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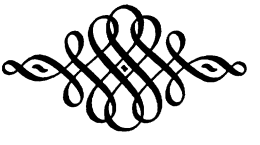

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UNIVERSITY OF CALIFORNIA PRESS

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"Brotherhood of Man": A Script

RING LARDNER, JR., MAURICE RAPF, JOHN HUBLEY, AND PHIL EASTMAN

RING LARDNER, JR., is a screen writer. He holds an Academy award for his work on the original screenplay *Woman of the Year;* he holds a Hollywood Writers Mobilization award for distinguished motion picture achievement for his work on the screenplay *Tomorrow the World.*

MAURICE RAPF has been a screen writer since 1936. In the last two years he has written at Disney Studios the live-action feature films *Song of the South* and *How Dear to My Heart.*

JOHN HUBLEY is a director of cartoons at United Productions. He has worked as art director and director of Disney Studios, at Columbia, and in the First Motion Picture Unit of the Army Air Forces.

PHIL EASTMAN is now a writer at United Productions. For seven years he was at Disney Studios and in Warner Brothers cartoon department. During the war he designed and wrote animated training films in the Army Signal Corps.

[THE SCRIPT of *Brotherhood of Man* and the illustrations from that animated cartoon are essentially an end product of a pamphlet called *Races of Mankind* which was written in 1943 by Drs. Ruth Benedict and Gene Weltfish, anthropologists of Columbia University. It was designed for presentation to men of the armed forces as an antidote to racial prejudice, but objections by powerful Southern politicians forced its distribution to be channeled through the Public Affairs Committee, Inc. Originally presented in that succinct and breezy style, well spiced with satiric illustrations, which the Army and Navy have made a notable contribution to both pamphleteering and education, the material seems to slip easily into the peculiar form of the animated cartoon. This film has been made by United Film Productions at the instance of the UAW–CIO.

The script and illustrations are an end product technically as well as spiritually; for they represent, not the plan, but what finally reached the screen—a description of the action, the spoken narration, and reproductions in black and white of thirty representative selections from the fifteen thousand different pictures presented in the course of the film's eleven minutes. The illustrations have the general appearance of a "story board," or pictorial outline in rough sketches—fundamentally the scenario of an animated cartoon.

The animated cartoon is, of course, no stranger to education and propaganda. The Army and Navy used it notably for instructional purposes; the Office of Inter-American Affairs commissioned Walt Disney to make a number of cartoons for educational purposes south of the border.

The numbers in parentheses at the ends of certain lines of narration refer to corresponding illustrations. — THE EDITORS]

THE SCRIPT

Continuity

The picture opens with a dream sequence of people sailing around in chairs with propellers on their backs. (3)

Narration

NARRATOR: Everybody has his own special dream of what the world's going to be like in the future . . . but we all know

Continuity	*Narration*
	it's steadily shrinking. One of these days we're going to wake up and find that people and places we used to just read about are practically in our own back yard!
Dissolve to the world shrinking. Cross-dissolve to Henry (an average white man) asleep with a dream overhead. He shows a pleased reaction to the dream. (4)	
He is awakened by his dog barking. The dog tries to get Henry up. Henry gets out of bed and walks to the window. He looks out and sees the new world right in his own back yard. (5)	
	HENRY: It's happened. (Early morning singing and humming)—Ladidateda.
Henry, pleased and excited, runs to another window; he looks out, runs into the closet for his clothes, then out and into the bathroom. He comes out dressed and disappears downstairs.	
Outside Henry's house. Henry runs out, looking around at his new surroundings. He slips on the ice in front of an igloo, skids, trips on the walk, and is thrown into a Chinese gong. He reacts.	
Shot of heads popping out of houses. Henry gets up, brushes himself off, taps the gong, and turns around sheepishly. (6)	
Back to the different races looking around at each other. Henry looks around. Pleased, he starts forward, with his hand outstretched.	
A green character (Henry's suspicious self) emerges from Henry, and holds him back. (7)	GREEN: Uh-uuh. I don't like the looks of this.
	HENRY: Why not? It's going to be wonderful.

Continuity

Narration

GREEN: It'll never work! You can't get along with those people—they're too different!

HENRY: We'll get along—we've got to! The future of civilization depends on brotherhood!

The crowd applauds. Henry, pleased, starts forward. A group of other races starts forward to meet Henry. (8)

The Green grabs his nose and gestures, runs and catches Henry, pulls him back. At the same time, the Green jumps out of the Chinese, and pulls him back. The Green Negro pushes the Negro back. The group stands together whispering suspiciously. A shot of one Chinese with his Green whispering to him. Another shot of one Mexican and one Turk with their Greens whispering to them. (9)

Cut to the group standing in one circle, with their Greens behind them. The Greens jump into their characters. Henry's Green jumps into Henry, who tightens up into a snub. All wheel around, bump into each other, react, and immediately go into a fight. (10)

NARRATOR: Wait a minute—what about this business of brotherhood?

The group comes out of the fight, each holding another by the neck. Close-up of three characters holding each other; they turn to look at each other, and back to the audience. (11)

HENRY: But, we're all different.

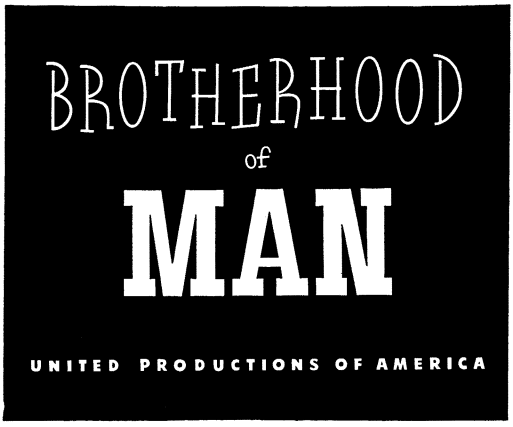
They relax a little.

Shot of Adam and Eve. (12)

NARRATOR: Are you? Let's take a look at the facts—right from the start. The first people on earth knew only a very small section of it. They lived close together and looked alike. But pretty

They animate back into dots. The dots

Continuity	*Narration*
animate out to the edge of the map into three separate areas of color. (13)	soon they started to spread out; and as they drifted further apart, little differences began to appear. Most of the people of the world kept the same in-between color as their ancestors—and still do—but three groups on the very edges of the world population developed distinct differences in color. These exceptional groups gave rise to our ideas of three separate races of mankind.
Back to three guys with hands on each other's throats. They relax a little more.	HENRY: Well, there are other differences in people besides their skin color.
Fade the scene to a diagram of a man's head. Different types of hair pop on. Types of eyes pop on. Different nose shapes pop on. Fade to a group of people all sizes and shapes, colored white. The white dissolves into brown, the brown into yellow. Fade the group into three color shapes, out of which wipe outlines of Caucasian, Negro, Mongoloid.	NARRATOR: Yes. You find all sorts of—hair—eyes—nose shapes—and sizes—but you find these same differences within each group. It's only color and a few other "frills" that distinguish our three races, the Caucasian, the Negroid, and the Mongoloid. There is no difference in physical strength.
All three animate into position and knock out the lions.	
Back to Henry and the two others with hands on each other's throats; all smile. They drop hands.	
Henry's Green comes out, hits Henry, and jumps back in.	HENRY: Well—strength, sure—but—er—what about? (*Hesitates*)
The green jumps out of Henry. Shouts:	GREEN: Brains!
The Chinese and Henry look at each other. The Chinese scowls. Henry is embarrassed. (14)	
	NARRATOR: There are some variations. For instance, there is a difference of


BROTHERHOOD
of
MAN
UNITED PRODUCTIONS OF AMERICA

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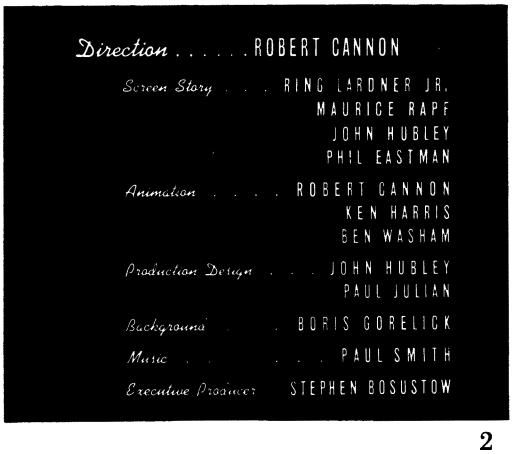
Direction . . . . . ROBERT CANNON
Screen Story . . . RING LARDNER JR.
MAURICE RAPF
JOHN HUBLEY
PHIL EASTMAN
Animation . . . . ROBERT CANNON
KEN HARRIS
BEN WASHAM
Production Design . . . JOHN HUBLEY
PAUL JULIAN
Background . . BORIS GORELICK
Music . . . . . PAUL SMITH
Executive Producer STEPHEN BOSUSTOW

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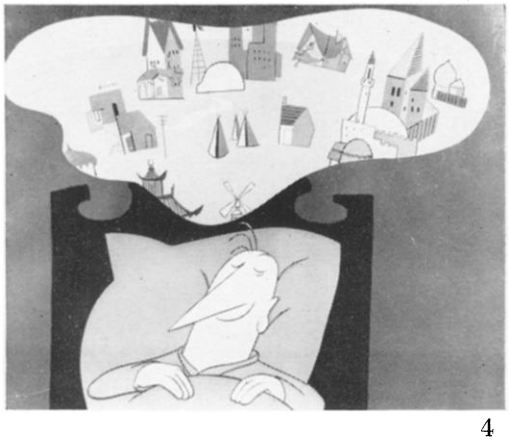

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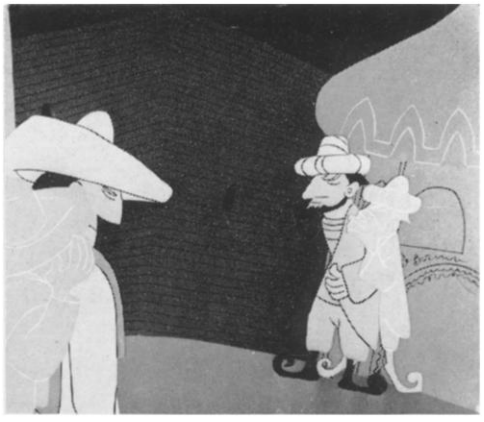

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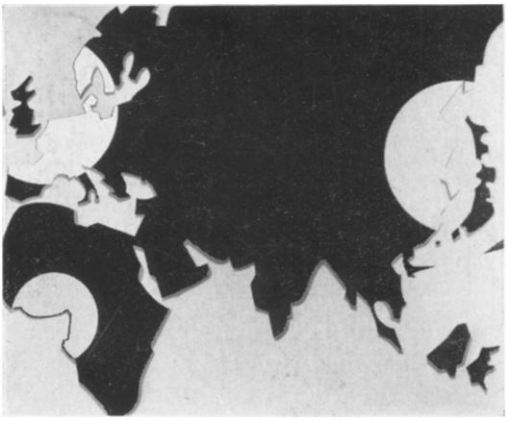

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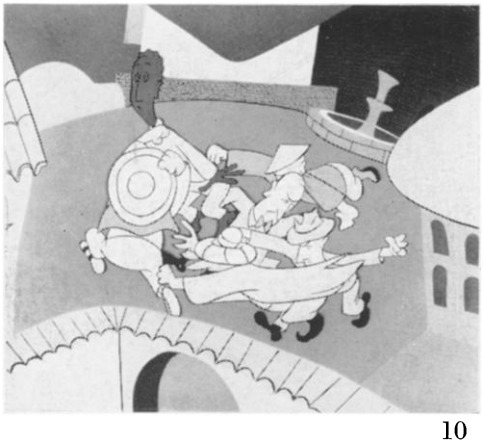

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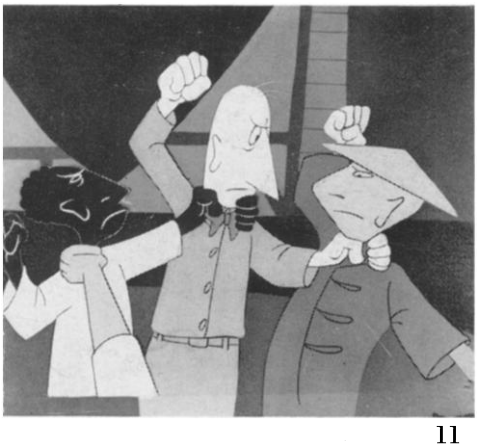

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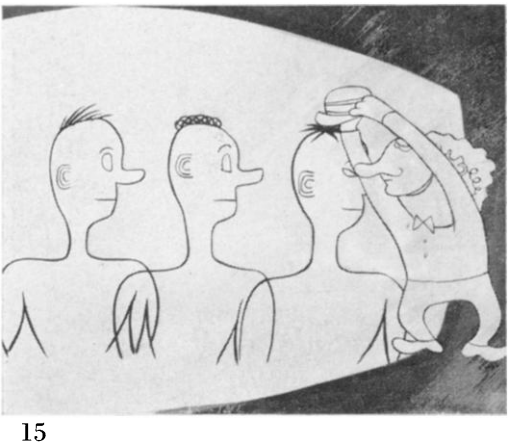

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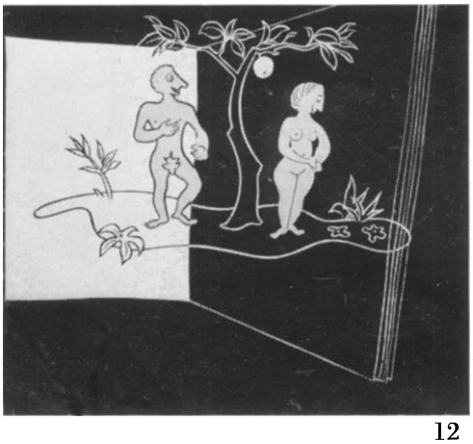

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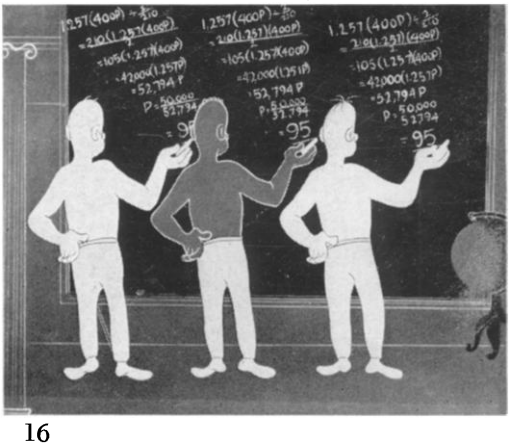

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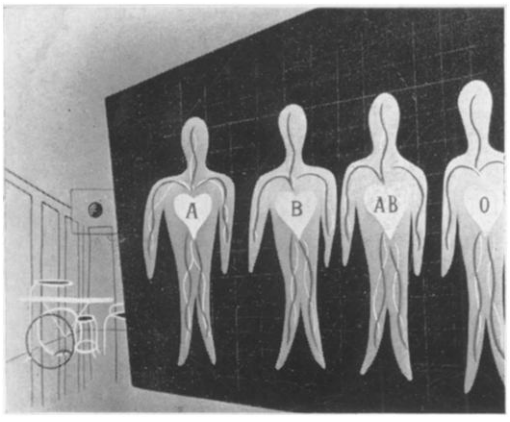

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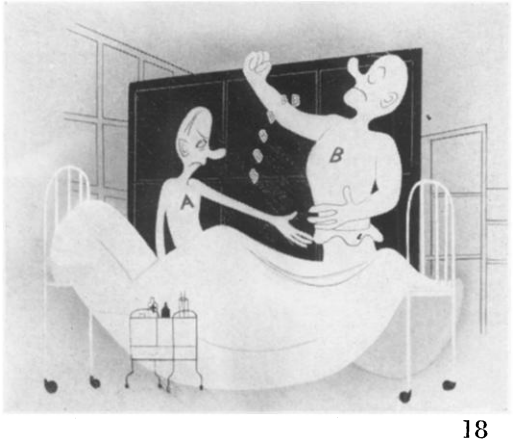

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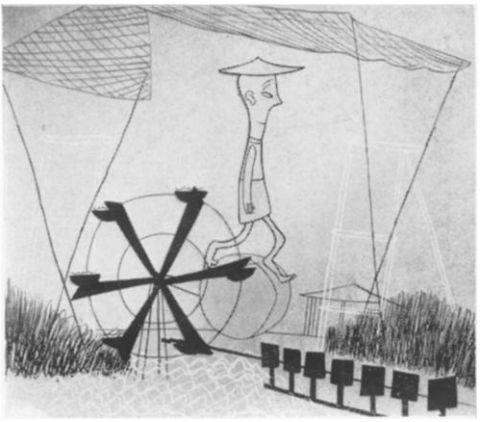

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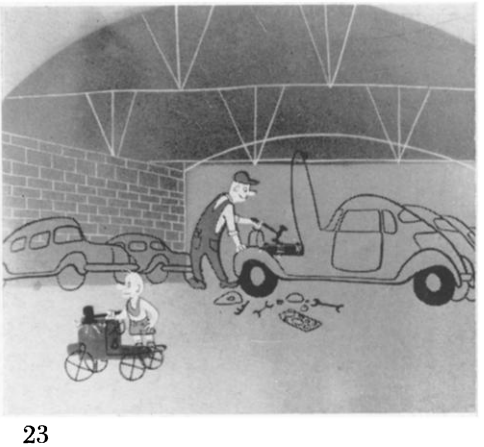

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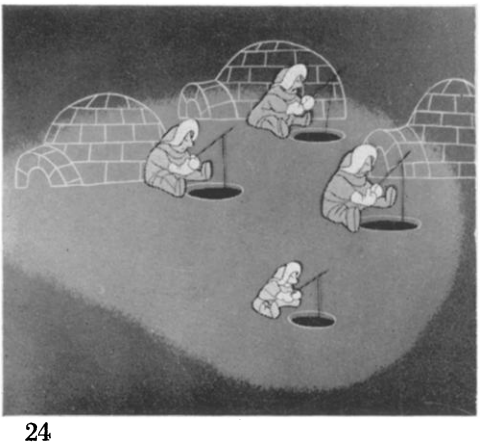

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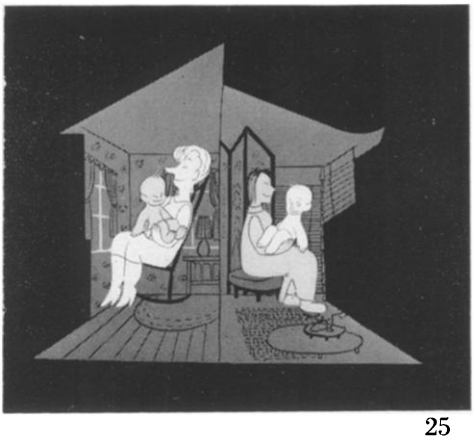

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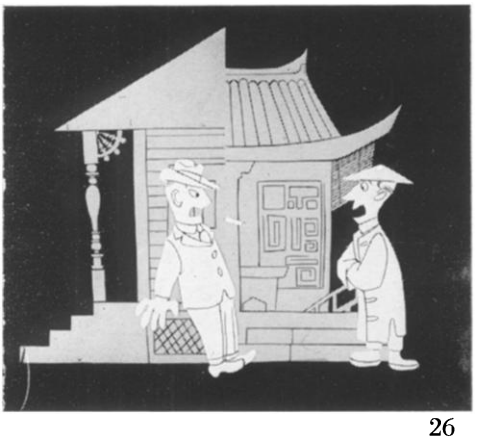

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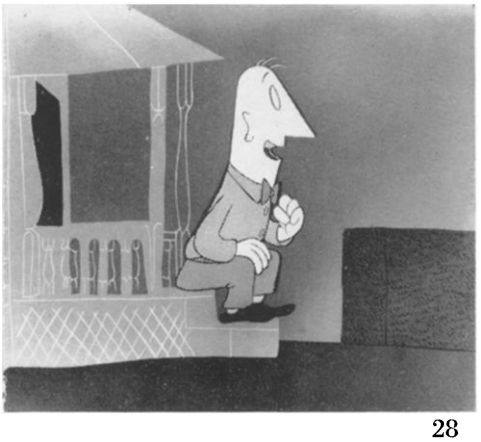

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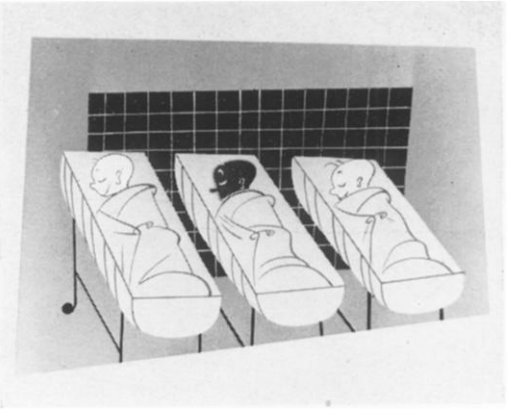

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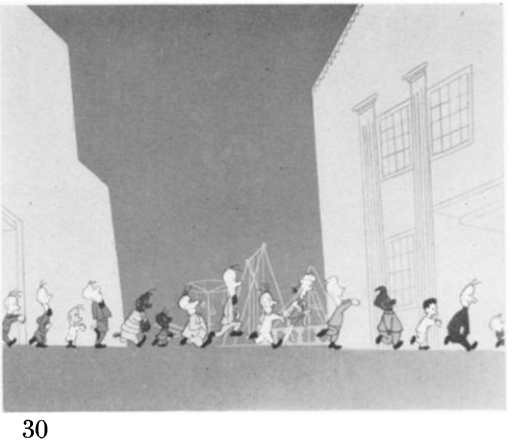

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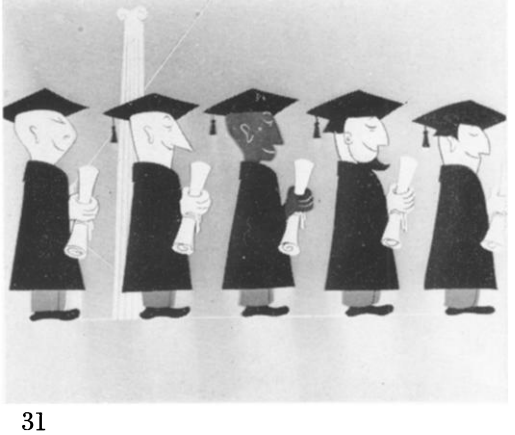

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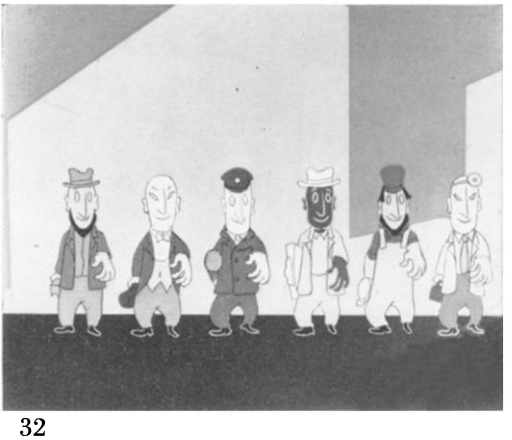


32

Continuity	*Narration*
	about 50 cubic centimeters in the size of the brain of the average American Negro and the brain of the average American white—both of which are smaller than the brain of the average Eskimo. And the largest brain on record was that of an imbecile. So it isn't the size of a brain that counts. . . . It's what it can do . . . and there tests have shown . . . that our three average men are equal. If you take their skins off, there's no way to tell them apart. The heart, liver, lungs, blood . . . everything's the same.
Diagram shot of three characters with a hat bouncing to each one in turn. The imbecile puts on the hat and runs out. (15)	
Diagram of three characters figuring, ending up with the same answers. (16)	
Dissolve off skins to skeletons, showing blood, veins.	
Back to Henry.	HENRY: Er . . . everything's the same . . . heart . . . liver . . . lungs . . . blood . . . blood's different.
Shot of chart showing blood types. (17)	NARRATOR: Well, there are four different *types* of blood . . . A, B, AB, and O.
Fade to a patient in his bed. (18)	STAGE VOICE: Patient in Room 216 needs a transfusion right away.
His brother gives a transfusion, the patient drops back dead. Blood-type A comes down from chart, gives transfusion. The patient sits up, recovered.	CHARACTER: I'll give it to him. . . . I'm his brother. . . . Stanley! . . . He's dead.
	NARRATOR: Yes, but he wouldn't be if we'd been more scientific about it. Brother or no brother, what he needs is type A. And the right blood donor for him could belong to any race, since the four blood types appear in all races.
Back to the group standing around. Henry leaning on shack. (19)	HENRY: Say, we're not really so different at all. Like you say, it's just the . . . uh . . . frills.
Henry falls in the shack, comes running out, Green following. The Green jumps back into Henry.	Only wait a minute . . . I've got a question (*puffing*). How come we live like this? And . . . Uh?

