film magazines include film reviews of one sort or another. This group features them. *New Movies,* it might be noted, is moving increasingly into the field of general film magazines, and indeed the eventual expansion of the magazine in that direction is contemplated by its editors.

Estimates of Current Motion Pictures: Published twice a month by the Department of Studio and Public Service, Motion Picture Association of America, Inc., 5504 Hollywood Blvd., Hollywood 28, Calif. Free.

A compilation of the estimates of current motion pictures as given in Hollywood by representatives of thirteen leading women's organizations is presented here, along with a brief summary of each film and the credits. The combined opinion is not always favorable to the film under discussion. Besides presenting the estimates, this periodical classifies films according to audience suitability.

Monthly Film Bulletin: Published monthly by the British Film Institute, 4 Great Russell Street, London W.C. 1, Eng. Subs. 15*s*.

This is a monthly presentation of compressed yet brilliantly perceptive reviews of current films from all countries exhibiting in England. Credits and audience suitability are given. Educationals and documentaries receive extended analysis in a separate section of the leaflet, and film notes on current activities of the British Film Institute complete the issue. It is indexed at the close of each year.

New Movies: Published monthly by the National Board of Review, 250 E. 43d St., New York 17, N.Y. Subs. $2.00.

Serious, mature reviews of the important films of each month, and brief, one-paragraph summaries of the "also rans," are the features of this official organ of the National Board of Review. Pictures labeled, rather fulsomely, as "exceptional" have been referred to the Board's Exceptional Committee for extended analysis; the briefer reviews reflect the opinions of various of the Board's reviewing committees. Each picture has been thoroughly discussed and analyzed by a group before the review is written, which perhaps gives these pieces a bit more validity than the average film criticism. News, feature articles, recommended shorts, and an occasional section of reviews of nontheatrical films complete the magazine. The National Board also publishes a *Weekly Guide to Selected Pictures,* summarizing the features, shorts, and nontheatrical films recommended by the reviewing committees of the Board each week. Films are classified as *family* or *mature,* and especially notable pictures are marked with an asterisk. *New Movies* is designed particularly for use by libraries, P.T.A.'s, and motion picture councils.

Technical and Craft Publications

This is a group of magazines that really bears looking into. Often masked behind such very specialized titles as *American Cinematographer, The Cine-Technician,* or *The Screen Writer* are many articles and features of interest to anyone who cares enough about films to have purchased this issue of the *Hollywood Quarterly*—which might well have been listed again here. Nor is it possible to overestimate the importance of *The Journal of the Society of Motion Picture Engineers.* Aside from the technical articles that the title would lead one to expect, there have appeared in its pages many important, authoritative articles on various aspects of film history. A complete file of this magazine is recommended for every library.

American Cinematographer: Published monthly by the American Society of Cinematographers, 1782 N. Orange Drive, Hollywood 28, Calif. Subs. $2.50.

Essentially the journal of the American Society of Cinematographers, *The American Cinematographer* directs its attentions far beyond the scope of that tightly knit organization. Although every issue contains important pieces on technical developments that are strictly within the industry, the real aim of the magazine is to give expert technical advice to the 16- and 35-mm. amateur, spiced with occasional "how they do it in the big studios" articles. News of the numerous American amateur cinematography clubs and of new developments in substandard equipment is carried in every issue. Another feature, and an extremely valuable one, is "Aces of the Camera": each issue includes a full-length biography of the technique and training of an American cameraman, a member of A.S.C. Unfortunately, not indexed.

The Cine-Technician: Published six times a year by the Association of Cine-Technicians, 2 Soho Square, London, W. 1, Eng. Subs. 6*s.*

The Cine-Technician is strictly a craft organ, like America's *The Screen*

Writer; and, like *The Screen Writer,* it is concerned with something more than simply trade-union aims. Technical notes are included in every issue, as well as labor news, but there are also serious feature pieces on foreign developments, the film in education, and television. Extensive space is given to reviews of film books, although, curiously enough, not of films. Virtually every important figure in the English film world has contributed to its pages at one time or another in the thirteen years of its existence. An index is published at the end of each year.

Film Industry: Published monthly by J. F. Sullivan, 58 Wardour St., London W. 1, Eng. Subs. 12*s* 6*d*.

A relatively new (July, 1946) little magazine about British studio news and activities, *Film Industry* is intended primarily for British film workers and studio technicians. Many of its articles come from the film makers themselves. Strongly for British films, it carries little that does not relate to their production. The brief reviews, giving full credits, are more than kind.

International Photographer: Published monthly by International Photographers, Local 659 of the International Alliance of Theatrical Stage Employees and Moving Picture Machine Operators of the United States and Canada, 7614 Sunset Blvd., Los Angeles 46, Calif. Subs. $2.50.

While concerned primarily with the studio photographers and their (technical) problems, *International Photographer* also includes much material of value for the semiprofessional and skilled amateur photographer, both still and motion picture. There are always authoritative "behind the scenes" stories in the magazine, and departments include a section on 16-mm. production and "Television Topics." Pictures are not reviewed, but a still layout gives a good idea of at least one outstanding film a month.

International Projectionist: Published monthly by the International Projectionist Publishing Co., 19 W. 44th St., New York 18, N.Y. Subs. $2.00.

The organ of I.A. projectionists, the *International Projectionist* publishes technical articles on the latest equipment, engineering advances, and techniques in the field. It also includes union news.

Journal of the British Kinematographic Society: Published quarterly by the British Kinematographic Society, 2 Dean St., London W. 1. Subs. 15*s*.

The British equivalent of our own *Journal of the Society of Motion Picture Engineers* is equally authoritative and, if anything, even more learned. It specializes, of course, in the technical developments made by British engineers, but does not ignore the American technicians. A yearly supplement is included in the subscription price.

Journal of the Society of Motion Picture Engineers: Published monthly by the Society of Motion Picture Engineers, Hotel Pennsylvania, New York 1, N.Y. Subs. $10.00.

This is the authoritative reference source for technical developments in all branches of the motion picture industry—cameras, projectors, film, screens, etc. Articles are generally submitted by the engineers who worked on the problem, and hence often appear in rather

technical language. Valuable historical surveys are included from time to time. Book reviews and S.M.P.E. announcements complete each issue. Indexed semiannually.

The Screen Writer: Published monthly by the Screen Writers' Guild, 1655 N. Cherokee, Hollywood 28, Calif. Subs. $2.50.

The organ of the Screen Writers' Guild, *The Screen Writer* is properly concerned, first, with the economic and legal problems of its writer members, and afterward—though only to a slightly lesser degree—with their technical problems. This still seems to leave room in this lively and progressive magazine for articles on UNESCO, foreign films, and serious critical pieces, most of them contributed by authors who are better known as screen writers, directors, educators, and even, occasionally, producers. Book reviews, relevant labor news, and screen writing credits complete each issue. It is especially valuable as one of the few industry magazines that lifts its eyes and its thinking beyond Hollywood.

Trade Publications

By far the largest single group of publications appearing in the United States is the "trades," including both the magazines and the even more numerous little newspapers. Place of publication usually indicates the audience for which each is intended: those published in Hollywood are for the studio people; those published in the East are for the home offices, film exchanges, or film exhibitors. Vary though they may in quality and honesty, all are united in the conviction that Hollywood makes the greatest films in the world. (Or is "greatest" underselling?) But then, the English trade papers are no less vehement about the merits of the British product. Perhaps overstatement is the mark of the trade publications. Their main value, of course, lies in what they have to tell about current industry practices; beyond that, however, many carry film reviews which, if not specially noteworthy for critical merit, give fairly complete summaries of plots and complete credit listings. Their reviews are generally indexed.

The Billboard: Published weekly by W. D. and R. S. Littleford, 25 Opera Place, Cincinnati, Ohio. Subs. $10.00.

The Billboard has only a slim and very special interest in films: it lists pictures available for road showings, their sources, and current news of that field.

Boxoffice: Published weekly by Associated Publications, Inc., 9 Rockefeller Plaza, New York 20, N.Y. Subs. $2.00.

This is a trade magazine which, along with the standard features of such publications—film reviews and news articles,—gives information on picture grosses around the country, indicating comparative box-office strengths on a scale of its own devising.

Daily Film Renter and Moving Picture News: Published three times a week by Pictures and Pleasures, Ltd., 127 Wardour St., London W. 1, Eng. Subs. 40*s* 6*d*.

A gossipy, illustrated, British trade paper, offering news for exhibitors and film reviews.

Daily Variety: News of the Show World: Published daily by Daily Variety, Ltd., 6311 Yucca St., Hollywood 28, Calif. Subs. $10.00.

Daily Variety is the most liberal of the trade papers published for the production end of the business. Along with studio news it has many gossip columns, "inside dope" features, and humor items. Its reviews of current releases are on the mild side.

The Exhibitor: Published weekly by Jay Emanuel Publications, Inc., 1225 Vine St., Philadelphia 7, Pa. Subs. $2.00.

This is an exhibitors' trade paper, featuring news stories about the distribution exchanges and the larger exhibitors. The "Supervisection," the section that includes its film reviews, is loose-leafed to permit easy removal of pages for future reference. *The Exhibitor* lists all features and short-subject releases of the past eight months by producer, with references to the original review in the "Supervisection." Reviews are frank about the probable box-office attraction of each film. "Physical Theatre," a section offering information on new theater equipment, maintenance, and so on, appears every fourth Wednesday.

Film Bulletin: America's Independent Motion Picture Journal: Published very other week by Film Bulletin Co., 1239 Vine St., Philadelphia 7, Pa. Subs. $3.00.

The *Film Bulletin* asserts its "independence" by frank, unambiguous film reviews that don't hesitate to call even a big film bad. Reviews of important films are augmented by cuttings from newspaper reviews by the New York critics. Its "Production and Release Record" lists releases of the preceding twelve months by production company, with an index to the *Bulletin*'s reviews. The rest of the magazine is for the most part studio production news written in an editorializing style that is gossipy but not waspish.

The Film Daily: Published daily by Wid's Films and Film Folk, Inc., 1501 Broadway, New York 18, N.Y. Subs. $10.00.

All the news that's fit to print, in brief compass and from an industry point of view, is what the *Film Daily* provides. The annual *Film Daily Year Book,* sold only to subscribers for another $5.00, serves as an index to the daily film reviews, which never fail to detail the story or to give full credits on each production. The *Daily* includes "Equipment News" every second Friday, a special section on the equipment market, technical advances, and new theater construction.

Harrison's Reports: A Motion Picture Reviewing Service Devoted Chiefly to the Interests of the Exhibitors. Published weekly by Harrison's Reports, Inc., 1270 Sixth Ave., New York 20, N.Y. Subs. $15.00.

This is a four-page weekly publication of film reviews for the trade. Although it accepts no advertising, its reviews tend to be kind, playing up a picture's strengths rather than its weaknesses. An editorial comments on news developments of interest to exhibitors. Reviews are indexed semiannually.

Hollywood Motion Picture Review: Published weekly by the Hollywood Review Publishing Co., 1717 N. Vine St., Hollywood 28, Calif. Subs. $5.00.

Describing itself as an "exhibitor's weekly," *Hollywood Review* depends heavily on studio production news and

features extended reviews of the new releases. It includes news of television and radio.

Hollywood Reporter: Published daily by The Hollywood Reporter, 6715 Sunset Blvd., Hollywood 28, Calif. Subs. $15.00.

The *Reporter,* widely read within the industry, reflects the personal, professional, point of view of its publisher. It features chatter columns, editorials, news briefs, and rather tepid reviews of the new films.

Hollywood Sun: Published weekly by Marcy B. Sapin, 1722 N. McCadden Place, Hollywood 28, Calif. Subs. $2.00.

Labor news from the fields of motion picture, radio, and entertainment appears here.

Independent Film Journal: Devoted to the Best Interests of the Motion Picture Industry: Published every other week by I.T.O.A. Independent, Inc., 1515 Broadway, New York 18, N.Y. Subs. $2.00.

The *Journal* is composed mostly of news and chatter about the big distributors and exhibitors. Reviews of films are brief and are reserved in criticism, although each issue lists all features and shorts released in the past two years. The rest of the magazine presents ideas and stunts devised by various exhibitors for promoting a picture.

Kinematograph Weekly: Published weekly by Odhams Press, Ltd., 93 Long Acre, London W.C. 2, Eng. Subs. 30*s.*

England's oldest, most influential, and most conservative trade paper, written from the exhibitor's angle, it includes good film reviews of all releases in England.

Motion Picture Daily: Published daily by Quigley Publishing Co., Inc., 1270 Sixth Ave., New York 20, N.Y. Subs. $6.00.

This trade daily emphasizes the East Coast and distributor-exhibitor news presented concisely and with a high degree of accuracy. It includes reviews of new releases.

Motion Picture Herald: Published weekly by the Quigley Publishing Co., Inc., 1270 Sixth Ave., New York 20, N.Y. Subs. $5.00.

The foremost motion picture industry weekly in America, the *Motion Picture Herald* has a curiously split personality: for its numerous advertisements it is dependent on the production companies, but its circulation is primarily among distributors and exhibitors. Hence, if its reviews tend to favor the releasing company, the exhibitor has an opportunity to have his own say in the lively section, "What the Picture Did for Me." News coverage in the *Herald* is full and extensive; it is one of the few sources for full texts of government orders, court decrees, etc., and all important speeches affecting the industry are reported in greater detail than in any other trade paper. Terry Ramsaye writes the weekly editorial. The "Product Digest" is a separate, detachable section of the *Herald,* with its own cumulative index, listing both shorts and features. "Better Theatres," a section on the equipment needs of exhibitors, comes with the *Herald* every fourth week.

Showmen's Trade Review: Published weekly by Showmen's Trade Review, Inc., 1501 Broadway, New York 18, N.Y. Subs. $2.00.

The trade magazine for and about the independent exhibitor is the *Showmen's Trade Review*. Its reviews, however, manage to find good in every film, and offer advice on the best ways to make them pay. It is indexed.

Standard & Poor's Industry Surveys; Motion Pictures: Published quarterly by Standard & Poor's Corp., 345 Hudson St., New York 14, N.Y. Subs. $10.00.

The subscription rate is rather high for only sixteen pages a year, but in those pages appear the most up-to-date and authentic figures on the corporate earnings and stock fluctuations of the major film companies, as well as factual analysis of all important trends that could affect a company's earning power.

Studio News: Published weekly by Sam Black, 5730 Melrose Ave., Los Angeles 38, Calif. Subs. $3.00.

This weekly lists pictures currently in production, giving the types of pictures, the featured players, and the production personnel.

Today's Cinema News & Property Gazette: Published three times a week by Cinema Press, Ltd., 93 Wardour St., London W. 1, Eng. Subs. 25*s*.

This fat and prosperous trade paper, boasting the largest British circulation of any film journal, features detailed reviews of current releases, along with production news and special columns slanted toward the British exhibitor.

Variety: Published weekly by Variety, Inc., 154 W. 46th St., New York 19, N.Y. Subs. $10.00.

Picture biz takes up the first quarter of this realistic, factual bible of the entertainment industry. Indispensable for keeping abreast of studio activities and film grosses across the country, *Variety* also features by and large the keenest and most independent film criticism of any paper in the country in its weekly reviews of the new pictures. At least, you always know their standards when they write about a film. Unfortunately, it is not indexed.

Documentary and Nontheatrical Film Publications

The growth of the documentary and nontheatrical film movement in this country in the past few years is marked by the fact that there are now four trade papers devoted exclusively to its interests. The fact, however, that these are all trade papers, that none of them is concerned with the social or even the technical problems of the nontheatrical film, indicates how far our movement is still behind the British. Documentary here can be said to have come of age when it is able to support a paper like the stimulating *Documentary News Letter*. American Film Center's *Film News* approached it, but its present incarnation is something else again.

Business Screen: Published eight times a year by Business Screen Magazine, Inc., 157 E. Erie St., Chicago 11, Ill. Subs. $2.00.

Concentrating on films for industry, *Business Screen* is an elaborate magazine for the big-business sponsors of commercial film productions. It dis-

cusses their needs, their solutions to problems, and their films, and carries the only extended reviews of commercial pictures and slide films published anywhere. A national directory of visual education dealers, news notes, and television briefs complete each issue.

Documentary News Letter: Published six times a year by Film Centre, Ltd., 34 Soho Square, London W. 1, Eng. Subs. 6*s*.

Now in its seventh year of publication, maintained even through the difficult war years, *Documentary News Letter* is firmly established as the official mouthpiece of the British documentary film movement. Well edited and alive to controversial questions, it has become the journal in which film makers confide the social and technical problems behind their productions, defending or explaining their own works and the works of others. Independent enough to be critical of the Ministry of Information, for which many of the British documentaries have been made, it is nevertheless the source of information on the wartime achievements of that organization, as well as for news of other fact-film developments in England. Documentaries are reviewed each month, and outstanding feature films. Excellent brief book reviews and occasional authoritative historical pieces complete its contents. An index is published at the end of each volume.

Film News: Published twice monthly by the Film News Co., The Penthouse, 15 W. 38th St., New York 18, N.Y. Subs. $3.50.

Formerly the magazine of the American Film Center, *Film News* has been revived under private sponsorship as a sort of news letter of the entire 16-mm. field. Emphasis is still on the documentary film, especially in choice of feature articles, but reviews and announcements of new pictures take in all factual film production. Detailed information is given on film sources.

Film World: Published monthly by Ver Halen Publications, 6060 Sunset Blvd., Hollywood 28, Calif. Subs. $3.00.

The most complete 16-mm. trade publication in the field, although, since *Film World* is published in Hollywood and the 16-mm. center is still pretty much in New York, the news is not always the latest. All branches of the field are covered—production, distribution, exhibition, film libraries, and the visual education departments in schools, churches, and clubs, with the news of each intelligently spotted in its own particular section of the magazine. Reviews of available films are brief and informative, and sources are always shown. A useful section lists sources throughout the country where one can buy or rent projectors, films, and screens.

16-mm. Reporter: Published twice monthly by The 16-mm. Reporter, Inc., 1819 Broadway, New York 25, N.Y. Subs. $5.00.

A trade paper serving exclusively the 16-mm. field—production, distribution, and utilization,—with emphasis on the industrial aspects of 16-mm. production, it is the best source for tracing the penetration of the major companies into the nontheatrical distribution field, both domestic and foreign. It carries no film reviews.

Educational Film Magazines

The constantly increasing use of audiovisual aids in the classroom has encouraged the publication of a number of new magazines designed to make easier the tasks of film-conscious teachers, including the teacher who wants to make his own films. *Educational Screen,* the oldest of them all, still leads the field, but each of the newer magazines has its own contribution to make. *Film-Forum Review* is concerned with the problems of adult education, and its horizon extends beyond the classroom. Besides the magazines reviewed here, which are essentially educational film magazines, there are many education publications that regularly include articles on audiovisual aids for the classroom and listings of available materials. Among these are the *Catholic School Journal* (film evaluations), the *International Journal of Religious Education* (film reviews), the *Journal of Business Education* (film reviews), *Nation's Schools, School Executive,* and *School Management.*

Educational Film Guide: Published monthly September through April by the H. W. Wilson Co., 950 University Ave., New York 52, N.Y. Subs. $3.00.

The *Film Guide,* a monthly pamphlet, is essentially a listing of available nontheatrical films, including sources and brief descriptions of all titles mentioned. It also includes, however, educational film news notes, announcements of new film publications, and occasional book reviews. There are four quarterly supplements that bring these listings together cumulatively, and all are included in the year-end bound catalogue which has become the major reference sourcebook for nontheatrical films in this country. Thousands of titles, and all the distributors who handle them, are shown in the annual edition, which comes along with the subscription.

Educational Screen: Published monthly except in July and August by The Educational Screen, Inc., 64 E. Lake St., Chicago 11, Ill. Subs. $3.00.

The oldest and most firmly established educational film magazine in America, *Educational Screen* seems to be the ideal teachers' guide in the planning and use of classroom films. Articles are slanted to be as helpful as possible to the teacher, with film and equipment sources uppermost in the editor's mind at all times. Stills are used extensively to help visualize films for the reader, and new releases are evaluated not by one individual but by committees of teachers. A special section gives discussions of school-made films. Stories of technical and historical interest to people working in the educational field round out the issues. It is indexed.

Film and Radio Guide: Published monthly October to June by Educational and Recreational Guides, Inc., 172 Renner Ave., Newark 8, N.J. Subs. $3.00.

Intended for audiovisual instructors in grammar schools, high schools, and possibly junior colleges, *Film and Radio Guide* includes a wide and varied assortment of material on films primarily, less on radio, and occasionally on television. The articles, popularly written, often read like publicity handouts. Amateur production is viewed with a special orientation toward its educational use. Features include "Who's

Who in Visual Education" and "The Pulpit Screen," a column on visual-education equipment and services for the church. Most issues include discussion guides to the important films of the period, synopsizing them, adding some production data, and suggesting questions for classroom discussion. Reviews of films are generally laudatory, although dissenting opinions are occasionally published.

Film Forum Review: Published quarterly by the Institute of Adult Education, Teachers College, Columbia University, and the National Committee on Film Forums, 525 W. 120th St., New York 27, N.Y. Subs. $2.00.

An outgrowth of the film-forum movement, this quarterly dealing with the use of motion pictures in adult education, now starting its second year, is just beginning to make headway in colleges and adult education centers. Approximately a quarter of each issue is given over to analyses of 16-mm. films, with a view to their value for adult audiences in stimulating discussion of human problems in relation to some important general topic. The rest of the magazine contains articles on organizing film forums, directing them, the objectives to be attained, and pertinent problems. The writing is mature and tends agreeably away from the pedantic.

The News Letter: Published monthly October through May by the Bureau of Educational Research, Ohio State University, Columbus, Ohio. Free.

This useful, progressive, compact four-page sheet, edited by Dr. Edgar Dale, is crammed with information on educational film sources, personalities, and activities. Directed toward the teacher who uses audiovisual aids, it keeps abreast of radio and the press as well as of the motion picture.

See and Hear: The International Journal of Audio-Visual Education: Published monthly October through June by Audio-Visual Publications, Inc., 157 E. Erie St., Chicago 11, Ill. Subs. $2.00.

The newest important educational film magazine, *See and Hear* pretty much duplicates the work of *Educational Screen,* although it bears a bit more heavily on the "audio" aspects of education than does its older competitor. Each issue is generally built around some theme or topic. *See and Hear* also attempts to give coverage to all the film activities of the many educational organizations, the film councils, and the United Nations that might be of interest to its audience. The magazine has no film-review section, but new pictures and film strips are discussed regularly in its articles and news stories.

Amateur Film Publications

The number of publications relating to amateur film listed here could be augmented considerably if we were to include all the little house organs published by dealers in amateur film equipment. Some of them—notably that put out by Eastman Kodak—often include valuable data; much of it, however, is ephemeral. The articles of more lasting value are almost certain to be duplicated in the pages of the other magazines listed here. *American Cinematographer* and *International Photographer,* it will be remembered, also publish important material about the amateur film field.

Amateur Cine World: Published quarterly by E. T. Burt, Link House, 24 Store St., London W.C. 1, Eng. Subs. 2*s* 6*d.*

A British amateur film publication, rather like our own *Movie Makers* in a reduced edition, *Amateur Cine World* features its film review section, written from the amateur's point of view.

Home Movies: Published monthly by Ver Halen Publications, 6060 Sunset Blvd., Hollywood 28, Calif. Subs. $3.00.

The accent in *Home Movies* is on articles about technical tricks and techniques for amateur movie makers, with an extensive section about new gadgets and equipment. Every issue includes at least one article on how films are made in the big studios. The new releases are reviewed with an eye to the amateur film maker's likely areas of interest. Other sections include news from the various amateur movie clubs across the country, professional 16-mm. production news, and a useful listing of sources for the rental or purchase of 8-mm. and 16-mm. films in the United States.

Movie Makers: Published monthly by the Amateur Cinema League, Inc., 420 Lexington Ave., New York 17, N.Y. Subs. $3.00.

The oldest of the amateur film makers' magazines, *Movie Makers* crams each issue with technical information on titling, editing, color, and the latest in camera gadgets, in addition to news, reviews, and technical notes. Most popular of its features is "The Clinic," written by the readers of *Movie Makers* to inform their fellow amateurs of new devices and methods they have worked out for making 8-mm. and 16-mm. films. It carries full news of the activities of the various clubs in the Amateur Cinema League throughout the United States. Its advertisements are almost as important as its articles.

Fan Magazines

There is small point in trying to differentiate the innumerable fan magazines now available to the great American filmgoing public. Each claims its monthly "exclusives"—news articles or star photographs published for the first time,—and each has its own version of Earl Wilson or Hedda Hopper to peek at and report on what takes place behind the scenes in Hollywood. In spite of this, standardization is the rule, and it seems to extend right down to the very names of the magazines: *Movie Life, Movie Play, Movie Show, Movie Story,* and *Screen Romances* offer fiction versions of four or five of the new films each month, while *Movie Life* tells as much as possible through pictures. Only *Screen Guide,* of all the "fans," offers an occasional critical piece or a serious film article.

Time was when the fan magazines exerted some influence over film production: *Photoplay* under James R. Quirk and *Picture Play* under Norbert Lusk were magazines that spoke frankly and critically of studio productions and practices. Today, the fan magazines seem to function solely as a channel for studio build-up of either a new film or a new personality, the feature articles and the chatter columns both supplying the magic that is supposed to turn chrysalis into butterfly. Film criticism, if not actually discouraged, is certainly not practiced, reviews of current releases being more often than not simply a brief plot synopsis.

Modern Screen: Published monthly by Dell Publishing Co., Inc., 149 Madison Ave., New York 16, N.Y. Subs. $1.50.

Motion Picture Magazine: Published monthly by Fawcett Publications, Inc., 295 Madison Ave., New York 17, N.Y. Subs. $1.80.

Movie Fan Magazine: Published quarterly by Magazine Products, Inc., 114 E. 32d St., New York 16, N.Y. Subs. $1.00.

Movie Life: Published monthly by Ideal Publishing Co., 295 Madison Ave., New York 17, N.Y. Subs. $1.80.

Movie Play: Published monthly by Buse Publications, Inc., 404 N. Wesley Ave., Mount Morris, Ill. Subs. $3.00.

Movie Show: Published monthly by Screenland Publishing Co., 37 W. 57th St., New York 19, N.Y. Subs. $2.00.

Movie Stars Parade: Published monthly by Bilbara Publishing Co., Inc., 295 Madison Ave., New York 17, N.Y. Subs. $3.00.

Movie Story: Published monthly by Fawcett Publications, Inc., 1501 Broadway, New York 18, N.Y. Subs. $1.80.

Movieland: Published monthly by Hillman Periodicals, Inc., 535 Fifth Ave., New York 17, N.Y. Subs. $1.80.

Movies: Published monthly by Ideal Publishing Co., 295 Madison Ave., New York 17, N.Y. Subs. $1.80.

Photoplay–Movie Mirror: Published monthly by MacFadden Publications, Inc., 205 E. 42d St., New York 17, N.Y. Subs. $1.80.

Screen Guide: Published monthly by Hillman Periodicals, Inc., 535 Fifth Ave., New York 17, N.Y. Subs. $3.00.

Screen Romances: Published monthly by Dell Publishing Co., Inc., 149 Madison Ave., New York 16, N.Y. Subs. $1.50.

Screen Stars: Published monthly by Interstate Publishing Corp., 350 Fifth Ave., New York 1, N.Y. Subs. $1.80.

Screenland: Published monthly by Screenland Publishing Co., 37 W. 57th St., New York 19, N.Y. Subs. $2.00.

Silver Screen: Published monthly by Liberty Magazine, Inc., 37 W. 57th St., New York 19, N.Y. Subs. $2.00.

Filmindia: Published monthly by Filmindia Publications, Ltd., 55 Sir Phirozeshah Road, Fort, Bombay, India. Subs. 50*s*.

For forthright criticism of pictures, producers, exhibitors, and government interference in film production, there has never been a magazine quite like *Filmindia*—certainly never a fan magazine. Editor Patel rages sarcastically through its pages month after month, now fighting exhibitors whose houses are dirty, now the producers of "boring, antisocial films," and now the censors. As a result, *Filmindia* is a fan magazine that bows to no one, respects few, and gives the foreign reader a fascinating and often very amusing picture of the little-known Indian film.

Supplementary

This bibliography could be extended indefinitely by including all the magazines in this country that have regular film sections or publish film articles frequently. Nor are such publications unimportant, either to the public or to the industry: the "Movie of the Week" chosen by *Life*, for example, influences the moviegoing of millions and is worth hundreds of thousands of

dollars to the studio so favored (although perhaps this doesn't come precisely under the heading of "free" publicity). Such a listing, however, could well be the subject of another complete bibliography. Shown here are magazines from the related fields of photography, television, and the theater which regularly publish film material.

American Photography: Published monthly by the American Photographic Publishing Co., 353 Newbury St., Boston 15, Mass. Subs. $2.50.

Incorporating sixteen earlier photography magazines into its pages, *American Photography* still seems to find room for an occasional article on motion pictures. More often than not, it takes the form of an "advice to the amateur" or a "how I did it" type of story.

Minicam Photography: Published monthly by the Automobile Digest Publishing Corp., 22 E. 12th St., Cincinnati, Ohio. Subs. $2.50.

Another photography magazine with more than an ordinary interest in motion pictures, *Minicam Photography* offers a number of articles on film technique in every issue, as well as a check list of new 16-mm. releases.