Continuity	*Narration*
Fade to scenes illustrating different civilizations. (20, 21)	NARRATOR: It wasn't always that way. For instance, at a stage of history . . . when the so-called pure whites of northern Europe were little better than savages . . . the darker-skinned mixed peoples of the Near East and Africa had flourishing cultures . . . (*pause*) . . . and the great civilization of northern China had begun to develop. . . . All peoples contributed to civilization, reaching high levels at different times and each learning from the experience of the others. . . . But there were certain basic ideas which were common to all branches of the human race . . . belief in a supreme being . . . in the home . . . and the family.
A shot of three characters; houses and wives pop on; children pop on. (22)	
A shot of a man working in his garage on car. The kid comes in, and starts hammering on kiddy-car. (23)	
Cut to Eskimos fishing; a kid comes in and starts fishing. (24)	
	How civilized a person is depends on the surroundings in which he grows up. The differences in the way people behave are not inherited from their ancestors. They come from something called cultural experience or environment.
Shot of white and yellow mothers holding their babies. (25)	Suppose you could somehow switch two newborn infants from entirely different backgrounds. They would not inherit their real parents' cultural experience or ideas or mechanical aptitudes. Those are things you acquire.
The babies are switched; then they animate up into men. (26)	
	YELLOW MAN RAISED AS AMERICAN: Got a match, bud?
	WHITE MAN RAISED AS CHINESE: (*Answers in fluent Chinese.*)
Shot of everybody sitting around, with Henry on the porch. (27, 28)	HENRY: I get it . . . but now that we're living so close together, we can get used to each other's ways and work together peacefully.

Continuity	*Narration*
The crowd cheers and claps. Henry walks off, leaving the Green sitting disconsolate. Then the Green leaps up and runs out.	
Shot of group shaking hands. The Green comes charging in, jumps at Henry, can't get in, falls out of the picture.	
	HENRY: All we need is a little real understanding and what I said before . . . brotherhood.
All the races shake hands and all the Green characters fall out of the scene. The camera moves down to Greens, all out cold. Fade out.	
	NARRATOR: Right! And we have to put those ideas into practice in certain very specific ways. We have to see to it that there's equal opportunity for everyone from the very beginning . . . an equal start in life . . . equal chance for health and medical care . . . and a good education . . . an equal chance for a job. Then we can all go forward together.
Back to the group of races standing. The group shrinks to babies, babies in cribs. (29)	
The hospital pans out—children running. (30)	
A shot of the group in caps and gowns. (31)	
Dissolve to working clothes. Cut to people walking along out of step. They finally get into step, turn and walk toward the camera. (32)	
Cross-dissolve to end title.	

Animation Learns a New Language

JOHN HUBLEY AND ZACHARY SCHWARTZ

JOHN HUBLEY. See notes preceding "Brotherhood of Man" (p. 353 above).

ZACHARY SCHWARTZ was one of three organizers of United Productions, where he is now a director. He has worked on Disney productions and on wartime training films. He is now preparing a training film for State Department personnel.

SELECT any two animals, grind together, and stir into a plot. Add pratt falls, head and body blows, and slide whistle effects to taste. Garnish with Brooklyn accents. Slice into 600-foot lengths and release.

This was the standard recipe for the animated cartoon. That is, it was standard until Hollywood's fantasy makers were presented the task of teaching people how to fight.

Six months before America entered World War II, the animated motion picture industry of Hollywood was engaged in the production of the following films:

1 Feature-length cartoon about a deer
16 Short subjects about a duck
12 Short subjects about rabbits
7 Short subjects of a cat chasing a mouse
5 Short subjects with pigs
3 Short subjects with a demented woodpecker
10 Short subjects with assorted animals
1 Short technical subject on the process of flush riveting.

Since that time, the lone educational short, dubbed by the industry a "nuts and bolts" film, has been augmented by hundreds of thousands of feet of animated educational film. Because of wartime necessity, pigs and bunnies have collided with nuts and bolts.

Sudden change from peace to war presented to government agencies, the military services, and industrial organizations a fundamental problem. This was the necessity of teaching millions of people an understanding of objective information with which they were essentially unfamiliar. The thinking and mechanical skills of millions had either to be changed or developed. And fast. Thinking, that is, and understanding regarding international policies, the nature of the enemy, coöperative safety measures, the fight against disease, price control, taxes, motor skills involving the thousands of tactical details of warfare for fighting men, and the hundreds of new methods for unskilled workers.

Thus it also became necessary for the craftsman-animators of the motion picture industry to analyze and reëvaluate their medium; for visual education, or more specifically the motion picture, bore the burden of this tremendous orientation program. Previously, animation usage in the educational film had been singularly undeveloped. While the theatrical cartoon developed an ability to emphasize and exaggerate for comedy purposes, and perfected the techniques of dramatization, "nuts and bolts" animation remained static. It consisted of rigid charts, diagrams, mechanical operations, maps, and labels. Unlike its Hollywood counterpart, it contained no humor, no personalized or intensified image, no emotional impact, no imaginative association of ideas to enable one to retain its content.

It presented cold facts, and left its audiences in the same state. But because of the urgency of the war situa-

tion; because of the varied specialized groups to be taught; because of the attitudes to be formed or converted, new and more effective means were necessary. The collision of these two animation methods occurred because of the need to present objective information in human terms.

Film units in the Armed Forces, and many professional studios producing educational films of infinitely varied subjects, soon discovered that, within the medium of film, animation provided the *only* means of portraying many complex aspects of a complex society. Through animated drawings artists were able to visualize areas of life and thought which photography was incapable of showing.

Psychological tests and reaction studies conducted by the military indicate an exceptional popularity and response to animated technical and orientation films. The Signal Corps found that the reaction to the animated "Snafu series" was greater than the reaction to any of the live-action films. The Air Forces Psychological Test Film Unit undertook a study of how much was learned through use of an animated training film as compared with how much through oral and written instruction on the same subject matter. The superiority of the film, both for learning and retention, was particularly clear *when full use was made of the unique possibilities inherent in the medium.*[1]

What are these unique factors? To understand them we must examine the basic difference between animation and photographed action.

[1] Results are published in *Research Bulletin 45-14,* Psychological Test Film Unit, AAF Western Flying Training Command.

Now a *single* drawing, especially the cartoon, has always been capable of expressing a great many ideas. A drawing of a man, for instance, can glorify him or ridicule him. Further, it can emphasize aspects of his physical form and subdue or eliminate others. It can combine ideas, such as a human face on a locomotive, an animal in a tuxedo, a skeleton with a cloak and scythe, etc. It can represent a specific object (a portrait, a landscape, a still life). Or it can represent a symbol of *all* men, *all* trees; the drawing of Uncle Sam representing America; the eye representing sight; the skull representing death: the single image can represent the *general* idea. The part can be interpreted as a symbol for the *whole.*

Thus a drawing's range of expression, its area of vision, is wider than that of the photograph, since the camera records but a particular aspect of reality in a single perspective from a fixed position. In short, while the film records what we *see,* the drawing can record also what we *know.* The photograph records a *specific* object; the drawing *represents* an object, specific or general.

Animated drawings are a series of single images drawn in the progressive stages of a motion, which, when photographed on film and projected, create a visual symbol of that motion. In this lies the significant element that creates the possibility of a new visual language.

Our *general* idea, our broadest observations of reality, can be visualized in terms of the personal emotional appeal of the *specific* idea. What does this mean in terms of the *communication* of ideas? It means that the mental process which the individual scientist has undergone to achieve a greater under-

standing of nature can now be *visualized* for millions of people.

For example, a scientist deduces that by grafting two plants a seed is produced that will bring forth a new type of plant. He then proves his deduction by experimentation and comparison. We can *see* the result. We can see the original plants; we can *see* the seed. But we only *understand* the *process* by means of a language whereby the scientist explains the development to us. He may use words, and is thereby limited to audio images. Or he may photograph the specific parts of his experiment in motion pictures and, by assembling the parts in conjunction with words, produce a segmentary progression of the process. Or, by using stop action or other camera devices, he may photograph the growing plant itself.

But were he to translate the process into animation, he could represent, by means of the *dynamic* graphic symbol, the entire process, each stage or degree of development; the entire growth, from the grafting, through the semination of the seed, to the resultant plant. This quality of compression, of *continuous* change in terms of visual images, supplies the scientist with a simple language and a means of representing his own process of observation to millions.

Since the artist controls the image of a drawing, he also has the ability to change its shape or form. He is able to change a tree to a stone, an egg to a chicken, in one continuous movement. And he can compress a process that would by nature take centuries, or days, into minutes, or seconds. Or he may extend a rapid movement, such as the release of atomic energy, from split seconds to minutes, that it may be more carefully observed. These aspects of natural movement, and simultaneous conflicts of opposite movements, such as physical action and reaction, positive and negative electricity, processes we *know*, we can now *see*.

We must be clear that the effectiveness of live-action photography is by no means reduced by animation. It is only necessary to understand photography's functions and capabilities in relation to animation. This may be stated as an ability to represent a *specific* aspect of reality in very real terms. We can photograph reality. Or we can create a synthesis of reality, and record it.

For instance, we may see the subtle shades of expression on the face of a resistance leader before a fascist firing squad. This may be actual (documentary) or enacted. We see his bodily aspect, his clothes, his hands, the barren wall behind him, the distance between the man and the guns, the sky, the trembling, the blood. Dramatically, we are made to feel the relationship between the victim and the firing squad, the emotional conflict, the tension, the fear, the hatred. We can understand these emotions because we have experienced similar emotions. The specific situation is the focal point that gives us the clue to the general situation. We see this victim of fascism shot, and we gain a better understanding of the general nature of fascism.

With animation, this process is reversed. Instead of an implied understanding resulting from the vicarious experience of a specific situation, animation represents the *general* idea directly. The audience experiences an understanding of the whole situation.

Dynamic symbols, images representing whole ideas, the flags, the skulls, the cartoon characters, can explain the na-

ture of fascism in terms of its economic roots, the forces behind it, the necessity for its policies of aggression, its historical roots, its political structure. The dynamics of changing symbols—ballots turning into guns, books to poison, plowshares to swords, children changing to soldiers, soldiers to graves—can carry a visual potency as clear as the growth of a seed into a plant. Our understanding of the process as a whole is experienced directly and immediately.

The significance of the animated film as a means of communication is best realized in terms of its flexibility and scope of expression. It places no limitations upon ideas; the graphic representation grows out of the idea. The broadest abstract theory may be treated in a factual manner and made interesting, clear, and memorable through the use of movement and sound. All degrees of the general and particular are within its normal scope because anything that the brain can conceive can be expressed through the symbol. For instance, the subject might demand an extremely impressive statement of reality. It might then be advisable to use a combination of photography and animation, the photography to state the facts of outward appearance and the animation to illustrate the inner construction, or comments upon the subject, or to suggest emotional reactions of the subject. This kind of treatment creates a superreality in which we are conscious of many aspects simultaneously.

In animation, the artist and writer have at their command all the traditional means of graphic expression and the new means which grew out of moving symbols and sound. One of these is the concept of explanation through change from an object as it is to the thing it signifies. For instance, in explaining the function of the liver the picture changes from a liver to a recognizable sugar bowl filled with cubes of sugar. The cubes hop out into the blood stream and bob away into the circulatory system. Or, we might wish to give graphic expression to an emotional reaction. One person is being protected by another, and for a moment the protector animates up into a proud knight and charger. We hear the clank of metal and stamp of horse's hoofs for just an instant, and then the whole image animates down again into its original form. Another example of this is the picturization of certain words in dialogue to stress a particular idea. A person is being taught a difficult mechanical technique involving rapid manipulation of buttons and levers, etc. He protests, "What do you think I am—an octopus?" At the moment the word is spoken the character changes to an octopus and then back again so quickly that the observer has just gotten a fleeting impression of the picture of the word. These examples indicate the kind of picture solution that can be evolved from an idea no matter how abstract.

We have found that the medium of animation has become a new language. It is no longer the vaudeville world of pigs and bunnies. Nor is it the mechanical diagram, the photographed charts of the old "training film." It has encompassed the whole field of visual images, including the photograph. We have found that line, shape, color, and symbols in movement can represent the essence of an idea, can express it humorously, with force, with clarity. The method is only dependent upon the idea to be expressed. And a suitable form can be found for any idea.

Music and the Animated Cartoon*

CHUCK JONES

CHUCK JONES has worked in animated cartoons for fifteen years. He is now a director of cartoons at Warner Brothers Studios, where he has participated in some experimental and pioneering work.

THE ANIMATED CARTOON, in its mature form, can be the most facile and elastic form of graphic art. Since the first Cro-Magnon Picasso hacked etchings on his cave wall every artist has longingly sought the ideal medium—one that would contain within its structure color, light, expanse, and movement. The animated cartoon can supply these needs. It knows no bounds in form or scope. It can approach an absolute in technical realism and it can reach the absolute in abstraction. It can bridge the two without taking a deep breath. The technical problems present in live action, when it tends toward the unreal or fantastic, are simply not present to the animator. The transition of Dr. Jekyll to Mr. Hyde is workaday routine to the animator. He can do it and add three pink elephants to the transition. He can do it while stifling a yawn. In fact, he frequently does. A red ant can grow to a golden elephant under his hand, a flying horse recede to a black pearl. He can create thunderstorms, tidal waves, flying carpets, talking hornets, dancing orchids, all with credibility, all with no technical obstructions.

Yet in spite of these potentialities the animated cartoon has been severely restricted in its growth. Its use as an educational device is a comparatively recent development, stimulated by wartime needs. Culturally, the animated cartoon is in the toddling stage, as it is politically. It has made few profound statements about anything. Like all other motion pictures, it is dependent on a wide and highly diversified audience approval—the thing known in some quarters as "box office," and "box office" in terms of animated cartoons is judged almost wholly by the degree of audible audience reaction. The appreciative chuckle, the pleased cluck, does not add up—in animation circles—to good "box office." This has resulted in a wave of reaction throughout the industry against the type of cartoons known as "Rembrandts"; that is, any type of cartoon except those based on the "boff" or belly laugh. One producer asked his artists to use lots of purple in the backgrounds because, as he put it, "purple is a funny color." Well, I think G-flat is a funny note. I mention these instances, not because I am unsympathetic with the producer's viewpoint or wish to suggest that the imperative pressures of the box office can be disregarded, but because I believe that a deeper understanding of the aesthetic and cultural possibilities of the medium can serve to broaden its usage and increase its popularity. My purpose here is the appraisal of one of these possibilities—the function of music in relation to the cartoon.

All cartoons use music as an integral element in their format. Nearly all car-

* Author's Note: The title of this article may be misleading, as it implies an easy skill and familiarity with both the animated cartoon *and* music. It is rather an animation cartoonist discussing some of the potentialities of his medium with the musician.

toons use it badly, confining it as they do to the hackneyed, the time-worn, the proverbial. The average cartoon musician was a theater organist during the silent era and so *William Tell* takes quite a beating in the average cartoon. For some reason, many cartoon musicians are more concerned with exact synchronization or "mickey-mousing" than with the originality of their contribution or the variety of their arrangement. To be sure, many of the cartoons as they reach the musician are something less than inspirational, but most of them, even the best, gain less than they should from his contribution. I have seen a good cartoon ruined by a deadly score. If you can visualize *Death and Transfiguration* as a theme to *Peter Rabbit,* you get the idea. Nor is this a diatribe against the practicing musicians in the cartoon field; many are excellent and conscientious artists (among them Carl Stalling, Warner Bros.; Scott Bradley, MGM; Frank Churchill, Paul Smith, Larry Morey, and others for the Disney features and shorts), but many tend to underrate the medium and to disregard its musical potentialities.

Here are two examples of what I believe to be the nearly perfect wedding of music and graphics which occurs when the visual and auditory impacts are simultaneous and almost equal. Both examples are from the picture *Fantasia;* both are bits. One consumed about four seconds in the *Toccata and Fugue* sequence. It pictured simply a ponderous, rocklike, coffinlike mass that waddled into a murky background accompanied by a series of deep bass notes. I should not say "accompanied," because this Thing was the music: to my mind there was no separation; the fusion of the auditory and the visual was perfect. The second of my two instances represents, I believe, the happiest, most perfect single sequence ever done in animated cartoons, perhaps in motion pictures: the little mushroom dance from the *Nutcracker Suite.* Here was an instance of almost pure delight; again, an entrancing blend of the eye and the ear in which I found the music itself personified on the screen. There was a personal quality to these sequences, too, that was generally lacking throughout the rest of the film. It may be that if the makers of future *Fantasias* will be less concerned with the pageantry of their project and will search harder for the humanness of the music, we will have better films *and* better box office; for I believe that the mushroom dance has universal appeal, that it will go well in St. Jo and Walla Walla—as well as it will go in Hollywood or New York.

I am not going to attempt a general survey of the use, or misuse, of music in the cartoon of today. It is rather my purpose to suggest certain potentialities.

These potentialities may be classified in six rough categories: (1) Musical Education, (2) Television, (3) Program or Narrative, (4) Regional and Folklore, (5) Satire, (6) Abstract or Absolute.

1) MUSICAL EDUCATION. This is a wide and exciting field, one in which the cartoonist and musician must band together. Here the simple, strong diagrams of the cartoonist in conjunction with the sound track can do for a classroom of embryo musicians what only individual instruction could do before. I do not mean that we are going to have platoons of Bachs underfoot, but we can have a musically intelligent generation, a thing that has not been particu-

larly feasible heretofore. But we must be guarded in our use of this new medium, because it will be quite possible to teach a thousand children the simultaneous rudiments of the glockenspiel—a result hardly to be desired. Therefore the musician must be there to direct the artist in what to teach and how to teach it; and he may be sure that the artist will do an exciting and interesting job of presentation. It is important at this time to remember that visual education has a head start on other educational methods in that we have a sympathetic audience to start with. The motion picture is widely known and widely appreciated. It is our responsibility to maintain this attitude, and we have learned valuable lessons during the war in so doing. Education can be fun, it can be attractive, but only if we, as teachers, keep it so.

2) TELEVISION. The signature music of today's radio must be bolstered in tomorrow's television by some sort of visual image, something in the nature of MGM's lion, Warners' shield, and so on. Many educational programs will also use the cartoon, as will children's programs, comedy, and musical programs. The opportunities here hardly need elucidation; they are obvious. The points I shall stress in ensuing categories will of course apply to television as well, because the broadcasting of motion pictures will represent an important feature of television.

3) PROGRAM OR NARRATIVE. Here is another wide and tremendously provocative field for the animator and musician to explore together. Here we are free from the prejudice resulting from the visual interpretation of more abstract music.

Peter and the Wolf, Hänsel and Gretel, Don Quixote, among many others, are exciting possibilities. Richard Strauss' ballet, *Schlagobers (Whipped Cream)*, about the nightmare of a cream-puff addict, seems to me to offer an enormous amount of fun. And consider two titles of Erik Satie's *The Dreamy Fish* and *Airs to Make One Run,* parts of which, the composer noted, should be played "on yellow velvet," "dry as a cuckoo," "like a nightingale with a toothache." He must have seen us coming. *Rip Van Winkle, The Fire Bird.* The list is endless.

The animated cartoon medium is the logical medium vehicle for these, because, among all media, it lends the greatest credence to fantasy. And in this field the greatest delight is measured in the degree of credibility. The magic of the great juggler, of the trapeze artist, of Charlie McCarthy, of the storyteller, lies in his ability to convince you that the impossible is quite possible—nay, is logical; is, in fact, as the children say, "Reely!" The animated cartoon can match, enhance, make credible the melodic fantasy of the composer. Overlapping here a little bit, I believe that the educational system will one day demand a library for its public schools of just such painless introductions to classic and semiclassic music.

4) REGIONAL AND FOLKLORE. I believe that the animated cartoon has immense advantage in the exhibition of regional and national dances, songs, and cultures, because here we can combine the folk art with the folk dance. Straight cinematography covers this field to a certain extent, but seeing strange people in unusual costumes, dancing sarabands or tarantellas, gives us little

insight into the thoughts of these people, their dreams, or their desires. But folk art does. It gives us a rich insight into the hopes and needs of a people. The pottery, furniture, and fabrics of any nationality suggest colorful fields for the artist. The bright blues, yellows, and reds used by the Scandinavian artisans in the creation of the jaunty figures which decorate their dish cupboards, ski shirts, and aprons would make a dancing, happy accompaniment to Grieg's *Norwegian Dances* or Stravinsky's *Norwegian Moods*. No live-action color camera could do for the West Indies what Covarrubias has done in painting. I have often thought that the *Habañera,* or even a group of Calypsos, against his silky greens, murky jungle yellows, and luminescently coppery islanders, would be a striking experiment. Javanese, Egyptian carvings can be brought to life to the sounds of their ancient rhythms and instruments.

Mosaics and tapestries have enchanting stories to tell—in fact, will become understandable to most of us only when they become more human. The run-of-the-mill tapestry contains about the same degree of credibility to me as a petrified salamander. I can't believe the salamander ever salamandered, and the tapestry looks about as human as a geological fault. We can do something about it if we will, and there are several reasons why we should—among them a personal one of my own concerning a seventeenth-century bucolic tapestry called "Apollo and the Muses." The thing is crowded with variously voluptuous and idiotically unconcerned ladies in déshabille, surrounding a handsome rube, dressed in a shirt, with a twenty-five-pound lyre poised lightly in his off hand. His other hand is daintily uplifted, preparatory to a downward strum. He apparently is a past master at his instrument because his head is upturned toward a sort of Stuka angel whose power dive has carried him within about three feet of our hero's face. This little monster is on the point of releasing a very lethal-looking arrow. For three hundred and forty years this scene has remained in a state of suspended animation, and I, for one, would like to unsuspend it—if only to determine whether our friend succeeds in finishing his piece or gets spitted. His girl friends may be unconcerned, but I am not.