Telescreen: Published quarterly by Telescreen Publishing Co., Inc., 371 S. Orange Ave., Newark 3, N.J. Subs. $1.00.

It seems odd to report on a television magazine in which film is only incidental, rather than the expected reverse. Nevertheless, *Telescreen,* now in its fifth year, bows occasionally to the motion picture, realizing that many of the future workers in television will—as some of the present ones do—come from motion pictures. *Telescreen* has less to do with the technical aspects of television than with its developing art.

Television: Published monthly by Frederick Kugel Co., 600 Madison Ave., New York 22, N.Y. Subs. $4.00.

The trade magazine of the industry, *Television* includes only an occasional film article, and always with the emphasis on the technical adaptation of films for television. Perhaps more important is its cumulative record of the activities of the major film companies in television.

Theatre Arts: Published monthly by Theatre Arts, Inc., 130 W. 56th St., New York 19, N.Y. Subs. $5.00.

Each year the motion picture has figured more and more prominently in the oldest established theater magazine in the United States. Articles by or about prominent film artists are featured in almost every issue, and its monthly "Films in Review" column by Hermine Rich Isaac offers firm and intelligent film criticism of a high order. "The Small Screen," a column on nontheatrical films and film sources, is another regular feature of *Theatre Arts.*

U. S. Camera: Published monthly by U. S. Camera Publishing Corp., 420 Lexington Ave., New York 17, N.Y. Subs. $1.75.

This handsomely designed photography magazine carries at least one technical article on film photography in each issue, besides a "Movie Course" for amateurs that has been running for years.

The Film Renaissance in Italy

LUCIANO EMMER and ENRICO GRAS

LUCIANO EMMER, an Italian painter, his wife, and ENRICO GRAS, an early Italian experimentalist in the cartoon film, joined forces to produce a series of experiments in surrealist film, attempting to develop a poetic documentary form. After the Ministry of Popular Culture condemned these films, Mr. and Mrs. Emmer retreated to Switzerland, and Mr. Gras was conscripted into the army. Together again, in the Panda Film Company, they are now producing a series of films based on classic paintings, attempting to capture the spirit of the time and the dramatic conflict of the paintings. *Theatre Arts* published an illustrated article on the work of Mr. Emmer and Mr. Gras in its issue of August, 1946.

IN SPITE OF substantial war scars, the general situation of the Italian motion picture industry is distinctly encouraging, though, of course, difficulties are still blocking its path to progress.

Figures for the latter part of 1946 show that the number of films produced in Italy has dropped to about half the average production of the years 1940–1943. The forty-five studios in Italy have an annual production capacity of one hundred ten full-length films, but unfortunately about half the studios are idle. Thus, the present annual production averages between forty and forty-five films, while the number of unemployed film artists, technicians, and skilled laborers runs into thousands.

Under the Fascist regime, especially during its last years, the production figures were relatively large for Italy. The government superintended and financed the entire industry. High production quotas were set, and had to be filled at any cost. Since only a limited number of pictures were imported from other Axis countries, Italian films were required to cover the entire demand of the home market in Italy. This effort was financed with public funds through the *Banca Nazionale del Lavoro,* the channel created by the regime for financing private industry. But the executives of the film industry were appointed politically, without regard for their professional ability, and the bank's executives were wholly unfamiliar with the film industry; hence, the financing was erratic, frequently based on favoritism, and the management of production was wasteful and amateurish. The guiding principle was "quantity by all means," which inevitably proved detrimental to quality.

After Fascism collapsed, this system was abolished, and up to the present no other method of encouraging film production in Italy has been devised. According to report, the government is considering a decree which would make it compulsory for every movie theater in the country to show Italian films for a total of at least sixty-four days a year. This veiled form of protection seems to work satisfactorily in France, where, under the provisions of the Byrnes-Blum agreement, every movie theater in France must show French films each quarter year for a minimum of four weeks in the aggregate. A similar law is being considered in Britain, supplementary to the famous "Film Act."

Most of the existing studios are in the Rome area. *Cinecittà,* Rome's motion picture center, has one large stage (about 240 by 100 feet), ten medium-sized stages, and three small ones. An adjoining open area of about 125 acres

provides ample space for construction. Accessory equipment, such as synchronization and mounting facilities, mechanical and tailoring workshops, and scenographic studios, as well as the RCA sound-registration apparatus, were smashed when the rake of war passed over the area and troops were stationed in the compound. At present, *Cinecittà* is used as a D.P. camp. Five other stages, belonging to the Scalera Film Company, are in full working order, and so are the four well-equipped stages of the *Farnesina*. There are three more studios belonging to various minor interests and institutes, including the Motion Picture Experimental Center. There are further production centers at Leghorn, Turin, Venice, and Milan. At Leghorn, the Tirrenia Company owns and operates two large and two medium-sized stages. Those of the Venice area belong to the Scalera Company. Although Italian specialized industry is otherwise supplying excellent lighting equipment, sunlight arcs come from the United States. Several Rome studios have already been equipped with them. Optic cameras are imported from France. The cost of renting a stage and accessory facilities has not increased in proportion to the depreciation of the Italian currency, since the present supply is greater than the demand.

Italian cinema's skilled labor is both ingenious and industrious. Foreign film producers who have worked in Italy repeatedly expressed their satisfaction with the help they employed. The same applies to costume makers, scene painters, and to all ranks of technical assistants. Average wages, as expressed in figures, are about ten times higher than the prewar figures, but, of course, the ratio of the currency depreciation is considerably larger.

Average production costs in the latter part of 1946 were as follows:

First-class film	50 million lire[1]
Average film	20 million lire
Film limited to home market only	12 million lire

The exportation of Italian films during the last two years has proved encouraging, and several films were well received on the international market. The average number of Italian films exported in 1945 and in the first half of 1946 was 50 per cent higher than for the period between 1940 and 1944, when Italian films sold easily in all Axis-controlled countries. At present, the main demand comes from the United States and from South America. Rosselini's film, *Open City*, brought in $500,000 in its first eight months' run in the United States.

Distribution is gradually getting out of the woods. In the period between the landing of Allied troops in Italy and the end of the war, Italian production facilities were administered by the A.M.G., and the only films licensed for distribution in the country were those supplied by the P.W.B.

When the war was over, Italian production began to develop, but the market in Italy is still flooded with foreign films; during the first five months of 1946, 280 importation licenses were granted, considerably more than the Italian market at its utmost capacity can absorb. The average monthly proceeds of all movie theaters in Italy during the first half of 1946 totaled one and one-half billion lire, which would

[1] Official rate of exchange: One U.S. dollar = 225–385 lire. Black market rate: One U.S. dollar = about 600–700 lire.

justify an estimate of about eighteen billion lire per annum. Out of this amount about four billion lire represent the net earnings of the distribution agencies, and about six billion would be claimed by taxation. Italy, in fact, has the heaviest tax burden on amusements in the world.

The artistic value of Italian films is growing appreciably. When Fascism dominated the movies along with every other expression of thought in the country, their standards of quality were low, and even the few honestly inspired pictures were limited by moral handicaps that compromised their artistic substance. The Italian film industry of that period was launched on the rails of mass production, turning out cheap comedies, poor imitations of certain American films, and bulky romantic adventures against a historical background, with occasional colossal pieces of propaganda glorifying the "Fascist Empire policy" and its leader. Quality and intrinsic value were so markedly lacking that almost none of this production survived. However, during the last years of the regime a few bold attempts to break through the net of restrictions were made, and these creditable efforts deserve to be described. They express a rebirth of individual independent thought and bely the false "golden age" established by Fascism.

In 1942, Luchino Visconti produced his first picture, which he called *Obsession*. The subject was drawn from James Cain's novel, *The Postman Always Rings Twice*. The general style was obviously influenced by Renoir and followed a certain trend of the French cinema; yet it was unquestionably an achievement. It introduced a realistic note of profound understanding for humanity as it stands, unconventional, rough, and desperate, a novelty in Italian film. Surprisingly enough, *Obsession* at first slipped by the attention of the Fascist censors; they raised no objection to it, notwithstanding that the author of the book was an American and that the plot included such "abominations" as murder, burglary, and adultery, all of which were banned from the Italian screen. Later on, however, the censorship became aware of the political lining of the dialogue. After obstructing its distribution for a while and compelling Visconti to make some drastic cuts, the authorities suddenly withdrew the film from circulation.

Almost simultaneously, Vittorio De Sica, a stage and screen actor well known in Italy, started on his career as a director by bringing out the film, *The Children Look On*. This was another black sheep for the censor: the plot centers around an adultery; the betrayed husband is driven to suicide, and the child of the couple witnesses the family tragedy. It is a fine piece of realistic and bitter insight into the commonplace middle-class world. Characters, mental processes, and situations, hitherto treated only in farcical style in Italy, were seriously analyzed and condemned.

Obsession and *The Children Look On* are the only films indicating a spiritual revolt of the Italian cinema under Fascism, and in that respect are undoubtedly the most outstanding and significant products of their period. Upon the downfall of Fascism, and the termination of its police restrictions, the artistic value of Italian films began to rise rapidly. This rise was so evident that it attracted the attention of several

foreign critics, who expressed the view that some of the best postwar films were produced in Italy.

Soon after the end of the war, Vittorio De Sica, director of *The Children Look On,* brought out a film of great artistic beauty and profound humanity, *Sciuscià* (the Italian street boy's vernacular form of "shoe-shine"). All the main parts in this picture are performed by boys, for whose psychology De Sica seems to have a particular gift of understanding. It is a grim and truthful picture showing the sad life of the uprooted and scattered street boys thrown into the whirl of the early postwar period in Italy, particularly in Rome. *Sciuscià,* which has rightly been compared with the famous film of Nicolai Ekk, *Road to Life,* represents an inexorable charge against society for its social crisis, for the torment of its unbalanced conditions, for its lack of justice and consistency. This film was recently shown in Paris with much success, and it is to be hoped that it may soon become known in other countries as well. Of course, the picture of so much misery and pain may, at first sight, shock a foreigner unfamiliar with living conditions in Italy, but on closer examination he will become aware that the will to reconstruct the present state of things is rapidly growing among the healthy elements of the nation.

The greatest success registered hitherto by an Italian film abroad fell to Roberto Rossellini's *Open City,* the first picture on the anti-Fascist movement in Italy during the last phase of the war. It is a piece of rigorously genuine humanity, without complacency or false rhetoric. Individual tragedies are unfolded with scrupulous accuracy against a background of the great general drama, into which the whole population of the abandoned city was plunged. Certain scenes—for example, the rounding up of anti-Fascist agents, terminating with the woman's death—reach a power of expression exceptional in the history of motion pictures. At times, particularly in the second part of the film, the story seems more controlled by external events and by certain commonplace movie forms, and the original inspiration slacks down, but this impression vanishes with the all-redeeming beautiful final scene, the execution of the priest. This film has revealed two excellent actors: Anna Magnani and Aldo Fabrizi.

Another film by Roberto Rossellini, *Paisa,* tells of the advance of the Allied troops through Italy and of their relations with the natives, in particular with partisans. The film is divided into six separate chapters, each of which is set in a different part of Italy. There is Sicily and the first landing of American troops, Naples, Rome, Florence, the Adriatic coast, and finally the Po Valley a few months before the end of the war. This last chapter is by far the best in the film, and represents a real achievement in cinematographic art. Not all parts of the film fulfill our expectations, but they nevertheless reflect a most interesting personality, gifted with a genuine sense for the essence of characters and situations. *Paisa,* too, had an enthusiastic reception in Paris, and more than one critic described it as a masterpiece.

Aldo Vergano's *The Sun Still Rises* closes, for the moment, the series of significant films inspired by the Italian anti-Fascist movement. "The sun still rises" is a traditional sentence, a special message that was broadcast by the Al-

lied wireless to Italian partisans, calling them to open action. This film was shown in Paris, where certain French papers described it as the best film on partisan warfare, along with the French *La Bataille du rail.* Aldo Vergano, with a group of young assistants, makes a special effort to interpret recent historic events in a truly realistic style. The plot is built upon a simple story of love, around which vast groups are moving in different surroundings, reflecting the attitudes, relationships, and conflicts of the common countryfolk and the landowning aristocracy in a little village of northern Italy. Not a few times, in this film, realistic observation rises to a perfect poetic re-creation of facts and emotions. Here at last countryside folk are portrayed in all the tragic reality of their lives without the customary conventional folklore framing.

Such is the present picture of the Italian film industry, as seen in its general outlines and through its most significant products. Other promising films are under way, such as *A Tragic Hunt,* directed by Giuseppe De Sanctis, dealing with the tragic aftermath of war in a part of Italy particularly tried by prolonged fighting. Luchino Visconti, who, since producing *Obsession* five years ago, has developed into a highly successful stage manager, is expected to return to motion pictures. He plans to produce a film from Giovanni Verga's book, *I Malavoglia,* a classic of modern Italian literature in which the life of a poor fishing village in southern Italy is pictured with great art.

While the best Italian directors are endeavoring to bring Italian film production up to international artistic standards, the business interests concerned are endeavoring to improve the industrial status of Italian film. Their main effort aims at realizing a fruitful coöperation with foreign groups. Noteworthy results have already been achieved. An agreement was made with the French industry several months ago for producing films together on a fifty-fifty basis. Six films financed jointly by French and Italian capital have already been produced in the Rome studios. The agreement will continue through the current year, and is expected to yield further satisfactory results.

A similar scheme has been placed before American interests, and preliminary negotiations have begun. The Italian market is open to the importation of American films, and every year hundreds of pictures produced in the United States flow through Italian distribution channels. By Italian standards, the proceeds of the distribution are very large. It has been suggested that American interests might consider investing these funds through participation in Italian film production on a fifty-fifty basis. Next spring the requisitioning of Rome's motion picture center, *Cincittà,* is scheduled to be withdrawn. The reopened studios would welcome the broadest coöperation with foreign industries, which could be realized, for example, on the basis of the exchange and acquisition of the material required for sound and picture recording. The Cinema Experimental Center of Rome, a school and studio for training actors, directors, and technical staff, has recently been reopened. The natural and architectural beauty of Italy provides a matchless frame for outdoor shooting.

It is hoped that before the end of the year the annual production will rise from forty or forty-five films to about sixty. This should be facilitated by the concentration of the Italian film industry into a few major groups provided with adequate technical and financial means, such as Lux Film, Scalera Film, Minerva Film, and Universalia Film headed by Salvo D'Angelo.

Subjective Camera or Subjective Audience?

JOSEPH P. BRINTON, III

JOSEPH P. BRINTON, III, film student and prospective film producer, has been enrolled successively at Yale, Columbia, and the University of Southern California, where he has written dramatic criticism for several publications. During the war he served as a publicity writer for the American Field Service in Italy and drove an ambulance with the British Eighth Army.

THE motion picture *Lady in the Lake,* discussed in Mr. Brinton's article, was released in January, 1947. Robert Montgomery was the director. The picture set out literally to tell a detective story from the point of view of the detective. The camera—and therefore the audience—was to see only what he saw as he saw it. The advertising campaign announced that "*You* and Robert Montgomery" starred in the *Lady in the Lake,* taking the role of detective Philip Marlowe.

The camera's seeing what a character sees is not a new device. The close-up of what is noticed suddenly, for example, the long shot of the eagerly awaited train, and the moving shot showing how the pursuing horseman looks to the pursued as he glances over his shoulder, are familiar. Nor is identifying the audience with the central character new; James A. Fitzpatrick, in his Travelogues, has been taking "you" along on exotic excursions for years. Not even the camera's seeing what detective Philip Marlowe saw is entirely new. In *Murder, My Sweet* the camera watched a powerful, enraged man strangle Philip Marlowe (*You* and Dick Powell), and later in the same sequence the camera saw the whirling blackness of Philip Marlowe's becoming unconscious. In 1931, when Rouben Mamoulian made *Dr. Jekyll and Mr. Hyde,* he shot the opening sequence from the point of view of a Jekyll who, like Montgomery's Philip Marlowe, became visible to the audience only when he looked into a mirror; Mamoulian dropped the device, however, as soon as the physician stepped onto the lecture platform. *Lady in the Lake* does represent the first sustained and exclusive use of the camera to present naturalistically a single character's point of view in telling a dramatic story.

The camera which presents to an audience what a character sees has come to be known as the "subjective camera."

THE EDITORS

SUBJECTIVE CAMERA OR SUBJECTIVE AUDIENCE?

IN A motion picture world where the point of view of an audience is supposed to be its opinion as expressed at the box office, it is not surprising that the point of view of the spectator as a creative participant in film experience remains almost wholly neglected. It is remarkable, however, that when seasoned professionals explicity try a novel venture in audience participation, neither experimentalists nor their detractors show more than a passing interest in what has been discovered.

Thus, Robert Montgomery's recent

production, *Lady in the Lake,* is essentially subjective-camera narration, but the artistic significance of the innovation has been completely obscured by discussion of its superficial aspects. Studio publicists painted heroic pictures of Montgomery crawling across sets to synthesize his camera's first-person physique, but to interested technicians they offered scant advice. Similarly, while film reviewers displayed a common antipathy toward the camera as hero, none seemed able to explain his feeling. And at the creative level, Montgomery himself appeared to forget that the key to producing a "subjective" film was not the camera, but the subject, the individual observer in the audience.

In failing properly to relate the individual onlooker to the image on the screen, Montgomery and his cameraman, Paul Vogel, have produced a masterpiece of visual ambiguity in which the unique powers of the subjective camera are left at the mercy of technicians schooled in conventional methods. The inevitable result is that *Lady in the Lake* never fulfills its initial promise to replace the central character of Philip Marlowe with the audience itself. It does succeed in telling its story with a minimal amount of confusion, and even somewhat acclimates the audience to its peculiar form, but, as one puzzled critic complained, "I didn't for a minute think *I* was Robert Montgomery." Instead, as the advertising stated, "You *and* Robert Montgomery" appeared in *Lady in the Lake;* not you alone. The effect was that the spectator was standing beside the hero rather than existing within him.

If the use of so-called subjective camera survives, its advocates will doubtless attempt to explain in traditional terms the divergence between the artist's intention and the audience's response. Film makers will probably switch cameras according to the peaks and troughs in the attendance curve, or else pay new homage to the notably inexplicable whims of Dr. Gallup's button-pushers. Nevertheless, the fundamental factors in their camera's dramatic efficiency will remain where they have always been—within the capacity of the film artists to reason out the essential relationship between the movies and their audience.

Montgomery has clearly failed to do this. His experiment suggests that Hollywood film makers have presumed to spell out great complex motion picture forms without ever learning the aesthetic A B C's of their medium. Certainly, no other explanation can account for such naïve mistakes in *Lady in the Lake* as the supposition that the perceptual field of a turning human head can be recorded simply by panning the camera in a corresponding manner. Only an approach to screen problems that is primarily intellectual can avert such gross misapprehensions of the medium, and producers who oppose such an approach might profitably ponder whether the subjective camera promises them greater returns as a clumsy novelty or as a finished technique.

Meanwhile, Montgomery and other subjective cameramen must be aware, so far as the technical relationship between the eye and the camera is concerned, of the distinct superiorities of the eye as an optical instrument. The eye possesses far more mobility and technical efficiency, and while the use of telescopes, microscopes, and even

movie cameras, testifies that it does suffer known limitations, its images are accepted by most persons as the whole of reality.

The camera's angle of view, by contrast, captures only a segment of this reality. Whereas two human eyes cover a field of vision greater than 180 degrees, the motion picture normally includes less than 60. The limitation should not be mistaken for a handicap, upon either "subjective" or "objective" uses of the camera, but it does demand understanding from the film artist, since his special talent consists in reconciling this difference between the reality of his eye and the reality of his art. Accordingly, he must understand that, just as the dramatic perceptions of everyday life lie beyond the optical scope of the eye, striking cinematic effects depend on what the spectator apprehends outside the scope of the camera.

A second, equally misconceived, limitation of any motion picture is its loss of dimensionality. The subjective camera, for instance, can approximate reality as its character casts his hands forward into space, but it cannot dimensionally represent the outlines of mouth, nose, and forehead that constantly confront the human eye (prove this by illuminating these features in the dark). With this problem, even the compensating law of perspective fails the artist, and he must ultimately admit that the relationship of human vision to the camera is a variable one, determined not by the eye itself, but by the human mind behind its retina.

Only such an understanding makes the peculiarities of the eye-camera relationship comprehensible. For example, any amateur cinematographer knows that whereas he must use a one-inch 16-mm. lens to reproduce an apparently normal linear perspective on film, he must employ a three-inch lens to make equally convincing the relationship between objects at different points in the depth of the field. Any normally observant filmgoer perceives that, far from being two-dimensional, the screen affords a very definite illusion of tridimensionality, one which in effect approaches reality more closely than have Hollywood's "three-dimensional" short subjects. What, then, is the explanation of this variability in creating effective film illusion? Does the eye change focal lengths every few moments, or carry a special three-dimensional iris? Obviously not; but its images do undergo a transmutation between the optical response of the retina and the ultimate meaningful perception.

The camera cannot do this; it faithfully documents actuality with no mental compensation for optical distortions. Still, this dimensional limitation need not faze subjective cameramen. If they anticipate it, they can, through artful manipulation of subject matter and camera angles, imbue the film image with a persuasiveness denied even to the images of the eye itself.

Even more than dimensionality, however, the unique compensating function of the eye's mind presents limitations for the camera that attempts to re-create an eye's experience. In regarding a specific object, the camera alone will not discard extraneous detail as the eye does. Therefore, only the relevant material that would be perceived by a human eye regarding the same object should be included about the camera's focal

point. Otherwise, as happens in many Hollywood scenes when movement unbalances the frame, a large part of the screen either distracts the spectator's eye or, at best, makes no dramatic contribution.

Furthermore, the human eye moves with much greater agility than a camera does. The wider angle of view permits more rapid panning, and the innate will to composition guides this movement with great complexity among the available objects. Still, when he considers that the natural effect of film editing results from the cutter's ability to transcend no less important differences between eye and camera, the subjective cameraman should not abandon hope for realism in his picture.

Beyond the afore-mentioned, there are further limitations to the camera's naturalism—the absence of color, the lack of temporal continuity, and the amputation of nonvisual senses. Rudolph Arnheim, the psychologist, studied these limitations with care in a half-forgotten volume, *Film*, and every Hollywood artist should, of course, follow his example. The principal lesson, however, lies not in the details, but in their general implication that realistic utilization of a movie camera, whether "subjective" or "objective," does not rely on the physical science of photography, but on the psychological science of human perception.

Had Montgomery understood this, he would have based his camera work not on the human eye's apparent movement, but rather on the nature of perception itself. Instead of trying to sidestep the limitations of the camera, he would have utilized them to make the first-person effect more realistic. Thus, accepting the camera's limited angle of view, he should have used, among other devices, a great many more establishing shots, showing where his character stood in relation to the setting and where the camera rested (in the head) in relation to the character. With reference to dimensionality, he should have altered the composition of his scene, particularly when it included Marlowe's hands, so that the spectator would have been less conscious of the picture's foreshortened field. And finally, had he genuinely considered the camera's lack of psychological attributes, Montgomery would have reorganized the whole conception and structure of his production.

To sketch such an overhaul briefly is impossible, but a single studio conference could enunciate all its underlying principles. In the first place, it should be recognized that the realism of motion pictures in general, and of the subjective camera in particular, depends not on an emulation but on a simulation of nature. Since the camera can never duplicate the functioning of the human eye, realism, in its conventional screen sense of reproducing nature, does not exist at all. Instead, it is replaced on film (thanks primarily to the imagination of the audience, not of the artist) by an illusion of reality.

The film artist should not permit the necessarily illusory character of film realism to be confused in the controversy between representational and nonrepresentational schools of pictorial art. Cinematic realism depends essentially not on its naturalism but on its capacity to convince an audience. Again Montgomery misses the point. That which he believed would carry conviction simply because it seemed natural, repeatedly lacks artistic con-

viction. The spectator is left staring awkwardly into the heroine's face or wondering just where "his" hands came from.

From a grasp of the relativeness of realism, the subjective cameraman should proceed to analyze the potentialities for projecting inner processes inherent in the motion picture as an art form. These have been largely ignored by Hollywood's theater-trained artists, who, by insisting that the camera eavesdrop as through the fourth wall of a hypothetical room, continue to grind out what are essentially photographed stage plays. Nonetheless, the camera need not remain so bound. It can not only travel into a room and study every detail, but also, as Montgomery has so lately implied, assume the viewpoint of any character in the scene. In short, while the stage can never stray far from the observer's point of view, the movie camera has an intrinsic capacity to reveal the participant's point of view. Designer Robert Edmond Jones perhaps acknowledges this most vividly when he advocates a composite stage-screen medium, in which projections on a cyclorama behind live actors represent their subjective thoughts and moods.

Subjectively expressed thoughts and feelings do not, however, constitute the whole of dramatic experience. Had Montgomery comprehended this fact, he would never have tried to recount his narrative solely through the eyes of his detective. For when the camera is making a purely objective record of its scene, a subjective viewpoint unnecessarily limits its efficiency. Only when an analysis of a character's thoughts is required does the subjective camera become fully practicable. In brief, there is no reason why "subjective" and "objective" camera viewpoints cannot be blended—transitions can occur in one jump cut,—but there is plenty of reason why Montgomery's heroine should not be allowed to catch the audience flatfooted with unjustified remarks like, "Why are you looking at me that way?"

The camera could motivate such a line correctly only if it indicated a change of value in the hero's perception of the heroine. A cut to a close-up, for instance, might show him looking the lady straight in the eye. Once more, the technical device would stem from the basic relationship between human perception and the camera, the perpetual movement of human attention being simulated by rapid alteration of the camera's subject matter. Because *Lady in the Lake* fastidiously avoids cuts, it denies the shifting focus of attention and becomes unnaturally static. Ideally, it should have played Marlowe's gaze over a continual succession of objects, and the nature of these objects would have served as a guide to his insights.

The selection of detail required for such a technique introduces another parallel between psychological and motion picture processes. In the same way that man's memory rearrays impressions to explain present circumstances, all movies select certain relevant details to explain the dramatic narrative. In the subjectively photographed film, the quality of this selectivity should suggest the particular thought processes of a single character. As previously indicated, *Lady in the Lake* conspicuously fails to grasp the principle of visual synthesis. Montgomery does, however, supply enough evidence to

suggest three methods by which details selected from a specific subjective viewpoint can infinitely enrich the audience's range of cinematic experience.

First, *plastic suspense* affords the subjective cameraman a special technique for accentuating the action in his plot. The concept itself is not at all revolutionary; innumerable films photographed in a conventional manner have used it for dramatic effect. *The Southerner,* for instance, intensifies its climactic action with shots of the agonizing flow of driftwood on a swollen stream, rather than of the two men drowning near by. To such pictorial suspense, however, the new subjective camera approach can add direct audience participation. Montgomery suggests the broadest use of this participation in a prologue inviting the spectator to find clues for himself, but he fails to carry through the promise except in a conventional, objective sense. Only in one scene, where Marlowe unwittingly discovers a corpse, does the camera achieve a completely subjective suspense. Then, for several exciting minutes, the camera explores a suspected person's house, and by noting a succession of unsettled things—doors ajar, a clock ticking, clothing scattered, and the like—from the point of view of the detective, it builds its audience to a spectacularly dramatic discovery of the body. Significantly, the emphasis rests on discovery, a basic dramatic factor that can perhaps be realized better through the subjective camera than through any other technique.

Plastic characterization, relating to the players in a scene, offers the subjective cameraman a second means of heightening the impact of his production. In objective use of the camera this concept has long been a fundamental cinematic skill. Silent-film directors, particularly, refined it in their substitution of visual symbols for verbalizations, and the addition of sound has merely diversified its manifestations. Today, in its most banal form, *plastic characterization* includes such devices as lighting for mood and all "cheating" on the spectator, so called because there exists no naturalistic justification for the devices. More subtly, the moods of characters may be visualized expressionistically: for instance, *The Informer*'s identifying a fugitive's conscience with the person of a blind beggar. Music has often been used to like advantage, symbolizing the consciousness of an objectively presented character, as in the airport scene of *The Best Years of Our Lives.* And comparably, the success of the recent *Brief Encounter* demonstrates that the sound track may also be used effectively for direct narration of a character's thoughts. (The author must apologize for so incidental a reference to the important potentialities of subjective sound.)

To all these old methods the subjective camera adds a new dimension of value, naturalistically projected. Thus, as an injured Philip Marlowe crawls across a highway to phone for help, it is the value he associates with certain objects that makes the scene Montgomery's most convincing one. A simple glance at the phone booth perfectly conveys the feeling of his terrible need of help, and the changing aspect of pebbles he sees on the road perfectly expresses the nauseous dizziness of his plight. Like treatment of an operating-table scene in the British film, *Stairway to Heaven,* leaves no doubt about the effectiveness of this approach; it can

give the audience a more natural and vivid perception of the thoughts of characters than any traditional method does. Furthermore, the subjective camera can contrast two different interpretations of the same scene simply by changing character. Significantly, the emphasis here settles on the basic dramatic element of conflict. There remains one proviso. A subjective viewpoint will convince the spectator only if it permits him to share a character's experiences, only when it establishes for both a domain of common feeling.