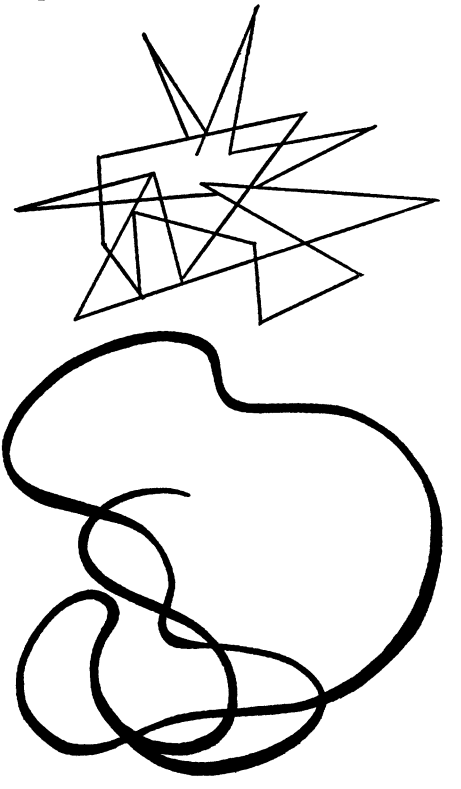
5) SATIRE. Satire, as I use it here, is best exemplified in such cartoons as *The Band Concert* and one we made at Warners called *Rhapsody in Rivets*. I shall consider the latter because I am more familiar with it. Friz Freleng, who made the picture, seemed to have a complete disregard—perhaps contempt—for the pomp, ceremony, and sacred concept of music. *Rhapsody in Rivets* took the second *Hungarian Rhapsody* of Franz Liszt and performed a nice job of first-degree premeditated murder. The visual theme was the construction of a building. The job foreman served as orchestra conductor, using the blueprints as a score. The riveting machines served as instruments. As I describe it, this may sound like the usual cornily gagged cartoon; I assure you that it was not. The music was not used as a background, but as the dictating factor in the actions of the characters. Thus, when the musical pace was *allegro* their actions became quick and lively; if the music moved to *prestissimo* they became frantic in their endeavor to keep up with it. It moved from there to *myste-*

rioso, grave, or *pianissimo;* in any case, the characters were dragged inexorably with it. It didn't take the audience long to appreciate what was happening. I can tell you they laughed. They split their stitches.

In this field of satire one factor constitutes a limitation of sorts: the piece selected should have a certain amount of familiarity, because this adds anticipatory enjoyment for the audience. Other than this the field is limited only by the imagination of the cartoonist and the satiric ability of the musician. They should "hoke" the number to the nicest degree of subtlety, the cartoonist going the composer one point better in his degree of shading, particularly in pace and arrangement. (Friz Freleng, who displays an unusual mastery of this sort of thing, seems to have a preference for Hungarians; because he later directed a take-off on the immortal *Three Little Pigs,* using as his theme the immortal Brahms *Hungarian Dances.*)

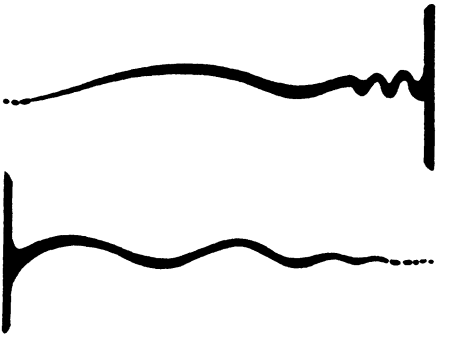
6) ABSTRACT OR ABSOLUTE. Here is the greatest field for controversy because here the composer does not define his intention; he does not tell us what he means, or what ax he is grinding. So we all form our own ideas, and when some lout comes along and presumes to interpret *his* way, we get all stuffy and hot under the collar, and resentful, and start muttering, "... where the devil does *he* get off, the big stuffed shirt." Rightfully, too. He has the right to think or say what he wants to, and ours is the right to disagree as vociferously as we will. Dorothy Thompson found *Fantasia* fascistic; she is entitled to that opinion, even though it was a little startling to the artists who made *Fantasia.*

I believe that the best solution to interpretation of abstract music is to go along with it; that is, to be abstract graphically. Audiences may read into your drawings the thing they've been visualizing all the time. I don't mean that you can throw a blob of ultramarine on the screen and hope thereby that the lady in the third row is going to find her dream prince, while the old gentleman in the right rear is mentally gulping flagons of sparkling mead. But there are some generally accepted symbols in art as in music. Just as the low note of a contrabassoon does not conjure in your mind "hummingbird," a single scarlet line does not, in drawing, say "elephant." These are definite things, yet it is possible to find abstract sounds and abstract images that are sympathetic. Here are two abstract shapes.



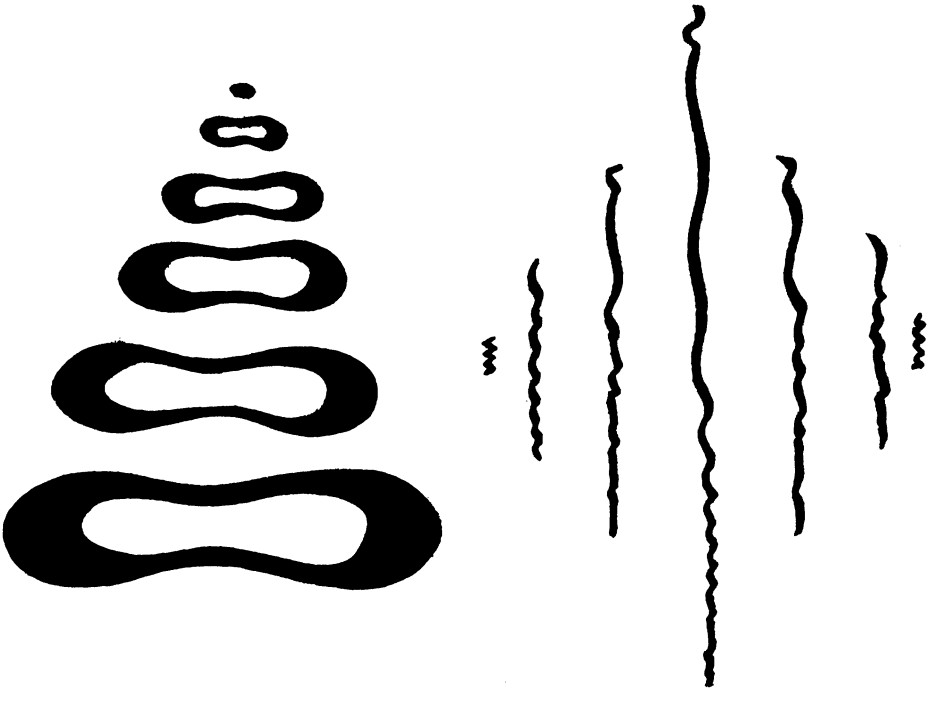
And here are two abstract words: "tackety" and "goloomb." The words become sounds when spoken, but they have no specific meanings. Yet it is simple to match the abstract words and sounds to the abstract shapes. The angular shape is obviously "tackety," and the curved one "goloomb."

Or, and now we are approaching music, take these two figures:



And take the two sounds: "ooooooooooomp" and "poooooooooo-o-."

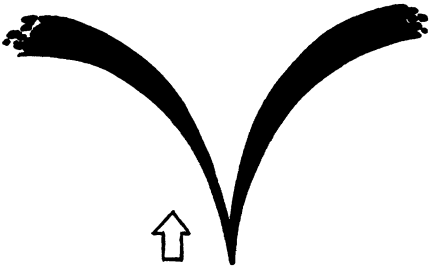
To go clear into music, which of these is the bassoon, and which is the harp?



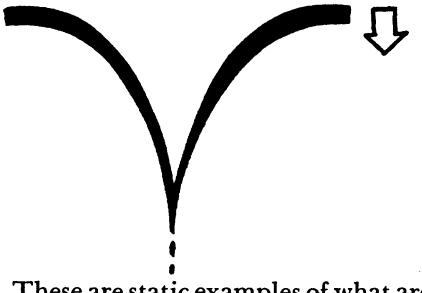
Andante thus becomes:

Abandon:

Crescendo could be thus:



Diminuendo so:



These are static examples of what are mostly static sounds. The art of animation brings them to life, brings them fluidity and power; endows them, in short, with the qualities of music. The field of graphic symbols is a great but highly unexplored field. It will, I believe, prove an important one to the musician, and to any audience that is interested in satisfying the visual appetite, side by side with the auditory appetite.

An article of this kind can only be sketchy. We are dealing with a relatively new but immensely versatile and horizonless medium. The ideas suggested in this paper serve merely to suggest, or outline, a few possibilities from *one* viewpoint. Any imaginative person can easily elaborate on it. My sincere hope is that such people in the motion picture industry will see fit to do so. Only one serious danger confronts the animator: an underevaluation of his medium. If the motion picture producer, writer, or musician believes the end purpose of the animated cartoon to be the cartoon short of today, then it must follow that the end purpose of easel painting is the comic strip. The animated cartoon as an artistic, educational, and entertainment medium is in its infancy. Its maturity depends on you.

The Puppet and the Moppet

SONDRA GORNEY

SONDRA GORNEY is a free-lance writer. She has written children's radio programs. In Chicago she was director of Junior Players, a children's theater, and worked in the children's theater of the Federal Theater.

THE ART of the puppet is as old as Egypt, and has been the theater's own from ancient times. It is recorded in Europe from the thirteenth century; performances were given thereafter through the Renaissance. For generations in France, Italy, and England puppetry has brought joy to young and old. In Japan and Java the "Doll Theater" is more elaborate than are live performances. For children, "Punch and Judy" has always been synonymous with entertainment. It is a natural step, therefore, to adapt puppetry to the more advanced medium of motion pictures.

The Russians used puppets in the famous full-length picture *The New Gulliver,* based on Swift's immortal tale of the voyage to Lilliput.[1] One live actor, a boy of fourteen, appeared amongst three thousand puppets no bigger than a man's hand. These tiny figures performed by a process which director Alexander Ptushko described as "object multiplication."

In 1929 Ptushko had worked out new methods of three-dimensional figure animation, but he did not show his work publicly until 1932 with his *Master of Existence.* The magnitude and ingenuity of *The New Gulliver* was the result of two and a half years of work. Even today the story of the Lilliputians revolting against their decadent masters has meaningful, pointed satire.

The Soviet film industry opened a producing workshop for animated films in 1924 at the State Film Institute. Its second film was *China Aflame,* made with jointed dolls and filmed by the stop-motion camera.[2] Since then, other Russian movies have made use of puppets in full or in part. *The Little Golden Key,* by Alexei Tolstoi, was adapted from the Italian tale of Pinocchio.[3] It concerned a cruel director of a puppet theater and a little wooden boy and was made into a picture after it won popularity with Soviet children first as a book and then as a play.

While it is true that *The New Gulliver* was not made for children only, it is noteworthy that the Russians maintain a Children's Film Studio for the express purpose of producing pictures for the young. These are shown in children's cinema houses which also serve as cultural centers. Adults may enter only if accompanied by youngsters. Young filmgoers join in discussion of the movies they see and want to see, and help shape the studio's plans. The creator's primary concern is his responsibility to this audience.

Future Soviet puppet films will undoubtedly receive the same general approach as all children's productions. Ptushko is just completing a new film, *The Stone Flower,* which is said to mark a radical departure in both color and animation. In England, too, production of puppet films is being planned.

[1] Moscow Film Studios.

[2] Jay Leyda, "Bulletin on the Soviet Union," August, 1938.

[3] Moscow Film Studios.

The first experiment in this field will be a fairy story. A national advisory council made up of representatives of all those who come in contact with children will supervise the productions.[4]

What is being done with puppets in American films? Recently, MGM's *Ziegfeld Follies of 1946* introduced the Bunin Puppets for an entire sequence, but the results were not too imaginative. Other than that, little has been done, except for the George Pal Technicolor Puppetoons.

Pal, a Hungarian, was an architect who turned animator and hit upon the puppet idea while searching for three-dimensional qualities in cartooning. He opened a studio in Eindhoven, Holland, and his first puppet actors were cigarettes. From this he advanced to carving wooden figures in all shapes and sizes and photographing them with the stop camera. Paramount brought him to this country in 1939. His characters are not manipulated by strings, like Punch and Judy, but are animated by the stop-motion technique. The name "Puppetoons" is derived from the words "puppet" and "cartoon."

Because we in America do not as yet produce special films for children, an artist like Pal has a divided allegiance. His product is viewed by both children and adults, with more of the latter than the former in the audience. It is his contention, however, that every adult has "a little child in him" and "enjoys being a child for seven minutes." This may be true, but because children do see these technically expert shorts, it seems necessary to examine their content.

Some adults have criticized the Puppetoons for a sentimental approach, but the stories do have the imaginative quality that children seem to love. It is noteworthy that modern crime and cruelty are avoided. Two of the superior pictures were *Tulips Shall Grow Again* and *Hatful of Dreams.* In *Tulips* a Dutch Boy and Girl saw their beautiful land devastated by a Screwball Army of nuts and bolts. The anti-Nazi stand and the optimistic ending had both point and purpose. *Hatful of Dreams* was a charming fairy tale without slapstick, without witches, without fear-invoking sequences.

"Pictures help form children's minds," says Mr. Pal. "The creator has a responsibility to all children." But it is precisely this responsibility that he betrays in his Puppetoon series "Jasper," in which he presents the Negro stereotype that Negroes resent. Jasper himself is a colored puppet boy, wide-eyed, musical, childish, lovable. But the "scarecrow" who appears in the pictures, and the black crow perched on his shoulder, are braggarts-in-dialect, Amos and Andy caricatures at their worst. The adventures of Jasper, as in *Jasper and the Watermelons* and *Jasper and the Haunted House,* perpetuate the misconceptions of Negro characteristics. When we are building a democratic world in which all races should have a chance for full development, it is libelous to present the razor-totin', ghost-ha'nted, chicken-stealin' concept of the American Negro.

Such a misrepresentation definitely influences social attitudes in the young. Psychologists have established this fact in experiments which demonstrated that school-age groups are easily infected with racial prejudice by seeing

[4] Mary Field, "Cinemas for Children," *Film News,* October, 1945.

careless movies. A large group of children were tested and indicated a pronounced liberality toward the Negro. After seeing the violently anti-Negro film, *Birth of a Nation,* they were tested again and showed a decided shift against the Negro—almost 100 per cent. This prejudice persisted even after eight months. Other peoples used in similar tests were the Germans and the Chinese.[5]

In a direct interview, George Pal asserted his attraction to Negro folklore—that he believes it to be the richest and most colorful in American history. Jasper is by no means an honest dramatization of this folklore, but on the other hand, the music in all his Puppetoons is excellent, rich and poignant, and the best Negro performers are frequently used, such as the Carlyle Scott chorus. And music is fundamental, not incidental, to these pictures.

Judging from Pal's future schedule, he has a fine opportunity to show the real cultural contributions of the Negro people. *John Henry and the Inky-Poo,* now in production, is a dramatization of the legendary Negro hero. Rex Ingram, Negro star, will be the narrator, and the famous Nash choir will provide background music. Other productions will include a puppet *History of Jazz* and a presentation in which Jasper plays duets with live

JOHN HENRY IS BORN

From *John Henry and the Inky-Poo*

John Henry was big, John Henry was strong,
He was four foot wide and twelve foot long.

[5] Ruth C. Peterson and L. L. Thurstone, "Motion Pictures and the Social Attitudes of Children," Payne Fund Studies, 1933.

performers—Louis Armstrong and Earl Hines. It is to be hoped that clichés and stereotypes will be omitted from these new pictures.

Many years ago, Will Hays, then head of the Motion Picture Producers and Distributors, speaking before the Los Angeles Chamber of Commerce, said, "This industry must have toward that sacred thing, the mind of a child, toward that clean virgin thing, the unmarked slate, the same responsibility, the same care about the impressions made upon it that the best clergyman or the most inspired teacher of youth would have."[6]

What has happened to this noble sentiment? Where are the movies that will make worthy "impressions" on the mind of the child? Are the cartoons shown at "special children's matinées," with their slam-wham-bam, hot-foots, and pows—are they the answer? Children, the most imitative creatures alive, are probably impressed by our apparent sanction of physical violence in these animated cruelties. Of course, parents should take greater responsibility in the selection of film fare for their children, but what are the movies they can select?

From *John Henry and the Inky-Poo*

THE GREAT RACE

Th' sun was blazin' from the sky of blue
The day John Henry met the Inky-Poo.

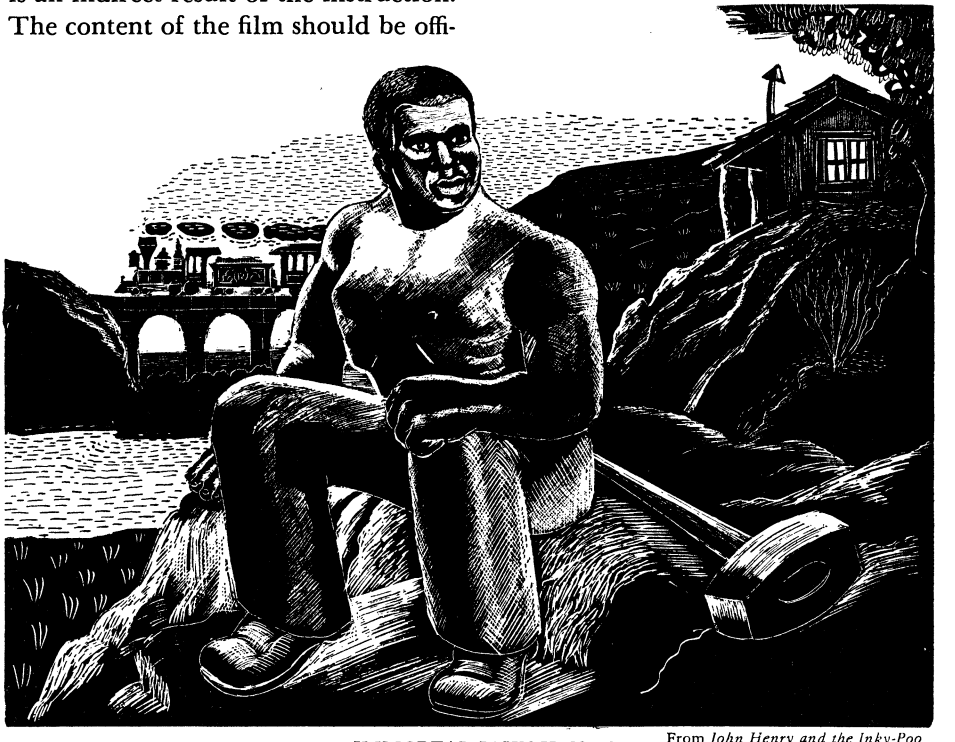
Writing about the "cinematized child," the late film critic, Harry Alan Potamkin, stressed the need of training

[6] Henry James Forman, *Our Movie-Made Children,* New York, Macmillan, 1933.

children in motion picture art. "The concentration," he wrote, "upon the mechanism would lead the child to look for the mechanical base in the films he sees at the theater, thereby diluting the effect of the inimical content. But this is an indirect result of the instruction. The content of the film should be officially recognized in courses dealing with the film as a current topic with free opportunity for the expression of opinion."[7]

Puppet making has been taught in fine-arts programs for years. It seems the natural base for the correlation of the film art with creative work in schools. The time is propitious for a concentrated effort in the improvement of motion pictures for the young. The psychologist and educator need the help of the showman in instituting these studies, and the showman needs their help in planning his productions.

Distributors seem to find it profitable to conduct specially arranged children's Saturday morning matinées which are, for the most part, composed of an indiscriminate selection of cartoons. Undoubtedly, these shows could be more profitable if the content were more suitable; and the eventual results would be far-reaching. Where are the creators who will chance a closer alliance with educators, recognize their responsibility to our younger generation, and devote themselves to healthy content in motion pictures?



IMMORTAL JOHN HENRY From *John Henry and the Inky-Poo*

John Henry didn't die. He jest stopped livin' in his mammy's shack . . . there beside the railroad track . . . He started livin' in the hearts of men . . . forever an' a day.

[7] *Films Magazine,* November, 1939.

Make Mine Disney: A Review

KENNETH MACGOWAN

KENNETH MACGOWAN, one of the editors of the *Hollywood Quarterly,* is a former critic and producer of plays and films. He has been appointed Professor of Theater Arts in the University of California, Los Angeles.

THE ANIMATED CARTOON shares with the best of music, the finest of fiction, and the exceptional opera one interesting and significant quality. At its best—which is usually Disney—a cartoon can be seen over and over again without loss of interest. I have never tried to discover just how many repetitions of *The Three Little Pigs* or *Saludos Amigos* would turn it into a bore; but I know I have seen each of these five or six times, and every time I found something new or, rather, something I had missed or not fully appreciated. This may be due partly to the medium itself—to its ability to fuse almost infinite detail into a single clear effect; it is certainly the result of the imagination with which a man like Disney uses it. Incidentally, the richness of detail which rewards a second or third visit to one of Disney's pictures makes me loath to judge his newest, *Make Mine Music,* from a single viewing.

One thing is certain, Disney's newest is not his best. For all the charm and brilliance of certain parts of it, it is not the capstone of a Disney arch of triumph. As a matter of fact, Disney's feature films, when considered chronologically, display no line of consistent progress except in technical skill. The best in many ways is still *Snow White,* despite the fact that it was marred by the one great failing of the cartoon process—its inability to render the human face in anything but flat, poster color. *Pinocchio* was less effective as a fairy story. *Fantasia,* a great step forward in ambitious experiment, contained as fine things as Disney has ever done, but lacked over-all perfection. The less said of *The Reluctant Dragon,* the better. *Dumbo* was no major effort, but it was consistently amusing in spite of what some may think of its not very truthful handling of the physical handicap. After a delightful beginning, *Bambi* fell away into pathetic fallacy. *Saludos Amigos,* a miscellany of Latin-American shorts, including the really brilliant Brazilian episode, outshone Disney's later parallel, *The Three Caballeros,* in which daring technical virtuosities ran afoul of an attempt to turn Donald Duck into a "wolf" pursuing a flesh-and-blood girl. *Victory through Air Power* was an excellent job in a limited field.

I have a feeling that the faults in Disney's work are not to be laid so much to his personal limitations as to the limitations of the theater for which he works. Disney is the one man with a touch of genius who has come to the screen since sound cut down the stature of Charlie Chaplin. But Disney is working in an expensive medium for far too large a public; his economic problem limits his approach to his art. *Donald Duck* and *Mickey Mouse* played his *Silly Symphonies* off the Disney balance sheet, and therefore off the screen. In *Make Mine Music* Disney is obviously striving to make a financially successful picture out of a few, but not all, of the

things he likes to do and does best—which means a sort of compromise. *Make Mine Music* is a far less ambitious *Fantasia*. The very title tells the story. He gives us one piece of concert-hall music, *Peter and the Wolf,* plus a little opera *à la bouffe*. Mainly it is the music of Tin Pan Alley—good music from that popular thoroughfare presented by popular soloists, popular quartettes, popular bands. Dinah Shore, Nelson Eddy, Jerry Colonna, Andy Russell, Ken Darby's chorus, The Pied Pipers, The King's Men, the Andrews Sisters, and Benny Goodman make as fine an all-star array of popular favorites as you can reasonably demand.

These singers range through ten individual and unconnected cartoons, of which the best are very good and only one or two disappointing. The thing that Walt Disney and Benny Goodman have made out of *After You've Gone* is irreproachable; Disney matches the music with virtuosities of dancing instruments and piano keys like winding boulevards. In *Blue Bayou* he achieves the transparency of water colors, and outdoes himself in the smooth movement of a gliding bird. The jolly skill of *Peter and the Wolf* almost makes up for the obviousness of a *Casey at the Bat* that compares badly with the Currier and Ives flavor of its title cards. *Johnny Fedora and Alice Blue Bonnet,* the love story of two hats, makes you forget the rather ordinary slapstick of a Paul Webb imitation, *The Martins and the Coys. All the Cats Join In* is a rug-cutting frolic that I much prefer to the self-conscious artistry of a ballet short called *Two Silhouettes*. The climax of the film is the comic Disney at his best, the story of *The Whale Who Wanted to Sing at the Met*. It doesn't top the very best of the *Donald Ducks* or the classic *Three Little Pigs,* for it does not tell us quite so much about human nature. But its humor is as hearty and as sizable as its cetacian hero, and in one technical respect it does a new trick with sound which is as amusing as it is novel and extraordinary. By ingenuities in sound recording, Nelson Eddy sings or speaks all the parts in this short. He is the whale; he is the conductor and impresario; he sings soprano, tenor, baritone, and base; finally one voice becomes a whole ensemble. With Disney's pioneering ingenuity he makes a technical *tour de force* serve his comic purpose.

Some of us may see in the next few months two shorts which deserve mention here because of the very fact that they bear no direct comparison with *Make Mine Music*. They are *Brotherhood of Man,* presented through text and picture elsewhere in this issue, and a George Pal Puppetoon, *John Henry and the Inky-Poo,* upon which another writer comments.[1] Being shorts and not features, they escape the problems of economic popularity which beset Disney when he makes features. Their distinction is neither artistic nor technical. They are significant because they show how the cartoon can comment on life and society and still be entertainment. Under present conditions such pioneering is probably not a thing for the feature-length cartoon to risk, but the short subject is another matter. Disney broke ground in the two-reelers which he made for the Office of Inter-American Affairs. He cannot wish to leave the field to his competitors.

[1] See Sondra K. Gorney, "The Puppet and the Moppet," pp. 371–375 in this issue.

The Music of "Objective: Burma"

LAWRENCE MORTON

LAWRENCE MORTON is an orchestrator and music critic. Until recently he was chairman of the Musicians' Congress.

WHEN General Joseph Stilwell was run out of Burma, the military fortunes of the Allies reached the deepest point of depression. The war in the Far East was not by any means a lost cause, but the struggle to regain ground was certain to be long and cruel, and especially cruel because the enemy was the twofold one of Japanese and jungle. *Objective: Burma* is the story of a heroic mission which paved the way for the great air-borne invasion that started the Allies on the road to victory.

Thirty-six parachutists, commanded by Captain Charles Nelson (Erroll Flynn) and accompanied by an American correspondent, Mark Williams (Henry Hull), are sent from an American army base in India to destroy a Japanese radar station hidden deep in the Burmese jungle. Since only the approximate location of the station is known, it cannot be destroyed by tactical bombing from the air. Captain Nelson's orders are to land at night by parachute in the vicinity of the station, find the objective, destroy it, and then travel by forced march to an abandoned air strip some thirty miles away. Here the little task force will be picked up by plane and returned to its base. The mission is accomplished; but at the air strip the approach of a Japanese patrol prevents the landing of the rescue plane. There is no way out of the jungle except by foot. It is a desperate journey, with the companionship of constant danger, privation, weariness, fighting, torture, and death.

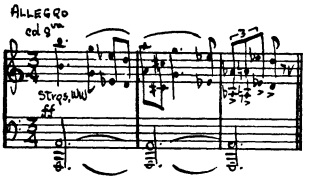
The over-all musical requirements of this kind of picture are obvious. The score must recognize the military character of the whole action, the atmosphere of tension and violence, the geographical fact of the Burmese setting. The music must be descriptive, in the way that all theater music is descriptive—opera, ballet, or the programmatic tone poems of Richard Strauss. The precise musical requirements, however, are not specified by this over-all character of the film; they are prescribed, rather, by individual scenes; and they are somewhat more difficult to fulfill. They require from the composer an insight into the emotional states of the characters—the courage, the fear, the hopes and agonies that torture men who have been sent on a dangerous and important errand upon the success of which depend their very lives as well as the lives of thousands of their comrades. The composer may often take direct cues from the script or the camera; that is, from dialogue or close-ups. But again, he must often depend upon his own sense of dramatic values, his own estimate of the intentions of script or camera, his abilty to make *his* inferences appear inevitably correct and convincing.

Yet a picture of this kind—an "action picture"—presents a minimum of problems to the composer. Emotions, like actions, come in big elemental blobs. The quality of living takes on the quality of the landscape. Life is raw,

wild, cruel, reduced to a struggle which only the strong, the cunning, and the lucky can survive. The composer, therefore, can write with a bold pen and in broad strokes. There are many occasions when he can employ the full resources of a large orchestra. He can write big music. He can work in superlatives—the most brilliant colors and the most somber, clusters of dissonance and simple unisons. Few limitations are imposed upon him by dialogue. Talk is reduced to a minimum, just enough to carry the story along. There are few long speeches; eloquence and rhetoric are rare. Thus the "action picture" is very close to the silent film. And, like the silent film, it gives the composer time and space and opportunity to exercise those talents which must of necessity be attenuated when he is scoring a comedy of manners with smart and subtle conversation.

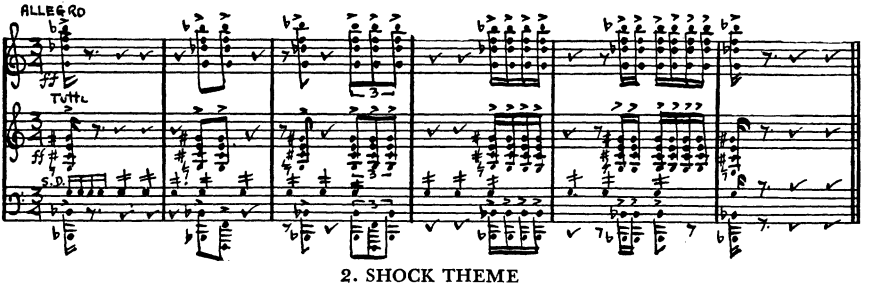
score. They must therefore have individuality, so that they are easily recognizable in repetition; they must be versatile, that is, amenable to alteration and manipulation; and they must have an intrinsic musical value, for upon this depend both individuality and versatility.

The following motif[2] is the principal musical idea of the whole composition:



1. MAIN THEME

Its "atonal" character will be noted immediately, as well as the jaggedness of its line and the violent accented triplet at its end. Much music will be derived from this theme, but in its original form it is usually associated with



2. SHOCK THEME

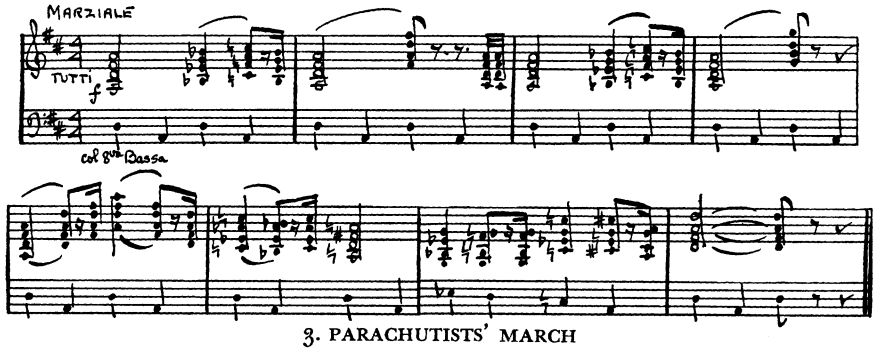
It was Franz Waxman's[1] good fortune to be assigned to the scoring of *Objective: Burma*. His first task was the composition of a number of themes and motifs that could serve as a body of source material. None of these themes are attached to characters of the play, as are so many of the Wagnerian leitmotifs. They refer, rather, to general situations and serve as binding posts to which other materials can be tied. They are the unifying elements of the the whole complex of emotions which surround the activities of war. War's actual physical violence, on the other hand, is symbolized by a more rhythmical motif (Ex. 2) with a persistent beat on the side drum.

[1] Among Waxman's other scores are *Rebecca, Captains Courageous, Fury, Suspicion, The Bride of Frankenstein.*

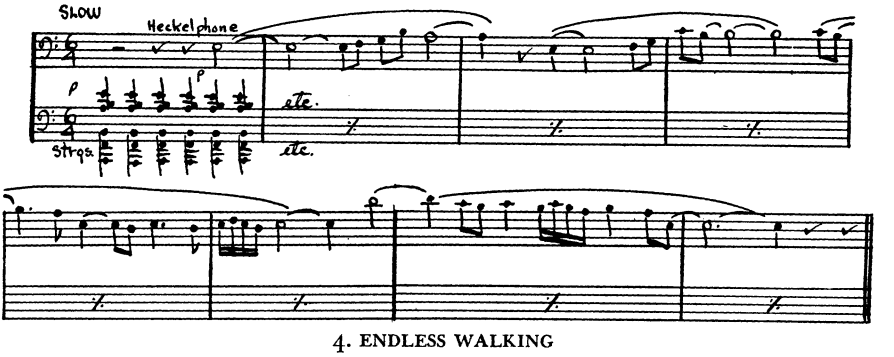
[2] The titles given to this and the following themes are not the composer's. They have been invented by the writer for his own and the reader's convenience in referring to the various motifs.

A bold and forthright march (Ex. 3) characterizes the heroism of the parachutists. It has the patriotic and military fervor of the semipopular march tunes which, during the war years, found their way into large symphonic compositions, especially those of Russian and American composers.

It may seem, particularly to the musician, that these fragments are not very promising, that they lack homogeneity of style, perhaps even of idiom. But it should be remembered that they have been invented for specific purposes, with certain ends in view which are, so far, apparent only to the composer.



3. PARACHUTISTS' MARCH



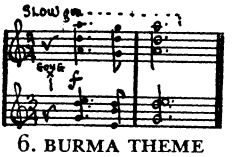
4. ENDLESS WALKING

A march very different in character (Ex. 4) accompanies the task force on its trek through the jungle. Its plodding rhythm has the monotony of a continuously repeated physical act; its almost a-rhythmic melody, constantly gravitating toward the E, is full of a tropical weariness of heart and mind.

There are two fragmentary ideas of thematic importance, the first (Ex. 5) a military fanfare associated with the giving of commands, the second (Ex. 6) a quasi-Oriental motif of musico-geographic significance.

Their musical worth will be demonstrated not by this bare notation, but rather by their emotional connotations in the completed score and by their relationship to the visual imagery of

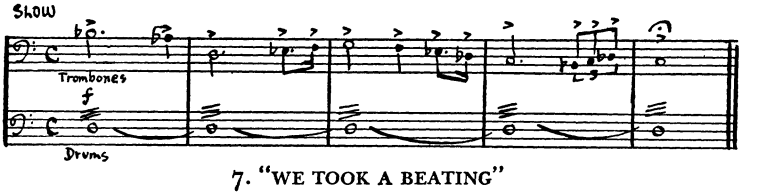
5. THE COMMAND



6. BURMA THEME

the screen. In this prescribed set of circumstances they prove to be themes with appreciable powers of germination. The music that grows out of them fulfills admirably the functions of a film score; and it has, besides, qualities of beauty that make it memorable. This is not to say that it would necessarily be successful in the concert hall. Indeed, it lacks the primary requisite of concert music—formal structure. In the concert hall it would be amorphous. But the test of any film score is not how it sounds in the Hollywood Bowl or in Carnegie Hall (where, indeed, many of them have been performed and quite properly disparaged), but how it sounds in the theater, wedded to the ten to fifteen thousand feet of narrative film from which it derives its own peculiar structure. The following analysis of the music of *Objective: Burma* is intended to demonstrate something of the technique of composing for films, and incidentally to illustrate some of the criteria by which a film score can be evaluated. The procedure will be to discuss in detail each of the two dozen separate compositions which comprise the score.

MAIN TITLE (61 bars). One of the conventions of film scoring is that during the main title (the statement of credits to the producing studio and the staff of artists and technicians) the music attempts to "set the mood" for the picture. The composer writes a kind of prelude or overture, usually projecting the main themes of his composition. In *Objective: Burma* it sets forth, within the space of 32 measures, no less than six musical ideas: (1) a great gong followed by two statements of the Burma Theme (Ex. 6), which immediately places the listener in the Far East; (2) a trumpet flourish on the intervals of the chord of the minor eleventh, which sets the military atmosphere; (3) the rhythmic chords and persistent drum roll of the Shock Theme (Ex. 2)—a warning of the excitement and violence to come; (4) two statements (the second slightly extended) of the violently emotional Main Theme (Ex. 1), with the drum roll continuing throughout; (5) an upward sweep of the strings, against an ostinato bass, leading to (6) a complete statement of the Parachutists' March in full orchestra, fortissimo.



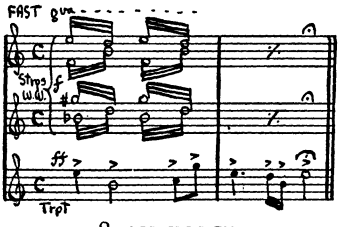
7. "WE TOOK A BEATING"

The screen now shows the text of General Stilwell's famous remarks about his defeat in Burma: "I claim we took a hell of a beating. . . ." This is accompanied by a roll of drums, full battery, over which the trombones in unison emphasize the anger and bitterness and courage of the general's words (Ex. 7). Notice the triplet at the end of the line. It has the same implications of anger as the tailpiece triplet of the Main Theme.

The main title continues with an air view of the map of Burma, showing the theater of operations in which we

are to witness one episode. A commentator explains the military situation. The music continues in the background, stating four times, in different registers and orchestral colors, the Burma Theme (Ex. 6), a slow and tragic version of the Main Theme (Ex. 1), and fragments of military flourishes in the brass and wood winds. And now the picture begins.

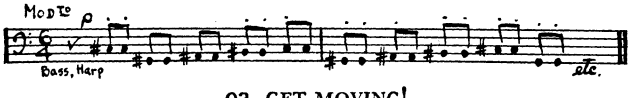
THE BASE (51 bars). The plane from which we have been viewing the military map of Burma returns to its base.



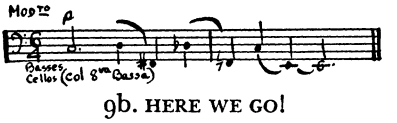
8. AIR FORCE

It is announced by a trumpet theme with an accompaniment of high tremolando strings (Ex. 8). The plane lands; the pilot hands out the newly exposed film which bears the record of his observation flight; a soldier delivers the film by jeep to the film laboratory for development. This is urgent business of great military importance, and the music presses with excitement—the dissonant string chords of Air Force (Ex. 8) descend chromatically as the plane begins to come down; and, as it lands, the motion dies away in an unresolved chord. But immediately an ostinato of dissonant seconds begins in the wood winds as the jeep hurries along a jungle road to deliver the film. There are more flourishes in the trumpets, a suggestion of "Up we go, into the wild blue yonder," then some dark, brooding harmonies for the film laboratory, and again the wood-wind ostinato as the completed pictures are brought into headquarters.

BRIEFING IN AN HOUR (47 bars). Headquarters gives out a command, "Briefing in an hour!", and it is relayed through the camp. A baseball game stops, swimmers take a final plunge into the little jungle pool, the dentist's patient leaps from the painful chair, the barber is left with his scissors poised in mid-air. This is a montage of brief camera flashes which are duplicated in the score. The dominating motif is The Command (Ex. 5). It appears eight times in varied pitch and color, like the subject of a rondo in which the episodes are a miscellany of other musical ideas—drumbeats, a scrap of a popular tune, a bit of a waltz movement, a suggestion of the Main Theme (Ex. 1), and two bass figurations (Exs. 9a and 9b) which will frequently be associated with The Command (Ex. 5). The music dies away in a long unison passage for the strings, with a few faint echoes of the fanfares and drum rolls as the men enter the briefing shack to receive instructions for the mission.



9a. GET MOVING!



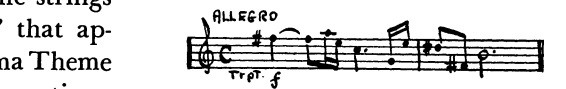
9b. HERE WE GO!

THE TAKE-OFF (109 bars). The flying field at night—darkness, tension, waiting—calls for somber orchestral colors: a sustained fifth for the low strings, a short phrase for the clarinet in its

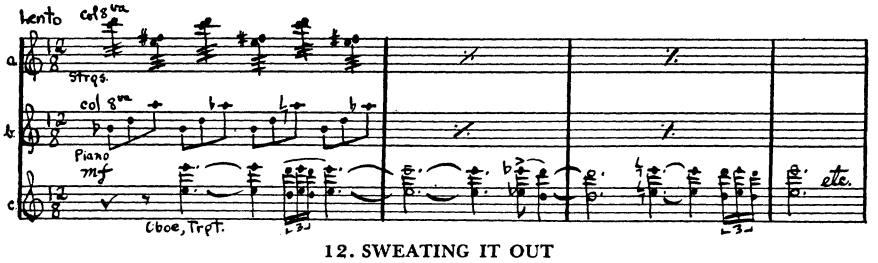
10. WAITING THEME

chalumeau register, answered by the horn, and then a motif in the strings (Ex. 10), a "waiting theme" that appears to be related to the Burma Theme (Ex. 6) and will be heard many times in the score. Gradually the music works into the rhythm of the Parachutists' March (Ex. 3), and as the men gather around the plane the march itself begins. The eight-bar tune is expanded by the development of the motif of the last bar and by the weaving in of new fanfares. Now there is a modulation from A major to the more brilliant key of B major. But the tune cannot finish this recapitulation, for a stirring trumpet call (Ex. 11) orders the men to board the plane. There are dramatic implications in a reference to the Shock Theme (Ex. 2) at this point. It stands in the position of a comment by the composer, a "planting" for future action. The plane takes off and the music climbs with it, in trills and tremolos, with thick dissonances, a swelling crescendo, and a forewarning of The Jump (Ex. 13); and as the plane levels off at high altitude, the Parachutists' March (Ex. 3) recurs in full orchestra, in D major.

IN THE PLANE (41 bars). This is a scene of "sweating it out." Nerves are taut; one of the men has a bad case of jitters; others puff nervously on their cigarettes, and only a few are able to nap. Williams makes notes for his column. The music here (Ex. 12), behind dialogue, is barely discernible and almost blends into the motor noises which are carried on the sound track. High-pitched and dissonant, it sounds like the quiet screams of tortured nerves. Structurally, it might be described as a triple ostinato. It is interrupted briefly by a short quotation of the Parachutists' March (Ex. 3) as the plane meets its bomber escort; and the scene ends with a trumpet call as the ten-minute warning is given.



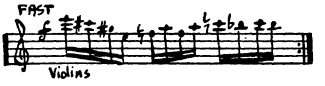
11. ALL ABOARD!



12. SWEATING IT OUT

THE PARACHUTE JUMP (75 bars). As the men "count off" for the jump, the strings, tremolando, play dissonant chords that are accented by muted trombones and tuba, a timbre that underlines the tension with which each man calls out his number. There is a sudden cry in the muted brass, and

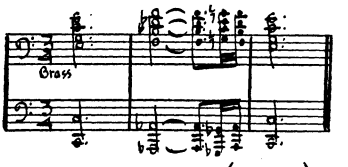
then a hymn-like passage for horns and clarinets against an agitated pizzicato bass. Nothing on the screen calls for the cry or the prayer; but it is through



13. THE JUMP

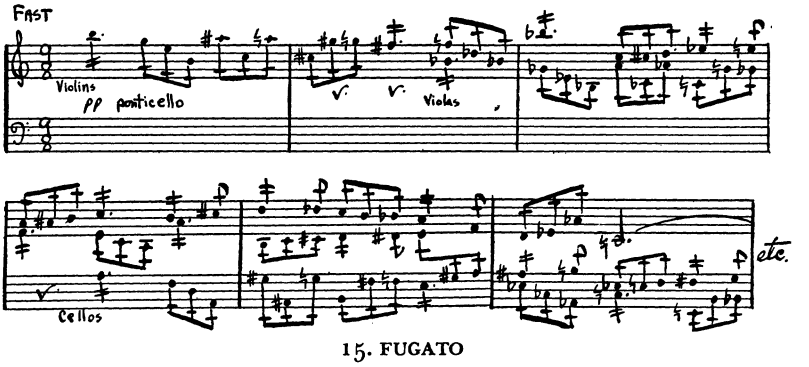
this kind of musical detail that the composer is able to reveal what would be melodramatic if recorded by the camera, and maudlin if written into the dialogue. Now, with a sudden upward rush of the strings, the men are in the air. This is a scene of overwhelming excitement. Violins reiterate a rapid figure (Ex. 13). Against this swirling motion, full brass in triple octaves shout the Main Theme (Ex. 1) fortissimo, in

known, the mysterious, the dangerous. Musically, this new atmosphere is projected by the bassoon, in its weird high register; it plays the Main Theme (Ex. 1), andante, and the bass clarinet repeats it a twelfth lower. On the sound track, the ominous quiet of the jungle is broken only by strange bird calls and the buzzing of insects. While the



14. VARIANT OF 3 (ABOVE)

men bury their parachutes and scurry from the clearing into the comparatively safe obscurity of the jungle, the Main Theme appears in an interesting

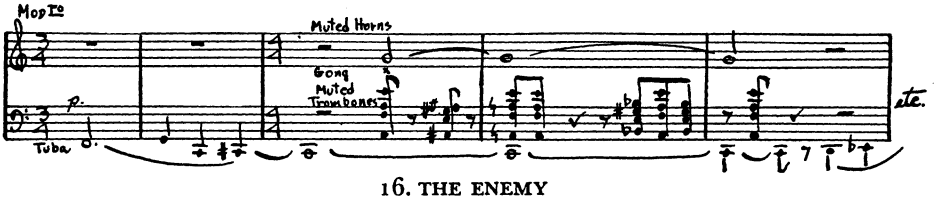


15. FUGATO

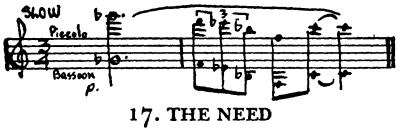
4-4 time. As the last man jumps clear of the plane, the Parachutists' March appears in funereal guise, like a compassionate comment on the magnitude of heroism and sacrifice (Ex. 14). As the men begin to land in a little clearing, the music decreases. The strings, ponticello, continue with a variation of The Jump (Ex. 13), and as they reach a low A, the action of the picture has been moved to a new locale—enemy territory, jungle, the Japanese, the unfugato (Ex. 15). As the men assemble under the trees, the passage diminishes and is lost in the rumble of distant bombing by the diversionary task force which is covering the local action of Nelson's group.