Refinement of subjective-camera imagery over a series of scenes should ultimately transform *plastic characterization* into a third kind of film experience that depicts not merely *what* a character thinks, but *how* he thinks, in terms of his physical individuality. Again, the usage is not completely original, for it appropriates the same principle of selectivity that is found in any good film narrative. In fact, in naturalistic films it has already produced numerous symbolical clichés, in which the villain, for instance, reveals his attitude by abusing a pet animal. And many films have contained nonnaturalistic fantasy sequences representing psychological phenomena. Scenes in the classic *Cabinet of Dr. Caligari* and *Last Will of Dr. Mabuse,* for example, express a subjective point of view in virtually every aspect of their production except the camera, and this inconsistency perhaps accounts for the difficulty with which spectators follow their narratives.

The new subjective camera invests its delineation of a character's thought process with a natural directness that gives the audience a far more definite insight into his mode of evaluation. Having seen and heard what the character sees and hears, the spectator will understand as never before what he feels. Accordingly, the shorthand of Hollywood narratives, whereby a kiss, for example, has become the sure token of love, will be supplanted by an analytic appreciation of conscious experience, whereby love can be differentiated in kind, in terms of what the principals observe of each other. Such subtle participation affords the spectator a far more profound film experience than he ever enjoyed under old, stage-bound forms of empathy. Discerning events precisely as a specific character does, he will no longer founder in such a confusion of viewpoints as marked *The Lost Weekend.* The saga of Don Birnham, which stubbornly adhered to objective photography for obviously subjective material, thereby roused its audience simply to queasy laughter in an episode of delirium tremens that should have been breathlessly terrifying.

In contrast, at a supernaturalistic level, the symbolic picturization of man's subconscious in Maya Deren's experimental films suggests that the subjective camera can explore subtleties of experience hitherto unimaginable as film content. As the new technique can clearly express almost any facet of everyday human experience, its development should presage a new type of psychological film in which the camera will reveal the human mind, not superficially, but honestly in terms of image and sound. Such a film should indeed endow the cinema with a wholly new dimension of subjective experience, permitting the audience to see a human being both as others see him and as he sees himself.

Of course, the individual onlooker will then assume a creative role he has never before played at the movies. Subjective-camera improvements will have an increasing intellectual appeal for him, and, as he supplies an ever larger measure of his film experience from his own fund of imagination, the motion picture will at last become entirely comparable to other arts. Banished will be the hallowed complaint that, whereas literature and painting often command the whole of the aesthetic sensibility of their audiences, Hollywood films command practically none of it.

In view of the resistance of many film executives to film theory, it is fortunate that the success of the subjective camera does not depend on esoteric considerations. If, however, the inevitable intellectual appeal of the new technique challenges old prejudices, it will not be to the detriment of the film business. Today the question concerning the preponderance of nineteen-year-old patrons in the theaters is not so strikingly whether all pictures should cater to this audience or whether filmdom should try to win back the mass of adults who have turned their backs on a phony brand of reality.

For this latter endeavor, the subjective camera lends the cinema a technique with which it can seek a new maturity. The old styles, which still follow Hamlet's dramaturgic advice to mirror reality, may be waning before a new method that makes of the camera a diffusion glass, through which the artist lets dramatic clues sift directly into the consciousness of his audience. Clearly, *Lady in the Lake* only hints at such a transformation. There is need of much more definitive experimentation. There is need of a film in which the camera does not simply represent a character, but becomes in itself a character. But most of all there is need of a fundamental understanding of the point of view of the individual human being in the audience.

Lady in the Lake. MGM, 1947. Director, Robert Montgomery. Novel, *Farewell, My Lovely,* Raymond Chandler. Screenplay, Steve Fisher.

Four-Square Theater

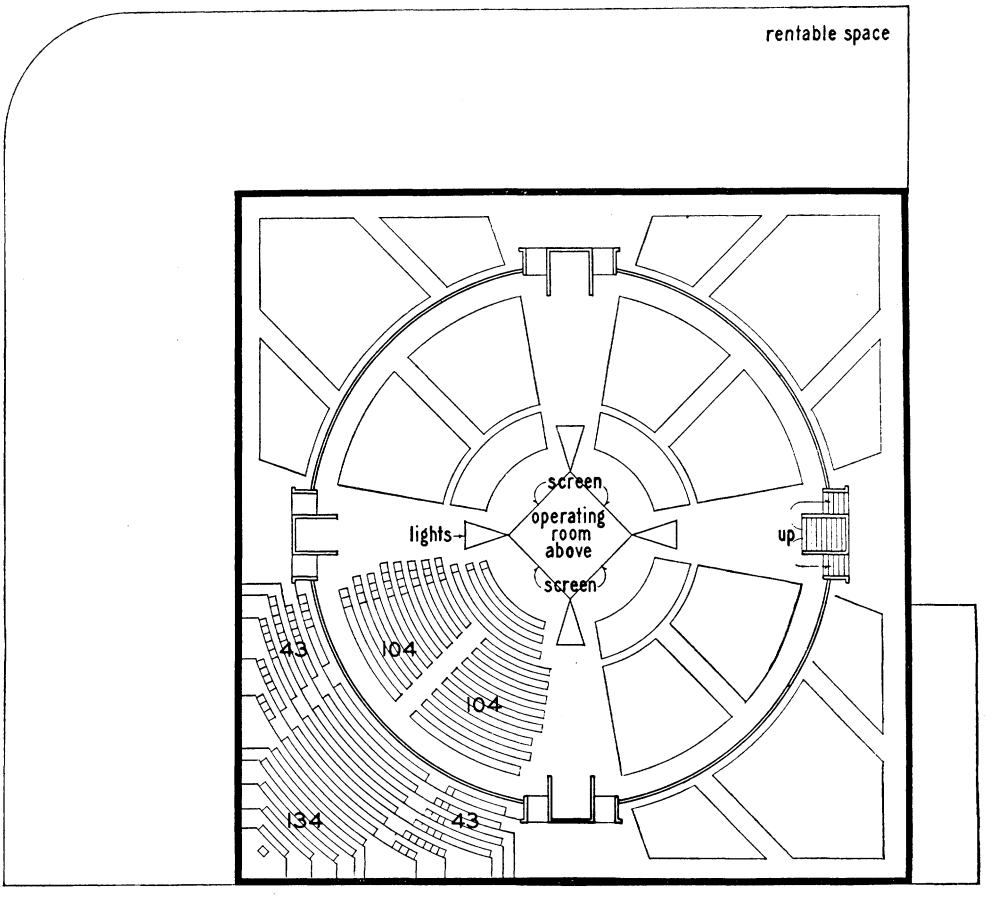
HENRY DREYFUSS

HENRY DREYFUSS is an industrial designer—of many things, from fly swatters and alarm clocks to trains, ships, and transoceanic air liners. He has also worked in theatrical design, and for twelve years was art director of *McCall's* magazine. For the New York World's Fair in 1939–1940 Mr. Dreyfuss designed the interior of the Perisphere, "The City of Tomorrow," and the interior of the American Telephone and Telegraph Company's building. In World War II he designed the elaborate strategy rooms used by the joint chiefs of staff in Washington, D.C. He was consultant to the Bell Laboratories in the design of radar installations, and to Army Ordnance in the development of automatic firing equipment and the redesigning of 105-mm. and 155-mm. guns. He is the author of two books, *Ten Years of Industrial Design* (1939) and *A Record of Industrial Design* (1947).

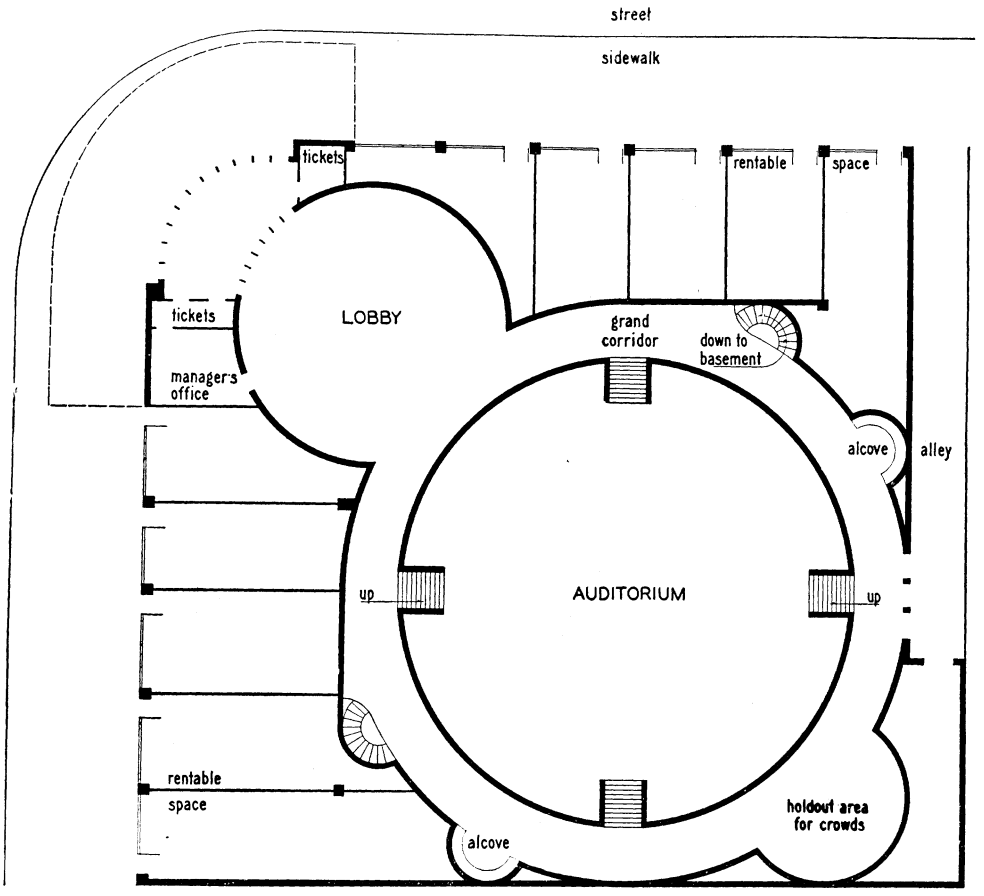
THE FIRST automobiles had whipsockets left over from the dashboards of horse-and-buggy days. That reminder of the past has long since disappeared. Why, then, must the motion picture, an entirely new art of entertainment, still use an auditorium shaped like a legitimate theater? Instead of imitating the playhouse built for presenting plays, it should take advantage of the possibilities that lie in the projection process, and create a wholly new and more advantageous auditorium. It is practicable to project a single print of a motion picture so that it is visible on four screens to four intimately seated audiences, all within the ground limits of a present-day picture theater.

The disadvantages of the large picture house are obvious. Large motion picture theaters require an enormous screen to permit the spectator in the last row to see the picture comfortably; the spectator in the first row suffers by having to contend with an overlarge picture. Dorothy Lamour's lips must be twenty feet wide to the first-row sufferer in order to make them discernible to the spectator farthest from the screen. The high level of sound which is necessary to reach the last rows is of course unnaturally loud in the front rows. Thus the exaggerated proportions of the modern movie palace are not conducive to enjoying the intimate pictures that make up the greater part of our film fare. Yet the large capacities seem to be necessary to make the industry profitable.

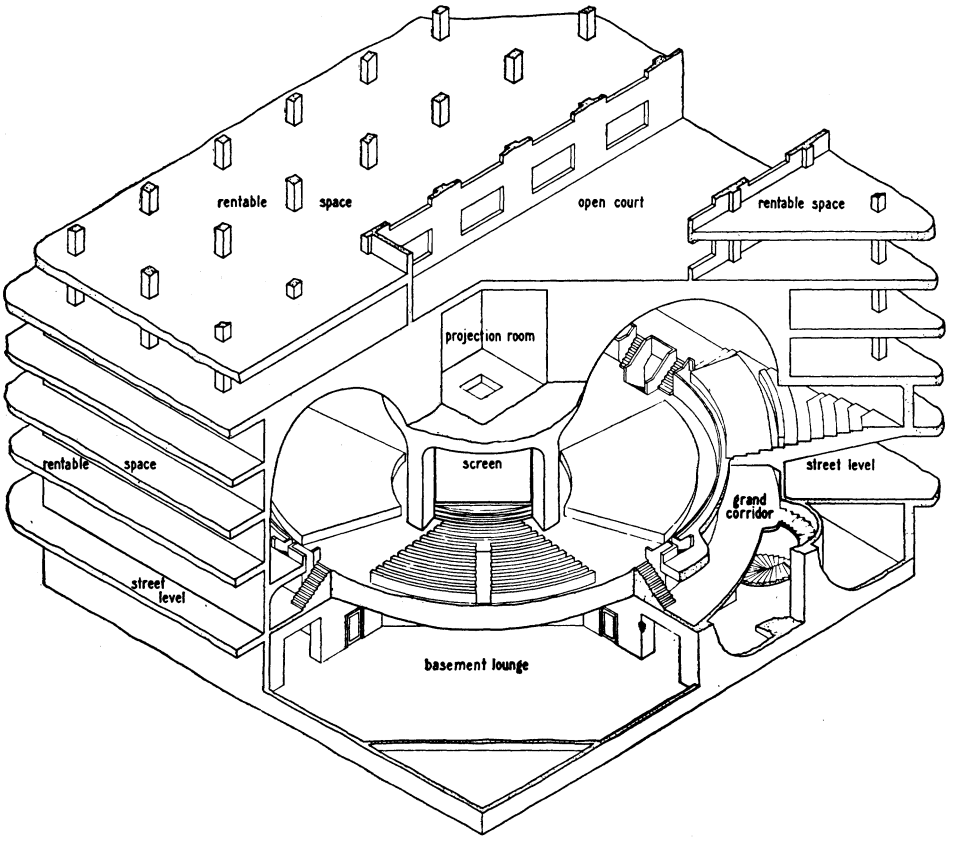
The Four-Square Theater solves the problem by projecting the picture on four screens placed in the center of the building and facing four different audiences. The projection room is placed above the screens, and the picture is thrown on them by means of mirrors. A statistical calculation shows that the four small theaters thus created seat more people on the same area of land—and seat them more intimately—than the conventional auditorium. The Four-Square Theater provides both intimacy and capacity.



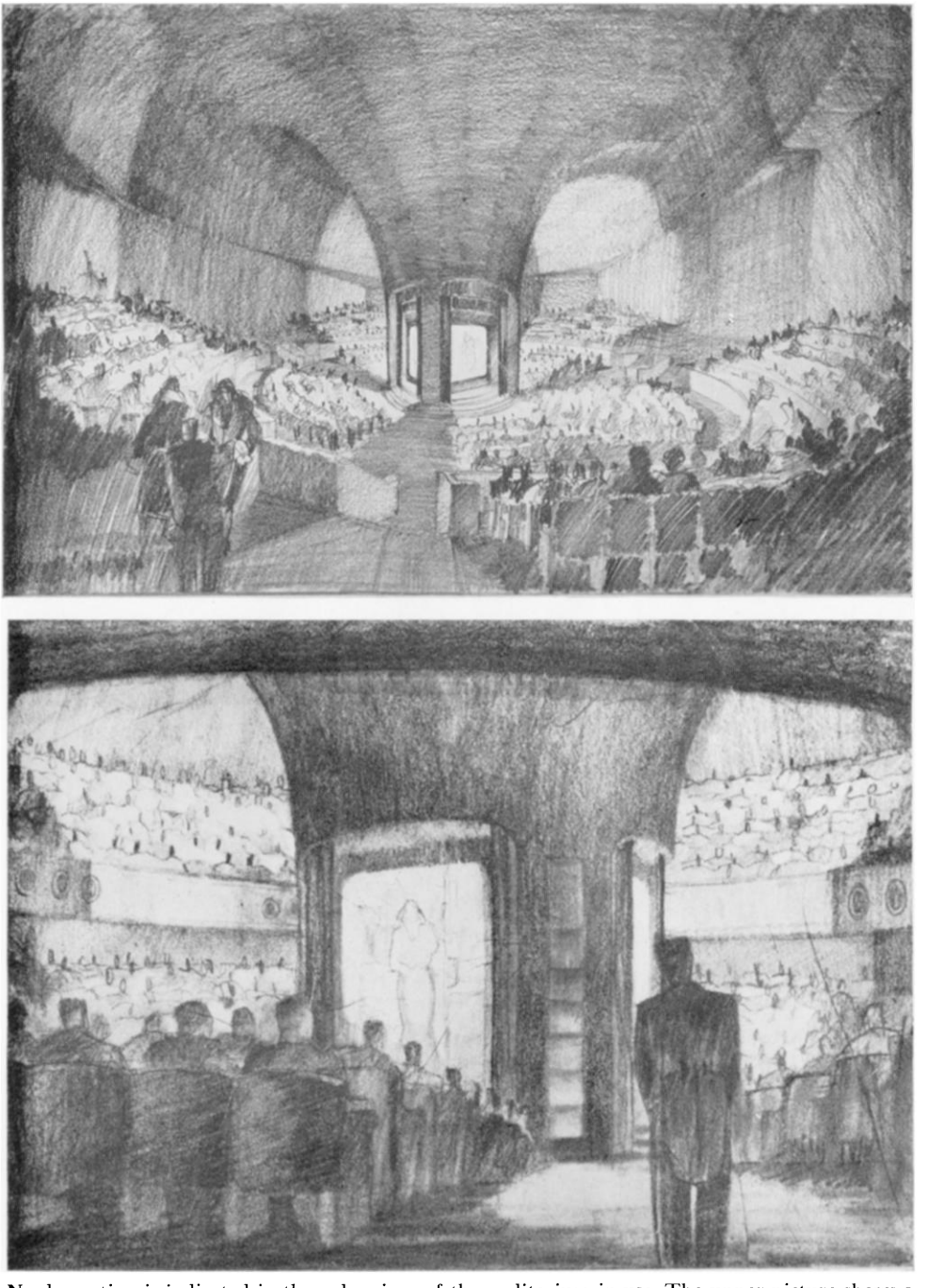
Auditorium plan of the Four-Square Theater, with seats indicated in only one of the four sections which seat the audience. The spectator enters through one of the four vomitories between the sections; he is always close to an exit. The large fins at the corners of the screens prevent him from seeing more than one screen at a time. There are no lighting fixtures. During intermissions, silver curtains are closed in front of the screens, creating in the center of the theater a column with a highly reflective surface; and lights projected on this are deflected over the auditorium. While the picture is being shown, subdued light installed in the fins light the aisles but not the screen.



Circulation is simple and direct. After purchasing a ticket at a booth under the marquee, the spectator enters a peripheral lobby which can hold a waiting crowd amounting to half the capacity of the theater. Inside, a corridor beneath the theater leads to four short flights of steps which give on the auditorium. Three alcoves off the corridor form holdout areas where spectators may wait in close proximity to the seats they will occupy. At two places in the corridor, stairs lead down to a large lounge, rest rooms, and lavatories.



A sectional view of the theater, with the seating arrangement of one of the four sections indicated. Structurally, a large auditorium devoid of columns demands heavy and expensive girder construction. The screens in the middle of the Four-Square Theater would afford column areas at the four corners of the central cube, thus making possible a minimum use of girders. As our antiquated building and fire laws change, and space above auditoriums is permitted to be used for office or living areas, these central supports will carry the building above the auditorium and not make even heavier girder construction essential.



No decoration is indicated in these drawings of the auditorium in use. The upper picture shows a theater seating 1,740 people on a single level. In the lower picture—drawn from a point nearer the screens—a balcony seating 756 has been added to a theater of the same size, increasing the total capacity to 2,496. For every ten people seated in the customary auditorium, the Four-Square Theater seats eleven, with the most remote spectator one-third nearer the screen.

The Nature of the Educational Film*

F. DEAN McCLUSKY

F. DEAN McCLUSKY, Lecturer in Education at the University of California, Los Angeles, and Head of Audio-Visual Instruction in the University Extension, is a pioneer in research and organization in the field of visual education. He has done extensive research for such organizations as the Commonwealth Fund, the Sloan Foundation, the National Educational Association, the Motion Picture Association of America, the Rockefeller Foundation, and the Committee on Scientific Aids to Learning. He is an editorial associate in visual education on the staffs of four national magazines.

THE MOTION PICTURE, from the broad educational point of view, is essentially a multiple method of communication. It is especially effective as a technique for telling a story. It presents facts realistically. It dramatizes human relations and events. It arouses emotions. It transmits attitudes. It records and reproduces phenomena for scientific study and analysis. It depicts the imaginative. And it can enable one to see the unseen. By means of the sound motion picture the whole gamut of human experience may be communicated from teacher to learner wherever a learning-teaching situation exists.

From the viewpoint of lifetime learning, the motion picture is not only applicable at all levels of formal education, but also may be used for the communication of ideas, attitudes, and experiences to the masses of people outside the schoolroom. It has proved its effectiveness in adult education, in industry, and in sales training. In its early stages of development in America the motion picture found its support in the hundreds of thousands of relatively untutored people who flocked to the penny arcades and nickelodeons to be "amused" and to "learn" by seeing. The film spoke a language, then as now, which the common man could understand. The impact which the motion picture has made upon the American public in the past fifty years is immeasurable. As a method of effective mass communication the film is unsurpassed. Under the cloak of entertainment the theatrical cinema has educated the American public with respect to mores, manners, and customs. It has also carried its messages to all lands. It has developed desires which have had a marked effect upon behavior. While the philosophical and ethical values which have resulted have been the subject of much debate, the fact is that the motion picture is a powerful educational tool, whether it be used to "entertain" or formally to "teach."

There have been many attempts to type the educational film. For example, it has been stated that there is and should be a distinct difference between the "entertainment" and the "educational" motion picture. The motives for making such a distinction were mixed. They stemmed in part from the desire of the producers, distributors, and exhibitors of films for theatrical use to protect box-office receipts. The producers reasoned that if the "educationals" could be typed in a nontheatrical pattern it would eliminate a potentially powerful source of competition. It was suggested that "educationals"

* The material of this article will appear as chapter ii of *The Film and Education*, to be published by the Philosophical Library, Godfrey Elliott, editor. Publication is scheduled for fall, 1947.

should be confined to a straight presentation of fact, that they should be in effect rather unimaginative. Many educators, in turn, fearful of the possible unmoral effect of "theatrical" films shown in schools and viewing with alarm the possible introduction of entertainment or fun into formal teaching, likewise supported the typing of "educationals" into a dull illustrated-lecture pattern.

To separate motion pictures into two classifications, (1) those which entertain and (2) those which educate, is not paralleled in the teaching of literature and drama in schools. Many novels and plays which were written in the first instance to entertain are used in schools for highly desirable educational purposes. The novels of Charles Dickens and the plays of Shakespeare were not written as school textbooks, but no one would question their educative value in the study of English literature. The distinction is rather one of use than of something inherently different in the nature of the films themselves. The motion picture *David Copperfield* was produced to entertain, but it is highly regarded by teachers of English as having educational value for the study of Dickens.

Obviously not all films made for entertainment purposes would be selected by educators for school use. Teachers select films for purposes different from those in the minds of theatrical exhibitors. Just as teachers are careful to select educationally desirable novels and plays for use in teaching literature, so do they evaluate films for classroom use. The demands of education and of entertainment are not the same; but a film that is entertaining may be educative as well. And a film which may be highly educational may also have distinct value when shown in theaters. Rigidly to classify films as educational on the one hand and entertaining on the other is not sound.

The point of view expressed above is supported (1) by the fact that, as time passes, more and more films which were first produced for theatrical exhibition are being made available for school use either in full-length or in edited versions, and (2) by the failure of the attempt to develop an unimaginative factual-film pattern for *all* "educationals," because teachers and pupils alike found them too dull and uninteresting, by contrast with "entertainment," to be of much value.

How, then, may we define the educational motion picture? An answer to this question may be worded as follows: the educational film is one which contributes to the achievement of desirable educational goals by making effective use of the motion picture as a medium of communication. It will be noted that this definition emphasizes the necessity for (1) a concrete positive contribution through use and (2) a proper employment of the motion picture medium. The definition further assumes that users of films in educational situations see clearly the goals which are to be achieved.

With this definition in mind, it is possible to outline criteria which would enable experienced educators to evaluate a motion picture as possessing educational values. But it is clear that a comprehensive outline of criteria would be very complex and difficult to administer with panels of teachers. Subject-matter interests and the needs of students vary so widely that teachers, even with a common set of ultimate

educational goals in mind, will see different values in a film as teaching material. This in part explains why many attempts to administer simple evaluation charts for educational films have met with little success. The educative value of a film depends upon the purpose which the teacher has in mind and the use made of the film to achieve that purpose. Furthermore, the purposes of education are broad and multiple. Theatrical producers can evaluate the success of a motion picture by its popular appeal reflected in box-office receipts; but in education the value of a film is not so easily measured. In the theatrical field it is possible to develop production patterns which are reasonably sure of box-office success, whereas in education the types of films which can be used successfully are so diverse that producers seeking a simple production formula for educationals find that no such pattern exists. Obviously, a classification of types of educational films is indicated.

Any attempt to outline a comprehensive functional differentiation of educational films requires that attention be directed to basic considerations. One is that the chief educational value of films in teaching is their power to communicate concepts involving motion. For example, motion pictures can present to the learner (1) the observable movement of objects, singly and in relation to each other; (2) the movement of objects too slow to be seen by an observer; (3) the movement of objects too fast to be analytically studied; (4) the motion of the unseen; (5) the motion of the imaginary and of abstraction; (6) the motion of rhythm; (7) the motion involved in depicting the relationships of objects and the flow of events separated by intervals of time and space; (8) the motion involved in the interaction and flow of ideas between persons as expressed by spoken words, gestures, and other bodily movements.

A second basic consideration is that the motion picture has the power to communicate ideas in a realistic, concrete manner not possessed by language. Ideas presented by the motion picture have immediate meaning; extensive verbal explanation is unnecessary. The motion picture effectively offsets verbalism in teaching. By coupling the verbal communication of ideas with the motion picture, the teacher has a powerful teaching tool at his command. It is essential, therefore, that the criteria of high technical quality and authenticity be applied to educational films.

A third consideration is that the motion picture can be used in connection with all types of learning. It provides a model for the learner to imitate in developing sensory-motor coördinations. It builds up vivid, rich associations and memories. It presents problems for solution and the basic materials for effective reflective thinking. It teaches appreciations and attitudes. And it can be used to stimulate strong emotional responses.

Finally, the motion picture is a time-saving educational tool. It saves hours formerly spent on field trips by bringing such experiences into the classroom. It introduces and summarizes topics in a brief, effective manner. It reduces time-consuming repetitive drills and explanations. It directs the learners' attention to pertinent subject matter. It creates interest, thus saving the teacher's time and energy. And it makes possible the presentation of sub-

ject matter which could not be presented in any other way.

With these basic considerations and with a knowledge of the educational motion pictures which have been produced in mind, the following functional types of films may be differentiated. The first is the *narrative film,* which tells a story based on fiction or fact. The narrative film may be animated with cartoons, puppets, or models, or it may use actors in natural or studio settings. The narrative film informs, but it also gives an orderly, continuous account of an event or a series of happenings. It is a type of educational film which has been in use for many years. George Kleine's *Catalogue of Educational Motion Pictures,* published in 1910, lists a few narrative films, notably *The Night Before Christmas,* based on the legend by Clement Clarke Moore. The narrative film has been used for children's stories and fairytales. Examples are *Pudge,* produced by Children's Productions, and *Beanstalk Jack,* distributed by Castle. It has been used to tell more factual narratives, such as the story of wheat and of corn, for use in the upper grades. It has been used to teach adults, a recent example being Walt Disney's *Water—Friend or Enemy.* The narrative type of film may use the pictures to tell the story, or it may use the commentator's voice to tell the story, or it may use the voices of the actors, or voices may be given to animals, puppets, cartoon personalities, or to objects. In Disney's *Water—Friend or Enemy* the water tells the story. And music may be used to add to the effectiveness of the presentation. Obviously, a wide variety of patterns may be used.

The second type is the *dramatic film,* which is primarily theatrical and is used in connection with the study of the drama and of literature, or for recreational purposes, or for the development of discriminating attitudes of theatrical motion picture appreciation. The dramatic film is more highly charged with emotional appeal than the narrative film. It differs also in that it was produced at the outset for entertainment purposes, whereas most educational films of the narrative type were produced with a school or teaching situation in mind. *A Tale of Two Cities* is a good illustration of the educational dramatic film.

The third type is the *discursive film,* which presents a topic or series of related topics in a logical, systematic, and authentic manner. It employs the style of an essay, textbook, or lecture. The discursive film is informational, since it is generally produced in a typical illustrated-lecture pattern. It also gives training in following the reasoning of an orderly presentation.

Industry has made extensive use of the discursive film to show the processes of modern industry and commerce. These films, loosely called "industrials," indicate how goods are produced, manufactured, and distributed. They have been widely used in education. The Encyclopaedia Britannica productions titled *Southwestern States, Truck Farmer, The Moon, Electrostatics,* and *Molecular Theory of Matter* are illustrations. *Alloy Steels,* produced by the U.S. Bureau of Mines, and *Where Mileage Begins,* produced by General Motors, are examples from industry. When it is properly made, the discursive film is useful for introducing a topic or unit to a class, or for supplying background material, or for summarization.

The discursive type of educational motion picture, when compared with the dramatic or narrative film, is dull. In characterizing the early educationals Mark May has said, "The first teaching films were visualizations of textbooks. They were dull and boring, even as textbooks are often dry. Educational films early earned the reputation of being devoid of interest."[1] One explanation of the dullness of discursive films in the past has been stated earlier in this article. A second explanation is that the producers of discursive-type films depended too much on verbal captions or commentary to carry the content. This resulted in the too frequent use of static illustrations; in a historical approach illustrated by maps, inanimate graphs, and pictures of pioneer personages; in failure to correlate commentary with the visual material; and in the presentation of concepts which could have been taught better with slides or slide films because the subject matter required time for reflective study. However, whenever a discursive film has been produced with a systematic sequence of motion concepts in mind, the product has been rated highly by teachers. A good example from the early silent films is *The Life History of the Monarch Butterfly,* produced by the Society for Visual Education. Good examples of more recent sound films are *Truck Farmer,* by Encyclopaedia Britannica, and *Winged Scourge,* by Walt Disney. Such discursive films have a valuable function in education.

The fourth type is the *evidential film,* which is used chiefly to record scientific data for study and analysis. It may also be used to make records of events for correlation with other data. In educational circles, extensive use of the evidential type of film is now being made in the natural and physical sciences, in the applied sciences, and in physical education. Time lapse and slow-motion photography are employed extensively in making evidential films. For example, the botanist studies the growth and movements of plants by time-lapse photography. The ornithologist studies and analyzes the flight of birds by means of slow-motion photography, and his findings are applied to the design of airplanes. The engineer studies the fatigue of metals by means of motion pictures. The trained surgeon's delicate operational skill is recorded in slow motion and is analyzed for the purpose of developing better techniques in teaching the untrained student. Perhaps the most systematic use of the evidential film today is to be found in college football. It is now standard practice for each coaching staff in the large universities to make a slow-motion record of every game. Within two or three days following the game the coaches and players analyze the record to determine the strengths and weaknesses of plays and of the performances of individual players.

In industry and business the evidential film is extensively used to study the performance of workers in order to develop work standards. In fact, the science of time-and-motion study has been built on the ability of the slow-motion picture to supply the basic data. Training programs have been developed from the analysis of the perform-

[1] Mark A. May, *Motion Pictures for Postwar Education* (Washington: American Council on Education Studies, Series 1, No. 21, October, 1944), p. 4.

ance of skilled workers. Many large industries employ competent photographic staffs and maintain completely equipped laboratories in order to study and improve techniques and processes systematically.

The foregoing illustrations of the application of the evidential film in education, science, and industry are by no means exhaustive. Examples could be cited from studies made in child psychology, neurology, sociology, ordnance, medicine, and many other fields of human endeavor. The evidential film has made, and will continue to make, a large contribution to human knowledge. When the objective of evidential film *in use* is shifted from examination or analysis to straight presentation of information, it becames another type of educational film, which we shall discuss next.

The fifth type is the *factual film,* which treats a topic or series of topics in an encyclopedic manner for the purpose of conveying information. The factual film differs from the discursive film in that it presents an episode or series of episodes rather than a systematic logical treatment of a topic or series of related topics. Newsreels and many of the travelogues may be classified as factual films. Freeman put his finger on the type as applied in the fields of anthropology and sociology when he wrote: "Its purpose is to reveal directly the customs and modes of life of people of various countries, climes or occupations. It differs from the dramatic picture in that it is not primarily based on a narrative or story."[2] The catalogues of educational films, from that of George Kleine to the present, have been filled with titles of factual films. Let us cite a few examples. The first three are silent films produced by Eastman Teaching Films. The wording inside the parentheses is the description of content: *Microscopic Animal Life* (photomicrographic views, amoeba, paramecium, stentor, vorticella, rotifer); *Alaska* (glaciers, gold, salmon, seals, whales, native life, American settlers); and *Digestion* (structures in digestive tract, functions, mouth, esophagus, stomach, intestines). The next two are sound films produced by Erpi: *Beach and Sea Animals* (starfish, sea-urchin, crab, cuttlefish, octopus, crayfish, lobster, shrimp, snail, scallop, and sea-cucumber, the physical structure, activities, and interrelations of these animals being illustrated, with special emphasis on their methods of protection); and *Shelter* (various types of shelter; Eskimo igloos, African huts, Indian adobes, modern construction showing use of bricks, concrete, steel and glass; living conditions of today). Like the discursive type, factual films have been relatively dull. To many they characterize educational motion pictures because they have constituted a substantial majority of the films produced for classroom use. The chief value of the factual film is to provide direct background information to assist in the study of a unit or topic. Factual films bring into the classroom experiences that could not otherwise be gained except from direct observation by means of expensive field trips and the use of laboratory equipment.

The sixth type is the *emulative film,* which shows how to perform an act of skill or demonstrates patterns of be-

[2] Frank N. Freeman, "Requirements of Education with Reference to Motion Pictures," *School Review,* Vol. XXXI, No. 5 (May, 1923), p. 344.

havior which the learner imitates. During the war this type of film was used to teach trainees how to manipulate apparatus and machines, and how to behave under combat conditions. It was especially helpful in training airplane pilots, gunners, and technicians. Before the war, the emulative film had been used to train learners in sports, in first aid, in child care, in industry, and in many fields in which good muscular coördination is important. Since the war, a number of films of the emulative type have appeared. Some examples are *Dinner Party* and *Let's Give a Tea,* by Simmel-Meservey; *You and Your Friends,* by Look Magazine, in collaboration with Association Films; and *Play Ball, Son,* produced by Bert Dunne. The so-called demonstration film, in which a scientist demonstrates a difficult laboratory experiment for the purpose of informing students, is not to be confused with the emulative type of film. Rather, it should be classified as a factual film or discursive film, depending upon the content or use.

The seventh type is the *problematic film,* which sets problems for discussion and supplies the basic data for thinking. The Commission on Human Relations of the Progressive Education Association produced a number of films of this type before the war by extracting problem situations from dramatic feature pictures. During the war the armed services used problematic films with success. One in particular was employed by the Navy to screen pilots who were incapable of carrier duty. A good example of a problematic film which has been released since the war is *You and Your Family,* produced by Look Magazine in collaboration with Association Films.

The eighth type is the *incentive film,* which motivates action in the direction of developing character, attitudes, morale, and emotional response. The so-called documentary film would come under this classification. Films which are made to propagandize and to promote sales are of this type, also. Incentive films make use of all types of motion picture techniques to provoke the observer to action. The commentary, dialogue, sound effects, and pictures generally move fast and are rhythmically combined to stir strong emotional response. In some incentive films the stark reality of the pictures themselves serves to achieve this purpose. Such a film is *Seeds of Destiny,* produced by the U.S. Army Signal Corps.

It is the opinion of the author that the term documentary film, mentioned previously, is misleading. Documentary means "the conveyance of information or evidence for the establishment of facts," according to Webster, and does not imply the arrangement of the evidence for the purpose of inciting to action. Strictly speaking, a documentary film should be synonymous with a factual film. However, the "documentary" type which has become popularly known as such is in reality an incentive film. Although the scenes of the "documentary" film are generally real life filmed on the spot without sets and actors, yet the angle of view, the editing and arrangement of scenes, and the sound effects, are all combined to establish attitudes and to arouse emotional response. For example, witness *The River* and *The City.* Likewise, the March of Time films should with few exceptions be classified as incentive. The armed services made excellent use

of incentive-type films during the war to combat disease, to build morale, to change and develop attitudes, and to create a better understanding of the war's purposes. The success with which incentive films have been used during the war years has strong implications for postwar education, particularly at the adult level in teaching human relations and international understanding.

The ninth type is the *rhythmic film,* which is used to achieve artistic effects and to develop aesthetic responses. For example, *Anitra's Dance,* distributed by Gutlohn, and Walt Disney's *Fantasia.* The rhythmic film is characterized by the use of moving patterns of color, light and shade, geometrical design, and pictorial effects, combined with music and other sounds. These films are constructed to appeal to the inborn rhythmical nature of the observer and to his aesthetic senses. Very few rhythmic films have been made. They may be regarded as being in the experimental stage.

The tenth type is the *therapeutic film,* which is used in medicine in connection with the educational rehabilitation of psychoneurotic patients. These films employ some of the techniques used in the rhythmic type and are in the experimental stage. It is reported that therapeutic films are being used with success.

The eleventh type is the *drill film,* which sets forth repetitive exercises in which the observer participates during the showing of the film. Examples are the reading-drill films produced by Dearborn at Harvard University and the mechanical-drawing films constructed by Rising at Purdue University. Like the ninth and tenth types, drill films are in the experimental stage. It is to be hoped that more drill films will be produced in the near future, since there are many teaching situations in which they could be applied.

The eleven types of educational films here listed are offered as a working basis rather than something which is final. It may be expected that other types will appear and that there will be many subclassifications based on use. Furthermore, there are and will be combinations of types which will make exact classification difficult unless the educational goals to be achieved by using a given film are known.

It is hoped that this analysis of educational films will result in more intelligent use of film and in developing more effective production patterns. Clearly, a typical incentive film should not be used as a drill film, and vice versa. Nor should a factual film be used in teaching dramatic appreciation to a class in English literature. Likewise, a producer would be foolish to produce a narrative film when the emulative type is indicated. The discussion of the eleven types of educational films should serve also to give the reader some notion of the broad extent to which films are being used effectively in education at all levels.

At this point one might properly raise the questions, What are the limitations of the motion picture when applied to education? and What is the motion picture's relation to other audiovisual teaching materials?

One limitation to the use of the motion picture in education is cost. Good films are expensive to produce and to buy. Projection equipment is expensive, also, and requires the care of an experienced technician. Additional cost is entailed in properly equipping class-

rooms for the use of film. However, in spite of high initial costs, the use of films in schools is steadily increasing. A second limitation is that films are perishable and do not withstand wear and tear like many less expensive teaching materials. Books, slides, models, wall maps, globes, charts, and so forth, resist continuous usage much better than films. But all teaching materials need replacement from time to time. Experience shows that, given reasonable care, the life span of films can be increased to compare favorably with that of other materials.

A third limitation is that teachers often have difficulty in obtaining a film when it is most needed. This is due in part to lack of funds that would permit the purchase of enough duplicate prints to supply the demand, and in part to inadequate methods of distribution. Better-coördinated planning would help prevent many disappointments when teachers order films. But the distribution problem is still unsolved. Many believe that the decentralization of school film libraries is the answer. A fourth limitation is the lack of trained personnel. Teacher-training institutions have been slow to provide adequate training for teachers in the intelligent use of films. Many teachers want to teach with motion pictures but are inhibited by a lack of know-how. It is gratifying to note that courses in audiovisual education are being established in teacher-training institutions throughout the country in unprecedented numbers. There is also a lack of trained technicians in schools to operate and care for the equipment needed in the effective projection of motion pictures. This difficulty is in part being met by organizing projectionist clubs among the older boys. Teachers will make more extensive use of films when they are relieved of handling heavy equipment.

Finally, there are limitations inherent in the nature of the motion picture itself. It moves too fast on the screen for contemplative study, unless it is projected many times. It cannot be substituted for language activities; but it can serve as a springboard for the development of rich language experiences. It would add to the educational value of films if there were a practical way to produce stereoscopic effects. But even if inexpensive methods for producing three-dimensional illusions were to be developed, there would still be the basic limitation that motion pictures in and of themselves do not teach. Learning is the resultant of one's activity as guided and directed by competent teachers. The film can stimulate activity; but unless there is a directed response to the ideas which it communicates, the learning products will not be fruitful.

The well-balanced audiovisual program in education is characterized by the use of many teaching aids, of which the motion picture is one. That it is an important member of the audiovisual technical family is clearly indicated by the discussion set forth here. However, because of its unique advantage in being able to depict action and behavior with an irresistible sense of life and reality, it is sometimes employed to communicate ideas which could far better have been left to materials more suited to accomplishing the desired result. Producers of educational films should, for example, leave still life to the slide and the slide film. And because of their expense, motion pictures

should not be used to present concepts which are common, everyday experiences, or which could be taught with inexpensive materials such as models, objects, or wall charts. The combination of the motion picture with slides or slide films which are employed for follow-up discussion and review of salient points appears to possess possibilities worthy of serious experimentation.

Audiovisual teaching materials of all types have their advantages and disadvantages. Each has a contribution to make in the improvement of educational methodology. However, it is clear that, of all the modern educational tools, the motion picture possesses qualities which rank it along with the printing press as one of man's great achievements in developing methods of mass communication. Harnessed to the problems of world education, the motion picture could, in the sober thought of many, lay the foundation of human understanding so essential to world peace.

"Miracles Come C.O.D."

CHARLES PALMER

CHARLES PALMER, now working as a screenwriter in Hollywood, has written both fiction and factual material for magazines, books, radio, and films.

THE USE of film in education was perhaps our favorite postwar miracle. "When the lights go on again," we said, "they'll include the beams of a million classroom projectors." We could prove it: "Look how film has speeded training in the services and the war plants! Why, come the peace, half the teaching in our schools will be done with motion pictures." We could even see how it would be . . .

"Edward," the schoolteacher would say, "you've done very well today, you may run the projector. Josie, pull the window drapes. Tommy, lower the movie screen and take this film magazine back to Edward. And class, switch on your desk lights and get out your arithmetic books; today's film is on long division."

In a few well-ordered moments the built-in projector would be clicking its edifying beam through the semidarkened classroom to the hooded screen behind the teacher's desk. And in the subsequent ten minutes of following the dynamic figures and diagrams on the screen the youngsters would learn more about the principle of long division—and remember more—than they would from hours of talk and blackboard. The film lesson would end, and in the rest of the week's arithmetic periods the youngsters would implement their new knowledge with pencil and chalk.

"And if arithmetic can be made graphic and interesting," we would point out, "think what can be done with the more naturally picturable subjects, such as geography."

We're studying Chile today. The film opens with some breathtaking color shots to give the students the broad feeling of the country. It next presents an animated map on which the mountain ranges rear themselves before our eyes to wall off this group of people into a bounded nation, and on which the rivers rise and begin to flow as the sound-track commentator explains how these natural channels directed or blocked the communications, commerce, and development of the country. Natural resources flash on, cities and ports are born and grow as we watch, until the picture is complete.

Now the camera trucks through the map into live-action to take us up and down the country itself, watch its people at work, hear them talk, visit their industries, see their homes and cultures. We come out of that twenty-minute session with the complete picture and feeling of that country indelibly imprinted on that susceptible and retentive section of our minds usually reserved for the filmic adventures of Gable and Grable.

A swell miracle. But it hasn't happened.

Despite a lot of earnest activity and less earnest press releases, it isn't happening. And despite a few isolated beacons in the gloom, it isn't going to happen—unless we in the film industry stop galloping off in no direction

and start realizing that miracles come C.O.D.

Actually, when we casually use such phrases as "a projector in every classroom," what we are doing is assuming the development of a whole new educational plan complete with new concepts, new materials, new schedules, some new subjects, new approaches, and perhaps even a new philosophy. A revolution, no less. But our revolution right now is at the highly preliminary stage of heaving the tea off the wharf, and we don't seem to realize that we have a full-scale campaign to plan, implement, fight, and win. Educators are working on their end of the job, but on the whole they know little about the philosophy and manipulation of the film medium; lacking that knowledge, they cannot fully grasp its true teaching potential. So the crux of the job is up to the film industry. In short, up to us.

Well, to clear the site before we start pouring foundations, just what kind of film are we talking about?

With too few notable exceptions, we are not talking about what we have. Much, maybe most, of the existing so-called "educational" film is downright bad. Oddly, that is not our major problem. The nub is that, good or bad, practically all of it rides on *top* of the educative process—it presents "nice-to-see" subject matter rather than "got-to-see"—typically, the informative *Tribal Ceremonies of Remote Indians* and *How Muffs Are Made,* rather than the essential *Active Verbs* and *Common Fractions.*

But even if all the existing individual films were "good," they are still sporadic, pointing in all directions. Like signposts placed at random in open fields instead of at road junctions, they fail to pilot us along a planned route to a desired destination. We cannot group any of these films together, add them up, and strike a total. So we are not talking about what we have now.

We are, if we are sensible, talking about films which will fit into, and make more effective, the teaching of the standard, basic, elementary, and high school courses. Certainly there is a place for the "awareness" film of indirect application (though the term is too often used as a blanket to cover up a sick horse that can't work), but so far that is about all we have supplied. The children's minds cannot grow strong on a diet of nothing but desserts and liqueurs. It is time, and overdue, to get some meat and potatoes on the table—to implement the basic teaching of arithmetic, history, geography, languages, English grammar, reading, spelling, commercial subjects, algebra and geometry—to illustrate the elementary phases of biology, geology, chemistry, physics, sociology, and political science. Basic, standard courses, approached in a systematic manner. Let's come back to this in detail as soon as we have done a little more site clearing.

Where does film fit in the teaching process—how much of the job can it do? There is an inclination to take too literally the old vacation exit march, "No more teachers, no more books." The school of tomorrow is pictured as a sort of free nickelodeon arcade, with teachers reduced to the status of ushers, and textbooks, if any, turned into announcements of coming attractions.

The fact is, the teacher will keep right on doing business at the same old

dais. We shall never send a child into a darkened room stupid and have him come out smart. True, film will be a teacher's aid, a sort of animated blackboard of infinite scope, and invaluable—but far from omnipotent. Film, by definition a mass tool, will necessarily be geared to a norm pupil and a norm rate of progress. No mass tool can ever take over the crucial function of the teacher which is summed up in her recurring phrase, "Well, Freddy, let's try going at it another way. You're going to understand this if we both have to stay here all night."

It is doubtful whether film will ever fill more than two or three hours of the whole school week. Though they will be vital hours if the film is right, the teacher will still teach.

Nor will there be any reduction in the use of textbooks. They will change somewhat in format and philosophy, to correlate with film and take advantage of the new approaches. But film can teach only principles, for comprehension, and those only in essential outline; textbooks must still present the facts, in detail, for memorization. Even though portions of the essential text material are filmed, a recapitulation of the pictured sections must always be kept available for detailed study, for review and, prosaically, for the children who were out sick when the picture was screened. There will still be the same need for the textbook's organizing function, plus its problems, questions, drill material, and examples.

A final bit of site clearing. What about the market for educational films? Will it be profitable, and how will we reach it—what about distribution?

Entertainment movies have built up an intricate and wide-flung system of rental distribution which insures that films will be at the point of exhibition on schedule. Can textfilm move economically and usefully through these channels, or must some new system be developed? Can the present "library" system be expanded to carry the load?

Well, any distribution man is going to want to know immediately how we are going to overcome a primary distributional stumbling block. The present delays in supplying the "nice-to-see" films are of no particular moment: but each of the "got-to-see" films in the standard courses will be demanded by all the schools at roughly the same time of the year. That film on long division, for example—every October and November the distributor is going to be swamped with rush orders for xx,ooo prints, and in December the prints will flood back to lie dead in his overstuffed storage vaults till next year. In the film business as we know it, even five hundred prints is a lot of prints, and this unbearable peak loading of rental facilities is going to peak load the costs.

As a matter of fact, we will probably see textfilms breaking down into two separate merchandising groups, moving through two different channels to the schools.

One group will include those films (both single-film and semester-series) which are built for *integrated* showing in the routine of the standard classroom courses; such as a film on multiplication, a grammar film on sentence diagramming, a chemistry film on spectroscopic analysis, a semester-series on geography. In the net, these would be the films which replace or supplement pages from the basic textbooks. Let us call them "integrated films."

In the other group will be the single

films, of the "lecture" variety. These are films which, although their material is relevant to the course, are related to the study routine in the same way as outside reading or the visit of a traveling lecturer, and can be shown at any time during the course without loss of effect. Also in this marketing group would be the so-called "awareness" and "survey" films. Let's call these "occasional" films.

Now the distributional system can be simplified. The "occasional" films, calls for which are spread out over the year, will be rented from the distributor. But the "integrated" films will be bought, not rented, and will be stored in the school vault between showings.

Now we are getting to the heart of the financial problem. True, the schools buy textbooks. Why not films? Yet, at the present time, they are *not* buying films in sufficient quantity to make the production of textfilms a profitable business. Why not?

Candidly, among other less obstructive considerations, for the same reason that you and I would not pay out good money for a wooden can opener. It is because the films we are now offering them do not do the job. Count on one thing: the minute we offer a film that will teach an *essential* thing *better* and *faster*—hence, cheaper—the enormous school market will appear.

Oddly, this "new film," the kind of classroom film which does its job, will not be at all revolutionary in its surface appearance. In fact, most teachers will not consciously realize that they are seeing anything different. But the new film will be revolutionary in its basic objective, in its process of creation. Most of the present film does not teach well. The new film will.

At the expense of repeating certain things already stated, let us funnel our reasoning into a seven-point recipe for the new film.

What Films Should We Make?

"Got-to-see" subjects.—We should concentrate for the present on the "got-to-see" subjects. The fact that most present film is "nice-to-see" is confirmed by the fact that it fits several different courses equally well, and can be viewed without loss of effect at any time in the course (or, again without loss of effect, not viewed at all): it is superimposed on the teaching process. The new film must be an integral part of the teaching process, teaching things which *must* be taught if the pupils are to get a real comprehension of *essential* subjects. *Active Verbs* vs. *How Muffs Are Made.* Cultural and advanced social subjects must come, but later: the job now is to plow the ground and prepare the soil.

"Trouble spots."—Why waste the new medium on subjects which can be taught well enough by traditional methods? The new film should concentrate on those specific spots in the essential course which cannot now be taught well enough—spots which take up too much time by present methods, spots where the *principles* are not clear, spots at which teachers are never sure in their hearts that the children truly understand rather than parrot enough memorized material to get a mark. The only purpose of introducing a new tool is to do something which cannot be done without it. Hence, "trouble spots" in the "got-to-see" subjects.

Principles vs. *facts.*—Facts can be imparted by present teaching methods; therefore they should not be the con-

cern of the film. (The war-training films, concentrating on facts, the product of an unusual need and environment, hence are not a precedent here.) Film goes by the viewer too fast to permit memorization or retention of facts. Film's primary usefulness rises from its ability to convert abstractions and principles into rememberable visual images, to bring *comprehension* of those things which remain vague even with the best lecture, textbook, or still-picture presentation. For example, the abstraction of the nature and the necessity of law, the hard-to-visualize movements of the planetary system, the principle of algebraic subtraction. The new film will introduce facts only for the purposes of making concrete or graphic a basic principle: its field is the "how" and "why" rather than the "what." A future semester course may use only ten minutes of film a week to lay bare a principle on the comprehension of which rests the remainder of the week's work by traditional methods.

Who Will Make the New Film?

Showman weds teacher.—Most present film is the product of men who are either primarily teachers or primarily showmen. Film controlled by teachers tends to be audible rather than visual; wordy, overly detailed, dull, and not clear; it fails to exploit the medium. But the showman's film may not teach.

Hence it is logical that, since a film must both hold interest and teach, the new film will blend the specialized talents and know-how of both teacher and showman. And since teaching will not teach unless its presentation catches and holds the interest of its pupils, the influence of the showman[1] should be slightly predominant.

Specifically, the subject to be filmed should be suggested by educators with some influence by the distribution group. Then the first-draft script should be done by the showman; on its completion, it should be thoroughly criticized by men whose business is practical teaching. Through the subsequent process of give-and-take the final script should result in a film which will teach effectively while fulfilling the progressive ideal of making learning interesting and enjoyable.

How Will the New Film be Constructed?

"In the medium."—The only reason for resorting to a motion picture should be that it can handle and present a given problem with an effectiveness not possible with other media or methods. Hence, the new teaching film will be literally in the *motion* picture medium.

Primarily, it will lift the teaching burden from the sound track and put it up on the screen where it belongs, entrusting the impact to rememberable visual images rather than forgettable words.

Present film tends toward radio forms of presentation, or, at best, the form of an illustrated lecture, simply transferring traditional auditory teaching methods to film, and gaining little or nothing from the use of the medium. In fact, often the medium is not really used at all. The reason—apart from the fact that it is easier—is that the preparation of films is now in the hands of writers and teachers who naturally evolve their ideas first in terms of

[1] The term "showman" is used here in its strict sense, and refers to ability and approach, not a plaid suit.

words. Almost invariably, the sound track is written first, then picture added, and the impact on the viewer is in that same inverted order.

The first drafts of the new film must be in the hands of *visualists,* who are trained to think first in terms of *images*—and, images *in motion.* Their first drafts will be constructed *as though for silent film,* with words to be added later on as a plus, not as a crutch or a substitute for the working image. And the added narration will not be a continuous, unremitting, relentless drone; there will be plenty of silent stretches where the screen carries the story alone, subtly compelling the pupil to participate in its development.

Most memory-building techniques try to identify the forgettable word with a rememberable object. The new film will be built around images; it will produce clarity beyond the power of words, and retention beyond the power of words. Few writers are now trained to create in terms of the visual. They must be shown, by example, how to invert their working approach, then compelled to do so. The easy way is out.

Entertainment.—This is not as controversial as it seems, once we probe beyond the "yuk" and "boff" manifestations of the term to see what "entertainment" really is, *in function.* For our purposes, entertainment is that means of presentation which creates and sustains *interest* in the point at issue. This interest must be honestly earned, not won with tricks and dragged-in devices which obscure the real point to be made.

The new film will *earn* its entertainment: first by subtle incentive, then by clear and straight story, and finally by the fresh and ingenious use of materials which are *indigenous* to the point being made; that is, the interesting and even funny manipulation of props which must be on the screen anyway to illustrate what is being taught. For example: Booby Bear can lift a digit up into the numerator's position and get a laugh—but the kids will remember Booby—whereas if the animated digit scrambles up by itself in an amusing way, the kids will remember where the digit goes, and why.

Simple, sincere, and story-wise.—The new film will be simple; planned and presented in terms familiar to the viewer—not the author.

One film will present one idea or point, and stop there, permitting no deviations from the straight line, no pigpiles of ideas, and no diffusion. The length will be determined by the subject, not by convention nor by merchandising custom: if an essential point can be made clear in two minutes, why spin it out to ten just to fill a reel?

The material will be organized into a block-on-block story line. And it will take into consideration the fact that film goes by our young viewer too fast for us to require him to hold threads and premises and plants in his mind for delayed application.

This, in too brief summary, is one view of the fundamental differences between what has hitherto been called "educational film" and what *teaching* film must be in order to be really able to go to work on its job. True, it is the hard way—it compels its creators to choose the very subjects whose treatment is most challenging. But easy pictures on easy subjects have not done the job. These films will have a chance.

Some of the conclusions herein may be challenged, maybe successfully. All

to the good. Controversy will be a lot healthier than the present weird combination of lassitude and squirrel-cage acrobatics. But the over-all conclusion will remain valid—that if we make "got-to-see" films, and make them so well that they teach essential things better and faster—hence cheaper—than they can be taught by present methods, prints of the films will be bought rather than rented, and bought in large enough numbers to justify the use of the top talents and facilities of the motion picture industry. And we will have made a social contribution which helps to justify our own existence as individuals; maybe even lets us leave a footprint in concrete instead of in sand.

But time is of the essence if Eddie is going to run that *Fractions* film on his classroom projector without catching his long white beard in the shutter.

Experiments in Broadcasting and Television

ROGER MANVELL

ROGER MANVELL, Research Officer of the British Film Institute, introduced in earlier issues as the English correspondent for the *Hollywood Quarterly*, is one of the British Broadcasting Company's film critics. He has spoken several times on the Third Program, described in the following article.

BROADCASTING and television for audiences in Britain are operated by the British Broadcasting Corporation under a royal charter. The corporation is financed by means of grants from Parliament, and is controlled by a chairman and body of governors appointed by the crown. It is administered by a director-general (Sir William Haley) and by the several controllers of its different divisions, with their staffs. The number of listeners' licenses taken out indicate that virtually the whole population forms the BBC's potential audience. Two programs (the Home Service and the Light Program) are available to all listeners, and in September, 1946, the experiment of giving the public a new, third program was begun—a program different in aim and quality from any other offered in the world. Television was begun as a permanent daily program service to viewers within a forty-mile radius of London[1] in 1936, but was discontinued for security and other reasons during the war. Its programs were recommenced in June, 1946. The number of viewers is limited only by the geographical delimitation of the reception area, which it is hoped will soon be expanded, and by the number of television receivers which can be put on the market, now several hundred a month. Rather more than 20,000 television receivers were in operation early in 1947.

Let us consider first the importance in the cultural life of Britain of the BBC's Third Program. There are many who are highly critical of the monoply in broadcasting which the BBC's charter implies, and who would like to see in Britain competitive commercial broadcasting of the kind in operation in America; but there are, I think, rather more who regard the BBC as an organization with a high sense of public responsibility, and that consequently the programs are better than would be possible if commercial interests hired time on the air and contracted with artists as part of an advertising service. Discussion, however, remains prolonged and open.

What remains certain is that the Third Program could be sponsored every night only by a corporation whose policy was created without commercial interests in mind. The Light Program, while by no means excluding talks and dramas and features which demand some intelligent attention from listeners, is, as its name implies, a service for the casual listener, providing an appreciable amount of light music and light entertainment generally. The Home Service programs are of greater significance: talks, features,

[1] It must be remembered that nearly a quarter of Britain's total population of 43,000,000 lives in this reception area.

top-line variety, drama, and concerts of high quality (given often by the BBC's own Symphony Orchestra) make up the daily program. It is hoped that listeners belonging to the greater public will choose their radio selectivity from the corporation's published programs, and that the level of taste will gradually rise. That taste has risen owing to the BBC's policy in relation, for example, to music and drama, is evidenced by the high listening figures for symphony concerts and serious drama discovered by the department of listener research maintained by the corporation.