THE START (56 bars). Nelson and his men begin the search for the radar station. There is a series of jungle scenes, of the men cutting through the brush, moving quietly but steadily. Heard for the first time now is Endless Walking

(Ex. 4), with its monotonous rhythm and its half Oriental, half plaintive melody for the heckelphone (baritone oboe). It is briefly interrupted by little wisps of orchestral sounds suggestive of tension, danger, and the exoticism of the jungle. But the walking music is resumed. With daylight, the treble instruments take over the orchestra, and again the music becomes descriptive of tension and danger, with weird harmonies, exotic motifs, and warning signals. As in Sweating It Out (Ex. 12), the music almost blends into the sound track with its jungle noises.

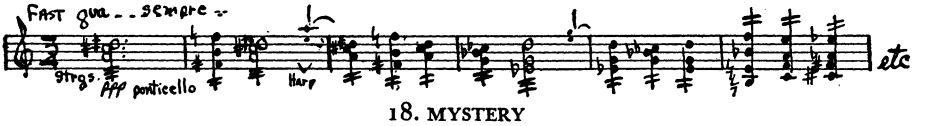


16. THE ENEMY



17. THE NEED

JAP PATROL (92 bars). New elements of danger appear as the parachutists draw nearer to the radar station. There are new musical motifs (Ex. 16) that are ominously cruel. There is menace in the tuba solo and in the snarling timbre of the muted trombones. The Japanese patrol, luckily, is evaded, and Endless Walking (Ex. 4) is resumed, this time in octaves for the bassoon and low flute. Suddenly Nelson comes upon a wire strung between trees, a sure guide to the objective. There is a sudden flurry of wood winds, muted trumpets flash The Command (Ex. 5), and the strings play a few solemn chords. Assignments are given to individual men, and The Command is echoed in the wood winds and pizzicato strings. Nelson and his men work methodically, according to plan, instructions, and training. Their nervous excitement and their fear are in the music—a brief clarinet cadenza, some chords pizzicato, a sustained low C in the bassoon, some breathless chords in the trombones, and finally a pathetic phrase (Ex. 17) set in the heartless timbre of piccolo and bassoon playing at the interval of two octaves. Now, there are spurts of violent noise in the orchestra as three Japanese sentries are killed, commando-fashion. Again mystery, stealth, danger: dissonant shivering chords, derived from the Waiting Theme (Ex. 10), are played by the strings, pianissimo, in the highest register (Ex. 18). The men reach the enemy camp, a clearing in the jungle, in the center of which the radar detector is revolving slowly. A dissonant chord is sustained in the strings, with a stealthy broken rhythm for the kettledrum.



18. MYSTERY

GETTING READY (27 bars). Nelson

and his men take up their positions for the attack. The camera moves from group to group, watching the preparations. The music is very slow and quiet, an asymmetrical arrangement of pizzicato string passages, sustained chords in the wood wind, a quotation of The Command (Ex. 5), imperfect and tentative beats on the kettledrums, a recitative for the basses and cellos. Now a sudden volley of machine-gun fire, the battle is on, the music is silenced.

STOP FIRING (73 bars). The entire Japanese force appears to have been annihilated. Nelson and his men enter the clearing, search for survivors. They work rapidly, efficiently, with a bustling energy that is well expressed by the repeated notes of a violin passage played col legno. The buildings and the radar detector are mined with TNT, and the Main Theme (Ex. 1) sounds ominously in the low strings and bassoons, to the accompaniment of a snare-drum roll and an ostinato of rough chords for clarinets, horns, and trombones. Now everything is prepared and the men clear out. A great crescendo begins at the bottom of the orchestra and its climax is lost in the roar of the explosions. The scene fades, and the next camera shot shows the parachutists hurrying through the jungle for their rendezvous with the rescue plane at the old air strip; again the heckelphone intones Endless Walking (Ex. 4).

NO LANDING (84 bars). At the air strip, awaiting the rescue plane, the men rest, eat, bathe their feet. Williams interviews the second in command, Lieutenant Jacobs, and makes notes for the story he is going to write about the mission. Suddenly an airplane is heard, and a rumble begins in the orchestra; and from these indefinite sounds Air Force (Ex. 8) emerges just as the plane comes into view. Nelson's eagerness and alertness are mirrored in a stretto version of The Command (Ex. 5). Now an ostinato scale passage begins in the basses and cellos, punctuated by fanfare figures and the development of an idea previously associated with planes, the top-line motif of Sweating It Out (Ex. 12). There is another bold statement of Air Force (Ex. 8) as the plane is about to land. Suddenly there is a rude interruption by the drum roll and dissonant chords of the Shock Theme (Ex. 2): the native scouts report the approach of an enemy force. The rescue plane cannot land, and is warned by Nelson. The Main Theme (Ex. 1) is played twice, in full orchestra, and in this dramatic situation it reveals for the first time the quality of anguish inherent in it. Out of this comes, with both musical and dramatic logic, the Fugato (Ex. 15). It underlines the haste and excitement of Nelson's radio conversation with the pilot of the rescue plane, arranging a later rendezvous, and the hurried preparations of the men to escape the danger zone. The excitement continues in the strings while the flutes and clarinets, pianissimo, play the Parachutists' March (Ex. 3)—and Nelson and his men fade into the jungle. Meanwhile the strings move into the high treble as the camera shifts to the plane on its way back to the base. The dissonant tremolando chords descend with the plane, and the music dies out as the pilot reports the events of his trip to Colonel Carter at headquarters.

JUNGLE (12 bars). A stroke of the gong and a statement of the Burma Theme (Ex. 6) mark the beginning of a new

act in this drama of war. Immediately, the Waiting Theme (Ex. 10) is heard, and it becomes an ostinato against which a weary and attenuated brass flourish is sounded by a trombone, horn, and trumpet, each playing in turn a few notes of the phrase, as if none of them had the energy to play the whole. Nelson has called a halt, and his men are resting, full of doubts about the future.

THE SEPARATION (47 bars). In these desperate circumstances it is agreed to separate into two groups, one led by Nelson, the other by Jacobs. The first phrase of the Parachutists' March (Ex. 3) is intoned by the horn, which then proceeds with a six-bar recitative—a commentary, as it were, on the desperation in which originated the decision to separate into two groups. But there is hope, even if it be a last one, and the March is sung rather brightly by the strings as the two groups walk off in different directions.

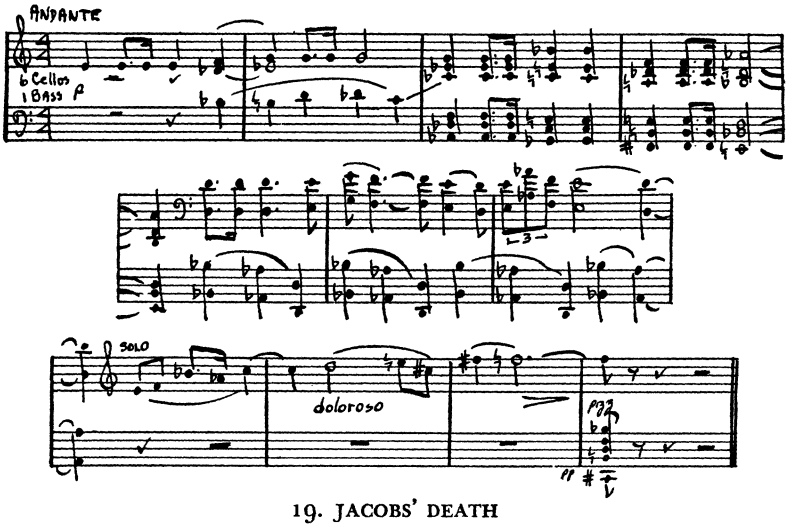
There is a brief flashback to the base, where a plane is loading supplies to be flown to Nelson. As the plane takes off we hear again the trills and tremolos, the thick dissonances, and the swelling crescendo that described the departure of the parachutists at the start of the mission.

Back in the jungle Nelson has called another pause in the exhausting trek. Mournfully the bassoon plays Endless Walking (Ex. 4), but this time there are no rhythmic beats in the bass. Twice the music is dimmed as the radio operator tries to contact Jacobs, and when the last attempt fails, the bassoon soliloquizes in a tragic descending phrase ending on its low D.

TWO CAME BACK (95 bars). Some days have elapsed. The men are resting, discussing their situation, remembering home and good times. A sudden danger signal is given by an upward sweep of the clarinet, followed by some rapidly reiterated notes on the xylophone. A series of violent chords: someone is crashing through the underbrush. The men are alert, tense, waiting. A single note is sounded thirty times, like a clock ticking off heartbeats. It grows harmonically into the poignant chord of the minor ninth, forte, as two exhausted men stagger into the little camp. They are the sole survivors of Jacobs' party. One of them, Hollis, tells the story of ambush and massacre by the Japanese; the background music here is very simple—a high E organ-point in the strings and some soft consonant harmonies in the wood winds. Now the violas begin, pianissimo, a short ostinato figure; suddenly it becomes passionate and leads into an elaborated and violent variation of the Main Theme (Ex. 1) as Nelson reacts to Hollis' story with pity and and anger. If the survivors have been followed, he reasons, there is immediate danger of discovery. The quick decision to move on is underlined by The Command (Ex. 5). Hollis must be carried by stretcher. There is a passionate phrase of ten bars for the cellos alone—again the composer's commentary, in the timbre of the most eloquent instrument of the orchestra. It leads directly into Endless Walking (Ex. 4), now more poignant for its placement in the violin-oboe color. Night falls; there are strange trills in the wood winds, and the walking music is heard in the very depths of the orchestra. With the morning light the orchestration brightens somewhat, but there still are melancholy chords in the strings

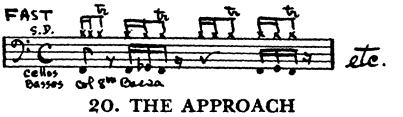
and a short frightened cadenza for the flute.

BURMESE VILLAGE (72 bars). On the outskirts of a village Nelson has questioned a few friendly natives. A Japanese patrol had left the village that morning, leaving behind a few guards. Four men are sent to scout and to eliminate the guards. The music enters with two discordant shrieks as the guards are taken by surprise and knifed. It continues misterioso, using the pathetic phrase of The Need (Ex. 17), the rhythmic motif of The Enemy (Ex. 16) and, as Nelson and the others enter the village after a signal from the scouts, a wood-wind version of The Command (Ex. 5). Then muted horns, under a string tremolo, play the Main Theme (Ex. 1); it culminates in a great crescendo and a moment of silence as Nelson discovers a gruesome sight—the bodies of Jacobs' men lying in the courtyard of a temple. The Parachutists' March (Ex. 3) is played by the bass trumpet, funebre, with soft string chords above. Jacobs himself is found inside the temple, horribly mutilated; he speaks only a few words to Nelson before he dies. The death music (Ex. 19), scored for eight cellos, is quite short but one of the best passages of the score. The dead are buried, and there is a brief marche funebre for trombones and horns, ending in "Taps," sotto voce.



19. JACOBS' DEATH

RETREAT (189 bars). An ostinato announces the return of the Japanese patrol to the village (Ex. 20). There is a crashing dissonance as a Japanese soldier steps on a grenade trap set by Nelson. There follow, now, nearly two hundred bars of battle music, all of it very carefully cued to the action and occasionally fading behind excited dialogue. It moves with the camera; essentially, therefore, its logic is visual. But it has also a musical logic, the logic provided by the simple devices of repe-



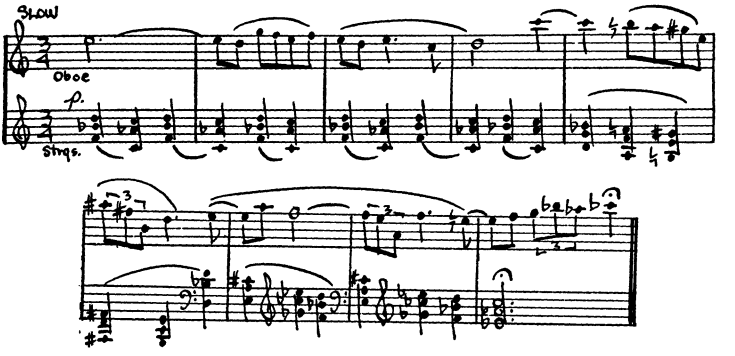
20. THE APPROACH

tition and variation, which are as old as music itself. This is not to say that film music has exact parallels in concert music and opera; but certainly the technique is not new; it is only a new application of a technique that has served composers ever since program music has been written. The following bar-by-bar analysis of a section of 93 measures of the battle sequence shows how the present mosaic has been constructed:

Bar	
1	Orchestral dissonance: grenade explosion.
2– 7	Tremolando passage-work in strings: men running.
8–13	The Approach (Ex. 20), combined with an altered version of the bass figure of Ex. 9b; the camera in a long shot covers movements of both the Japanese force and some of Nelson's men.
14–15	Shock Theme (Ex. 2): shooting.
16–19	Main Theme (Ex. 1), now in 4-4 time, with new harmonies in the brass, flutter-tongued: shots of Nelson's men apparently cornered.
20	Silence for dialogue.
21–24	Repetition of bars 8–11: shots of Japanese.
25–26	Tremolando passage in strings based on Main Theme, with snare-drum roll: men running.
27	Sustained bass note, under dialogue.
28–33	The Command (Ex. 5) in strings, softly; combined with Get Moving (Ex. 9a) and Here We Go (Ex. 9b): close-ups of Nelson and his men in hurried consultation.
34–38	Sustained chord in strings: dialogue.
39–42	Parachutists' March (Ex. 3) in new harmonization, with new accompaniment figure in quavers: scenes of bravery.
43–46	Repetition of bars 8–11: shots of Japanese.
47–48	Upward chord progression: Nelson taking cover behind pillars.
49–50	Sustained, trilled chord: a parachutist is shot, collapses.
51	Upward scale passage in strings: men running.
52–54	Shock Theme (Ex. 2): close-up of fighting.
55–58	Broken-chord figure in strings and wood winds: shooting.
59–65	Sustained brass chords and chromatic runs: men running.
66–68	Parachutists' March (Ex. 3) with reiterated bass note: close-ups of Nelson's men.
69–71	The Approach (Ex. 20), now harmonized in fourths: shots of Japanese forces.
72–73	High trill in wood winds, chromatic descending scale in fourths, for flutter-tongued brass: shooting.
74–76	String chords in snare-drum rhythm, with flourishes for trumpets and wood winds: two groups of Americans join together.
77–78	Silence for dialogue.
79–81	Flourish for brass, violent staccato chords: Japanese soldiers shot.
82–86	Pathetic passage for cellos and basses in octaves: close-up of wounded men.
87–93	Parachutists' March (Ex. 3) in augmented rhythm, and a rhythmic organ-point in wood winds: Nelson's men withdrawing toward the river.

The foregoing analysis does little more than show the carpentery of a montage sequence. The joining of the fragments, by way of harmonic progressions, the interlocking of rhythmic patterns, the continuity of pitch and dynamics—none of these can adequately be described. Nor can any description convey the sense of violence and commotion that informs the whole passage. The structural ingenuity, while remarkable in itself, is only a means of projecting an emotional aura that will suffuse the whole screen action and reduce the multiplicity of detail to one overwhelming generality—

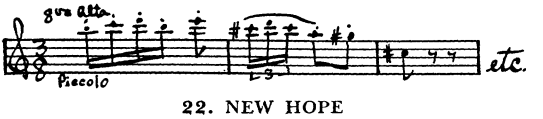
the observer's concern for the safety of Nelson and his men. That emotional aura is created not by the mere repetition and variation of musical ideas, but by their manipulation within the large framework of harmony, pitch, rhythm, timbre, and dynamics.



21. EXHAUSTION

The balance of the battle music (94 bars) is much less fragmentary. Through the use of ostinato accompaniments, for instance, two ideas are allowed to develop at some length; one is a violin motif with a hectic rhythmic pattern, the other a fanfare motif for wood winds. The scene closes as Nelson and his men escape through the river into the jungle.

RESTING (24 bars). A slow passage of ten bars for oboe solo, with a pulsing string accompaniment (Ex. 21), tells of exhaustion and waning morale. The third and fourth bars, it will be noticed, appear to make a reference to Endless Walking (Ex. 4); and the string figure is closely related to the Waiting Theme (Ex. 10). The sound of an approaching plane gives the men new hope, and there is a rather gay phrase for the piccolo (Ex. 22). As radio contact with the pilot is made, there is an irregular rhythmic figure in the wood winds, a high sustained dissonant second in the strings, and a threatening chord for the bassoons, like a premonition.

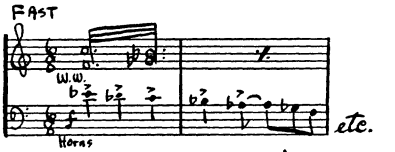


22. NEW HOPE

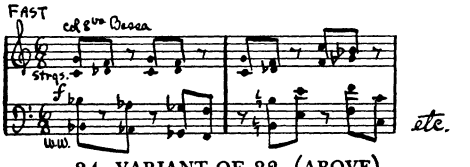
RADIO GONE (42 bars). The plane has dropped supplies and given Nelson instructions to proceed northward to a location identified by map reference. As the supplies are being brought in from the clearing where they have been dropped, Japanese in ambush open fire and kill four men. The radio set is destroyed by gunfire. The music begins at this point—a scherzo-like movement in 3-8 time which underlines the rapid action of the men in escaping the enemy. Syncopations give a breathless activity to the movement, and bitter harmonies in low wood winds belie the playful character of a scherzo.

MISSING THE PLANE (137 bars). The situation grows increasingly desperate. As the men drag themselves along,

Endless Walking (Ex. 4) takes on a more melancholy character by being transferred to the timbre of the oboe and clarinet, the timbre of the melancholy opening theme of Schubert's "Unfinished Symphony." A sudden chord in the trombones, played sforzando-piano, marks the collapse of Williams, and the chord continues in a slowly pulsating rhythm as his comrades revive him. This is followed by a recitative passage for violins—again the composer's commentary on the scene. Now the sound of an airplane is heard, but without a radio Nelson can make contact only by flashing his sun reflector. The men begin to run in the direction in which the plane is traveling; they call out wildly, "Here we are! This way!" The music for the scene begins with an ostinato in the horns (Ex. 23). The figure is quickened by compressing it into an eighth-note motif. Then the notes of the ostinato are abandoned while the rhythm is maintained in an agitated form (Ex. 24). With constantly heightening excitement the tempo changes to 4-4 as the ostinato is metamorphosed into a figure which persists for twenty bars (Ex. 25). Against it are sounded some piercing cries in the wood wind, shouts in the trombones and bassoons, and a reference to the opening phrase of the Parachutists' March (Ex. 3). As the plane passes overhead and heads in the opposite direction, the music reaches a dissonant and sonorous climax, and we hear the musical echo of the men's frantic cries—

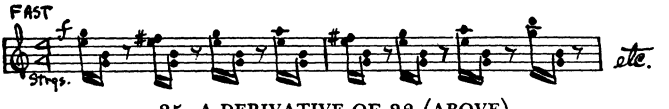


23. HERE WE ARE!

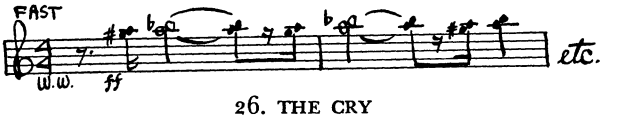


24. VARIANT OF 23 (ABOVE)

minor seconds in the highest register, persisting for six bars (Ex. 26). There is a moment of silence; then, as one of the men throws himself upon the ground in an outburst of passionate protest, the Main Theme (Ex. 1) is heard, loud and slow, in the highest register of the alto-voiced instruments—cellos, violas, and English horn. This is followed by another ostinato, a slow, plodding motif that is repeated for thirty-two measures. Against it are sounded a few tragic chords in the lower instruments, the first phrase of the Parachutists' March (Ex. 3) in the top register of the bassoon and then in the low register of the heckelphone.



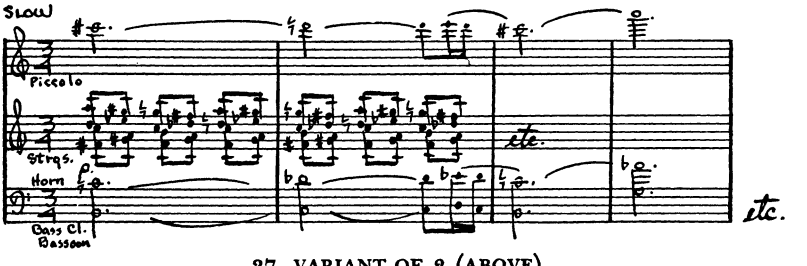
25. A DERIVATIVE OF 23 (ABOVE)



26. THE CRY

Nelson's orders are to proceed to a definite location, and he means to get

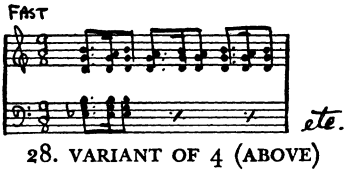
there. As he speaks to his men, urging them to keep their courage high, the strings play quietly The Command (Ex. 5) and other fragments of material, all woven into a pattern of sound which is only faintly perceived behind the dialogue. As the group starts to move away, the Parachutists' March is heard in a tortured version (Ex. 27). The scene fades into still another shot of the jungle, and again Endless Walking



27. VARIANT OF 3 (ABOVE)

(Ex. 4) is heard, this time with a syncopated counterpoint in the violins.

UP THE HILL (75 bars). Only the climbing of a hill now stands between Nelson and the place where he has been



28. VARIANT OF 4 (ABOVE)

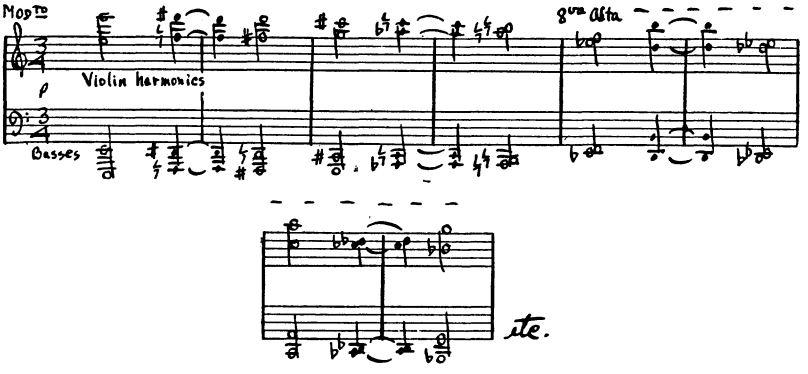
ordered to go. Journey's end is at the summit. The climb is rough, steep, and treacherous, but hopes rise with every step. The music for this scene is a symphonic development of Endless Walking (Ex. 4). It begins in the horn, with new harmonies and a quietly agitated string figure. The rhythm quickens into triplets, played tremolando, which grow into a persistent motif (Ex. 28). The music gains in intensity and rises in pitch. Now, against the rhythmic motif, the tune appears in canon at the octave, then in unison. In the final crescendo of full brass the climax is attained: the men have reached the top. The music stops at its loudest point. Only the howling of the wind is heard. The hilltop is barren, bleak, lonely, as forbidding as the jungle from which the men have just emerged. "There is nothing here!" they say. They are bitter and disappointed, and the oboe plays the tune in its high register, with a counterpoint of the Main Theme (Ex. 1). Nelson's order to "dig in" is met with refusal and resentment, echoed by the Main Theme played tremolando in the cellos. Nelson begins the digging himself, and in a moment the men join him. The scene fades out with a final statement of Endless Walking (Ex. 4) by the heckelphone.