Nevertheless, the Third Program, a section of British broadcasting devoted to experiment, to intellectual debate, to material on the highest cultural level from the arts, has now become a permanent part of the BBC's activity. A recently published brochure[2] has given to outside critics and internal administrators of the program a chance to air their views. Introducing the brochure, Harold Nicholson, who served a term as Governor of the BBC when the idea of the program was first discussed, puts these words into the mouth of the Director-General, Sir William Haley, in answer to a possible criticism of the venture:

"If the Third Programme were to live up to such ambitious motives, might it now often become dull? 'Yes,' he answered, 'let it often become dull. Let it often make mistakes. Let it often under-run and over-run. Let it remember always that it is an experiment, even an adventure, and not a piece of routine. Let it arouse controversy and not seek to muffle controversy. Let it enable the intelligent public to hear the best that has been thought or said or composed in all the world. Let it demonstrate that we are not afraid to express our own culture or to give our people access to the culture of others. Let it set a standard, and furnish an example, which will not only raise the level of our own broadcasting but in the end affect the level of broadcasting in other lands. Let it be something which has never been attempted hitherto in any country. Let it prove that the B. B. C. is no timid spinster, but possesses will and mind.' The eyes of Sir William Haley sparkled when he said these things. He got to work. Mr. George Barnes got to work. Everybody got to work. Sir William has told me how, when the first signal came through on 29 September, he flung himself back in his chair with a sigh of relief. The great experiment had begun."

R. J. E. Silvey, Head of Listener Research, writes on the public reception of the new program, which had been welcomed almost unanimously by the national and provincial press:

"It was not to be expected that the Third Programme would appeal to more than a minority of the listening public. The needs of the majority are catered for by the Home Services[3] and the Light Programme. But the numerical strength of the minority to whom the Third Programme appeals is impressive. A sample survey made after listeners had had several weeks experience of the Third Programme's contents showed seven per cent of the listening public to be enthusiastic about the new service, and that to a further twenty-one per cent the broadcasts

[2] *The Third Programme: A Symposium of Opinions and Plans*, published by the BBC, January, 1947.

[3] The Home Service has a number of additional regional programs limited to a few hours each day in the main regions of Britain.

included in the Third Programme were by no means without interest. It can, therefore, be said that the Third Programme is welcomed by more than one listener in four."

In the space at my disposal there is no opportunity to analyze the programs of the first six months. They have ranged from broadcasts of the complete text of Hersey's *Hiroshima* to plays such as Aristophanes' *Frogs* and Sartre's *Huis Clos*. They have included surveys and recitals of contemporary poetry, talks by eminent scientists and artists, the performance of less well known works of the great composers, and a number of original works.

The significance of the third program in the cultural life of Britain was summed up by a leader-writer in the London *Evening News,* who is quoted in the brochure as saying:

"If the B. B. C. uses its opportunity aright, it can, more effectively perhaps than almost any other agency, break down great barriers of prejudice, and can destroy the pernicious distinction that has grown up between highbrow and lowbrow. It can demonstrate that the fundamental values of civilised life are comprehensible to—and enjoyable by—all. The fallacy of 'the precious, favoured few' has been, in the past two or three decades, a stronghold of snobbery. . . . The Third Programme is a powerful instrument toward the abolition of this culture-snobbery and the impoverishment of life which is its complement. If this programme goes on as it has begun it can state—and drive home in the minds of millions—belief and faith in the ultimate values."

The Television Service of the BBC is also experimental. In this medium the controversy over monopoly arises in a more acute form, since both cinema and theater interests are involved. Maurice Gorham, Head of the Television Service, mentions this in an article written for a pamphlet published last year when television was resumed.[4] A possible difficulty, he says, "is that we may be cut off from some programme sources by the opposition of people who fear that television will be harmful to their own interests in entertainment. This happened to some extent before the war, and, going further back, it happened in the early days of sound broadcasting. I hope it will not happen to post-war television. Progress cannot be held up forever, but it can be slowed down, and we should like post-war television to be as good as possible right from the start." The difficulty has indeed arisen in many ways, through the barring of artistes, the barring of use of almost all feature films and commercially sponsored shorts, and through the acquisition by interests other than the BBC of rights in equipment important to the technical development of television.

The BBC's policy in the planning of television programs is the same as that for ordinary radio. Sir William Haley writes, in his introduction to *Television Again:*

"Television is a science and an art. It will have to be studied and developed from both these aspects. The power which Television has to give the smallest home a window looking out on the world; the way in which it can eventually bring to men and women everywhere a sense of participation in many of the hitherto inaccessible things of daily life; the pleasure it can provide

[4] *Television Again,* published by the BBC, 1946.

and the knowledge it can impart make it a social service of the greatest importance. Experience, entertainment, education, are all within its compass."

Denis Johnston, the famous Irish playwright, is Program Director. He has contributed to *Television Again* an important article on the medium. Here are two extracts from it:

"In television, as in the cinema, the focus of the attention is entirely at the command of the producer, with all the responsibility that this involves. If, during a big emotional speech, it is important to notice that one of the characters is quietly drawing a revolver, it is easy to make sure that this fact does not escape attention. In short, the producer has most of the tricks of the movies at his disposal, including the advantage of being able to present his artist in close-up.

"On the other hand, he has not got the facile flexibility of the movies, and the chance of shooting and reshooting his material till he gets precisely the effect that he wants. As in the theatre, he is faced with the prospect of one irremediable 'take' on which he must stand or fall.

"We are sometimes told that television will always show up badly in comparison with the cinema because of this inability to correct its mistakes; but I for one believe—and here I express what is merely a personal opinion—that this very handicap may prove to be one of the unexpected strengths of television.

"There is nothing synthetic about the medium. It is a violent and healthy art with few opportunities for alibis, for delays or for waste. While it denies its producers the comforting security of another 'take,' it gives its performers the same glorious continuity of action that they have on the stage, and enables them to bring genuine acting to the screen.

"Within the limits of the planned production, the actor does not have to think about cameras—does not have to feel around on the floor with his feet for pieces of wood, or limit his performance to a tiny area mapped out for him beforehand. It is normally the business of the camera to follow the actor, and not vice versa. The performer does not drop his character when he happens to be out of vision; indeed during considerable stretches of a play he is probably unaware whether he is in shot or not. In short, he gives a performance that is like that of the theatre in its continuity and in its freedom from those perpetual shouts of 'Cut,' and yet is cinematic in its frequent close-ups and in all the degrees of subtlety that this permits. From the point of view of the actor, television manages to combine many of the advantages of both stage and screen, and after overcoming the initial difficulties, the player usually finds himself developing a new type of performance that is peculiar to the medium and that opens up undreamt-of opportunities in new directions. . . .

"The average screen at present is too small but not very much too small for comfortable viewing by four or five people in a sitting-room, which is the type of use that is intended. One of the facts that we are liable to forget in our enthusiasm for something new is that, actually, television is neither stage nor screen, but is broadcasting. It is neither home movies nor a stage seen through an oblong keyhole; and tempting as it may be to make comparisons and draw analogies from the older arts, it is even

more important not to lose sight of the fact that the roots of television are in Radio, and that it is a natural development of that medium, rather than the illegitimate offspring of something totally different. It should have all the intimate and personal appeal of good broadcasting, for, although its audience may be numbered by the thousand, they are thousands of individuals and are not great blocks of people sitting in rows and reacting in the mass to something that they see together.

"This is a matter of some subtlety, and it must be remembered when we consider the question that is sometimes asked: 'Why go to all the trouble of producing live programmes at all? Why not simply televise films?'

"Television is not just an easy means of transmission, allowing people to sit at home and enjoy canned entertainment without the bother of putting on their coats and hats and going out to the local movie; and even if the screen were as big as you like, I would still maintain that a popular cinema film piped into your house by means of television would not be a proper use of the medium. It is a matter of presentation and tempo. It is a question of what kind of audience you are serving, and is best illustrated by the dismal failure of the politician who tries to address a public meeting on the air, rather than talk to you and me in our respective individual millions. People are receptive in a different way when they are alone—or nearly alone—from when they are in a crowd."

Audience intimacy and the qualities belonging to live presentation as distinct from reproduced presentation seem to be the two main principles behind television technique. The programs contain a high proportion of plays, of which a brilliantly produced and acted two-part transmission of *Mourning Becomes Electra* has been the highlight of recent months. Outside broadcasts for public sporting events as well as visits to exhibitions, theaters and music halls, variety, features, and talks are the other main items, together with specially shot films covering news events which cannot be televised directly. The definition of the image on a good set is of high quality, possessing both clarity and depth. I have been responsible for giving a number of programs for the talks department of the television service, and I have found it exciting and fascinating work. In ordinary radio everything has to be conveyed by the voice; to express the same ideas scriptless in front of the emitron camera draws one nearer to the fireside audiences. One's face is present with them, emphasizing one's meaning with the expressions and the movements of the human being in conversation. The result is a greater sense of quiet intimacy than seems possible even on the radio, and one's producer sees to it that the personal appearance is not too long, and that illustrations of all kinds, movie or still, are constantly brought into play to vary the interest of the image before the audience.

The progressive spirit which informs the two BBC services I have discussed is one of the hopeful signs for the future of British broadcasting. It encourages those who have something to contribute, whether by way of art or intellectual discussion, to come forward and express themselves to the community. And in turn it encourages the community to be more receptive to the cultural wealth within it.

The Raw Material of Radio

ERIC BODEN

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Radio extends to the uttermost parts of the earth the range of one person's potentiality for misleading and befuddling his fellow men, either by taking advantage of their semantic difficulties or by broadcasting his own.

ERNEST A. HOOTON, *Twilight of Man*
(G. P. Putnam's Sons, 1939)

"WHEN I use a word," said a well-known commentator, "it means just what I choose it to mean—neither more nor less."

No one has ever taken this statement very seriously, because the commentator had a shaky reputation. After all, words are the raw material of broadcasting and should not be treated lightly. Yet it is fun to see what can be done with them in the hands of a humorist; as, for example, Joseph Fulling Fishman, in the *Saturday Evening Post:*

"Official Communiqué of the Winning Team: Today we won the World Series War, inflicting a crushing defeat on the enemy. The battle was a slaughter. By daring sorties into the enemy's territory, our heroic men succeeded in capturing eleven runs and bringing them all back safely. Not a run was captured by the enemy, and only one of their men succeeded in penetrating our lines as far as second base.

"Official Communiqué of the Losing Team: One of our patrols, by clever strategy, penetrated deep into the enemy's lines, reaching second base before overwhelmingly superior forces compelled him to retire. Outside of this, there is nothing of consequence to report."

In the recent war years, the foregoing example did not seem so extreme as it may now appear; for the manipulation of words is most disguised when we least suspect it, and in a democracy only eternal vigilance can guard against it. There is a warning implied in Gustav LeBon's remark: "The art of those who govern . . . consists above all in the science of employing words."

Words are the raw material from which comes all of radio's influence, and in the democracies it is the newscasters who handle most of the influential words. They have grown to solemn stature since 1923, when the carefree Graham McNamee[1] gave his first free translation of a World Series. By the time of his death in 1942 the "world series" was the total war that ushered in the Atomic Age.

Chief Justice Hughes had warned: "Dishonesty in the purveyors of opinion is the worst of civic vices." People were noticing shifts in the control of

[1] *Time* (May 18, 1942) recalls part of the Graham McNamee legend: "No sports expert, he drove the experts wild. He once announced the wrong winner at the Poughkeepsie regatta, another time caused Ring Lardner, who sat near him while he was announcing a ball game, to observe that there had been a doubleheader—the game that was played and the one that McNamee announced."

public opinion. No one could be sure where the control was shifting to; they agreed only upon where it was shifting from. In the British general election of 1929 there was only one daily newspaper (with a circulation of only 300,000) in all the British Isles that supported the victorious Labor Party. In 1936, in the United States, 86 per cent of the press supported Landon, who lost in all but two states.

Broadcasters who had once trumpeted the praises of box tops into innocuous-looking microphones were learning to hold the same instrument in awe. The public's confidence was turning to them and they grew worthy of the trust. It was the awakening of men who are now learning to broadcast realistically, like reporters that live more on borrowed than on sponsored time. Norman Corwin spoke for the broadcasters' new awareness of the influence with which their medium invests them: "I have a terrific sense of the dignity of a half hour of God's time. I feel that anything which smutches that time is inexcusable."

In November, 1942, Richard O. Boyer, in the *New Yorker,* chose one voice as an example of what radio words can amount to: "The soothing, whispery resonance that is the voice of Raymond Swing is regularly heard by more people than has been any other voice since man learned to grunt. Every week some 37 million people hear it; about 15 million in the United States, the rest scattered all over the world. Since Swing, more than any other commentator, expounds United States government policy for a global audience, he is something like a private, ex-officio State Department. To his millions of foreign listeners from Bombay to Rio de Janeiro, Swing is a sort of radio Uncle Sam."

Not every commentator is a "radio Uncle Sam," but together they form a composite one. In the prewar week March 6–12, 1938, normal so far as newscasting was concerned, the F.C.C. found that an aggregate of 3,984 station hours was allotted to news. This was about one-tenth of all the radio time for that week. In postwar weeks the figure has been running much higher.

The measure of words.—The shadow that falls over the entire realm of words is felt most keenly by radio newsmen. Like every other serious human being who attempts to put thoughts down on paper, the broadcasters learn that words are like coins: they may be used as a means of exchange, but by themselves they have no intrinsic value or consistent worth. They are the coins of the half realm—the realm of half thinking and half doubting that you will be understood.

To add to the broadcasters' confusion, the N.A.B. code blithely informs them: "Since the number of broadcasting channels is limited, news broadcasts shall not be editorial. This means that news shall not be selected for the purpose of furthering or hindering either side of any controversial public issue nor shall it be colored by the opinions or desires of the station or network management, the editor, or others engaged in its preparation or the person actually delivering it over the air, or, in the case of sponsoring news broadcasts, the advertiser.

"The fundamental purpose of news dissemination in a democracy is to enable people to know what is happening and to understand the meaning of events so that they may form their own

conclusions and, therefore, nothing in the foregoing shall be understood as preventing news broadcasters from analyzing and elucidating news so long as such analysis and elucidation are free of bias."

This is a delightful example of the N.A.B.'s Spartan indifference to knocking itself out verbally. "Broadcasts shall not be editorial," but "analyzing and elucidating" is O.K. just so long as it is "free from bias." Well, now! About all we can do with this sort of reasoning is to nominate it for the *New Yorker*'s "Neatest Trick of the Week" section.

CBS once tried to pull the same verbal wool over its commentators' eyes. Its great news chief, Paul White, one of the founders of radio journalism, seemed to believe that radio could accurately split hairs although all other media had failed. *Time* magazine (October 4, 1943) reminded him: "Every intellectually honest newsman knows that impartiality (as distinct from nonpartisanship) is a human impossibility. If it could be achieved, far from being a feather in a newsman's cap, it would merely make him a man without principle and without perspective. . . .

"If radio becomes guilty of making its commentators take sides—or pull their punches—in order to curry favor with advertisers, it will have much to account for. But it will also have much to account for if it abandons all editorial views in order to put on a false front of impartiality."

In December, 1946, several leading radio newsmen were asked by the writer of this article for their opinion on the greatest single problem they faced in approaching their task. The comments of some of them are quoted below, in a cross section of opinions which has been chosen to represent the general thinking of the majority.

Drew Pearson (ABC): "I am always mindful when I appear before the microphone of the fact that many hundreds of thousands of people are paying me the compliment of listening. I know that if I were called upon to speak to a hundred thousand people in a public gathering, I would take great pains to measure my words. The radio audience is even larger, and I'm as careful as humanly possible."

Raymond Swing (ABC): "The greatest problem of handling radio news is to get at the basic objective facts in any situation, and to give partisan statements no more—and no less—emphasis than they deserve in relation to the basic facts. It is hard to get this grasp of any situation. Most news reaches the public through the channels of partisanship, and is presented in the hope of enlisting partisans. It comes onto the tickers incomplete, and it is never easy, and sometimes seems impossible, to line up the basic facts. Radio news ought to be more scrupulously fair than printed news for the reason that the commentator never speaks to the same audience twice, whereas a newspaper goes pretty much to the same readers day after day. A statement made wrong on the air cannot be recalled effectively, revised, or modified by subsequent statements.

"Obviously there is no such thing as objectivity. What I consider objective is what meets my personal test of truth, which is a subjective test. But that does not make it the less vital for a commentator to seek to understand the basic facts objectively, and relate current news to them."

Cecil Brown (MBS): "I would say the greatest problem in handling radio news—both news and commentary—is a matter of condensation. The great need is to adequately cover a subject and still avoid a superficial or inadequate presentation. . . . The great danger inherent in this problem is that lack of time sometimes produces a superficial report or dogmatism."

Elmer Davis (ABC): "In times of crisis I think one of the most important problems is not to seem too excited and thereby whip up the excitement of the listening audience."

Earl Godwin (ABC): "Greatest problem I have is to make sure the broadcast is interesting. Too many times the important overshadows the interesting. I have found that few people give a whoop about 'exclusive' news, unless it is the sort that really gets into one's consciousness. The radio audience is likely to be a complete sample of the entire human race from high to low degree of intelligence . . . and the plain and simple folks predominate. I try *not* to be so important that they lose human touch with me."

Knox Manning (CBS): "As for the greatest problem in handling radio news, I guess the job of giving complete impersonal coverage is most difficult. Everyone has a tendency to put his own interpretation on what he hears, consequently, it takes years of experience to learn how to avoid pitfalls in handling controversial news topics."

Fleetwood Lawton (NBC): "The greatest difficulty in handling radio news is that presented in maintaining the utmost impartiality and objectivity upon subjects often hardly less controversial than religion. There is a strong inclination, I believe, on the part of an appreciable number of the listeners to assume that those who do not share their prejudices are necessarily biased against them."

Larry Lesueur (CBS): "In my opinion the greatest problem in handling radio news is to establish communication between myself and the listeners. If possible I try to think of a formula like this: first tell them what the news is about, then tell them what the news is, then, briefly, tell them what you have just said, summed up in a short sentence."

On the Pacific Coast the oldest and most popular nightly newscast is the "Richfield Reporter," which is heard over the NBC coast network. Its editor, Wayne Miller, gives an example of the balance he tries to maintain in each script: "The greatest problem in handling radio news is to surmise when the correspondent covering an event like the United Nations is 'hopping up' his lead, beyond the actual worth of events, in order to make a startling headline . . . then to 'play it down' for what I think it is really worth. Frequently, I have taken a yarn in which Molotov was said to have 'bitterly denounced' the western powers for something or other . . . and made it read, 'Russia's Molotov took issue with the western powers.' "

Although Miller prepares and writes this nightly news roundup, he does not himself "voice" it on the air. Nevertheless, this description of his working method emphasizes the importance of the *sound* of the news as well as the sense of the news. The pitfalls that may be stumbled into when copy is read aloud can be avoided only by such methods as Miller describes here: "I put in seven hours preparing each

broadcast: three hours of that total in 'going over' United Press copy . . . saving usable stories . . . arranging them with regard either to similarity or to contrast; *two and a half hours in 'talking' the news to a secretary (to get the sound of it)*; thirty minutes in 'making up' (stapling stories to 8 by 12-inch cardboards); thirty minutes for rehearsal; and thirty minutes for late bulletins and necessary re-makeup."

H. R. Baukhage (ABC) neatly explains the outstanding difference between spoken and written news copy: "I believe that the commentator must look upon radio as a medium requiring a style of writing and delivery of its own. To attempt to apply the technique of the written word on the platform is wrong. The style must be informal and conversational, for the listener is in an informal atmosphere. The speaker is a visitor in a home, not a lecturer on a rostrum.

"I write in a manner which is not conventionally grammatical but exceedingly conversational."

The semantics key to radio.—It is obvious that all the leading radio newsmen take great pains to "measure their words." Yet they have no common yardstick. Their goal is not, and cannot be, absolute impartiality or complete freedom from bias. It has been well stated to be an "objectivity" that is sensibly within the bounds of human achievement. Perhaps the shortest route to it is through semantics.

A newscaster or commentator has an audience out of all proportion to his personal importance. On a small 250-watt station, he may be a kid working his way through college. In no other department of our conservative society would the college student become the spokesman for so many adults. Only in American radio can a young man's fancy turn to interpreting the entire trend of current events. Not even in Europe or Latin America have students been offered such strategically placed soapboxes.

Of course, there are many unseen checks and subtle influences at work on every purveyor of the day's news. No matter how independent the newscaster may be, he must always depend upon the services of the established news-gathering organizations; and it is unlikely that radio will ever find it profitable to collect its own exclusive news.

Regardless of who collects the news, the presentation—and therefore interpretation—of that news is vitally important in a democracy. The reporting of news can never be separated from the daily lives of people, because many of our personal everyday judgments are made in the light of what we believe is happening in the world around us.

The realistic broadcaster faces a problem very different from the newspaper editor. The honest journalist will normally write down the main news facts as skillfully as he can—knowing that his readers will scan, skimp, and select the material that most concerns them. The newscaster, on the other hand, must combine straight reporting with his own personal appraisal of what shall be scanned, skimped, and selected. It is technically impossible for any discrimination to be left to the listener, whose only choice is to listen or not to listen.

A knowledge of semantics has become almost essential to the objective discharge of the radio news reporter's duties. Of course, a smattering of

semantic information will not alone protect the newscaster from error or bias, but it will go further than any other study in helping him toward doing a more impartial job.

Applied semantics is a practical discipline, in which words are tools as well as topics for analysis. It acknowledges that thought and language may not always be identical, but it knows that the average man does most of his thinking with words, and it can prove that unclear expression is the direct route to unclear thinking. I. A. Richards says: "Semantics is the rationale of translation. It explores theoretically all the problems which come up when we compare two ways of saying the same thing."

The radio writer must keep uppermost in his mind the fact that any word may have several different meanings, depending on how it is used (that is, what its context is) and who is hearing it. Vendryes cites one example: "The word 'season' belongs to the class of words which admits of the most varied applications; for the director of a casino, the proprietor of a villa, a market-gardener, a vine-grower, or a dressmaker—indeed for practically every man or woman in business or industry—there is a certain 'season' referring to the time when the work is greatest, and which varies according to the kind of activity and the place in which it is carried on. In parts of Pembrokeshire in Wales, the 'season' is the period of the year when stallions are at stud: this in itself is enough to indicate that in these parts horse-breeding is carried on, and everyone is interested in the covering period. The word 'season,' therefore, indicates something special to each speaker."

That the listener may derive a meaning different from that intended by the writer is explained as follows by Ogden and Richards: "Normally, whenever we hear anything said we spring spontaneously to an immediate conclusion, namely, that the speaker is referring to what we should be referring to were we speaking the words ourselves. In some cases this may be correct; this will prove to be what he has referred to. But in most discussions which attempt greater subtleties than could be handled in a gesture language this will not be so."

But if the writer is constantly aware of this possibility, he is more likely to avoid causing confusion. In any serious broadcast, he must repeatedly keep explaining his particular use of the key words in the script.

He will also do well to study what one school of semantics terms "indexing." This is the habit of always being aware that people and things are different at different times. The Germany of 1947 is not the same thing as the Germany of 1940. The Wally Simpson of 1936 is probably not quite the same as the Duchess of Windsor of 1947. The Soviet government believes in democracy, their style, and the United States government believes in democracy, our style.

If the broadcaster just tosses these names and words around without any explanatory little tag, the listener will automatically interpret things according to his own background—and the result may often be very different from what was intended by the script. Incidentally, wartime censorship was a blessing in disguise because it reminded radio men of the importance of every word they used—unconsciously bring-

ing them a step nearer to the methods of semantics.

A commentator who wishes to do an honest job must try to avoid the temptation to oversimplify. His greatest danger lies in judging events in terms of just two values. Incidents are not baldly "good" or "bad." Statesmen are usually neither completely "right" nor completely "wrong." There is no ironclad dividing line which marks off all things as either "positive" or "negative." Dogmatic demogogues offer us only two alternatives. The young lady in the song was much smarter and, indeed, semantically pure when: "She wouldn't say 'yes,' and she wouldn't say 'no.'" She knew that between these two extremes lay a range of delightful possibilities in "maybe."

Dr. Irving J. Lee, in *Language Habits in Human Affairs,* has practically the same idea as the young lady: "For purposes of economy in discussion, it is frequently convenient to speak in terms of few values. Danger arises only when speakers act as if these values exhaust the possibilities or as if these only are to be found."

Of course, in a fifteen-minute commentary there isn't much time for hair-splitting or pedantic niceties, but, again, the semantic discipline of being aware of the potential pitfalls will help the broadcaster to avoid serious mistakes. "The solution of human problems," says Korsybski, "usually depends upon a consciousness of the difficulties. Even quicksand is not dangerous once we are forewarned."

Broadcasting is transitory; its words are much too swift to get caught in the gaze of public scrutiny. Impressions are made or ideas conveyed in a fleeting second. Each shortlived radio word works on a hit-or-miss basis; it either registers to some degree or is lost forever. There is no glancing back for a second look. This is why good broadcasters intuitively search for "sure-fire" words—otherwise described as "common," "simple," "colloquial," or even "corny."

Andrew Salter said, in *What Is Hypnosis?* that "words are the bells of conditioned reflexes"—and the broadcaster gets only one chance to ring them. However, there is one serious drawback in this oversimplification. From constant wear and tear, "sure-fire" words drift away from their original moorings; they become either empty banalities or vague symbols. Radio especially is ceaselessly rubbing off the sheen of once-sparkling adjectives. Popular songs usually last on the hit parade only a few weeks before constant repetition wears out their melody. Writers for radio must be ever on the alert to gauge when nouns and adjectives have suffered the same fate. American radio stations grind out a grand total of 20,000,000 words each day and no dictionary or thesaurus can be expected to record when overworked words have exhausted their span. It must be emphasized again that there is no inherent quality in words themselves. Their usefulness is in exact proportion to their effect upon people other than the speaker or writer. Words removed from people have no separate existence; they have no significance. Words that are unheard and unread are as meaningless as a hole within a vacuum.

Long ago, writers of radio copy stumbled on the fact that spoken language has a logic all its own. The human voice can make statements which are unrelated when written down sound co-

herent. This purely auditory "logic" cannot always be defended, but it is the stuff of which human speech is made. It obviously disturbs Dr. Lee, who exclaims, "How easy it is to speak 'coherently' by word association which sounds 'good' but which is entirely unrelated to life."

Every practicing broadcaster knows that he can make certain sentences "hang together" which on paper defy every conventional law of logic and sense. There is nothing necessarily wrong about this. Recognized logic is a product of written language, through which ideas can be best presented serially—one aspect at a time in a sequence we have been visually trained to expect. This "logical" order of evaluation calls for descriptions first and then inferences. This makes good semantic sense, but, strangely enough, it doesn't make good broadcasts.

Radio writers may agree with Hayakawa that "a report with carefully selected facts is more effective in result than outright and explicit judgments," but they know that the sequence of steps which the medium demands is: (1) judgment, (2) description of "carefully selected facts," and (3) recapitulation of judgment.

This procedure is necessary because broadcasting does not generally command the same degree of attention that printed matter does. It is the old pedagogical device of telling your listeners what you are going to say, saying it, and then summarizing what you have said. Or, as radio slang will express it: "hang a sign on it, say it, and then hang the sign up again."

"Odd Man Out" and "Monsieur Verdoux"

ABRAHAM POLONSKY

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I

WHENEVER I think of modern times, I see a continuing crisis. Above the airplanes that circle the globe, scientists tell us, is an atomic cloud, radioactive, created at Bikini, and now a kind of planet to our own. Upon the earth itself every headline proclaims new disasters, and if every dream dreamed this night were continuously flashed on a screen we would see how general secret problems had become. In such an age a great moral danger is that the individual may lose hope and with it the will to struggle.

How, then, can the artist function in this crisis to feed consciousness with iron and fragrance? It is a deep question, rooted in the ambiguities of the recent war and its qualified victory. How can reality, reconstructed in art, issue into experience as a further mastery of the daily world? The objectless anxiety on so many faces will not be cured by metaphysical solutions. You can take fear into the street and beat it like a stupid, stubborn dog; but when you have exhausted your temper on it and returned into the house, it will be sitting on your best rug, drooling saliva on the floor, panting to be cured again. The artist cannot pleasure his audience except with some fragment of reality, no matter how superficial or hidden. What do we mean when we say that a work of art is written from the point of view of reality?

Two recent films, *Odd Man Out* and *Monsieur Verdoux,* offer interesting material in this regard.

II

The two films have the same abstract theme: a man, or men, challenging the authority and going habits of a modern society. In *Odd Man Out* the leader of a nameless revolutionary group in Ireland holds up a mill to get money for his organization. In the course of the robbery a mill representative is killed, and the rest of the plot is taken up with the efforts of the police to capture the wounded killer. In the end he is shot down by authority.

In *Monsieur Verdoux,* a discharged bank teller tries to support his family by marrying and murdering a number of women for their money. Pursued by the police, he successfully escapes every trap until a new depression wipes out his resources, his family, and his will to resist. He is then captured, tried, and executed.

Odd Man Out uses the style of melodrama and tragedy; *Monsieur Verdoux,* that of satire and low comedy.

III

From the opening shot of *Odd Man Out,* we are immersed in the sentient atmosphere of a real city and a real

dramatic tension, for hunted men are planning a crime which very soon will involve death. The screen is crowded with *actual* objects; people are opaque personalities; the light moves from real daylight through grayness to rain, and then the soft, spreading silentness of snow. The whole atmosphere of fog and decay which so characterizes the milieu of the nineteenth-century realistic novel or the street films of pre-Hitler Germany floods the eye. Bars, joints, a boardinghouse; the endless rows of stoops and windows; factories pushing their nighttime death upon the avenues; the fracturing glare of traffic; a busload of people: all launch their scraping presentness upon the senses, even to the threatening eyes of the police-car headlights glaring into our own. Such clothes, too, lived in, inhabited, holding the body shapes!

There are flashes of reality that plunge deeper than the foregoing: the men plotting the crime; the lovers in the air-raid shelter as the Leader waits in the dark corner for them to leave; the scenes with the children crying for their pennies, and the little girl who points and will not talk until she scurries off on her single skate. We are, we feel, delivered into some darker kind of living reality.

There are collateral truths of a social nature: the doctor will heal the dying Leader so that he may be executed; the priest will confess him; the sympathetic will bandage him before flinging him into the night; the bar owner will brace him with a drink; the others will buy him or sell him. For the Leader, as he moves and is moved from place to place, thrusts his condition into parallel ways about him.

But as the story moves on, our anxiety for the safety of the Leader begins to pass into the question, Why is this man important? What does his struggle mean for him so that it can mean something for us? What, in short, is the conflict in the picture? What is the object of the terror, the suspense, the suffering, the meanness, and, for 'the girl,' the love that goes with the Leader into death intoned by machine guns from the police and covered gently with the falling snow?

The organization the Leader represents is nameless, its people pursued by the police. The city is Irish, the time the recent wartime or its aftermath. We do not know for what the organization is fighting. We do not know in what sense it represents the population or some part of it. We do not know why the police must suppress it. From the reactions of people, we see that they fear the police as well as the organization. The men in the organization struggle to find the wounded Leader, and we do not know why. Themselves, they are timid, garrulous, unheroic, like the ratty gangsters of our own films of the 'twenties. One man alone shows determination and skill; but the question is, For what, for whom, to what end?

The feeling seems to be that a question larger than a historical one is being posed, a question of some ominous general truth being filtered through simulated realistic symbols. It is humanity itself that is on trial. If we grant, without evidence, that it is for the people, for truth, that the Leader offers himself; then he offers himself against no historically conditioned repressive state, but just against authority itself. In short, it is man's inner soul in conflict with abstract authority.

It is here, early in the film, when Denis, the aide to the Leader, makes a violent effort to save him, and fails, that the whole trend of the presentation falters. There is a gap, and now we are offered a series of discursive incidents in which people discuss their inner relations to the helpless dying man and his use to them. A cabby, a birdman, a priest, a mad painter, a doctor, even the girl in love, are all suddenly flung into a deep inner struggle to determine what their nonhistorical, unconditioned responsibility is to authority. The steady, quiet, fatherly police official and the eternal law of civic order which he represents, must be satisfied, so each of the characters will now have his use of the helpless baggage of a man before authority claims its creature.

This sudden shift in the midst of the film from narrative to moralizing is a traditional philosophical method, called raising the question from the accidental to the eternal. The film then proceeds at this high level to put the struggle aside and considers a series of general notions *out of relation* to the first presentation of the subject matter.

With the change of perspective the nature of the scenes changes and one wild vignette follows another, culminating in a hysterical and rather cliché morality play in an artist's garret. Nothing remains but to kill this wretched, dying creature, and he and his girl are slain.

The closer we examine *Odd Man Out,* its confusions of motive, its drift from facing out toward what conditions morality to the inner world which denies it, the more adequately we estimate our own reactions, the clearer it becomes that the film, although invested with all the trappings of realism, is nothing more than an enormous fantasy, a fantasy of the unconscious, a confession, a private dream. *Odd Man Out* is actually a stereotype of realism in the literary form of melodrama. Its *content,* as differentiated from its mechanical form, is essentially antirealistic, a consideration of a metaphysical and not a social struggle.

In treating social events it is necessary to know their precise historical conditions in order to evalute the operation of moral choices. In a metaphysical inquiry we are mainly interested in defining the abstract terms for logical manipulation. Nowadays, a whole literary school has arisen, antirealistic in nature, which is devoted to deciding whether organization-as-such is evil (not whether this organization is evil or not), and whether man's inner agony is a condition of physical existence (not whether this social existence or that creates terror and anxiety in his spirit). Such questions are not considered useful from the point of view of reality.

IV

Monsieur Verdoux is more like a clever dream than a copy of reality. The notion of turning Bluebeard into a sentimental husband compelled to run a small murder mill on the side to support a loving family and give them *all the things* society expects families to have, is outrageously unrealistic. Verdoux is a wretched criminal, busy as a bee in his work, happy among his flowers, counting his ill-gotten money, terribly earnest about the stock market, making love to miserly women, killing them; Verdoux is a bigamist, an adulterer, a murderer, a buffoon.

Cinamatographically, the film is awk-

ward, the physical backgrounds improvised and unlived in, and the story meanders confusedly from sequence to sequence.

From the first stiff and awkward scene in which the members of a French family snarl at one another and worry about a missing sister, her money, and the new husband, through the bread-and-butter scene in the detective bureau in which the search for Verdoux is presented for plot reasons, we know there will be no realism of character, décor, or treatment. And then we are borne on a magic carpet into the presence of Verdoux cutting his roses, nimble-footed in his garden, while an incinerator smokes behind him. This is the fabulous Charlie, a new version, a ballet of pantomimed subtlety. It is Charlie in another visitation on the earth, the profound artist of a generation of millions, the imp of perversity whose defiance of reality has released for a stray moment the social wish to be free. Neither the clumsy editing nor the stiff head-on acting of the other characters takes away from the marvelous flow of gesture with which Chaplin has contributed to our understanding of human vitality.

It is a strange, lost world that we inhabit in *Monsieur Verdoux,* a world filled with examples of the forlorn mentality of the little bourgeois. He is so devoted to his vice, which is gambling on the stock market, so precise in his business, which is murder.

There are many styles of storytelling, and the symphonic form is not necessarily the best; but the bits and pieces of plot do not pattern themselves in Verdoux. The scenes with his crippled wife and child are incredibly sentimental, the scenes with his victims almost insane with satire. But artists have more resources than those which inadequate premises force upon their works; from the very depths of Chaplin's understanding of needs, from his sensitive awareness of our times, reality begins to infiltrate the film as passion does a just cause.

Who is Verdoux? Suddenly we want him not to be captured, because he is clearly caught in the dreadful hazard of the day, the insecurity of the individual in a world where social forces move like landslides without pity or charity or justice. This little bank clerk, faithful to one bank for fifteen years, has been thrown on his own resources by a depression. He provides for his family in a way not commonly accepted as socially useful. He applies himself with an employee's devotion, a businessman's acumen, a workman's skill, and a philosopher's gaiety to the task chosen. And only when another depression wipes out his family does he lose heart. It is economic depression, avarice, the indifference of society which are his enemies. He holds them off for a while in scenes of desperate comic gravity, in scenes of hysterical burlesque, and even falls victim for a moment to his own death-dealing intentions. At the end, all hope gone, he leads a merry chase just for the fun of it, then gives himself up.

In court his defense is traditional. Necessity forced him to run a small business. He objects to being called a mass murderer since his record is petty compared with that of the munition kings and the lords of our life, the warriors, the statesmen, the great owners of death. He refuses the consolation of religion, although he regrets that he has missed some of the sweetness of life.

And like countless honest rebels he goes to the guillotine. He has acted with all his will, tried to master existence. The defeat is his personal tragedy; the struggle, his gay contribution to his fellow men.

The real conflicts that men must face in our world are permitted to operate in *Monsieur Verdoux,* although the artist lets them in through every device but a door. Somehow we are not satisfied by the film since it does not seem to have found an appropriate form for the conception. But it is a free film, made with an artist's freedom from censorship, freely invented, and always brought into relation to a living social condition. He does not take refuge in some eternal disaster which a false condition of existence presupposes. Life is not an endless wheel; it is an endless set of chances.

v

Now, we must not and cannot hope to be otherwise than most appreciative of all art, no matter from what point of view it is created, for works of art are apt uses of a section of history which is withdrawn from abstraction (and therefore imaginative death) for the uses of human consciousness. If in literature, film, and painting today there are perverse and terribly sad forms of human frustration and self-deception, we who are also subject to both, even when we are not suffering them, should be particularly sympathetic. Just because these distortions brood with melancholy clarity over the problems of certain artists, and just because we, too, have been nourished on their neuroses and, in part, think aesthetically in terms of them, we must not abandon their particular contributions. (For example, the contribution of Kafka, who taught himself to write very calmly, as if objectively, about *the* terrible dilemma of human existence when all he knew was his own crisis, an incapacity to discharge his feelings into society as an act of will.)

Like all works of art, or attempts at them, *Odd Man Out* and *Monsieur Verdoux* are not complete illustrations of the point of view I am trying to develop. The two tendencies in modern thought which they in part represent are general orientations. A specific art work is concrete, enormously complex, influenced by current opinions of nature and history, generated deeply by the artist's specific personality and experience, partly autonomous, richly attached at numberless places to the changing processes of life, inheriting the fruitful as well as the sterile attitudes of the past, and plunging into the future as a hope. The two films under consideration are superior accomplishments and will not ever be mere examples of any one thing.

They do remind us, however, of a schism affecting much modern aesthetic musing; it is not accidental that *Odd Man Out* moves away from reality and *Monsieur Verdoux* toward it. Today, the aesthetic avant-garde is mystic, illiberal, and extremely sensitive to the psychology of self-consciousness.

Faced with the violent social upheavals of the last hundred years, the turmoil of everyday choices, the horrible wars and plagues which we have endured, and the worse wars promised by our political and military leaders, many delicate minds have ransacked intellectual history for malleable modes of thought that will comfort them. In scholasticism they have found a nomen-

clature of exceptional rigor which gives them strength; in romantic idealism, a breath of energy which gives them courage; in existentialism and a distorted Freudism, a psychic primacy over outer reality which allays their fears; in symbolism and the works of Kafka, a literary vocabulary which, like music, permits wishes to daydream their anxieties away. These artists have finally "undiscovered" the real world and substituted an *Innerlichkeit.* They have turned away from history to vast internal structures of subconscious consciousness. Occupied by psychological symptoms of the real world, they do not look beyond into causes, but estimate, analyze, and dramatize their apparently autonomous inner materials. As a result, the realists have discovered many an important truth about themselves (and us) and created some ravishing works of sensitive discrimination; but they have abandoned their audience to the turmoil. The search for inner truth suddenly externalizes itself as a radical verbalism which accepts the status quo no matter where. The discovery of man's inner agony yields up to these artists controllable neuroses while we are delivered over to objective agonies and uncontrollable death. The decision that the *universe as such* is socially dangerous leads to the luxury of not having to struggle in the market place and obscures the truth that social systems change and agony is not man's condition on earth.

These are the long, dark steps leading down from the life of reason, of passion, of accomplishment, the retreat from rational effort to irrational abdication of the will. Such personalities are created for the concentration camps of authority, for the torture cells and the agonized pleasure of self-abasement.

It is somehow in this general antirealistic context that the content of *Odd Man Out* appears. You cannot pretend to examine life without opening a floodgate of truths, for the real world is generous in revealing its systems, its laws, eager to provide opportunities for human success. But when these truths conflict with presuppositions rooted in interest, then you must obey the truth or refuse to look. In *Odd Man Out* the storytellers refused to look. To the senseless world they say: there will always be authority, needed, aided, loved; and there will always be rebels, both weak and heroic; and people are torn with fears of self and not-self; and man is a storm-tossed creature adrift on the dark seas of eternal conflict and misery; but if we have some inner dignity, and charity toward others and ourselves, while we cannot change life, we can learn to endure it. If we cannot change human nature and the conditions of its existence, let us at least be kind to each other. Let us *indeed* be kind! We can get used to not being used to life, as many a suffering neurotic can vouch for. This is, of course, plain antirealistic perversity with which the psychiatrist is more familiar than I, and no décor of objectivity, not real street lights, street signs, tenements, mills, not any real object or place, makes this position aesthetically realistic. These works are not created from the point of view of mastering reality. You cannot master reality unless you recognize its content, and this, despite its bravura clownishness, *Monsieur Verdoux* does. *Realism is based on content.* Realistic works are those created from a certain point of view with

respect to this content. The accidents of a literary verbal heritage or stylistic modes are not central to the method of realism.

In general, the orientation of works written from the point of view of realism is: (1) that objective reality is the condition of man's consciousness, and, therefore, his morality, not the other way round; (2) that the life of humanity cannot be made available for understanding unless it is limited to a specific society and to conflicts in which men are struggling, desiring creatures; and (3) that man's development is directly related to his ability progressively to master reality, for that is the condition of his social life.

I am reminded here of an old conversation between Hegel and Goethe as reported by Eckermann in 1827:

"The discourse then turned upon the nature of dialectics. 'They are, in fact,' said Hegel, 'nothing more than the regulated, methodically cultivated spirit of contradiction which is innate in all men, and which shows itself great as a talent in the distinction between the true and the false.'

" 'Let us only hope,' interposed Goethe, 'that these intellectual arts and dexterities are not frequently misused, and employed to make the false true and the true false.'

" 'That certainly happens,' said Hegel; 'but only with people who are mentally diseased.'

" 'I therefore congratulate myself,' said Goethe, 'upon the study of nature, which preserves me from such a disease. For here we have to deal with the infinitely and eternally true, which throws off as incapable everyone who does not proceed purely and honestly with the treatment and observation of his subject. I am also certain that many a dialectic disease would find a wholesome remedy in the study of nature.' "

Odd Man Out. Universal-International (Rank), 1947. Producer and director, Carol Reed. Novel, F. L. Green. Screenplay, Robert Sherriff and F. L. Green. *Monsieur Verdoux.* United Artists, 1947. Production, direction, and screenplay, Charles Chaplin.

"This Happy Breed" and "Great Expectations"

IRVING PICHEL

IRVING PICHEL, actor and director in theater and film, is one of the editors of the *Hollywood Quarterly*. Two of his articles on film aesthetics and production appeared in Volume I of the *Quarterly*.

WHAT is it that invests a film with a sense of reality? On the surface there may be visual literalness and familiarity. Beyond that, the characters and their actions are made to seem analogous to such actions as the spectators can imagine themselves engaging in. The fictional motivations and drives are accepted as indices of the realness of the characters harboring them, so far as they conform to the patterns observed by spectators in their own lives and in the lives of their friends and relatives. This is reality in a limited sense, to be sure. It does not transcend daily life or reveal unseen significances. It leaves the spectator pretty much where it finds him. He may, by identification with what is shown to be pretty much the common lot, be rather more reconciled to his life than before, but he has not been raised above it or stimulated to some degree of revolt against it. Even the warmth that spreads to him from the small heroisms or the worthy sentiment which these "real" characters display is hardly more than a flattering unction to his own soul. The dividend is complacency, a coin which does not purchase renewal of spirit.

Two films recently shown throw some light on these speculations. Both are the work of the same director, David Lean. The earlier, *This Happy Breed,* is a "realistic" film in the sense of the word commonly used in critical comment; the latter, a film play based on Dickens' *Great Expectations,* has, for curious reasons, a far greater sense of reality. Both are admirable works in their respective genres and both are marked by this brilliant director's imaginative and sensitive perception of character and his acute use of the screen medium.

This Happy Breed is the account of the life of a lower middle-class English family between the two world wars, when they were not called upon to stand like greyhounds in the slips, straining upon the start, but showed the mettle of their pasture in the common affairs of everyday life. It relates the manner in which they met the vicissitudes that we all encounter, and identifies, by the utter generality of the events, this one household with the whole British breed. Here are stability and patience in the face of disappointment and sudden death; here is the capacity to find joy in the undifferentiated loves and marriages of the universal household; here is the unrelenting rectitude that denies a mother's forgiveness for the child's wrongdoing, the rectitude that is of society and not of the heart. The performances of the entire cast, but particularly of Robert Newton and Celia Johnson, are exceptional in that instantly recognizable types are set up by players who are not

"typical." This is the reverse of the common procedure, and the point is instantly clear if Mr. Newton's performance in *This Happy Breed* is contrasted with that of the same actor in *Odd Man Out*.[1]

Along with such uncommon performances of commonplace roles there is direction distinguished by invention and reticence in the face of commonplace scenes. One illustration will do. The mother, the mother-in-law, and the sister-in-law are gathered in the living room. We know that the father is watering the garden, though he is not visible through the French windows at the back of the set. The mother goes out to join him, off to the left end of the garden, disappearing through the open glass doors. A married daughter enters the room from the street door and tells her grandmother that her brother and his wife have been killed in an automobile accident. She is faced with the task of breaking the news to her mother and father. The hysterical grandmother is led upstairs by the sister-in-law and the girl goes out into the garden to find her mother and father. The room is left empty. The camera now beings to move slowly to the right, revealing more and more of the left end of the garden through the doors at the rear, as though it were trying to find the family group out there and overhear the telling of the tragic news and witness the reaction of the mother and father. The movement seems endless, but finally the camera reaches the side wall of the room and can go no further. Still the room remains empty. After another unendurable moment, the mother and father come in slowly and sit down, speechless.

This avoidance of the playing of an obligatory scene is far more moving and its content by implication is far richer than any words or sobs or grimaces could have made it, played out in all its predictable literalness. Such evasion of trite scenes is a distinction only in an editorial sense, perhaps—an evidence of nicety and taste. For the rest, the people of the film are engaging, as our friends and neighbors are engaging, and the film's reality grows out of their recognizability. They are likable for their small virtues of kindness and friendliness, and their less admirable traits we pardon as we pardon like traits in ourselves.

Great Expectations is another matter.

Though Dickens wrote of lowly people, he did not see them as ordinary, or he was not interested in the ordinary ones among the lowly. The Dickensian *dramatis personae* are tasty with the salt of eccentricity and their very names are as whimsical as the grotesquerie of their appearance. The England of Dickens may have the architecture and topography of its time, but it is populated with a breed fatter and thinner, baser and nobler, more feeling and less feeling than that happy breed with whom we like to identify ourselves. They range from caricature to idealization, and even when they are cut of cardboard their outlines are not those we see on the streets, unless we look through a satirically distorting lens. Nor do their actions follow the common pattern. They behave with greater love and greater malice than ordinary folk and their lives are filled with the unpredictable and surprising. This is

[1] Robert Newton played Frank Gibbons in *This Happy Breed* and Lucky in *Odd Man Out*.

not merely a matter of selecting, of ignoring the daily commonplace and telling the few red-letter events which may appear in any man's calendar. The whole calendar is written in a different ink. It is the rising and going to bed, the drinking of tea and eating of food, the wishing and thinking that fill the hours between, that are seen and related with an obliquity unlike normal vision. The result is the world of Charles Dickens, a world as idiosyncratic as that of a Daumier or a Van Gogh, a Poe or a Proust—a world seen by a highly special refraction.

It follows almost inevitably that a writer who deals with such grotto-painting versions of humanity, and the Gothic actions of which only they are capable, should be primarily a storyteller. This Dickens certainly was. He was a teller of tales, recounting what his extraordinary people did, and, because the people were extraordinary, he was freed from the obligation of telling why they behaved as they did.

Consider the gallery in *Great Expectations:* an escaped convict who becomes rich in Australia and, out of gratitude to young Pip who had helped him, enters secretly upon the project of converting the little blacksmith boy into a gentleman; or Pip himself, who, not by education, but by dress and tutelage in manners, acquires the earmarks and attitudes of a man of fashion but retains the inherent nobility of his humble source; or the disappointed bride, who grows old in her finery amid cobwebs and rotting elegance to work out her vengeance on men by fostering the love of innocent young Pip and Estella, whom she has reared to her own hardness of heart. The premises on which these folk are set up are in themselves narrative. Each has an elaborate career with an end remote from its beginning, both horizontally in time and vertically in station. It follows that progressions so extreme shall be governed not only by the interplay of the divergent motivations of these characters, but by the action of chance. Their story may begin with the time-honored "once upon a time," but they progress—and this is equally important—with a formula once used far more than now, "and then it turned out that . . ." Coincidence, this is called. The term in literal recitals is derogatory. In wonder tales of human lives it is a corollary of the unexpected and the extraordinary, the blind fatality which alone can cause the average life to deviate from a fixed schedule beginning with birth and traversing through growth, struggle for position, love and marriage, the begetting and rearing of children, on to the terminus, death.

It is an effort to set up a pattern symbolic of the holiday stopover, the source of deviation in the planned journey which marks it with wonder or terror or delight or retribution not to be accounted for by the timetable and the ticket. It is the pattern of the unplanned, the design of the chaotic.

Let it be said that Mr. Lean and his associates have not striven for a Dickensian flavor. Their production has not tried to reproduce this odd sub-Victorian world. They have accepted the characters of Dickens and undertaken to rationalize them not psychologically, but visually, thematically. They are not illustrations by "Boz," and, lacking undue eccentricity of appearance, they are realized on the screen by players and a director who concede the possibility of their exist-

ence as living persons. Their speech is a credible speech because of the way they utter it. Their actions are credible actions because of the utterly transparent conviction with which they are performed. The extraordinary is embraced as though it were everyday, the unusual as though it were the most usual thing in the world. This is not to say that anything is "thrown away." There is no embarrassed sloughing, no self-conscious shying away from what could not be done or could not be said. The nature of these unnatural creatures has been so fully grasped, so completely related to the processes of actuality, that they come to seem actual. In fact, it is their presentation as actuality that points out significantly the bearing which the seemingly actual has on the real when there is no manifest relationship between them. This is the same process, better concealed, by which fantasy may have reality, by which poetry takes on a reality that transcends the literal. It is certainly true that poetry or fantasy or a romantic viewpoint are real in the exact sense in which ships and shoes and sealing wax are real. It is true, likewise, that imaginary figures, composed of disparate but arranged elements of consciousness and experience, are real as efforts of the artist's mind to discover meaning and design in human life. In great literature a Hamlet is more real as symbol and synthesis than any actual man who may have lived.

It is not often that a motion picture set in a somewhat remote time and place, occupied by lives far removed from daily commonplace, achieves this kind of immediacy. It may be noted that the scale of either fable I have mentioned, that of Noel Coward or that of Dickens, is not great. The important thing about both pictures is that director, writers, and producers have realized fully in screen terms the content of the story as extraordinarily vivid and believable extensions of human experience. This is a thing to produce immediate gratitude and great expectation of what the same team may achieve when they give their talents to greater material.

This Happy Breed. Universal-International (Cineguild), 1947. Director, David Lean. Paly, Noel Coward. Screenplay, Anthony Havelock-Allan, Ronald Neame, and David Lean. *Great Expectations.* Universal-International (Rank), 1947. Director, David Lean. Novel, Charles Dickens. Production and screenplay, Anthony Havelock-Allan, Ronald Neame, and David Lean.

Notes and Communications

AN EYEWITNESS REPORTS

GENTLEMEN: I have just read "The Empty Noose," the radio script published in the January issue of the *Quarterly*. Arnold Perl, who was intelligent enough to write it, and CBS, which was responsible enough to carry it, deserve praise which only rarely can be accorded to radio. But there was one error in "The Empty Noose," one small and perhaps inconsequential mistake, and I'd like to point it out. It concerns Keitel and the movies shown at Nuremberg.

Speaking of the atrocity film shown as evidence in court, Mr. Perl writes: "Keitel sat with his arms folded. And when the showing was over, he whispered something to Schacht and then he laughed."

To begin with—and this is really petty,—Keitel sat exactly seven seats away and across a small aisle from Schacht. It seems to me that the Allied prosecution had enough on the Field Marshal without Mr. Perl's adding ventriloquism to the list of charges. No, Keitel did not whisper to Schacht. Nor did he laugh. As a matter of fact, of all the defendants, it was Keitel who seemed to suffer most that dramatic morning in Nuremberg.

As the lights went down for the first movie shown at the trial, Keitel sat stiffly in his Prussian version of the West Point brace. He did a neat eyes left toward the screen and then folded his arms, as Mr. Perl says. The movie started—and what an innocent term "movie" is for the footage that followed. The cameras of the Signal Corps and the British Army Film Units had caught the most grizzly details of the Nazi charnelhouses—details which U. S. exhibitors never allowed to sully our American screen. There was no such squeamishness at Nuremberg, and scenes from the murder mills of Germany and Austria followed each other in a ghastly monotony of torn flesh and obscene death.

By reel two the proud chief of the German High Command was finding it difficult to sit so sternly at attention. His shoulders began to droop and occasionally his head dropped to his chest. He began to cry, I believe, at some time in reel four; a quick wipe at his eyes at first, and finally unabashed tears. By the time the projectors high up on the courtroom balcony cranked out the sixth and last terrible reel, Field Marshal Keitel was defeated as few generals have been defeated on a field of battle. The lights went up quickly. He sat there, bent over and broken, mopping his lined face with a soggy ball of handkerchief. Judge Lawrence announced an immediate recess, and the prisoners filed out of the dock, shepherded along by a squad of very grave M.P.'s. Keitel walked out the dock door looking not like a field marshal but like a sad and hopeless old man.

At Nuremberg we tried to find the reasons for this most extreme reaction of Keitel's. We knew, after all, that he must have been aware of the results of the savage orders that issued from his

OKW office in Berlin. This was the man who ordered "suitable Draconian measures" against the resisting civilian populations of Russia and Poland. This was the man who overrode all staff objections to Nazi barbarity because "the objections arise from conceptions of humane warfare—and this is the destruction of an ideology." No, we knew that Field Marshal Keitel could not be so moved by the mere sight of blood and cruel death. As Arnold Perl writes, "His own orders were not news to him."

We decided finally that Keitel had cried because that atrocity film had robbed him of his last conceit, his cherished honor as a soldier of Germany; it pried him loose from his last retreat, the gentleman's agreement that long protected captured military leaders. For when Keitel saw that film he finally knew he was not being prosecuted as a vanquished Nazi general but as a common Nazi murderer. He must have realized suddenly that in the world's eyes his still spruce uniform was no longer the dress of a military man, but that of a concentration-camp sadist. Of all things, Keitel must have wanted recognition as a military man, a rather glorious, if defeated, general. And so he cried.

The reactions of the other defendants to this film were less extreme but equally interesting. Funk, the rolypoly comedy character of the Nazi regime, ran Keitel a close second in breakdowns. The other three military men—Admirals Raeder and Doenitz and General Jodl—managed to hold back the tears but nevertheless found the going tough throughout. And probably for the same reasons that so affected their former C.O., Von Schirach, the Hitler Youth leader, found it necessary to put his head down in his arms several times, as did Frank and Rosenberg. Schacht, whose game it was to dissociate himself from the rest of the gang, turned around in his seat and stared up at the projection booth for all six reels. He never once looked at the screen—trying, no doubt, to suggest that the film simply didn't concern him. Goering, on the other hand, paid close attention, although he wagged his head in simulated disgust more than a few times. Hess, next to him, stared up at the screen with his mouth open and a well-practiced glaze in his eye. Streicher, who always carried off first prize for lack of regeneration, watched the entire picture with a fiendish fascination. If the world were peopled with Streichers, that evidence film would have become a box-office smasheroo.

One last word about this atrocity film. The night before the showing, it occurred to us in the Documentary Evidence Section that, with the lights off, it would be impossible to watch the reactions of the defendants to this evidence. We realized we were to be robbed of a most interesting and even valuable (though that may have been rationalizing) experience. We decided on the spot to run a neon tubing just beneath the top of the dock fence. This would throw a soft light onto the defendants' faces without affecting the screen. A grouchy crew of Army engineers was roused and set to work. By midnight the tubing was installed. (The Army of late 1945 is not to be confused with the Army of 1947.)

But the next morning early, during a dry run, we discovered that the neon was throwing too much light and turning the image milky on the screen. A

roll of brown mending tape was found and, a little frantically, we began to stretch it along the tubing. By this time it was after nine and court opened at ten sharp. What we had forgotten was that the defendants were led into the dock, by twos, from 9 o'clock on. Thus, as I was nervously securing tape to neon tubing, Goering and Hess were led in through the back door. Crouched over to attach the tubing from beneath, I blocked Goering's route. (He found it expedient to sidle into his seat even when unobstructed.) An enlisted man of some years, my first impulse was to come to attention at the sight of so much expensive fabric. Goering, though stripped of his hardware, was still wearing his sky-blue Luftwaffe uniform, replete with high black boots. But I recovered nicely and stayed on the job down there at boot level. Goering looked at the tubing a moment and pursed his lips. Then he looked down at me and said, "Kinema, nein? Kinema." (It is unfortunate, but we must admit that this man's mind was still keen after many years of narcotics and degeneration.) Hess, who was still feigning insanity at the time, went into his act. "Ach! Kinema, Kinema," he said, clapping his hands together. His body bobbed a few times like an excited child's; "Ach! Kinema." Goering shrugged his shoulders at me in a manner which his co-defendant Streicher would have called most non-Aryan. Then he smiled a big smile while Hess beamed and clapped his hands together.

Half an hour later those smiles were wiped off their faces as they went to the movies in Nuremberg. And Keitel didn't laugh either, Mr. Perl.