WILLIAMS' DEATH (53 bars). Again the bleak hilltop, the men conversing in their foxholes. Muted strings play a variation of the Waiting Theme (Ex. 10) as an accompaniment to a soliloquy by a solo clarinet. Suddenly it is discovered that Williams has disappeared, and there is a flurry of excitement in the violas. During the search for the missing correspondent, the Main Theme (Ex. 1) is played plaintively by the strings, followed by Endless Walking (Ex. 4). Williams is found dead, having walked away from the camp as he felt death approaching. Now again

the death music is played (Ex. 19), this time in the violins, two octaves higher than it was played for Jacobs' death. There is a final recitative for solo violin as Williams is buried, and the music dies away as an airplane approaches the rendezvous to drop supplies for the marooned soldiers.

AT NIGHT (87 bars). As Nelson has predicted, the parachute that brought down the much-needed supplies has been sighted by enemy troops in the vicinity. Attack is inevitable, and it comes that night. The scene opens in twilight. Dimly we perceive the approach of a Japanese patrol—and if the approaching troops cannot be identified by sight, they can certainly be identified by sound: the muted trombones of The Enemy (Ex. 16). There are other ominous sounds in the orchestra: brass chords played over a dissonant pedal point, intermittent drum rolls. Now there is a remarkable passage for violins and basses, which evokes the vastness and mystery of night (Ex. 29). This dies away in some dully throbbing notes at the very bottom of the flute's register, and as the camera shifts to the Japanese force The Approach (Ex. 20) is heard again, with its threatening ostinato and drumbeats. Horns, trombones, and tuba play in octaves a slow-moving phrase whose very "atonality" is foreboding. As the scene fades, the music dies away in a drum roll punctuated by a touch on the bass drum and cymbals.

Again we strain to pierce the darkness, while the bass clarinet utters some strange comments at random. Again is heard the pathetic phrase of The Need (Ex. 17), followed by the dissonant string chords of Mystery (Ex. 18) that were first heard during the tense wait for the attack on the radar station. Now there are close-ups of the five fox holes, and as the camera looks into each one of them the basses and cellos play five times a fragment of the Main Theme (Ex. 1), each time at a lower pitch.



29. THE NIGHT

The next sequence, a very long one, is without music. The sound track carries everything—the calls of night birds, the rustling of leaves and the crack of branches as the Japanese creep through the brush, a sudden boom as an enemy soldier steps on a grenade trap, a whispered warning between two fox holes, prolonged silences, the bursting of firecrackers which Nelson throws to startle

the enemy, the swish and explosion of a magnesium bomb which lights up the whole hillside and reveals as in daylight the entire enemy force, and finally the rattle of machine guns as Nelson and his men shoot down the Japanese and send the few survivors packing.

MORNING (14 bars). The rout of the Japanese attacking party still leaves Nelson and his men isolated on their hilltop. As morning breaks, the English horn plays the melancholy tune of Exhaustion (Ex. 21). The men come out of their fox holes. They have suffered one casualty: low wood winds and muted horns sound the motif of Jacobs' Death (Ex. 19).

INVASION (204 bars). The sound of approaching airplanes is taken up in the depths of the orchestra. It swells into a fortissimo with the fanfare Air Force (Ex. 8) and a full-orchestra statement of the Parachutists' March (Ex. 3). It is the invasion of Burma, an airborne invasion in force. Hundreds of parachutists jump from the planes; gliders are released, and out of them pour tanks and jeeps and mounted guns. Heard again is the whole musical sequence which accompanied the landing of Nelson's group before the attack on the radar station. Now it is expanded by the development of some of the themes. But the musical materials are the same—The Jump (Ex. 13), the Main Theme (Ex. 1) shouted out by the brass, the Parachutists' March (Ex. 3), the interesting Fugato (Ex. 15), the dissonant tremolando passage for strings which has been heard twice for plane landings, the violent Shock Theme (Ex. 2), The Command (Ex. 5). There is a quieter passage as Nelson reports to field headquarters with the survivors of his party—the Parachutists' March in minor. And as they board a plane to be returned to their base, the music swells into its triumphant finale, the Parachutists' March in the brilliant key of E major.

Having assumed, for the purposes of this analysis, the position of counsel for the defense—a position recommended and practised by Sir Donald Tovey in his *Essays in Musical Analysis,*—the writer must sum up his case with an appreciation of certain musical qualities in Franz Waxman's score which have not yet been mentioned. The music has a real unity, a unity which is only partly accounted for by its repetition of themes and motifs. The style is consistently grand, epic, eloquent. It could be called romantic, if one will understand that the term refers not at all to the extravagances of post-Wagnerianism. Indeed, the music is too contemporary in spirit to be placed in that category. It is expressive, to be sure, but mainly by reason of its directness and power. These are qualities which music of the old romantic faith never had. And they are qualities which are coming to be demanded more and more in contemporary music, so that now they are being found in such unexpected places as, for instance, the first movement of Stravinsky's newest symphony.

There is unity, too, in the whole harmonic texture of the score. This is a mark of distinction in Hollywood's film music, where, unfortunately, the spirit of electicism too often permits a variety of harmonic styles to be gathered together in a veritable Babel. In *Objective: Burma* the normal harmonic level has a considerable degree of dissonance, in the approximate

amount of, say, the Burma Theme. A harmony of a comparable texture might be regarded as the tonic harmony of the score. This precludes, then, the use of that rather naïve device of coupling dissonance in music with violence in drama, as if they were a pair of animals in Noah's ark. It also extends the suggestive powers of consonance itself, far beyond its usability for cadences; and this accounts, at least in part, for the dramatic expressiveness of the frequent unison passages and unaccompanied recitatives in the score. As substitutes for the equating of dissonance and violence, there are the many devices which served the classic masters for the heightening of drama—the quickening of motion and the compression of time elements into smaller units, the raising of pitch and dynamics, the increase of sonority, and the setting of an ostinato into motion. In comparison with these devices, dissonance itself is a comparatively impotent dramatic tool. Mozart knew this when he wrote the C-Major Quartet (K. 465) and put into the introduction, before any of the emotional issues of the composition had even been posed, the sharp dissonances that give the quartet its familiar subtitle. Beethoven knew it too when he wrote the "Eroica" and postponed the dissonant A flat until the emotional issues of the first movement's drama were already on the way to solution. Franz Waxman stands on the sure ground of live tradition, together with many of the best contemporary composers, when he recognizes that harmonic dissonance itself is only one, and perhaps the weakest, of the variables which can serve dramatic purposes.

Without forgetting for a moment that many of the excellences of this score derive from the superior quality of the storytelling, the direction, photography, and the performances by the actors, it is fair to claim that for the most part they are the product of the composer's musicality. It is this that made him avoid the musical realisms that taint so many film scores even as they tainted the tone poems of Richard Strauss. It also ruled out such banalities as the characterization of the enemy by what Western ears regard as Oriental music—the clichés of the pentatonic scale, temple bells, and wood blocks. Musicality is an inclusive term, and it is not axiomatically applicable to everyone who writes music. A wit once remarked that "the only difference between Alban Berg and other Viennese atonalists is that Berg was musical." Franz Waxman is one of no more than a dozen composers for whom the same can be said in Hollywood.

Objective: Burma. WB, 1944. Director, Raoul Walsh. Screenplay, Ranald MacDougall and Lester Cole. Developed from an original screen story by Alvah Bessie.

A Short Inquiry into a Form of Popular Poetry

EVERETT CARTER

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THE SUBJECT of this essay is the lyric of the commercial song, which makes up a large part of the programs of the larger radio networks, almost entirely takes over the time of local radio stations, and is the backbone of the forty to fifty musical features produced by the motion picture studios. There may be some objection to use of the term "popular poetry" in this connection; but that it is "popular" is attested to every year by sales of sheet music mounting into the tens of millions, and by the $6,200,000[1] distributed to members of the American Society of Composers, Authors, and Publishers last year in the form of royalty fees paid by licensed users of this highly specialized type of musical composition. And that it is "poetry" is a thesis which can be supported by an appeal to the commentators on the subject from Aristotle to Sigmund Spaeth.

Wordsworth, for example, in his preface to the *Lyrical Ballads* (1802), said that true poetry is "the spontaneous overflow of powerful feelings."[2] One would go far to find verse which more truly embodies this precept than:

> Yip, Yip, de Hootie!
> Got me a beauty!
> She sure is a dream!
> My baby said "yes,"
> She said "yes,"
> She said "yes,"
> She didn't say "no."
>
> Cock Cock a doodle!
> I'm off my noodle!
> I'm way off the beam!
> My baby said "yes,"
> She said "yes,"
> She said "yes,"
> She didn't say "go."[3]

Sir Philip Sidney in his *Defense of Poesie* (1595) took up the more ambitious forms of poetry and declared flatly that "the poet is indeed the right popular philosopher."[4] The lyricist of the modern popular song fulfills this requirement since he often uses his lyrics as a medium for the expression of a basic truth of existence. Indeed, whereas many of the more plodding sages of other years spent their lives developing one creed, the popular song writer turns out many, and sometimes even paradoxical, philosophies in a few hours. John Mercer, for example, on one occasion advocates the policy of resignation and escapism in the face of mundane trials:

> Dream
> When you're feelin' blue;
> Dream—
> That's the thing to do.

[1] *Weekly Variety* (New York), July 11, 1945, p. 33.

[2] William Wordsworth, "Of the Principles of Poetry and the 'Lyrical Ballads,'" in A. B. Grosart (ed.), *The Prose Works of William Wordsworth* (London, 1876), p. 96.

[3] *Yip Yip de Hootie, My Baby Said "Yes,"* Teddy Walters and Sid Robin (Leeds Music).

[4] Sir Philip Sidney, *The Defense of Poesie*, ed. Albert Feuillerat (Cambridge, 1923), p. 16.

If you are unable to escape into a world of unreality by normal means (his argument continues), then the use of a sedative or drug is indicated:[5]

Just—
Watch the smoke rings rise
in the air.
You'll find your share
Of memories there.

If, however, you find such artificial methods unnecessary (his thesis goes on), escape may be obtained normally during the evening hours:

Dream—
When the day is through;
Dream—
And they might come true.

The conclusion of the argument is on an obscurer level of metaphysics, but what the author seems to be saying is that we tend to magnify difficulties, and that reverie (artificially or naturally produced) places problems in their proper perspective:

Things never are as bad as they seem,[6]
So
Dream, Dream, Dream.[7]

In the same year, this author showed his versatility by promulgating the opposite philosophy of positivism and direct action:

You gotta accen-choo-ate[8] the positive,
Eliminate the negative,
Latch on to the affirmative,
Don't mess with Mister Inbetween;

You gotta spread joy up to the maximum,
Keep gloom down to the mimimum,
Have faith, or Pandemonium's
Liable to come upon the scene.[9]

Other lyricist-philosophers have not hesitated to deal with one of the knottiest problems of metaphysics—the problem of the reality and meaning of personal identity. Earlier discussions of the issue were by Descartes, Kant, and Coleridge;[10] and John Burke went to the heart of the situation in his recent "Aren't You Glad You're You?":

Ev'ry time you're near a rose,
Aren't you glad you've got a nose?
. . .
Aren't you glad you're you?[11]

And Samuel Coslow and Edward Cherkose evidenced a more paranoic approach to the problem in their "I'd Rather Be Me":

I'd rather be me with you
Than anyone else
For anyone else
Could never have you to love.[12]

Another famous definition, and one which is applicable to the song lyric, is Wordsworth's statement that poetry is "emotion recollected in tranquillity."[13] Such re-creating in the present of an emotion of the past is a recurrent theme in popular song. The emotion is sometimes that of distant childhood:

How I recall my dear old mother
Putting me to bed,
She tucked me in and said
To her little sleepy-head:
"This little piggy went to market,
This little piggy stayed home."[14]

---

[5] See also Thomas de Quincey, *Confessions of an English Opium Eater* (Boston, 1876), pp. 64 ff.

[6] For an opposing point of view see Bertrand Russell, "A Free Man's Worship," in *Mysticism and Logic* (London, 1921).

[7] *Dream,* Johnny Mercer (Capitol Songs).

[8] The variant reading here adapted is from the cover of the first edition.

[9] *Accentuate the Positive,* Johnny Mercer and Harold Arlen (E. H. Morris).

[10] For their treatments of this problem see René Descartes, *Discours de la Méthode;* Immanuel Kant, *Critik der praktischen Vernunft;* Samuel Taylor Coleridge, *Biographia Literaria.*

[11] *Aren't You Glad You're You?,* Johnny Burke and Jimmy Van Heusen (Burke–Van Heusen).

[12] *I'd Rather Be Me,* Sam Coslow, Eddie Cherkose, and Felix Bernard (E. H. Morris).

[13] William Wordsworth, *op. cit.,* p. 96.

[14] *This Little Piggy* (Crawford Music).

Or, more often, the emotion re-created is the emotion of more mature passion:

> I saw you last night and got that
> oooold feeling;
> When you came in sight I got that
> oooold feeling.[15]

II

Having established the right of the modern popular song lyric to be classified as poetry according to the best definitions, it remains for us to analyze the poetical forms which the popular-song lyricist employs, and to describe and catalogue the devices and techniques of his craft. Poets of other ages, and poets of our own age whose work is unaccompanied by melodies, had a range of verse forms from which to choose—sonnet, regular and irregular ode, stanzaic patterns, heroic couplet, blank verse. But not the poet of the popular song. His moods, his philosophies, must be expressed solely through the medium of the thirty-two-bar chorus. The detailed history of the development of this form remains to be written; it is our purpose simply to describe it. It consists of four equal divisions, each containing eight bars of music. The first eight bars are devoted, by the composer, to the establishing of a simple melody, and by the lyricist to the projection of a title line:

> Just kiss me once, then kiss me twice,
> Then kiss me once again.
> IT'S BEEN A LONG, LONG TIME.

The careful craftsman places his title line either at the beginning or the end of the first eight. Under the pressure of publishers, the formula is becoming more rigid, and there is increasing tendency to place the title line at the very beginning. The second eight bars repeats the melody, and the lyricist projects the title line once more with relative addenda—sometimes a recapitulation of the thought of the first eight, sometimes a further explanation of the title, sometimes an additional figure of speech:

> Haven't felt like this, my dear,
> Since can't remember when.
> IT'S BEEN A LONG, LONG TIME.

The third eight bars is called the "bridge," or "release." By this time the melody has been established and the composer changes to an eight-bar modulation which eventually takes him back to the last repetition of his theme. The lyricist, meanwhile, has the liberty of not repeating the title in the third eight:

> You'll never know how many dreams
> I dreamed about you;
> And just how empty they all seemed
> without you.

In the last eight bars, while the composer repeats the melody, the lyricist sums up the philosophy, the narrative, or the mood of his lyric, and repeats his title. Usually these things are done in other words than those used in the first two groups of eight; but not uncommonly a simple repetition is used:

> So kiss me once, then kiss me twice,
> Then kiss me once again.
> IT'S BEEN A LONG, LONG TIME.[16]

Working within this medium, several lyricists over the past two decades have written lines which would qualify as good poetry in any age. These quality efforts have been of two general kinds: (*a*) the felicitous phrasing of an idea already in the public mind, and (*b*) the well-worded presentation of a new idea, or of old ideas in new combinations.

[15] *That Old Feeling,* Sammy Fain and Lou Brown (Leo Feist).

[16] *It's Been a Long, Long Time,* Sammy Cahn and Jules Styne (E. H. Morris).

These two types can be recognized by the reactions of the average listener to them; his reaction to type "a" is "Gosh, I've often thought of that, but I've never been able to say it that way," and his reaction to type "b" is "Gee, that's a wonderful idea; why didn't I think of it before?"[17]

Under the first type of quality poetry can be listed the famous topical songs which express the feelings of the people at large. Historians agree, for example, that the mood of America upon entering World War I was relatively simple: we're going into this thing and we're staying with it until it's finished and the world is made safe for democracy. George M. Cohan aptly and pointedly expressed the exuberant optimism of this mood, and *Over There* became a great war song. The failure of lyricists to write a great, or even good, war lyric for World War II is partly due to the fact that the mood of the people was too mixed and complex to stand compression into thirty-two bars. (But, as we shall later see, it is also due to the fact that a new and third standard of quality has come to govern the poet of the popular song; and it is significant that the only partially memorable song dealing with World War II was composed almost entirely of a phrase which already had wide circulation among the public—"Praise the Lord and pass the ammunition.")

Less important, but none the less real, popular moods are also materials for the lyricist who aims at "what oft was thought, but ne'er so well express'd." A primary concern of soldiers and sailors overseas has always seemed to be the incidence of infidelity among females of their choice. During the Dutch War of 1665, Charles Sackville, Earl of Dorset, wrote a "Song, Written at Sea . . . the Night Before an Engagement," which began:

> To all you ladies now at land
> We men at sea indite;
> But first would have you understand
> How hard it is to write;
> The Muses now, and Neptune too,
> We must implore to write to you,
> With a fa la la la la la.

and ended:

> And now we've told you all our loves,
> And likewise all our fears;
> In hopes this declaration moves
> Some pity from your tears;
> Let's hear of no inconstancy,
> We have too much of that at sea,
> With a fa la la la la la.

This same feeling was euphemistically but colorfully expressed for the men of World War II by the song:

> Don't sit under the apple tree
> With any one else but me,
> Any one else but me,
> Any one else but me,
> No, no, no,
> Don't sit under the apple tree
> With any one else but me
> Till I come marching home.[18]

Déjà vue (already seen) is a term which modern psychology has adopted for the common but eerie sensation of having done or said before exactly the same

[17] More elegant reaction to type "a" is Alexander Pope's:

> "True Wit is Nature to advantage dress'd,
> What oft was thought, but ne'er so well
> express'd";

in *Essay on Criticism,* Part II, ll. 97–98. And Dr. Samuel Johnson defined type "b" as that "which is at once natural and new; that which, though not obvious, is, upon its first production, acknowledged to be just; if it be that, which he that found it wonders how he missed." This latter quotation may be found in his "Life of Abraham Cowley," in *Lives of the Poets* (London, 1790), Vol. I, p. 31.

[18] *Don't Sit under the Apple Tree,* Brown, Tobias, and Stept (Robbins).

things under exactly the same circumstances. Americans more commonly know it as the "where or when" feeling, because Lorenz Hart gave memorable expression to *déjà vue:*

It seems we stood and talked like this before,
We looked at each other in the same way then,
But I can't remember where or when;

The clothes you're wearing are the clothes you wore,
The smile you are smiling you were smiling then,
But I can't remember where or when;

Some things that happen for the first time
Seem to be happening again;

And so it seems that we have met before
And laughed before
And loved before,
But who knows where or when![19]

E. Y. Harburg and Billie Rose expressed another universal mood in "It's Only a Paper Moon"—the feeling of unreality and uncertainty about the world; and if they find the unsurprising answer to that feeing in "love," who is to say that lack of originality means lack of truth?

Without your love, it's a honky-tonk parade;
Without your love, it's a melody played
In a penny arcade;

It's a Barnum and Bailey world,
Just as phoney as it can be,
Still it wouldn't be make-believe
If you believed in me.[20]

The second type of quality in poetry (the "gee-why-couldn't-I-have-thought-of-that" type) deals largely with new ideas or the new combination of old ideas in such a manner as to throw new light on the familiar. Oscar Hammerstein (who also is adept at the first type of poetry, cf. his definition of spring fever as a condition in which you "feel so gay in a melancholy way")[21] is a consistent practitioner of type "b" poesy. In his work, his new observations generally take the form of the sensitive metaphor:

You are the promised kiss of springtime
That makes the lonely winter seem long;
You are the breathless hush of evening
That trembles on the brink of a lovely song.[22]

or the observant simile:

All the cattle are standing like statues.[23]

And Samuel Cahn, who generally follows the newer criteria of quality with which we shall deal in a moment, is not above attempting to satisfy the older definition of "that which, though not obvious, is upon its first production acknowledged to be just":

The charm of you
Is comp'rable to
A Christmas tree with toys
With little girls and boys when first they see the tree.[24]

or:

What makes the sun set?
What makes the moon rise?
What makes the tide
Remember to hide
And what makes it soon rise?
. . .
And what makes a cloud hold together?
And what makes the sky so blue?
What makes the sun set?
What makes the moon rise?
Is it my love for you?[25]

[19] *Where or When,* Lorenz Hart and Richard Rodgers (Chappell).

[20] *It's Only a Paper Moon,* Billie Rose, E. Y. Harburg, and Harold Arlen (Harms).

[21] *It Might as Well Be Spring,* Oscar Hammerstein II and Richard Rodgers (Williamson Music).

[22] *All the Things You Are,* Oscar Hammerstein III and Jerome Kern (Chappell).

[23] *Oh What a Beautiful Morning!* Oscar Hammerstein II and Richard Rodgers (Williamson Music).

[24] *The Charm of You,* Sammy Cahn and Jules Styne (Leo Feist).

[25] *What Makes the Sun Set?* Sammy Cahn and Jules Styne (Leo Feist).

III

No treatise on this form of modern poetry would be complete without a recognition of the consistency with which practitioners of this verse form have eschewed the standards which we have discussed, and have created and judged their work by a criterion undreamt of by Dr. Johnson and Alexander Pope. Too slavishly following the precept of Aristotle, the lyricist generally has worked under the conviction that "poetry" is a mode of "imitation."[26] Shunning the second type of quality in poetry, which calls for originality of thought and expression, the poet of the popular song has taken for his standard part of the idea of the first type and has created a new and third type, "c," whose formula is "what oft was thought and many, many times expressed in the same way." By following this standard, the lyricist hopes to create songs familiar enough so that the listener can remember the words after the first hearing. And in striving to meet this criterion the lyricist consciously (if he is an able craftsman) or unconsciously (if he just doesn't know any better) follows certain stereotypes of theme, rhyme, and diction.

Over the past twenty years the habitat of the popular song has changed from the vaudeville stage, barroom, and evenings at home, to the dance floor and the juke box; with this change in habitat has arisen the standard theme for the popular song whose success now depends in large measure upon the age groups which patronize the dance halls and the hamburger stands—the theme of the consummation of premarital love. The consummation either was, is, will be, or can never be, depending upon whether the tune is a nostalgic ballad, a rhythm ballad, a tender ballad, or a torch song. There are certain respected subclassifications within these main types of the consummation theme. The nostalgic ballad often associates the consummation that was with autumn or winter, and looks forward to a renewal of passion with warmer weather ("Faded Summer Love," "I'll Remember April," "There's No You"). The rhythm ballad is often bouncy with the exuberance of success ("I Got a Gal in Kalamazoo," "My Baby Said Yes") or more quietly appreciative of some virtue or talent of the loved one:

> You say the sweetest things, baby,
> You have me ridin' high;
> You say the sweetest things, baby
> When you say "I adore you"
> I would do most anything for you.[27]

The tender ballad looks forward to acquiescence in the not-too-distant future. Sometimes that future is the next moonlit moment:

> Magic is the moonlight
> On this lover's June night,
> Magic is the moonlight
> When you're in my arms . . .[28]

Or sometimes it's within the next twelve hours or so:

> Let me love you tonight
> While the stars in the sky
> Give a heavenly light . . .[29]

The torch song, a vocalization of the agonies of one who has loved and lost or who hasn't loved at all, needs no explanation. But an interesting subdivision of this type deals with the

[26] Aristotle, *Poetics,* ed. S. H. Butcher (London, 1922), p. 7.