STUART SCHULBERG

THE FILM AND THE ZEITGEIST

NOW THAT the motion picture is receiving the benefit of serious analysis and constructive artistic criticism, it is beginning to suffer as well from subjection to a technique of interpretation which has plagued literary criticism for many years in the learned journals. This is the technique whereby a broad generalization of universal application is induced from an isolated and deliberately selected instance. Such a technique, while rhetorically more effective and graphically more powerful, leads to the acceptance of assumptions the validity of which is seriously open to question and to conclusions for which there is insufficient supporting evidence.

Such an analysis is typified by John Houseman's provocative article in the January *Hollywood Quarterly,* entitled, "Today's Hero." It is Mr. Houseman's thesis that since the motion picture directly reflects the "emotional habits and immediate preoccupations of its time," the amoral sadism and unperturbed brutality of the current tough cycle is an index of the current American mores, and that the aimless, amoral "tough" protagonist of these films is the hero of the new American myth. It is an interesting and disturbing theory, but Mr. Houseman marshals some highly selected evidence to support it.

The hero of *The Big Sleep* is taken as representative of the genre. Unkempt, uncared-for, without purpose and without hope, he is an unenviable, characterless mug, but—says Houseman—our national hero. This, I submit, is a generalization of tenuous validity. Granted

roll of brown mending tape was found and, a little frantically, we began to stretch it along the tubing. By this time it was after nine and court opened at ten sharp. What we had forgotten was that the defendants were led into the dock, by twos, from 9 o'clock on. Thus, as I was nervously securing tape to neon tubing, Goering and Hess were led in through the back door. Crouched over to attach the tubing from beneath, I blocked Goering's route. (He found it expedient to sidle into his seat even when unobstructed.) An enlisted man of some years, my first impulse was to come to attention at the sight of so much expensive fabric. Goering, though stripped of his hardware, was still wearing his sky-blue Luftwaffe uniform, replete with high black boots. But I recovered nicely and stayed on the job down there at boot level. Goering looked at the tubing a moment and pursed his lips. Then he looked down at me and said, "Kinema, nein? Kinema." (It is unfortunate, but we must admit that this man's mind was still keen after many years of narcotics and degeneration.) Hess, who was still feigning insanity at the time, went into his act. "Ach! Kinema, Kinema," he said, clapping his hands together. His body bobbed a few times like an excited child's; "Ach! Kinema." Goering shrugged his shoulders at me in a manner which his co-defendant Streicher would have called most non-Aryan. Then he smiled a big smile while Hess beamed and clapped his hands together.

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STUART SCHULBERG

THE FILM AND THE ZEITGEIST

NOW THAT the motion picture is receiving the benefit of serious analysis and constructive artistic criticism, it is beginning to suffer as well from subjection to a technique of interpretation which has plagued literary criticism for many years in the learned journals. This is the technique whereby a broad generalization of universal application is induced from an isolated and deliberately selected instance. Such a technique, while rhetorically more effective and graphically more powerful, leads to the acceptance of assumptions the validity of which is seriously open to question and to conclusions for which there is insufficient supporting evidence.

Such an analysis is typified by John Houseman's provocative article in the January *Hollywood Quarterly,* entitled, "Today's Hero." It is Mr. Houseman's thesis that since the motion picture directly reflects the "emotional habits and immediate preoccupations of its time," the amoral sadism and unperturbed brutality of the current tough cycle is an index of the current American mores, and that the aimless, amoral "tough" protagonist of these films is the hero of the new American myth. It is an interesting and disturbing theory, but Mr. Houseman marshals some highly selected evidence to support it.

The hero of *The Big Sleep* is taken as representative of the genre. Unkempt, uncared-for, without purpose and without hope, he is an unenviable, characterless mug, but—says Houseman—our national hero. This, I submit, is a generalization of tenuous validity. Granted

that the description of Philip Marlowe is accurate, it is still a description only of Philip Marlowe. To analyze a single movie is not to lay bare the spirit of an entire people.

Mr. Houseman will, of course, reply that his analysis of *The Big Sleep* can be applied, with similar results, to the entire cycle of tough films, and that it is this phenomenon of the *cycle* which makes the use of a single sample a valid representative of the whole. But a sample should represent the major characteristics of the universe for which it stands—and in this instance the universe is the overwhelming popular preference in film entertainment. The tough movie is, according to Mr. Houseman, a fairly accurate reflection of the neurotic personality of the United States of America in the year 1947, as attested by its current popularity. But how popular is the tough movie? How overwhelming is the popular preference for this kind of entertainment? Is *The Blue Dahlia* a truer reflection of the returning veteran than *The Best Years of Our Lives*?

For the year 1946, the year of the release of *The Big Sleep,* the top money-makers, according to *Variety,* were *Bells of St. Mary's, Leave Her to Heaven, Blue Skies, Road to Utopia, Spellbound, The Green Years, Adventure, Easy to Wed, Notorious,* and *Two Years Before the Mast.* A Gallup poll of moviegoers to ascertain their favorite films for the year 1946 lists *Bells of St. Mary's, State Fair, The Green Years, Mildred Pierce, Leave Her to Heaven, Night and Day, Anna and the King of Siam, Spellbound, Rhapsody in Blue,* and *Love Letters.* And in the last week of September, when *The Big Sleep* was one of the top-ranking box-office draws, it shared honors with *Notorious, Holiday in Mexico, The Strange Love of Martha Ivers, Monsieur Beaucaire, The Killers, Gallant Journey, If I'm Lucky, Three Little Girls in Blue,* and *Two Guys from Milwaukee.*

There are twenty-four separate films in this group, of which only three—*The Big Sleep, The Strange Love of Martha Ivers,* and *The Killers*—can really be called part of the tough cycle as defined by Mr. Houseman. There is brutality in *Two Years Before the Mast;* there is neurosis and psychosis in *Spellbound, Leave Her to Heaven, Mildred Pierce,* and *Love Letters;* but none of these exhibits the "listless, fatalistic despair" which is the characteristic that marks the cycle of "toughs." At least half the films listed are pure entertainment, light and gay, preferably with music; yet no claim is made that postwar America is a lighthearted, song-in-its-heart haven of romance and the joys of youth. If Mr. Houseman's technique is valid, such a claim ought to follow.

In an article in *Vogue* for January 15, 1947, in which Mr. Houseman elaborates on this same theme, he calls for support upon Siegfried Kracauer, who has made a very interesting analysis of the horror film as a reflection of the American state of mind, and who draws some terrifying parallels between the current American movie trend with that which preceded the rise of Hitlerism in Germany. Kracauer finds that, "aside from the genuine and constant affinity between sadism and fascism, it seems probable that the sadistic energies at large in our society at the present moment are specifically suited to provide fuel for fascism . . . it is in . . . this emotional preparedness for fascism that the real danger lies." To point his

moral, Kracauer contrasts the American film with the postwar Italian film as exemplified in *Open City,* and finds in the latter a moral fiber and an ideological assurance lacking in the American examples he analyzes. It is not the purpose of this communication to evaluate the arguments of Mr. Kracauer. He is mentioned here because in the *Vogue* article Houseman borrows the example of *Open City* to support his thesis, too. But whereas Kracauer keeps his comparison valid by contrasting *Open City* with American-made films on a similar theme, Houseman makes his comparison between *Open City* and *The Big Sleep,* films which are noncomparable. The contrast they present seems to support the thesis that the American film is without moral stamina, but to draw any conclusions from such a comparison is as legitimate as to characterize European morality by the film *Ecstasy,* and to argue the superiority of American morality on the basis of *The Song of Bernadette.*

In the *Vogue* article there is a paragraph which sums up very clearly what is wrong with this kind of selected-sample investigation: "One wonders what impression people will get of contemporary life where *The Postman Always Rings Twice* is run in a projection room twenty years hence. They will deduce, I believe, that the United States of America in the year following the end of the Second World War was a land full of enervated, frightened people with spasms of high vitality but a low moral sense—a hung-over people with confused objectives groping their way through a twilight of insecurity and corruption." If the people of twenty years hence adopt Mr. Houseman's technique, that is exactly what they will deduce. Mr. Houseman never questions the validity of a deduction, based on a very poor screen adaptation of a novel published in 1934, to provide an insight into the American mind of 1946–47.

The thing to do, then, is to see to it that the 1967 analysts view the proper film in the projection room of the future. If they see *The Razor's Edge,* they will deduce that our generation was an intensely earnest group of mystical philosophers who gladly renounced the usual pleasures of this world in order to find spiritual peace. From *State Fair* they can conjure up a nation of simple agrarians whose major problems centered around the prize hog and spiked mincemeat. And what would they think of a generation reflected in *Road to Utopia*?

A careful study of the whole universe of the popular film would be nearer reality than that of a single instance. But neither is truly a measure of "today's national taste." What must constantly be borne in mind is that an analysis of film content provides an insight only into the *producers' idea* of the national taste, and not the national taste itself. To select a single isolated example which supports a preconceived thesis is thus to remove one's study that much farther from the reality one wishes to measure.

LESTER ASHEIM

OPERATION CELLULOID

IN MID-1945, the War Department instituted a regular motion picture service to bring carefully selected films to German prisoners of war working in and around military and naval installations throughout the United States. The films were mostly 16-mm. prints

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selected for the amount and subtlety of Americana they could impart. The films were "censored" only in the sense that they were carefully previewed by officials of the Office of the Provost Marshal General to eliminate any films whose theme, intent, or implications might reduce the working efficiency of the prisoners, or incite them to riot or rebellion. None of the films were cut in any way. If there were scenes considered dangerous to the project, or otherwise objectionable, the film was not approved for showing to the prisoners. This may be considered a tribute to the producers, directors, and writers, whose complete work was either accepted or rejected, but not altered to served the intended purpose.

In the western one-third of the United States, I supervised the distribution and exhibition of the 106 feature films which played a twice-a-week schedule at prisoner-of-war camps for a twelve-month period ending in May, 1946. At each camp, the canteen officer—a U.S. Army officer—reported showings and attendance, and commented on the reactions of the prisoners. As a rule, these reports were heavily influenced by the German prisoner-projectionist who actually handled the showing and listened for audience reactions.

Attendance was voluntary, and the price of admission was fifteen cents in canteen coupons. German-language synopses of the pictures were posted on camp bulletin boards as advertising, and often artists among the prisoners would make posters for added publicity. As no theater facilities were available, the 16-mm. showings were held in mess halls or other locations where there were few building obstructions. Prior to the showing, the German-language synopsis prepared by U.S. Army linguists was read to the prisoners to give them an idea of what the story was about. All but two of the pictures were in original English with no subtitles. The two German-language films were produced in the middle 'thirties in Germany, and as compared with 1943 and 1944 releases from Hollywood, suffered from inferior technology.

Motion pictures were reported by the prisoners to be the most favored source of diversion. Many paid to see the same film several times. It should be pointed out that most of the prisoners were young men, about the same age as the average American G.I. Most of them had been captured in Africa, Sicily, or Italy, and had been out of action for at least a year when this film service started. Further, the ardent and troublesome Nazis had been weeded out and were all concentrated in one Arizona camp.

The feature-film program was sold as entertainment—and it was entertainment. As another project, Frank Capra's film series, *Why We Fight,* and films of German concentration-camp atrocities were shown to German prisoners also. But these films cost the prisoners nothing, except maybe their dinner, for the showings were compulsory.

For special attention, I have selected the "Box-Office Top Ten," the pictures which enjoyed the greatest popularity, and the "Box-Office Bottom Ten," the least popular pictures. The figures given in the right-hand column below represent average attendance per showing, based on 175 to 200 showings of each of the 106 films.

In order of their popularity, these were the "Box-Office Top Ten."

Title		
Dream of Spring	German-language musical; life of Schubert	230
My Pal Wolf	Dog and children story. Sharyn Moffett	180
There's Magic in Music	Musical with children. Suzanna Foster	174
You Were Never Lovelier	Musical, fantasy. Rita Hayworth, Fred Astaire	171
Royal Lovers	German-language musical	169
The Great Waltz	Strauss, musical. Louise Rainer, Meliza Korjus	167
Captains Courageous	Sea drama. Spencer Tracy, Freddie Bartholomew	165
The Mighty Treve	Dog story. Noah Berry, Jr., Barbara Read	162
A Guy Named Joe	War, aviation, fantasy. Spencer Tracy, Irene Dunne	145
30 Seconds over Tokyo	War, aviation, factual. Van Johnson, Spencer Tracy	141

In order of their unpopularity, these were the "Box-Office Bottom Ten."

Objective: Burma	War drama. Errol Flynn	101
Keys of the Kingdom	Religious drama. Gregory Peck, Thomas Mitchell	108
Courageous Mr. Penn	Historical (British). Deborah Kerr, C. Evans	111
The Impatient Years	Readjustment. Jean Arthur, Lee Bowman	114
Purple Heart	American P.O.W. drama. Dana Andrews, Richard Conte	115
Guadalcanal Diary	Combat, factual. Preston Foster, Lloyd Nolan	120
Duke of West Point	Comedy, romance. Louis Hayward, Joan Fontaine	120
Adventures of Mark Twain	Biographical. Fredric March, Alexis Smith	129
Back to Bataan	Combat, drama. John Wayne	132
Mr. Winkle Goes to War	War, drama, comedy. Edward G. Robinson	134

These represent the top and the bottom of the circuit. The great middle ground of 86 features averaged 134 to 141 prisoners attending each showing. In this middle ground were such Academy Award winners as *Going My Way* and *How Green Was My Valley,* such top stars as Cary Grant, Clark Gable, Ingrid Bergman, Judy Garland, and Mickey Rooney; such directors and producers as DeMille, Milestone, Capra, and Zanuck. Without neon lights, marquees, and ballyhoo the German prisoners relied for their choice of entertainment on a synopsis and word-of-mouth publicity.

Pictures mainly attractive by reason of scintillating dialogue were, of course, at a considerable disadvantage. Note that two films in the "top ten" featured dogs, which express themselves in a universal language, and that both German-language films were in the "top five."

The prisoners seemed to prefer musicals, phantasies, and action pictures. In general they steered clear of war pictures, because, as many of them said,

"We have been in front lines for two and three years and in stockades ever since. We want no war in our movies."

There's Magic in Music, which was the top American musical with the Germans, was a 1941 production featuring Allan Jones, Suzanna Foster, and Diana Lynn, supported by a variety of teen-age musicians who enthusiastically recorded no fewer than twenty classical and semiclassical numbers on the sound track. During its original run in American theaters it did only average business, but on this German prisoner-of-war circuit it outgrossed *Rose Marie, The Great Victor Herbert,* two Bing Crosby films, two of Deanna Durbin's, and one of Judy Garland's.

In the Top Ten were two war films, contrary to all other evidence that war films were "box-office poison" with these fallen warriors. It may be a coincidence that both films were written by Dalton Trumbo and that both featured Spencer Tracy and Van Johnson. Trumbo allows a maximum of expressive action and a minimum of dialogue, as a matter of principle. An unusual comment on the heaven scene in *A Guy Named Joe* came from one German who contended that heaven was misrepresented; it didn't look authentic to him.

Captains Courageous brought back old memories for some of the prisoners. Under the title *Manuel* the German-language version in 1937 had been shown in Hitler Youth camps all over Germany.

The Bottom Ten either dealt with the war or were so bound up in dialogue that the Germans could not follow the story. Some of the prisoners thought *Purple Heart* (a story of American fliers captured and tortured in Japan) was filmed especially to show up German prisoners of war by comparison. They resented the film and walked out in droves. They felt sorry for "Mr. Winkle"—to think that a man of his age had to go to war!—not knowing that late in the war Germany was defended by soldiers from ten to seventy years old. They also thought, however, that most of the picture was propaganda.

The "enemy" in nearly all the pictures shown to the German prisoners was Japan, and for the most part the Germans fell in with the story and accepted the Japanese, "honorary Aryans" though they were, as the enemy. Still others protested that atrocities, like those in *Purple Heart* and *Back to Bataan,* were merely American propaganda with no basis in fact.

After the novelty of the entertainment film service wore off, the prisoners began to get critical, and even griped about the quality of some of the pictures. They complained, for example, about the acting in DeMille's more than fifteen-year-old *King of Kings.* In general, however, the project was a successful one. The right to gripe may have been only a small part of what the prisoners learned of the American way of life.

JAY E. GORDON
Visual Aids Coördinator,
Headquarters Sixth Army

ACADEMY OF TELEVISION ARTS AND SCIENCES

THE Academy of Television Arts and Sciences, headed by Edgar Bergen, was set up in Hollywood for community service. It brings together persons actively engaged in television or in its allied arts and sciences to form a clearinghouse for information about televi-

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sion and a center for its dissemination to the rest of the country.

Only two television stations are now in operation in Los Angeles, but an additional five are scheduled for the end of the year. The Academy's work at the present time is, therefore, essentially preparatory to full-station operation in 1948. Planning committees have been set up in various fields: membership, awards, technical papers, station relations, agency relations, finance and budget, publicity, library, speakers' bureau, engineering standards, publications, panel discussions, and education. The committee form of organization has already demonstrated its value in the six months of the Academy's operation. The desire for information about television is enormous in Hollywood, and it has been convenient to refer inquiries to the appropriate committees. For example, the question of how to fit television into a state-wide audio-visual conference was referred to the Education Committee, staffed with leading educators in the Los Angeles area. Through the *Los Angeles Times* television station, arrangements were made to send a mobile closed-circuit unit to the conference for demonstration.

Since the first demonstration of television in this country twenty years ago, vast sums of money have been invested in engineering research. In the process, wonderful techniques and devices, yet to be explored, and a highly skilled personnel, have evolved. Broadcasters with large investments in equipment and real estate have speeded the development of forms of management in television. Already each of the branches of the industry has its representative organizations: the Television Broadcasters' Association for stations, the Society of Television Engineers (a local Hollywood group), unions representing various talent groups and operating technicians, and even a Television Producers' Association in the East. The Academy includes members of each of these bodies and is attempting, successfully so far, to express the common interests of all.

One of these groups brought before the Academy's membership the problem of helping television to get under way in Los Angeles. It was reported to the Board of Directors that only an estimated 15 per cent of the 100,000 sets to be manufactured in 1947 were scheduled for the Los Angeles area. Recognizing the importance of such a problem to all aspects of the development of television, the Board called a special meeting to which local and national video-station operators and representatives of the set manufacturers were invited. The discussion revealed a set of mutually inhibiting factors in the progress of television. Programs must be financed, as in radio, by sponsors; but sponsors will not spend their money on television until a large audience is available. Meanwhile, the public wants to see fine programs before buying sets; and sustaining programs find it difficult to maintain high levels of entertainment with low budgets.

While there is obviously no single answer for so complex a situation, it is anticipated that the Academy through its connections with the entire field can begin to present preliminary suggestions. Providing a meeting place for the discussion of the problem was the first step.

Another persistent problem with which the Academy must deal is the

current controversy over whether filmed or live-action programs will be more advantageous for television. Films provide for editing and unlimited scope; live action gives immediacy and spontaneity to broadcasting. While controversy continues, the conclusion grows that both will be used. The Awards Committee has, accordingly, set up separate sections for live-action and film programs.

The Awards Committee's preparatory work is particularly important. It will recommend to the Board the categories in which awards shall be given and the standards upon which judgments shall be made. The general membership, however, will make the final decisions in establishing standards of achievement in television.

The monthly meetings of the Academy are announced in the local press. The programs for these meetings have been: "Round-Table Discussion of Programming," with Ronald Oxford as moderator; "Talent Looks at Television," Gayle Gitterman; "Creative Television Writing," by Jack Stuart; "Audience Participation Shows," by Art Linkletter; "Television in Los Angeles," by Klaus Landsberg; and "Films versus Life Action," with Don McNamara speaking for film and Patrick Michael Cunning for live action.

SYD CASSYD
Executive Coördinator

HOLLYWOOD QUARTERLY ASSOCIATES

THE Hollywood Writers Mobilization, which has jointly sponsored with the University of California the publication of the *Hollywood Quarterly,* has transferred its interest in the periodical to a group of writers, directors, actors, producers, and other craftsmen in motion picture and radio work who share a common interest in the techniques of those fields and their social, educational, and aesthetic functions. This group will be known as the Hollywood Quarterly Associates and will be self-perpetuating. It will act in an advisory capacity in the publication of the *Quarterly* and will appoint the three editors formerly chosen by the Mobilization.—THE EDITORS.

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Book Reviews

FILMS AS HISTORY

From Caligari to Hitler: A Psychological History of the German Film. By SIEGFRIED KRACAUER. Princeton University Press. 1947

INTO the sound and fury of the current discussions about the assertedly evil effects of films on attitudes and behavior, and of their possible uses as propaganda with sinister intent, Kracauer has introduced a sobering thought. It is his thesis that in motion pictures we find mirrored the hidden mental processes of a people. Rather than shaping attitudes, they reflect them. He has written a book, appropriately subtitled *A Psychological History,* in which films are treated as records in which the underlying predispositions of the German people during the critical period petween the end of World War I and the rise of Hitler may be detected. According to Kracauer, the study of this record reveals the forces, overwhelming compulsions, and collective dispositions which anticipated Hitler and, indeed, made Nazism inevitable. This record may not be read by those who run—it is an inner and secret history and requires a special psychological apparatus for its analysis and interpretation.

The psychologizing of art and particularly of literature is not, of course, a novel undertaking. In recent years, under the pressures of the Freudian psychologists as well as the social scientists concerned with cultural phenomena, a rather large amount of writing has been done in this field. Most of these studies have been concerned with the analysis of literary products, either from the point of view of understanding the nature of the creative process itself or from the point of view of understanding the personality of particular literary artists. Very few attempts have been made to utilize literary content as a way of understanding the basic character of a given society. It is Kracauer's intention not only to do this but, by implication, to indicate that such creative materials may be used as a basis for prediction of the direction in which a given society is going.

The social-psychological implications of such a project are so important and the potentialities for the science of society are so significant, that it is necessary to scrutinize carefully the psychological assumptions on which the whole enterprise rests. It is not the purpose of the present reviewer to appraise Mr. Kracauer's book as a contribution to the history of the film (this will be done in a subsequent issue of the *Quarterly),* but to examine the major theses from which his analysis proceeds.

Briefly, it is Kracauer's assumption that films may be analyzed at two levels. At the top level are found their explicit credos. At the deeper level "more or less below the dimension of consciousness" we find manifestations of those psychological dispositions, desires, and compulsions which characterize a whole people—in this case, the German people between the years 1920 and 1933.

According to Kracauer, the reason that films, rather than other artistic media, reflect the groups' mentality, is a double one: first, films are the product of a large number of persons rather than the result of the creative act of a single mind; and second, films are intended to reach a large audience (Kracauer calls it the "anonymous multitude") and hence may be expected to satisfy "mass desires." With respect to this second point Kracauer is careful to state that it is not so much a matter of box-office success as the recurrence of particular motifs. He says: "The persistent reiteration of these motifs marks them as outward projections of inner urges. And they obviously carry most symptomatic weight when they occur in both popular and unpopular films. . . . This history of the German screen is a history of motifs pervading films of all levels."

The following is a sample of the motifs or themes which Kracauer identifies in particular films as significant of the deeper layers of the German mentality.

A. Pre-World War I (Archaic Period)

1. *Deep and fearful concern with the foundations of the self.* This, according to Kracauer, was to become an obsession of the German cinema and is reflected in such early films as *The Student of Prague* (1913), which illustrates the aversion of the German middle-class to recognition of their psychological and economic plight. In this film the hero, Baldwin, realizes that he has a dual personality. This duality, according to Kracauer, reflected the inner struggles of the German middle class, who both resented and identified themselves with the imperial regime. "Face to face with their conscience they had to admit that they identified themselves with the very ruling class they opposed. They represented both Germanys."

2. *Deep-seated feelings of insecurity and isolation,* which is indicated in such films as *The Golem* (1915) and *Homunculus* (1916). In both these films figures are created which simulate human beings but which lack certain essential human traits and consequently are, or feel themselves to be, different from their fellow creatures. The result is isolation with pathological overtones. Both figures come to violent ends. Kracauer's comment on that of *Homunculus* illustrates his method: "Isolating him definitely from the rest of humanity, his end testifies not only, as did *The Student of Prague,* to the desire of the middle-class German to exalt his independence of social exigencies, but also to his pride in this self-chosen isolation. Like Baldwin's suicide (*Student of Prague*) the deaths of both monsters betray gloomy forebodings."

B. The Postwar Period

1. *Upsurge of interest in sex following World War I.* This phenomenon is regarded as a manifestation of "primitive needs arising in all belligerent countries after the war." Among the films which showed this were *Vow of Chastity, Prostitution,* and *Lost Daughters.* Homosexual themes were presented in certain films such as *Different from the Others.*

2. *Rejection of concern with world affairs.* These include films which were either phantasies or pictures in which historic events were treated as personal intrigues. Examples are *One Arabian*

Night and *Passion* (Madame Du Barry). According to Kracauer, these historical films degraded history. His analysis again illustrates his method: "Its source was a nihilistic outlook on world affairs, as can be inferred from the stern determination with which the Lubitsch films and their like not only put insatiable rulers to death, but also destroyed young lovers representative of all that counts in life. They characterized history as meaningless. History, they seemed to say, is an arena reserved for blind and ferocious instincts, a product of devilish machinations forever frustrating our hopes for freedom and happiness. Designed for mass consumption, this nihilistic gospel must have satisfied widespread wants. It certainly poured balm on the wounds of innumerable Germans who, because of the humiliating defeat of the Fatherland, refused any longer to acknowledge history as an instrument of justice or Providence.... These films outrightly encouraged the existing resistance to any emotional shift that might have enlivened the German Republic. Their basic nihilism made them indulge also in images of utter destruction, which, like those of *The Student of Prague* or *Homunculus,* reflected forebodings of a final doom."

3. *The threat to the individual man by mass domination.* Example: *Deception.* Kracauer comments on the use in these films of large crowds. For example, on Anne Boleyn's appearance before the Tower of London in *Deception:* "The moment for rendering crowds on the screen was well chosen inasmuch as they now assumed the aspect of dynamic units sweeping through large spaces. . . . Lubitsch knew how to handle such crowds, and even showed true originality in elaborating a feature familiar to all postwar Germans: the contrast between the individual in the crowd and the crowd itself as a solid mass. . . . The mass scene typical of the Lubitsch films decomposed the crowd to exhibit as its nucleus one single figure who, after the crowd's dissolution, was left alone in the void... this pictorial device treated the pathetic solitude of the individual with a sympathy which implied aversion to the plebeian mass and fear of its dangerous power. . . . It was a device that testified to the antidemocratic inclinations of the moment."

4. *The unlimited authority of the state that idolizes power, which dominates and dehumanizes the common man.* The example of this theme is, of course, *The Cabinet of Dr. Caligari.* The fact that the director, Wiene, placed the original story of Janowitz and Mayer in a frame is regarded by Kracauer as itself symbolizing the wish of most Germans in the postwar years to withdraw from a harsh outer world. "In this way," he continues, "Wiene's film does suggest that during their retreat into themselves the Germans were stirred to reconsider their traditional belief in authority. . . . The film reflects this double aspect of German life by coupling a reality in which Caligari's authority triumphs with a hallucination in which the same authority is overthrown."

There are many additional motifs taken from other films which either emanate from *Caligari* or are psychologically related to the upheavals and dilemmas which appeared in Germany in the period preceding Hitler. For the purposes of this review those presented above sufficiently illustrate

Kracauer's method of dealing with his material.

Since in the present review we are not concerned with either Kracauer's accuracy as a film historian or the correctness of his political and psychological diagnoses of the German people, comment will be restricted to his psychological method and conceptualizations. There are three assumptions which underlie these analyses: (1) that collective behavior may be approached *as if* it were an entity possessing specific traits; (2) that collective behavior considered as an entity may be understood at two levels: one the superficial and overt, and the second, the inarticulate or unconscious; and (3) that the deeper level achieves expression in disguised or symbolic form.

These are attractive assumptions. If valid, they greatly facilitate the analysis of the meaning of films and give us a clue to the relationship between film content and its effects on behavior. It is perhaps unnecessary to point out that these formulations are essentially Freudian. Regardless of one's acceptance or rejection of Freudian theory as applied to the individual, the extension of Freudian dynamics to social groups contains the serious error of assuming that a group or a society or a nation is an organism and has the same dynamics that individual organisms have. This type of analysis has been rejected by most social psychologists as oversimple.[1] The blanketing of an entire population as an entity ignores the enormous differences which exist among individuals. It is true that Kracauer specifically rejects the concept of a "fixed national character as a pattern allegedly elevated above history." However, his terminology throughout the book ("collective mind," "German soul," "collective dispositions") seems to betray him into an oversimplified personification of a people as a single entity. It is difficult to say how far the author accepts these personifications as real and how far he is speaking in terms of literary metaphors. To this reviewer even the metaphors seem unfortunate.

More basic criticism, from the point of view of rigorous methodology in social psychology, has to do with the question of whose insight it is that the films reflect, and how this insight was translated into film content. Kracauer makes it clear that films are the product, not of an individual, but of a group of individuals. The question here is, At what point in the production of the film did the insight into the unconscious needs of the German people occur? The only answer to this question which is consistent with the author's conclusions is a mystical one; that is, apparently, at one or more points in the making of the film, the writers, producers, directors, actors, or technicians individually or collectively "had" an insight about the conflicts taking place in the German soul, without knowing they had it. In some manner they intuited or otherwise mystically participated in the problems and stresses of the German people. It might be answered that creative artists (which ones?—Kracauer stresses the *collective* character of film making) have a capacity for insights into life not possessed by laymen. This theory may be attractive to the creative artist because it sets him apart, but it is essentially a

[1] Perhaps the most illuminating discussion of this problem is found in Cantril and Sherif's *The Psychology of Ego-Involvements* (New York: Wiley, 1947), especially chap. xiv.

class-theoretical type of concept and gets us nowhere in understanding social phenomena.

The question which is raised here is concerned not so much with the problem of artistic creativity as with the objective influences which surrounded the writers and directors of the German films. This is a question which is susceptible to objective investigation, and Kracauer gives no attention to it. We should like to know, for example, more about the situations and life histories of Janowitz and Mayer, the co-authors of *Caligari,* or the backgrounds, education, and "life-spaces" of the leading producers and directors to whom Kracauer refers.

A final criticism is closely related to the foregoing. Assuming a two-level theory of group life, and the existence of an insight on the part of writers, directors, and others, which has expressed itself in the plot structure and other filmic details, there remains the question of how far this material communicates itself to the people whose unarticulated tensions it expresses. To put this concretely, to what degree would the people who saw *Caligari* "know" what the film was "really" saying to them? This is important, since without evidence that consciously or unconsciously the mass audience responded to the themes which presumably met their inner needs we have no objective assurance that the makers of the film were not merely talking to themselves. Perhaps all the audiences saw in *Caligari* was a horror film, or one in which there were new and startling filmic devices. It is not a simple matter to find what it is in a motion picture to which individuals react. It is a basic problem on which as yet there has been little research. Kracauer's approach gives us a plausible and even exciting picture of what goes on in Kracauer's mind—and a shrewd and subtle mind it is,—but there is not much evidence that the mass audience sees what Kracauer sees. We need that evidence.

We might, of course, assume that a communication was made to the audience's unconscious, in which case we would be forced to conclude that the unconscious of one group (the film makers) is communicated to the unconscious of another—an assumption which probably would not be unacceptable to the Freudian psychologist, but which would offer difficulty to most social psychologists.

If these criticisms seem somewhat harsh, it is because the problem of the relation of content in films to the mass audience is so important to social psychology and social science that it is essential to examine rigorously any set of conceptualizations used in the analysis of the relationship. It seems to this reviewer that Kracauer's assumptions here are based on outmoded ideas regarding the prelogical character of group behavior. Virtually the same ideas are expressed in J. P. Mayer's recent book, *Sociology of Film,* which leans heavily on the concepts of the anthropologist, Lévy-Bruhl, and assumes that the moviegoer is seeking a *participation mystique* in the events on the screen. Neither *participation mystique,* intuition, nor the collective unconscious is an adequate concept for a scientific approach to the study of films as media of communication.

This reviewer believes that there are recurring themes in films (as in myths) and that the thematic analysis of film content is a feasible and important

undertaking. To discover what these themes mean requires more than armchair analysis. The notion that they "reflect" something in the collective unconscious is bound to seem plausible. But "reflection" is too simple a term to apply to what is an extremely complex relationship. The investigation of this process is a job that needs doing. Unfortunately, Kracauer has not done it.

Kracauer has, nevertheless, made a real contribution to the problem, and his book will undoubtedly stimulate research in this field. In spite of its grave defects in method and conceptualization it is an important book that must be read by all serious students of motion pictures. If for no other reason, it should be read as an antidote to the widely held notion that films are primarily propaganda vehicles which in some simple and possibly sinister manner mold people's opinions and attitudes.

FRANKLIN FEARING

SUGGESTIVE SURVEY

The Factual Film: A Survey. The Arts Enquiry. London: Oxford University Press. 1947

THIS IS the second of four reports to be presented by the Dartington Hall Trustees, the other subjects being the Visual Arts, Music, and the Theater. The reports are the work of the Arts Inquiry and are published under the aegis of PEP (Political and Economic Planning).

For those who are interested in the past achievement of the British factual film, or in the future of this valuable medium of mass communication and instruction, this book should prove indispensable. Indeed, I do not hesitate to recommend it to everyone engaged in the production of motion pictures; for any discussion of factual films and the long struggle of their sponsors for playing time on the world's screens must necessarily include related discussion of the entertainment film and a comparison of the two with respect to motive, content, and methods of exploitation and exhibition.

I find extremely provocative the very fact that a grouping which includes the visual arts, music, and the theater is made to include the factual film and to exclude the entertainment film. This can only mean that the British Arts Inquiry considers the factual film an important art form and does not consider the entertainment film an art form at all. And it must come as something of a rude shock to those who take the preeminence of the entertainment film for granted, and will serve as testimony to the importance which our British cousins place on the development of the documentary.

In fact, it may go far to explain the quality of current British entertainment features. It may very well be that the graphic realism and honesty of so many recent British films can be traced to the influence and competition of Britain's highly developed documentary movement. Nearly two years ago, I predicted in this publication a similar documentary influence on American entertainment films. I can only regret that I was wrong. With a few rare exceptions, the influence of the factual film has been negligible. We have had realistic films, but few which, in the words of John Grierson, "bring the citizen's eye in from the ends of the earth to the story, his own story, of what is happening under his nose."

The book is neither a history nor an

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apologia, but strictly what its title implies: a survey. It is an attempt to evaluate seriously the potentialities of a serious art and propaganda form during a critical period in the world's history. It departs from its title in that it does not concern itself solely with the factual film, but also discusses the entertainment film and its relationship and responsibility to the public.

At the beginning of the book is a summary which offers in capsule form most of the material which is expanded in later chapters. This is followed by the recommendations of the Arts Enquiry, which are worth repeating in full:

"I. *The continuance of the Films Division of the Minstry of Information,* or, if this Ministry is brought to an end, *the establishment of a National Film Office,* to produce and distribute factual films, to ensure efficient coöperation between Government departments and independent producers of factual film and to advise Government departments on all matters relating to the factual film.

"II. *The development of an educational film policy by the Ministry of Education,* to include the sponsored production and distribution of educational films, the provision of projectors, and the training of teachers in the use of films.

"III. *The reconstitution of the British Film Institute,* whose main functions should be to encourage the use of the film in Great Britain for educational, cultural, scientific, and recreative purposes, to protect the public interest, and to assist the British film industry.

"IV. That encouragement and support be given to the *establishment of a Film Department within the United Nations Educational, Scientific, and Cultural Organisation:* this department to provide films for all United Nations organisations and national governments in order to meet the short-term needs of reconstruction and eventually to concentrate on the international exchange of films."

This is the sort of thinking that is going on in official circles in the United Kingdom. Compare with the present situation in the United States. Congress has eliminated the meager funds requested by the State Department for information films. The other departments, with their budgets cut to the bone, are curtailing their film programs. In New York, a few hardy documentarians are struggling, with the aid of institutional grants and industrial subsidies, to keep the American factual film alive. Perhaps it is no more than a coincidence that the American documentary movement has gone into eclipse at the same time that America's characteristic energetic idealism has fallen under the shadow of "practical" politics and diplomacy. But I believe the one eclipse to be symptomatic of the other. The documentary flourishes in periods of political vitality and progress. It is a turbulent child and has never recognized "normalcy" as its father.

The body of the book contains chapters tracing the history of the British documentary film from its beginnings under the aegis of the Empire Marketing Board through its great wartime achievement. There is a stimulating chapter on educational films and a chapter on news films, which latter amounts to a severe, though dead-pan, castigation of the British newsreels

(three of which are owned in the United States). The American *Motion Picture Herald* is quoted as expressing the typical trade attitude toward the newsreel: "The news obligation of the newsreel is happily trivial."

The most provocative chapter is called "Films and the Public." I shall quote but one paragraph, in the belief that this will serve to convey to the reader the nature of the material under discussion:

"The industry itself must ultimately face the problem of what is the general public taste in films, as opposed to what the public will at present pay to see, and what new public interests in the film can be developed. In striking contrast to its size and declared importance, the film industry has lagged behind the majority of other industries in matters of market research. It appears on the whole to trust to continued technical development and the hardy perennials of sex, thrills, blood, and thunder to maintain the public's interest. Nevertheless, there is evidence that the public would welcome some variation from the usual round of films provided in the cinema."

There are several valuable appendixes, including one which amounts to a comprehensive study of the development, structure, and economics of the British film industry (as of September, 1945). This, I believe, is a must for any serious American student of motion picture economics. It should also prove enlightening to those who think the British film industry can do no wrong. Again I quote:

"The danger of restricting the opportunities for independent production is that all ideas for new films have to be approved by the two or three dominant film combines. This inevitably diminishes the producer's chance of trying out original ideas for films and for developing new techniques. Film making, while requiring large-scale organisation, is a creative activity demanding the services of writers, actors, musicians, directors, and technicians. The best of these are not attracted solely by the financial reward, but also by the opportunities and scope offered for creative work."

This, of course, could also have been written of the American industry.

I hope that this book will be widely studied in Hollywood. Particularly it should be read in executive offices where the recent drop at the box office is being considered, and in the editorial rooms of those trade papers which profess concern for the welfare of the industry. It might provide some pointers on how to write about—and how to think about—this business of making motion pictures.

PHILIP DUNNE

A SMATTERING OF ANTHEIL

Menagerie in F Sharp. By H. W. HEINSHEIMER. Garden City: Doubleday & Company. 1947

LIKE many of Erik Satie's compositions—*Pieces in the shape of a pear* and *Truly flabby preludes*—Mr. Heinsheimer's book excites with its title somewhat more interest than it can sustain with its content. The author is neither zoölogist nor musician, but a music publisher—one of those "middlemen of music" who, like managers, impresarios, press agents, and critics, stand as a bridge and sometimes as a barrier between the producers and the consumers of music. As an executive of the important Viennese publishing house, Uni-

(three of which are owned in the United States). The American *Motion Picture Herald* is quoted as expressing the typical trade attitude toward the newsreel: "The news obligation of the newsreel is happily trivial."

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versal Edition, during the days of the Austrian republic, Mr. Heinsheimer helped to carve the careers of such prominent composers as Krenek, Weill, and Weinberger. Leaving Vienna just before Hitler entered, he came to the United States and in a short time worked his way to the top in the New York firm of Boosey & Hawkes.

Ten years in America have made Mr. Heinsheimer as glib as his friend George Antheil, as witty as Oscar Levant, as critical of the musical scene as Virgil Thomson. In general, his literary style and social attitudes aspire to those of the *New Yorker*. Overbrilliant F sharp is thus the proper key for his commentary. In this tonality he writes ironically about such things as Emil Hertzka's benevolently despotic rule over Universal Edition's domain, Arthur Judson's monopolistic control over American conductors, the Town Hall debut racket, and the idiosyncracies of concert-hall virtuosos. But he modulates to an eloquent minor for an account of the gathering storm on which Hitler rode to power, and back again to major keys for the lyrical passages dealing with the future of music in America. All this is as familiar, as entertaining, and as superficial as conversation at a cocktail party.

The chapters on Hollywood slip inadvertently and enharmonically into the flat keys. Like many another observer, Mr. Heinsheimer worries about the fact that motion picture music has no life when it is divorced from the film for which it was composed. "Almost none of it," he writes, "has ever succeeded in stepping out from the screen and leading a happy and successful life as an independent work of art." Film composers can cherish "no dreams of immortality"; they are therefore frustrated, and they long for the opportunity to write "music for music's sake"; and they are prevented from doing this by the powerfully distracting influence of inordinately large pay checks "that spell Success and Swimming Pools." Mr. Heinsheimer is here setting up some interesting but hardly valid relationships between music, ambition, talent, and money. The plain fact is that those composers who really yearn for immortality in the concert hall do satisfy their yearnings by writing symphonies, overtures, string quartets, and two-piano pieces—none of which, unfortunately, seems to be a serious contender for a place in the standard repertoire. Those who don't write "serious" music simply don't want to, even when they are unemployed and not being distracted by pay checks. The real problem, which Mr. Heinsheimer so charitably avoids discussing, is not that Hollywood composers are frustrated by the medium they work in, but that they don't write better film music. For there is nothing in the nature of film music that gives it a mortality rate of almost 100 per cent. It just hasn't yet been written by Mozart, Verdi, and Wagner. When composers of such stature come to work in Hollywood, they will undoubtedly write film music that *can* lead a "happy and successful life as independent works of art." They might even find a place in Mr. Heinsheimer's catalogue.

For the rest, Mr. Heinsheimer writes variations on the familiar themes previously developed by Antheil, Levant, and a host of newspaper columnists. There are the usual references to composers' fabulous salaries, their swimming pools and Versailles-like palaces.

There are lots of Steinerisms—those malaprops and wisecracks with which Max Steiner challenges Goldwyn's reputation as a humorist. The hackneyed story of Schoenberg's meeting with Irving Thalberg is gone through once more. The technique of scoring a picture is described again, with no opportunities missed for satirizing the composer, the composer's wife, the orchestrator, the copyist, the conductor, the sound engineer, and the dubber.

No one will question the truth of what Mr. Heinsheimer has to say. As a visitor to Hollywood, dining at the Brown Derby and visiting palatial residences, he could have seen only those parts of Hollywood which give it its reputation for glamour and craziness. His menagerie is inhabited by sports and hybrids. The plain animals still remain to be classified and described—the unemployed composers and arrangers and those earning the five to ten thousand a year, who live in middle-class contractor-built houses and shabby apartments, who plunge not into swimming pools but into plain porcelain tubs. These are the men who read books like Mr. Heinsheimer's and wonder why it is inartistic when they work with orchestrators, admirable when Prokofiev does the same. They wonder why cue sheets and stop watches are regarded as straitjackets for composers, while opera librettos, twelve-tone rows, and all the paraphernalia of ballet constitute a "discipline." They wonder why it is more reprehensible for Hollywood to ignore the talent of a Schoenberg than for nine-tenths of the symphony conductors of the country to ignore everything Schoenberg has written since *Verklaerte Nacht.*

They wonder because they are sensitive—perhaps too sensitive—to the kind of things that are being written about them by people who flit through Hollywood with eyes and ears alert for "copy," ignoring the real problem of how to make better pictures and write better music. Mr. Heinsheimer appears to have been that kind of observer, as witty and unsubstantial as the part of Hollywood he has written about.

LAWRENCE MORTON

THEY LIKE RADIO

The People Look at Radio. Report on a Survey Conducted by the National Opinion Research Center, Analyzed and Interpreted by the Bureau of Applied Social Research, Columbia University. By Paul F. Lazarsfeld. University of North Carolina Press. 1946

IN 1945 the National Association of Broadcasters commissioned the University of Denver's National Opinion Research Center to make a nation-wide survey of the public's attitudes toward radio. The Bureau of Applied Social Research at Columbia University, under the direction of Dr. Lazarsfeld, made the analysis and interpretations of the findings which are reported in this book. Through interviews, 3,243 persons contributed the data on which this survey is based. On the basis of accepted sampling procedures these may be regarded as representing a cross section of the United States' adult population. In this group the various strata are given proportional representation. These include sex groups, age groups, economic groups, educational levels, and size of community.

It is extremely difficult to present a summary of this extensive investigation

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It is extremely difficult to present a summary of this extensive investigation

that will do it justice. Chapter i, "The Score Card," brings out the generally favorable attitude of the American public toward radio as it exists. According to Dr. Lazarsfeld, the average man listens to the radio almost three hours and the average woman almost four every day. And, on the whole, they appear to like what they hear. In comparing radio with four other social institutions—the church, newspapers, schools, and local government—radio comes off best in their scale of approval.

In chapter ii, the ever-present problem of advertising is investigated. In spite of what your friends may tell you, the survey shows that only a third of the population has an unfavorable attitude toward radio advertising. The criticisms of the minority are given a thorough airing, however. Topping the list of criticisms of advertising is "Interrupt programs." Following, in the order named, are: "Claim too much for the product," "Repetitious," "Silly," and "Too long."

The third chapter, "Radio For What?" deals with the complex problem of radio programming. This is dealt with mainly in terms of what the survey showed regarding some of the things that people get out of broadcasts. It includes the kinds of programs they like to listen to and what they think they get from these programs in information and entertainment.

The last chapter is entitled "The Critic, The People and the Industry." Under the heading, "Five Pillars of Radio Criticism," Dr. Lazarsfeld discusses the appraisals of radio derived from the more articulate strata of the community. He discusses these criticisms as centered around five points: advertising, educational utilization of radio, freedom of access to the air, artistic considerations, and problems of social significance. He points out that in all these areas the broadcaster confronts conflicting interests and points of view. He makes the point that all human beings are fallible—even licensees of radio frequencies.

This is probably the most extensive study ever undertaken of the public evaluation of a medium of mass communication. Because of the unimpeachable character of the agencies which conducted it, and the scientific stature of its author, all persons in any way concerned with radio are bound to give this study their careful attention.

FRANKLIN FEARING

TEACHING BY SEEING

Audio Visual Methods in Teaching. By Edgar Dale. Dryden Press. 1947

The Preparation and Use of Visual Aids. By Kenneth B. Haas and Harry Q. Packer. Prentice-Hall. 1946

Audio-Visual Aids in the Armed Services. Implications for American Education. By John R. Miles and Charles R. Spain. American Council in Education, Washington, D.C. 1947

THE TIDE of books on audiovisual methods in education continues to rise. As the present sample indicates, the books differ enormously with respect to topics treated, level of sophistication, and type of audience for which they are intended. For Edgar Dale, the use of these methods would make school an exciting place. He has written a 500-page book to describe the kind of place in which teaching and learning could be both effective and interesting. He is committed to the doctrine that the real threats to education

that will do it justice. Chapter i, "The Score Card," brings out the generally favorable attitude of the American public toward radio as it exists. According to Dr. Lazarsfeld, the average man listens to the radio almost three hours and the average woman almost four every day. And, on the whole, they appear to like what they hear. In comparing radio with four other social institutions—the church, newspapers, schools, and local government—radio comes off best in their scale of approval.

In chapter ii, the ever-present problem of advertising is investigated. In spite of what your friends may tell you, the survey shows that only a third of the population has an unfavorable attitude toward radio advertising. The criticisms of the minority are given a thorough airing, however. Topping the list of criticisms of advertising is "Interrupt programs." Following, in the order named, are: "Claim too much for the product," "Repetitious," "Silly," and "Too long."

The third chapter, "Radio For What?" deals with the complex problem of radio programming. This is dealt with mainly in terms of what the survey showed regarding some of the things that people get out of broadcasts. It includes the kinds of programs they like to listen to and what they think they get from these programs in information and entertainment.

The last chapter is entitled "The Critic, The People and the Industry." Under the heading, "Five Pillars of Radio Criticism," Dr. Lazarsfeld discusses the appraisals of radio derived from the more articulate strata of the community. He discusses these criticisms as centered around five points: advertising, educational utilization of radio, freedom of access to the air, artistic considerations, and problems of social significance. He points out that in all these areas the broadcaster confronts conflicting interests and points of view. He makes the point that all human beings are fallible—even licensees of radio frequencies.

This is probably the most extensive study ever undertaken of the public evaluation of a medium of mass communication. Because of the unimpeachable character of the agencies which conducted it, and the scientific stature of its author, all persons in any way concerned with radio are bound to give this study their careful attention.

FRANKLIN FEARING

TEACHING BY SEEING

Audio Visual Methods in Teaching. By Edgar Dale. Dryden Press. 1947

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are its emphasis on what he calls "verbalisms," its divorcement from real-life situations, and its dependence on bookish, unreal, and abstract materials. Going to school, he says, must become a "rich, active, personal and adventuresome thing." Can the experience be made as interesting as listening to a lumberjack telling a yarn or a hike in the woods, or a movie? His answer is, "Not very easily, but school will become an interesting place if it proves to be a place where pupils have interesting experiences—where they see, hear, touch, taste, plan, make, do, and try."

Professor Dale speaks as an authority in this field. He is the author of *Teaching with Motion Pictures,* and *Motion Pictures in Education,* and is Professor of Education at Ohio State University. In this book he states the case for, and describes, the techniques of audiovisual methods as the answer to the foregoing questions. It is divided into three sections, in the first of which the author answers the question "Why?" That is, he describes the psychological and educational theory underlying the use of audiovisual materials. In the second section he answers the question "What?" by presenting a detailed analysis of the types of audiovisual materials. And in the third section he deals with the application of audiovisual methods in the classroom.

We discover that audiovisual teaching materials cover a vast range. In fact, they include apparently every school situation in which the pupil may have sensuous experience. This includes the use of models, dramatic participation, field trips, exhibits in museums, and, of course, motion pictures and radio. Although the author does not commit himself, one can but wonder whether there are any other than audiovisual methods in teaching.

The chapters on radio and motion picture are excellent. It is interesting to find that the teacher may make use of the "entertainment" films as well as the more traditional educational and documentary pictures. It is clear that Professor Dale does not have much patience with the Ivory Tower teacher or academician who says, "I don't know anything about the movies. I almost never go." His reply to such a one is unambiguous: "One can only say here that the teacher who has not seen such films as *The Informer, Madame Curie, The Story of Louis Pasteur, Thirty-seven Steps* (Note to Professor Dale: It's *Thirty-nine Steps*), *The River, Holy Matrimony, The House on 92nd Street, Wilson,* and similar ones, has missed out on having a good time, and has not got in touch with one of the most important art forms of our day." In his discussion of both radio and motion pictures he is not only concerned with their utilization in the classroom, but with the whole problem of creating a larger discriminating audience for these media.

Professor Dale has written an interesting and definitive textbook in this field. He has written it with an enthusiasm which lifts it out of the deadly monotony of most texts. Any teacher from kindergarten to college might read it with advantage. One suspects that this book will be very annoying to those who still believe that going to school and teaching may be symbolized by a birch rod and a sharp-nosed oldish female who undoubtedly is a spinster.

The dust cover on *The Preparation and Use of Visual Aids* states that this

book is designed to show the way to greater effectiveness and efficiency in Personnel Training, Sales Demonstrations and Displays, Educational Programs, and Advertising. It is written for the beginner, and is in the jargon of the personnel technician. Students become "trainees," teachers are "personnel trainers," and the humble and ancient blackboard is a "visual device" and a "point clincher" on which you may "put your story across." The chapter on the blackboard includes a page of specific instructions ("Use a board eraser or cloth and not your fingers") on how to use it. Teaching is probably "training" and undoubtedly will become "efficient" by the use of these methods. There are thirteen chapters which cover such topics as motion pictures, film strips, maps, posters, models, and television. There are numerous illustrations, poor in quality, and an appendix which contains useful and exhaustive lists of sources of visual aids, including lists of universities and colleges which have film libraries, state and federal agencies where visual aids may be obtained, and private producers and distributors of visual aids.

The book by Drs. Miles and Spain is a 96-page report prepared for the Commission on Implications of Armed Services Educational Programs. Its purpose is to present an over-all picture of the use of training aids in the armed services and an evaluation of the implications of these methods for civilian education. The term "training aids" includes films, film strips, graphics, models, and a variety of demonstration devices.

The report is primarily a survey of the types of training aides developed, their production and distribution, and the extent and effectiveness of their use in the armed services. Only the last fifteen pages contain a discussion of the implications for civilian education. There is a bibliography listing mainly the publications of the War and Navy Departments in this field.

The book presents a brief but useful factual and historical survey of a vast field. This reviewer was disappointed not to find a discussion of some of the more interesting problems which the film programs of the armed services brought into sharp focus. For example, the question of "entertainment" films or films utilizing "Hollywood" techniques vs. the "nuts-and-bolts" films receives but little attention. The authors rather cautiously point out that films which enlist and hold attention by being intrinsically interesting as films were increasingly produced and used as the war went on. There is also only brief mention of the different problems involved in making and using films which primarily present information and those designed to modify attitudes and opinions. To this problem the film programs of the armed services made important contributions. For some reason, there is very slight reference to the work of the First Motion Picture Unit of the Army Air Corps. It seems a pity that the output of this unit did not receive greater attention, since most of the problems of production and content in making educational film would be illustrated.

FRANKLIN FEARING

MAGIC AND MYTH

Magic and Myth of the Movies, by Parker Tyler. New York: Holt. 1947

IF I were locked up in a room and told I couldn't come out until I had psycho-

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IF I were locked up in a room and told I couldn't come out until I had psycho-

analyzed such movies as *Double Indemnity* and *Mildred Pierce* and such players as Hugh Herbert and Lauren Bacall, I should have to send out for food and drink for many days to come, perhaps indefinitely. To me, *Double Indemnity* and *Mildred Pierce* were slick murder mysteries, Hugh Herbert was a droll fellow and Lauren Bacall was what America would come up with when it tried to produce a home-grown Marlene Dietrich. Fancy, then, discovering that *Double Indemnity* is a profound psychological study in dualism and sex, dealing with "impotence neurosis" or "strong anxiety feelings about sex" that lead to crime; that *Mildred Pierce* deals with "myth consciousness," being the study of a woman who is herself "ignorant of the true motivation of her tragedy, its concealed mechanism, its inner facts"; that Hugh Herbert represents "schizophrenia *à la mode*" in his comic blending of the fussbudget and absent-minded professor who, withal, is capable of the most fabulous business coups, "a Utopian brand of psychology peculiar to America"; and that La Bacall, whom I regarded as confusing a dead pan with seductiveness, was essentially "a torch singer with a trace of low down blues in her temperament," a "ventriloquized siren" (another's voice was dubbed in for her songs), "with a special fire-extinguisher kind of charm" and whose flat, low voice is a "dechemicalization of the rampant and fiery juices" of more unrestrained cabaret ladies.

All this, and more, is to be found in Parker Tyler's new book, a companion volume of a sort to his earlier *Hollywood Hallucination;* and for once a jacket blurb hits the nail on the head—no book like either of them has really happened before in the realm of movie criticism. That Hollywood has evolved a new mythology in its "stars" is, of course, not new; but Tyler goes deeper. "The lack of individual control in movie-making in this country, the absence of respect for the original work, the premise that the movie is an ingenious fabrication of theoretically endless elasticity—all these positive and negative elements make for lack of form (or art) and specifically encourage the spontaneous growth of popular forms ('what the public wants'), thus leaving crevices for whatever there be in an actor, dialogue writer, cinematic trick shot, or directorial fantasy to creep through and flower." Thus Tyler accounts for the success of the "mythic" factor in Hollywood films, that is, "the basic vestigial patterns surviving in popular imagination and reflecting the unconscious desires" of audiences. "It is perfectly logical that Hollywood's lust to display the *obvious,* the *sure-fire,* the *sensational,* guarantees for its products the latent presence of the most venerable stereotypes of emotion." Motion pictures display in abundance such "folk-myths" as the absent-minded professor, the efficiency expert (Edward G. Robinson in *Double Indemnity),* and the eccentricity of genius.

As you can see, this is as far from Rotha, Benoit-Lévy, Kracauer, Eisenstein, and Grierson in the realm of film books as you can get, though it is not so far from Arnheim and Amiguet. In one respect it might be called a parallel on another plane to Kracauer's monumental *From Caligari to Hitler.* Kracauer examined the sociopolitical aspects of his psychoanalytical probings of the German film. Tyler examines the mythological aspects of his

psychoanalytical probings of the American film. (The methods of either writer could be applied to the other field of films with equally intriguing results.) Both ignore, in principle, aesthetic evaluation—Kracauer less than Tyler. Indeed, Tyler admits, "I do not analyze the best movies as the *artistic best* but as the mythological best."

In short, "Things are not always what they seem," says Tyler. "The frequently unconscious magic employed by Hollywood [is] a magic of dream creation that far transcends its literal messages."

Reading, among others, his clever analyses of *Double Indemnity* (a brilliant tour de force in tracing motivations to their wellsprings), *Mildred Pierce, Song of Bernadette,* the story of the gifted whale from *Make Mine Music,* coming upon sudden insights such as "the mannequin gangster, Alan Ladd," and "the mannequin moll, Veronica Lake," of *The Glass Key,* one is inclined to agree with him. It is not that he sees an essential worth in mediocre Hollywood films just because some of them happen to reveal "things behind things," according to the relentless logic of his method. Freud's view that "beneath the upper levels of the mind lies a vast human capacity to think in terms of frantic passions and symbols," and Frazer's view of the "profound interrelatedness of myths," serve for Tyler to lend many films a clinical interest beyond their surface attainments. But dross is still dross and Tyler does not pretend that his point of view necessarily alchemizes films into pure gold. On the contrary, his "sardonic comedy of critical hallucinations," as he describes this study, has a counterpart in the films themselves. It is "the dubious vision of Bernadette that Hollywood has stamped on the silver-dollarlike surface of its frame."

Altogether, an intellectual spree, a witty and exhilarating book.

HERMAN G. WEINBERG

AURORA'S OTHER DAWN

Aurora Dawn. By Herman Wouk. New York: Simon and Schuster. 1947

Within a few months we can expect some novels glorifying the radio commercial, not because the singing plug, the hitch-hike, and the cowcatcher have improved, but because the razzing formula will be played out. Mr. Wouk's handling differs from *The Hucksters* and other radio novels because it is frankly unrealistic; it is written as a stunt, antiquely, with an artificial charm. The elements are familiar; the abuse of a simple-minded, honest, religious zealot to advertise soap is not burlesque. A new thing is one kind word for the sponsor. It appears that the name "Dawn" was originally added to "Aurora" to explain to the customers; the manufacturer knew what Aurora meant. This suggests further inquiry into the radio audience. A few years ago, when a toothpaste was advertised as a cure for bleeding gums, many people came to drugstores and wanted to buy a "pink toothbrush" which was precisely what the commercial warned against. It would be terrifying to discover that the sponsors and the agencies are right in their estimate of the public, after all.

GILBERT SELDES

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