[27] *You Say the Sweetest Things, Baby,* Mack Gordon and Harry Warren (Bregman-Vocco-Conn).

[28] *Magic Is the Moonlight,* Maria Grever and Pasquale (Southern).

[29] *Let Me Love You Tonight,* Mitchell Parish and Renee Touzet (Robbins).

weakening fiber and increasingly masochistic tendencies of a certain class of American females. When Frankie's Johnny done her wrong, the historian will remember, she took her forty-four out from under her apron and punctured his infidelity. But the modern lyricist has developed the theme of the woman who has a man who beats her thoroughly or flaunts his unfaithfulness, but whom she continues to love madly. Such ladies are celebrated in "Just Plain Bill," "Moanin' Low," "Body and Soul," and "He's My Guy." A representative specimen is "Good for Nothin' Joe":

He's just good for nothin' Joe
But oh I love him so;
Guess I'd die if good for nothin' Joe
Ever tried to leave me flat—
Oh yes I'm certain of that;

Folks I know don' understand
Why I must have that man;
Lord, he sends me like nobody can;
Ain't a woman just like that?

I wouldn't mind doin' what I'm doin',
I'd beat the streets till my feet done froze,
But when I'm tired and I come home to him,
Instead of sympathy, he beats the hell out of me.

Still there's nothin' I can do
Cause I love him so.
I'd be good for nothin' too, I know,
Without good for nothin' Joe.[30]

How completely the consummation theme has taken over the field of the popular song is illustrated by the fact that all lyrics dealing with other themes are tellingly labeled "novelties." But there are also well-recognized and closely followed standard themes for "novelties." The cowboy "novelty" usually expresses appreciation of the great outdoors.

Oh, gimme a horse,
A great big horse,
And gimme a buckaroo.
And let me Wah-hoo! Wah-hoo!
Wah-hoo![31]

A more recent song of this type is more demanding:

Oh, give me land,
Lots o' land,
Under starry skies above;
Don't fence me in . . .[32]

Railroading is even more popular than the cowboy motif as the theme of a "novelty." "Alabamy Bound," "Chattanooga Choo Choo," and "The Atchison, Topeka, and Santa Fe" are some specimens. And the most rewarding theme for the "novelty" is nonsense, and often songs of this genre are the sensations of their year ("The Music Goes Round," "Hut Sut Song," "Mairzy Doats," and "Chickery Chick").

The lyricist has taken a long stride toward achievement of the goal of familiarity if he chooses either the consummation theme or one of the recognized types of "novelty" themes. Once he has chosen the reminiscent motif, he is then careful to use familiar phrases and concepts in developing it. Dreams, for example, are standard equipment in the consummation-type song, and they come in all shapes, sizes, and colors. That is, when they "come true." Very often they don't come true, or haven't yet come true; in which case the loved one is begged to do something[33] and "make my dreams come true." The beloved is frequently likened unto a dream ("Did You Ever See a Dream Walking," "Whose Dream Are You")

[30] *Good for Nothin' Joe,* Ted Koehler and Rube Bloom (Mills).
[31] *Wah-hoo,* Cliff Friend (Crawford).
[32] *Don't Fence Me In,* Cole Porter (Harms).
[33] Guess what.

or to some superlative ("You're My Ev'rything," "You Are My Sunshine"). The singer of the popular song, it is apparent, would surpass the labors of Hercules to win something[34] from him or her who is beloved—climb mountains, cross rivers, swim oceans, et cetera. "Eternity" is the shortest time span known to the lyricist, with the possible exception of "forever," "Till the End of Time," "Always," or even "Always and Always." Love is very often a light or a flame. It grows, burns brightly, then fades away and only dying embers or ashes remain.

These are some of the standardized phrases that belong to the so-called "class" ballads, and the lyricist is sometimes concerned to know whether the imagery he is dealing with meets the third standard (type "c," or "what oft was thought and many times as well or better expressed"). More certain of conformity to the ideal are lyrics which bear the titles of an already popular conversational phrase. "Long Time No See" has not yet been a popular song, but the odds are large in favor of one's being written with that title. Meanwhile, regularly appearing on the "Hit Parade" are such specimens of the type as "No Can Do," "But Definitely," and "Out of This World." If the lyricist cannot manage to project a title made of a conversational stereotype, he can try to make up for the lack by constructing the rest of the song out of words whose edges have been worn into an agreeable innocuousness by frequent usage. A recent example praised the amatory abilities and accessibility of one "Candy" who was always "dandy" and "handy."

In turning from the standardized phrase to the conventional rhyme, we must remember that often stereotypes of rhyme have given rise to certain stereotypes of phrase. The paucity of rhymes for "love," for example, and the importance of that word in the lyric scheme of things, have dictated the use of the word "above." And the structure of the universe, in turn, has made compulsory the phrases "stars above," "sky above," "moon above," or "heavens above." But this interrelationship of conventional rhyme and conventional phrase might well be the matter for another study, and this essay will limit itself to a listing of some of the better-known familiar rhymes.

Lyricists still recognize the integrity of June's marriage to moon, although they have added variety to the union by the device of the double rhyme—"moonlight" and "June night":

> Magic is the moonlight
> On this lover's June night,
> Magic is the moonlight
> When you're in my arms . . .[35]

> Did you ever get that feeling in the moonlight?
> That wonderful feeling that you wanna be kissed?
> . . . . . .
> Did you ever get that longing on a June night?
> That wonderful longing you can never resist?[36]

This latter also exemplifies the "kissed-missed-resist" rhyme which is suitably familiar for the popular song lyric. "Surrender" and "tender," "charms" and "arms," "dreams" and "schemes" are as admissible as "heart" and "part." This latter pair is sometimes varied by

[34] See preceding note.

[35] *Magic Is the Moonlight,* Maria Grever and Pasquale (Southern).

[36] *Did You Ever Get That Feeling in the Moonlight?* James Cavenaugh, Larry Stock, and Ira Schuster (Paull-Pioneer Music).

those who prefer subtler nuances, to "heart of me" and "part of me":

I've got you under my skin;
I've got you deep in the heart of me,
So deep in my heart
You're really a part of me . . .[37]

and:

Irresistible you,
You're in the heart of me,
And your magic eyes
Seem to magnetize
Ev'ry part of me.[38]

and:

As long as I live
You'll always be part of me,
You'll live in the heart of me
As long as I live.[39]

IV

The last ten years have seen an increasing dominance of lyrics written to meet the third or "c" standard of poetry—the familiar theme embodied in familiar phrases made up of familiar words and all set to the music of familiar rhyme and melody. The trade magazine *Clef* officially noted the complete victory of this new standard when it made its first annual awards to the writers of the songs which sold the most copies of sheet music during the year; all the songs so honored were faithfully cut to this pattern. The proper conclusion of this short inquiry would therefore be an evaluation of this new movement in versification, and a prophecy for its future. Such a prophecy is fitting because 1945 may well be declared by future historians of the type to be the year when the commercial song lyric reached its height in the lines which in another day might have been entitled "The Lover Addresses His Lady and Sees in Her the Many Qualities":

Good, good, good,
That's you, that's you;
Fine, fine, fine,
That's you, that's you;
Nice, nice, nice,
That's you, that's you;
Swell, swell, swell,
That's you, that's you.

After this, there is nothing for the future but decadence.

[37] *I've Got You under My Skin,* Cole Porter (Harms).

[38] *Irresistible You,* Don Raye and Gene de Paul (Leo Feist).

[39] *As Long as I Live,* Max Steiner and Charles Tobias (M. Witmark).

The Interpretive Camera in Documentary Films

WILLARD VAN DYKE

WILLARD VAN DYKE began his career in documentary films as a cameraman on *The River.* He was co-producer of *The City,* and director of *Valley Town, The Bridge, Northwest, U.S.A.,* and *San Francisco, 1945.* During the war he was a producer for the O.W.I. Overseas Motion Picture Bureau.

TEN YEARS AGO a new era in documentary film making began in the United States. In 1936 Pare Lorentz finished his film *The Plow That Broke the Plains* and the critics without exception remarked upon its extraordinary photography. The following year *The River* was released and again scarcely a review failed to stress the beauty of the camera work. When *The City* came along in 1939, the critics' praise of documentary film photography reached a new high.

Documentary films—and here we are concerned with the "true documentary" as defined by Philip Dunne in issue Number 2 of the *Hollywood Quarterly*—have always been notable for the quality of their photography. The reasons for this fact have not always been clear to the critics, and it is the purpose of this article to examine some of the aspects of a craft which is much discussed and little understood.

Many of the best documentary cameramen were still photographers who left that medium because they felt it was too limiting a vehicle to carry complex ideas. Ralph Steiner, Paul Strand, and Leo Hurwitz had all been well-known still photographers, but their cinematography for *The Plow* showed clearly their ability to expand their craft to encompass a broader field. Roger Barlow, whose camera work on many documentaries is outstanding, came to movies with a fine collection of "stills."

Still photographers are usually more concerned with good composition than with subject material; it is the rare exception who combines idea content and formal design. When such a man achieves this goal he often chafes at the static limitation and moves on to a more expressive medium, but when he becomes a cinematographer he inevitably carries with him a desire to compose each scene carefully. Sometimes this interferes with good storytelling, as in Paul Strand's photography for *The Wave,* but usually the desire to convey an idea wins out and enough of the still photographer's emphasis on composition remains to produce a rich and satisfying synthesis. Strand achieved exactly this result in *Native Land,* particularly in the opening sequence, which used familiar subject material for still photography (waves, trees, clouds, churches, landscapes) in a truly cinematic fashion. Whereas the still photographer strives to achieve a static composition within a single frame, the cinematographer works for a number of shots which, though compositionally unsatisfying alone, add up to a more dynamic sequential composition. Strand's camera was often in motion during the sequence under discussion, the objects moving within the frame to reveal new and significant

aspects of themselves which were always related to the other objects in the sequence. The compositional structure of the whole became much stronger than any single shot.

The early documentaries, such as *The Plow, The River, The City,* and to a lesser degree *Valley Town* and *Power and the Land,* all lapsed occasionally into static shots which revealed the background of their cameramen. For the most part, however, their photographic beauty came from good motion picture photography intelligently used for the total effect.

The cameraman who uses his camera in such an interpretive fashion sometimes impinges upon the director's function, and indeed many of the cameramen are directors as well. The documentary films produced in this country before the war often had very low budgets, and it became imperative for one man to have as many skills as possible. The pictures themselves, using very little staged action, did not require a director in the Hollywood sense. That situation is changing, as we shall see, but the "actors" of the early films were the people in their natural environment, often quite unaware of the camera's presence. The documentary cameraman does not have a star, a dramatic story, or any of the other well-known elements of a fictional film to help him hold an audience. He must find the essential elements of interest in quite prosaic material and he must capture those elements in a fresh way through his camera. There is often no simple solution to this problem and the taste of the individual cameraman conditions the result; the better the artist, the more completely the film image interprets the script.

Documentary film makers rarely use synchronized speech, and so they employ principles of shooting and editing which are closely allied to the techniques of the silent film—they are free from the restrictions of the microphone and the sound stage. It is possible for them to use hand cameras which are as mobile as the steadiness of the operator's hand and the flexibility of his body allow. Examples of hand-held Eyemo technique may be seen in Barlow's work in the hand-mill sequence in *Valley Town,* in much of *Crisis* and *Lights Out in Europe* which were beautifully shot by Alexander Hackenschmied, and in the market sequence of *The Bridge.* During the filming of the San Francisco Conference, Larry Madison was given special permission to take his Eyemo to the floor of the Opera House, and there it was free to record important aspects of the proceedings which could never have been captured by the studio cameras firmly anchored in the dress circle.

The split-second judgment, which borders upon instinct, demanded by this method of working brings a directness of approach and an immediacy of interpretation which the fixed camera can never achieve. This is not to say that all documentaries are made with hand-held cameras; on the contrary, by far the greatest amount of footage in these films is shot with standard cameras mounted on tripods. But the documentarian does not hesitate to use any method, accepted or unorthodox, in his photographic interpretation of the script. He uses camera movement creatively and freely, he is not afraid of unusual angles, but an effect is never used for its own sake—the documentary cameraman always applies the yard-

stick of functionalism. This is especially apparent in the way he lights his "set." Using portable lighting units, usually no larger than 2,000 watts, he will achieve results that might amaze an A.S.C. man. Documentary photography today is not to be confused with the poorly lighted, underexposed, grainy shots sometimes seen in films of the 1930's. The documentarian often relates, with wry amusement, the story of the Hollywood cameraman who asked his director if the scene should be "lighted documentary, or good." It is true that although the nonfiction cameraman does not attempt to light merely for a pretty picture, the scene is nevertheless lighted and photographed in a skillful simulation of natural lighting conditions. The result does not direct attention to the lighting, and the ingenuity of the cameraman is not obvious to the spectator.

During the war many of the most accomplished documentary film makers were brought together to form production units for the O.W.I. Overseas Motion Picture Bureau. Most of these units provided for directors as well as a cameraman and his assistant. Often, the director had been a cameraman himself, and at least two directors had also been still photographers. If the transition from stills to movies had been difficult, the new role for many of these men was even harder to play. There was a temptation to interfere with the cameraman's field of activity in even the choice of a filter, but the nature of the films themselves was changing and the director soon became too busy with his own problems to worry about technical details. The early films, often confined mainly to exteriors and depending upon unstaged activity, began to give way to more complex forms. Story lines became tighter, there was more emphasis on individual characters, fewer attempts to express ideas in terms of inanimate objects. Instead of the Mississippi and Tennessee rivers becoming the heroes of a film, *Valley of the Tennessee* chose to portray the effects of the T.V.A. program on the lives of the people of the Valley. *Toscanini* quite frankly starred the maestro in a musical film which portrayed him as a fighter against fascism. This new trend called for the closest kind of collaboration between director and cameraman. In the course of making a documentary film a cameraman must be eternally alert to grasp the significance of some bit of unplanned action and decide whether it is important to the basic script plan; if it is, he must capture it on film. The director and the cameraman must have an understanding of the script so thorough that communication becomes unnecessary at the time of shooting. The assistant cameraman will sometimes take over one camera while the operator is using an Eyemo in quite another place. The director must then choose between the two cameras, leaving one photographer to act alone.

The principles we have discussed are brought to a high level of perfection in the film *Library of Congress,* photographed by Peter Glushanok, who also was the cameraman on *Valley of the Tennessee* and *Toscanini.* For these three films, Glushanok had as his director Alexander Hackenschmied, and their collaboration was most successful and pleasant. As an old cameraman himself, Hackenschmied has a wise knowledge of the camera, but he has never allowed himself to interfere with

Glushanok's creative abilities; he has been content with discussing the meaning of the script with the cameraman and then allowing him to interpret it within the framework of his own field.

Any picture of a library presents serious problems from a "movie" point of view. The subject is essentially static in outward appearance—the flow is not visual; rather, it is an idea flow from books to reader. Glushanok's camera is almost constantly in movement in this film, but never simply for the sake of movement; it seeks to interpret the unseen aspects of a library by means of the revelation of the basic concept behind a storehouse of the documents of our dynamic democracy. The camera in one sequence becomes a visitor to the library on a Sunday afternoon who hears music in the distance; the camera-visitor moves through the reading room, past people at desks, up the stairs, and finally into the Coolidge Auditorium, where a concert is in progress. Not satisfied with being a spectator from the front of the stage, the camera looks at the players from the closest possible range; it even examines the patina on the fine old Stradivarius instruments and magnifies the incredible precision of the violinists' fingers a thousand times in size upon the screen. In other sequences the texture of old paper becomes startlingly clear, the eyes of a blind woman are revealed with almost shocking clarity, the Constitution of the United States of America looks down and sees a youth whose face mirrors the hopes of the men whose names are signed to this charter of our republic. The camera is sometimes the spectator, sometimes the unseen observer; sometimes it seems to be the books themselves. There is interpretation and fluidity here in a form that may some day be surpassed, but has not been as yet.

In this film the early principles which were laid down by a dozen cameramen have been given new clarity of meaning and perfection of execution. In ten years a vital new medium has developed and carried forward its own aesthetic principles. It is ready for a much wider audience.

The Plow That Broke the Plains. Rural Resettlement Administration. Written and directed by Pare Lorentz. Photographed by Ralph Steiner, Paul Strand, Leo T. Hurwitz.

The River. Farm Security Administration. Written and directed by Pare Lorentz. Photographed by Floyd Crosby, Stacey Woodard, Willard Van Dyke.

The City. Civic Films. Directed and photographed by Ralph Steiner and Willard Van Dyke, in association with Henwar Rodakiewicz. Associate cameraman, Roger Barlow.

The Wave. Government of Mexico. Written by Henwar Rodakiewicz. Directed by Fred Zinneman and Paul Strand. Photographed by Paul Strand.

Native Land. Frontier Films. Written by David Wolff. Directed by Leo T. Hurwitz and Paul Strand. Photographed by Paul Strand.

Valley Town. Documentary Film Productions, Inc. Written by Spencer Pollard and Willard Van Dyke. Directed by Willard Van Dyke. Photographed by Roger Barlow and Bob Churchill.

Power and the Land. Rural Electrification Administration. Directed by Joris Ivens. Photographed by Floyd Crosby.

Crisis. Written and directed by Herbert Kline. Photographed by Alexander Hackenschmied.

Lights Out in Europe. Written and directed by Herbert Kline. Photographed by Alexander Hackenschmied.

San Francisco, 1945. Written by Waldo Salt and Sidney Meyers. Directed by Wil-

lard Van Dyke. Photographed by Larry Madison.

Library of Congress. Directed by Alexander Hackenschmied. Photographed by Peter Glushanok.

Valley of the Tennessee. Written by May Sarton. Directed by Alexander Hackenschmied. Photographed by Peter Glushanok.

Toscanini. Directed by Irving Lerner and Alexander Hackenschmied. Photographed by Peter Glushanok.

Report to the Stockholders

ALEX GREENBERG AND MALVIN WALD

ALEX GREENBERG was in the writing department and the production department of the First Motion Picture Unit of the Army Air Forces and the Combat Film Service in New York. He was writing instructor for combat cameramen at the Air Forces Camera School.

MALVIN WALD was in the writing department of the First Motion Picture Unit of the Army Air Forces. He worked on thirty training films, doing research, writing, directing, narrating, and even acting in a dozen of them.

DURING THE WAR the people of the United States owned a Hollywood motion picture studio, complete in every detail. Officially it was called the First Motion Picture Unit of the Army Air Forces. Because it was a military installation, a curtain of secrecy covered its activities and little was known about it. But, now, the public is entitled to know about it.

It all started in the fall of 1942 when Montgomery was chasing Rommel across the sands of North Africa, when U. S. Marines were getting a bloody toehold against the Japanese at Guadalcanal. Here, in America, the Army Air Forces were desperately expanding from a few thousand men to more than three million.

The AAF needed the fastest, most modern, and most thorough training program ever devised. Students, bank clerks, laborers, and farmers had to be transformed almost overnight into pilots, navigators, bombardiers, gunners, and mechanics. As a major part of this mass training program, the AAF went into motion picture production. At the Hal Roach Studios a Training Film Program designed to meet the urgent need got under way.

The industry's producers, directors, writers, and film technicians were brought in as soldiers and officers. And these men with backgrounds of making entertainment films quickly set out to solve the problems of their new job—to produce effective, accurate, and interesting training films.

Doubting Thomases in Hollywood regarded this military film studio in their midst with raised cocktail glasses. They dubbed the installation "Fort Roach," and referred to the personnel of the unit as "Celluloid Commandos." They made many brilliant witticisms while the men at Fort Roach quietly went to work and made films for the war.

Production started in October, 1942, and continued until October, 1945, with results that rival those of any major Hollywood studio. Over this three-year period FMPU turned out 228 films, with a total running time of 78 hours and 37 minutes. The 228 projects varied in length from the "50 Hour Inspection of the B-26 Marauder," running time 2 hours and 3 minutes, to the "Labor Incentive Shorts," 2 to 3 minutes each.

The films produced at FMPU fall into four main categories: *Educational* Films, primarily imparting information; *Orientation* Films, primarily creating or changing attitudes toward the war, jobs, obligations, regulations, or codes; *Education-Orientation* Films, having the dual purpose of giving information and of changing attitudes[1]

[1] The categorizing of one film or another might be open to dispute. On the whole, the authors believe their placement is justified.

(any film attempting to impart information will also have an effect on attitudes, and any film for changing attitudes will necessarily impart information); and *Special Psychological Test* Films, designed for learning and aptitude measurements. The accompanying tables give some idea of the nature of the work done at Culver City.

Every phase of Air Forces' activity had to be covered in one way or another. Sometimes a film was requested to solve a life-and-death problem that had arisen overseas. *Identification of the Japanese Zero* was rushed through production for immediate use in the Pacific. Owing to a similarity of appearance with our P-40 airplane, the Zero was confusing to many of our pilots. Some careless and inexperienced American pilots were shooting down their own planes. This film was given top priority, was completed as quickly as possible, and prints were flown to Pacific bases, saving uncounted lives.

FMPU training films were planned as an integral part of larger AAF programs. The B-29 series is a good example of this planning. Preparation of training films for Superfort air crews and ground crews began while the plane was still in its experimental stage. Scripts had been written before a single 29 had rolled off the assembly line.

Some procedures or techniques taught by the film had never before been established. The writers had to work out the rules with technical advisors, establishing them for the entire AAF. In 1943, for instance, two writers were assigned to do field research for *Ditch and Live.* They found that no standard procedure for ditching (abandoning an airplane at sea) existed. Technical experts all over the world, men who had survived at sea, were consulted and the result was a film which passed along the information to all personnel, and which established all-important life-saving methods.

TABLE 1

Type of film	No. of films	Per cent of total number	Running time (min.)	Per cent of total running time
Educational	149	65.4	2,728	57.9
Orientation	63	27.6	1,355	28.7
Education-orientation	12	5.3	388	8.2
Psychological test	4	1.7	246	5.2

There was no telling where need for the next project might arise. The sky was the limit. Tables 2 and 3 give an over-all idea of the variety of subjects, as well as the amount and percentage of footage devoted to different areas of training.

The wide range of subject matter covered by these films points toward much-needed exploration into the scope of educational films, a study which the writers hope to present in a later article. Schools and universities, businesses, industries, and labor unions are, taken all together, a vast potential market which at present is relatively untapped by film makers.

Now, what about the technique of

TABLE 2

BREAKDOWN OF TRAINING FILMS PRODUCED AT AAF FIRST MOTION PICTURE UNIT, CULVER CITY, CALIFORNIA—BASED ON NUMBER OF FILMS

	No. of films	Per cent of number of films
I. Educational films		
A. Flight training		
1. For the pilot	23	10.1
(E.g., *How to Fly the B-17; Flight Characteristics of the P-51; Cockpit Procedure for Troop-Carrier Airplanes*)		
2. For the navigator	6	2.6
(Driftmeters; Aerial Navigation Map Reading)		
3. For the bombardier	2	0.8
(Operation of the Norden Bombsight)		
4. For the radio operator	2	0.8
(V.H.F. Airborne Radio Set)		
5. For the gunner	8	3.6
(Position Firing; Operation of the K-13 Gunsight)		
6. For the flight engineer	1	0.4
(B-29 Flight Engineering)		
7. For all crew members	3	1.4
(B-29 Flight Procedure)		
	45	19.7
B. Nonflying training		
1. Mechanical	15	6.6
(Desert Servicing of Aircraft; Operation and Maintenance of the Electro-turbo Supercharger)		
2. Intelligence	3	1.3
(Photo-Intelligence for Bombardment Aviation)		
	18	7.9
C. Radar	7	3.1
(GCA; Mark III)		
D. B-29 briefing films*	6	2.6
E. Eglin Field and Orlando Test reports	6	2.6
(Fire Bombs with Thickened Fuel)		
F. Operational training films	11	4.9
(Fighter-Bomber Aircraft against Mechanized Targets; Air Defense Team—Night Fighters)		
G. Medical Treatment	2	0.8
(Emergency Care of Air-Crew Casualties)		
H. Identification of aircraft	54	23.8
(Identification of the Jap Zero Fighter; Recognition of the JU52)		
II. Orientation films		
A. Special labor incentive	8	3.6
(Shorts made for public release to raise morale of defense workers in various critical areas such as Los Angeles, Seattle, San Diego, Akron, etc.)		
B. Documentaries for public and military morale	24	10.6
(Memphis Belle; Target Tokyo; China Crisis)		

* These films are described in detail on page 236 of the January, 1946, issue of the *Hollywood Quarterly*.

TABLE 2—(*Continued*)

	No. of films	Per cent of number of films
C. Orientation for military personnel		
1. Preventive medicine	2	0.8
(Films designed to inculcate new attitudes; e.g., *Three Cadets,* which deals with venereal-disease prevention)		
2. Rehabilitation	2	0.8
(Made to improve military patients' attitudes toward recovery—*Road to Recovery*)		
3. Safety and survival	7	3.1
(Learn and Live; Ground-Crew Safety)		
4. Job orientation	16	7.0
(Introduction to Flying; Bombardier-Navigator)		
5. Miscellaneous orientation	4	1.7
(Resisting Enemy Interrogation)		
	31	13.4
III. Educational-orientation films	12	5.3
(Ditch and Live; Land and Live in the Jungle)		
IV. Psychological-test films	4	1.7
(Measuring Skill for Navigation)		

these AAF training films? What did the producers, directors, and writers at FMPU do to make them more effective weapons of learning?

First, they used animation. It was found necessary in almost every training film. It could simplify. It could illustrate theory and make it come to life. It could reach into places that the eye or the camera could not, such as a cross section of an engine or the charting of large-scale organization. It could emphasize vital points made in live action. FMPU applied animation techniques, already known, in such a way that completely new vistas of visual teaching were opened.

The possibilities of full-length animated films as an effective educational method were explored. The first of these was *Camouflage Cartoon.* A very sophisticated Mr. Chameleon instructed neophytes in the art of camouflage. Who could better teach camouflage than a chameleon?

Following this, a request was received at FMPU for a film explaining the theory and techniques of aerial gunnery. And so it was that "Trigger Joe" was born. He made his first appearance as the star of a film titled *Position Firing.*

"Trigger Joe's" star was destined to rise, for the response was immediate. Gunnery instructors, students, C.O.'s, all shouted, "We want more films like *Position Firing* that make the theory simple and clear and yet keep us interested. And Trigger Joe! He's great!"

An entire series of gunnery films was planned and produced, using this new star and hero. "Trigger Joe" became a beloved character as well-known among gunners as Bill Mauldin's "Willy and Joe" or George Baker's "Sad Sack." But, at the same time that fabulous "Trigger Joe" amused, he performed an exceptional job of instruction. He could make sidesplitting mistakes in learning the theory and practice of a new gun-

TABLE 3

BREAKDOWN OF TRAINING FILMS PRODUCED AT AAF FIRST MOTION PICTURE UNIT, CULVER CITY, CALIFORNIA—BASED ON RUNNING TIME

	Running time (min.)	Per cent of running time
I. Education films		
A. Flight training		
1. For the pilot	528	11.2
2. For the navigator	139	3.0
3. For the bombardier	33	0.7
4. For the radio operator	58	1.2
5. For the gunner	105	2.2
6. For the flight engineer	20	0.4
7. For all crew members	60	1.3
	943	20.0
B. Nonflying training		
1. Mechanical	560	11.9
2. Intelligence	65	1.4
	625	13.3
C. Radar	168	3.6
D. B-29 briefing films	231	4.9
E. Eglin Field films	88	1.9
F. Operational training	223	4.7
G. Medical treatment	70	1.5
H. Identification films	380	8.0
II. Orientation films		
A. Special labor incentive	158	3.3
B. Documentaries for military and public orientation	441	9.4
C. Orientation for military personnel		
1. Preventive medicine	50	1.0
2. Rehabilitation	34	1.8
3. Safety and survival	149	3.1
4. Job orientation	352	7.5
5. Miscellaneous orientation	121	2.6
	756	16.0
III. Educational-orientation films	388	8.2
IV. Special psychological films	246	5.2

sight. He could fly on a magic carpet, ask that his target's speed be slowed, even stopped, to help him (and our audience, of course) understand what he was doing, and he could take the usual pratt falls. "Trigger Joe" was conceited one moment, astounded at his ignorance the next. He was doubtful and scornful of new ways. And he insisted on learning the hard way—through trial and error. However, by the end of the film Joe understood the

new gunsight perfectly and so did most of the students who saw him.

Joe's instantaneous appeal to his audience was no accident. Anyone who could teach as convincingly and clearly, and yet interestingly, as Joe, was bound to be a hit. Each gunnery student found a little bit of himself in Joe. Really, when laughing at Joe the student was laughing at himself, his own foibles, stubbornnesses, and difficulties. That was Joe's big appeal, this self-identification by the audience.

Undoubtedly, the field of the animated cartoon could learn a great deal from "Trigger Joe"—and not only about gunnery. Replacing of the time-worn chase, and supplementing the now hackneyed, sentimental, and cut-out inhabitants of any cartoon forest, it could increase its prestige, its box office, and its humor by making films which contained some useful content. Imagine Herman the Hippo advising the average moviegoer how to watch his diet, or Hilda the Hog pleading for safer driving or any problems with which the audience could identify itself dramatized in this manner.

Second, FMPU developed the use of the dramatic form, the telling of a story, applying it to the problems of educating with films. Some full-length storytelling films were produced. For example, *Resisting Enemy Interrogation* taught our airmen what to do in the event of capture by relating the story of a crew captured by Nazis. This film, nominated for an Academy Award, was as exciting as any Alfred Hitchcock thriller.

Other films combined the storytelling techniques with the straight narration technique. Usually, the story in these films reinforced points already illustrated. Consider *Malaria Discipline,* which first provides a lecture on malaria and then presents the story of men in a malarial region.

An offshoot of using a story was the humorous approach or character. *Introduction to Flying* brought fundamental rules of flying and safety to Air Cadets by the explanations of a whimsical fellow cadet.

Unquestionably, utilizing storytelling technique in educational films is not always most advantageous. Less information can be presented than with the use of straight narration. Production costs, too, are generally greater. And it is possible for the story to interfere with points to be taught. Although the pros and cons of telling a story must be weighed for each educational film, it should be emphasized that dramatic effects—heightening interest, characterization, etc.—can be applied in many ways.

In conclusion, the impression should not be given that FMPU was a Shangri-la of motion picture production. It was not. There was waste, confusion, and delay—well summed up by the army word "Snafu." In spite of these difficulties, the public can feel satisfied that a good job was done. As a by-product, educational film makers can look to FMPU as a milestone; and Hollywood should examine it for constructive ideas.

We regret that we cannot name here the writers and directors of the films discussed. Since no system of assigning credits was defined within the broad coöperative set-up of the First Motion Picture Unit, the Academy of Motion Picture Arts and Sciences established the policy of not listing formal writers' and directors' credits on the Unit's films.—THE EDITORS.

A Film at War

HAROLD SALEMSON

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IT WAS the summer of 1943. Tunisia had been liberated two or three months before.

The supply of films brought in by the Psychological Warfare Branch and the Office of War Information was not yet sufficient to keep all the theaters of Tunis stocked with new (and officially endorsed) British or American films. New Soviet films were not yet being distributed.

British and American troops had daily showings of new films, through the services of ENSA and the Army Motion Picture Service, but Tunisian exhibitors still had to depend largely on their hidden reserves (the prints they had been able to keep from the retreating Germans, who carried off as much as they could when they fled after their six months' occupation).

The selection of films viewed by the Tunisian public in this transitional period was, therefore, haphazard. One house dug up the ten-year-old *Gold Diggers of 1933* and did a land-office business with it; others were serviced by Columbia, whose local distributor had apparently been more enterprising (or had a better cache) than the representatives of the other U. S. majors. A whole rash of Columbia films appeared, almost monopolizing the local screens—not excluding the viciously anti-Soviet *He Stayed for Breakfast,* which drew, from elements of virtually all shades of Franco-Tunisian political opinion, protests to the American authorities that, after all, the Soviet Union was an ally and not a fit target for slander.

Still other theaters had prints of old French films, and reran them. It is useless to dwell on the attitude of French authorities or the Allied military forces present in the theater, which allowed projection of G. W. Pabst's production *Drame à Shanghai* (Pabst, once one of the greatest of directors, had, according to apparently substantiated reports, turned Nazi; and the film in question had been so objectionable from either a political or aesthetic point of view in its original form that, when projected now, it had to be scissored to a point where it became virtually unintelligible).

In this same effort to dredge up past French productions, Jean Renoir's famous Popular Front coöperative production, *La Marseillaise,* reached the local screens. The picture had some magnificent shots and some highly stirring scenes; it is also the only attempt ever made on the screen to portray the French Revolution from the people's viewpoint instead of the reactionary versions which have become standard not only as movie fare but also in textbooks (a close parallel to Hollywood's and U. S. textbooks' handling of the Civil War and the Reconstruction periods). Despite its tremendous technical merits and its cultural achievement, *La Marseillaise,* as an over-all film,

however, had failed to rise above the level of the fair-to-middling when it first appeared in 1938. Now, however, revived in 1943, it took on a new light. The film itself had not changed in the five years that had elapsed. But the temperature of the public, its mental processes, and the air it breathed, had been through Munich, war, defeat, occupation, and liberation. The spoken lines and physical situations of *La Marseillaise,* only plain statements of truth in 1938, became in 1943 incendiary political material.

Before the film had been running three days, it had become a focal point for political thought in the French protectorate, then seething with French political elements, both revolutionary and reactionary, with unrest more or less consciously stirred up by the British, and with the presence of generally apolitical American troops in large numbers. *La Marseillaise* played to standing room only in the sweltering heat of the late Tunisian summer, when sitting or standing through three hours in the torrid theater was about as much of a physical strain as the human body could endure.

Outside of a general desire again to see the film, which I had seen only in a rough cut in 1938, I could not be insensible to the tremendous agitation it was creating, and went to see it in order to appraise the specific reasons for the current tempest. (I went, I might add, not only as a private spectator, but also as a semiofficial observer, a function which I had, without being so ordered, assumed in my work for the Psychological Warfare Branch because of my personal connections with many people in Tunis, on the one hand, and my background of a dozen or more years as a film critic and Hollywood correspondent, on the other.)

I found that, in the five years that had elapsed, objective events had made of *La Marseillaise* the weapon it had somehow failed to be when first released. Because of sabotage by the enemies of the people, insufficient organization of film exploitation methods by the Popular Front, and no doubt the inherent failings of the film itself, it had just not come off in 1938. It had been a worthy try and nothing more.

But history had gone forward, and the course of events had now made the film's faults unimportant. Moreover, the correct interpretation of the French Revolution, a hardy innovation in 1938, had become overapparent to Frenchmen who had seen Gaul divided into three parts, the better two of which had gone to Hitler, and finally engulfed entirely in the hated German occupation.

Renoir and his script writers, in 1938, had cannily used the truth of the fact that the Nation as an entity had come into being through the national consciousness of the people arising in and after 1789. In 1934–1937, the budding French fascists had been cloaking themselves in nationalism as an answer to the international solidarity of the working class. But in 1938, when the film was released, the lines were not yet drawn sharply enough for this reappraisal of nationalism to start a tidal wave throughout the country. The issues were befogged, the irony of the film's dialogue too subtle.

By 1943, this had changed. Frenchmen had seen where the spurious nationalism of the Right had led them. They had seen so-called nationalism shed its cloak to appear truly as na-

tional fascism. Frenchmen of 1943, whether they called themselves Communists, Socialists, or Gaullists, were uninclined to tolerate the survival or rebirth of fascism, under whatever disguise it might come.

So, when the *émigrés* of Coblenz in the film, the aristocrats plotting the overthrow of the nascent republic and the return of the monarchy, mouthed lines like "The Nation? What is the Nation? A bunch of trouserless rabble!" it took no political lecturer to tell the Tunisian public (which included many refugees from metropolitan France) that this was the viewpoint of the Giraud people, the Pétain people, the Lavals, Darnands, and all the other reactionary elements. It took no commentator to underscore the message of who the Nation really was, whom nationalism really belonged to, or the fact that the progressives who were internationalists were expressing, as Lenin had said, the fact that they loved their country more, since they wanted not only its own isolated welfare but its greater welfare within the welfare of a world fit to live in.

These dialogue lines and others brought forth a continuing chant from the audience, *"Epuration! Epuration! Epuration!"* The political slogan of the moment, calling for the purging from public life of tainted elements, the most immediate prerequisite to the rebuilding of a healthy France, was spontaneously rent from the public through this film version of simple truths, recorded, prematurely perhaps but successfully and effectively, five years before.

Innumerable individual incidents and lines of dialogue kept the stream of political comment from the audience alive, and the over-all effect of the film was no less a call to action on the part of the audience. In a quarter century of filmgoing I have never seen any film, even one turned out for a specific agitational or propaganda purpose in a specific circumstance, elicit the unanimous type of response from its audience which *La Marseillaise* evoked in Tunis in the latter half of 1943.

I had seen the film on its fourth day of projection. The next day, in my capacity as a semiofficial observer, I semiofficially reported what I had seen (on the screen and in the audience) to our commanding officer, Major C. A. Hackett, of the British Army (P.W.B., though nominally an American Army unit, was an Allied Forces Headquarters operation, jointly staffed by American, British, and other Western Allied military personnel, accounting for the fact that at this particular time we were under the command of a Briton). It must be added that the report had no formal character, but was merely a conversation across a table in the mess (P.W.B.-Tunis being one of the exceptional places where we had broken down the caste system, and officers and enlisted men shared the same billets as well as the same mess tables).

There was no doubt in my mind that the feeling stirred up by *La Marseillaise* was healthy, and boded well for the future of French and Tunisian political life. I knew also that, being a matter of Franco-Tunisian internal politics, we could not give it the official Allied support which we had given, say, to *Desert Victory,* or were to give later to *Mrs. Miniver* or *Action in the North Atlantic.* But Major Hackett's approval, even unofficial, might have kept it on the screen for an indefinite salubrious period.

Unfortunately—and through no intentional sabotage, I am quite sure,—Major Hackett did not get around to seeing the film during its first week's run. He was unable therefore to throw his weight behind it.

At the end of the week, undoubtedly under pressure from General De Gaulle's resident-general in Tunisia, General Mast, never noted for his progressive tendencies, *La Marseillaise* was withdrawn, despite the fact that it was still a more-than-sold-out box-office success.

It was not shown again during the liberation period in Tunisia. *He Stayed for Breakfast* continued to play to half-empty and highly irritated houses.

New French Films

JAMES E. PHILLIPS

JAMES E. PHILLIPS is Assistant Professor of English in the University of California, Los Angeles, and is the author of *The State in Shakespeare's Greek and Roman Plays.*

TWO FILMS in particular among those current in Paris during the past year were reassuring evidence of the survival of French motion picture art and industry.

L'Espoir, a film in Spanish with Spanish actors, is nevertheless presented as a product of the French resistance movement, and, more specifically, of the almost singlehanded efforts of André Malraux. It is not, as most Americans going to see it thought it would be, a picturization of Malraux's distinguished novel of the Spanish civil war, although it does have as its obvious inspiration the final episode of that work. It is the story of a loyalist bombing crew who, given an objective of urgent tactical importance, overcome the obstacles of equipment shortages, fifth-column betrayals, and their own doubts and fears, accomplish their mission, and are shot down. The picture, filmed for the most part in the mountains on the Spanish border, is remarkable for the intensity of interest and feeling aroused by this unadorned chronicle. In spirit if not in technique it is a documentary piece. The characteristic elliptical economy and oblique allusiveness of Malraux's style, evident in the direction, photography, and cutting as well as in the screenplay, plus the rigid limitations imposed on the work by the clandestine circumstances of its production, give *L'Espoir* a vigorous honesty and seriousness that no amount of hothouse lavishness could easily have achieved. Incidentally, if the film is released in this country, the English subtitles could do a better job than the French did in conveying the quiet, ironic humor of the Spanish dialogue. A musical score by Darius Milhaud is unobtrusive to the point of being negligible until the funeral march which accompanies the procession of peasants who bear the bodies of the fliers down the mountainside from the wrecked plane. Of magnificent proportions and heroic character, the march, in its context, seems intended as a lament not for these fliers alone, but for the whole loyalist cause.

Les Enfants du Paradis is also a superb piece of work, but in every other respect exactly what *L'Espoir* is not—long, richly handsome, intricate in design, and meticulous in detail. And it is without political overtones of any sort, despite the fact that it was produced in and around Paris during the occupation, with the Gestapo usually on the trail of the company. The story is basically a set of variations on the boy-meets-loses-gets-girl theme, with an attached boy-loses-girl coda. Its *première époque* portrays the development of star-crossed relationships among a group of struggling theatrical performers in mid-nineteenth-century Paris, with the center of interest in the love of a hypersensitive Pierrot, Batiste, for Garance, a woman of voluptuous charm, easy virtue, and high ambtion. The *deuxième époque* analyzes these

relationships after the principals have achieved success in the Paris theater some years later. Throughout the series of varied episodes which carry this story—episodes vivid with the color of Paris carnivals, theaters, salons, boudoirs, and underworld hideouts—the focus of interest is kept with admirable consistency on the complex of attractions and repulsions among the central characters. Resisting what must have been great temptations to digress into history, local color, and melodrama, the film makes exciting stuff of such old-fashioned things as love and jealousy, hate and fear, timidity and boldness. The popularity of the film, however, is probably explained more accurately by the versatile artistry of Jean Barrault in the role of Batiste. Currently the darling of Paris, with portraits in most of the shop windows on the Champs Elysées and signed testimonials in the Métro, Barrault is particularly effective in the wistful pantomime of his scenes as Pierrot.

Law, Pressure, and Public Opinion

GILBERT SELDES

GILBERT SELDES, now in Hollywood, works in the field of public entertainment as creator and critic. He has worked in radio, film, and theater. Until last year he was director of television programs for CBS. Among his published works are *The Seven Lively Arts, An Hour with the Movies,* and *The Movies Come from America.*

Anacharsis laughed at him (Solon) for imagining that the dishonesty and covetousness of men could be restrained by written laws, which were like spider webs, and would catch the weak and poor, but would be easily broken by the mighty and rich.

PLUTARCH

LIKE EVERYONE who has worked in the field of popular entertainment, I have had to think of existing and proposed controls, most of which are intended to affect not entertainment itself, but the communication of ideas in movies and broadcasting. In the most general way, two kinds of control are active: law and the pressure of the creative artist. Behind them both is the fundamental control exercised by public opinion.

I am offering here, for criticism, an incomplete thesis: that the social controls which operate effectively on such older forms as books and newspapers are not sufficiently developed to give us standards in radio and the movies. This, in turn, means that we are developing controls of the popular arts by trial and error; and that both laws and pressures may be useful, as they certainly may be vicious.

Let me take a simple example. There are many laws governing the use of obscenity in print and there are pressure groups trying to make these laws more stringent, or less, to prevent or encourage deviation from the rules. But fundamentally the reason four-letter words are not found in newspapers, although they are making bold appearances in books, is that the accepted standards of newspaper and bound-volume propriety are different. When Shaw used the word "bloody" in *Pygmalion* he was, in effect, saying that the social prejudice against the word was largely artificial; and he proved to be right. Other words he certainly would not have used. There are other examples of the operation of an accepted standard: the American public lowers its sense of fair play during a political campaign, lies are not considered breaches of honor, our subconscious attitude toward the press allowing it a certain leeway in the rather cold-blooded business we call the heat of a campaign. Similarly, we would dislike a newspaper founded to destroy a man's reputation (a not uncommon thing in the past) but applaud the establishment of papers to destroy a set of ideas; and we have different attitudes toward a scurrilous pamphlet of race hatred at one extreme and at the other an appeal to prejudice in a wage dispute. All such public emotions are beyond law, although sometimes they may be the power behind charters and constitutions.

Both the censorious and the liberalizers are trying to hasten the process by which public opinion concerning radio and movies becomes as crystallized and definite as it is in regard to the printed word. Right now we are deciding a

vital question about the position of radio as a dominant influence on political thought. There are three distinct attitudes. One is represented by the Wood Bill, which would impose strict rules of conduct on radio commentators; the second, made conspicuous by the Columbia Broadcasting System, holds that news analysts are not entitled to use their positions for propaganda;[1] and finally, there is the position of certain commentators that any limitation on their right to say whatever they please is per se an attack on free speech.

I would say that the listening public hasn't yet the experience to choose among or to compromise these three attitudes. Before going into my reasons, I want to note a parallel case in the movies.

A recent Town Meeting of the Air discussed the question of "ideas" in the movies: Should pictures attempt to influence audiences on controversial questions, or is it their obligation to be neutral? One attitude is that the movies do influence us politically, that the most escapist of pictures renders us less critical of any current evil or injustice, and that the creator in the movies is false to his trust if he fails to use this God-given instrument for good social purposes. The opposition holds that pictures reflect the accepted norm of society and should do no more, that if propaganda for the good, the true, and the beautiful is allowed to creep in, a way is opened for the forces of evil, and that the motion picture, which deals with emotions and stirs the unconscious depths of its audience, is not a proper medium for the discussion of problems requiring intellectual effort.

Here again I believe that the public has not yet the necesary experience to decide. To make the point clear, I would say that the public has fully enough experience to decide on the merits of a radio debate; it may make an unworthy choice between candidates, but it knows what it is doing. We still possess enough political sense to recognize a debate. Our social sense in regard to the mass forms of communication is only beginning to develop.

One reason is that the press began as a medium of information; our earliest reading is part of our education; whereas the movies began their present phase when they moved from travelogue and newsreel into fiction, and our typical pictures are entertainment; radio has combined entertainment and communication with a new factor, the commercial. Print had several centuries to work itself into our social scheme, and the ethics of publication were largely developed when only the "rich and well-born" were able to read. But the two more popular types—which are available to everyone—followed one another in a decade (say roughly the time between *The Birth of a Nation* and the first broadcast of a Presidential election). In that brief era, and the first postwar disintegration which followed,

[1] The position of CBS was never entirely cleared of the imputation that analysts were not to exercise their judgment; the original announcement mishandled the word "opinion," which lives an uneasy life between the grandeur of "freedom of opinion" and the misery of "opinionated." The company insisted that it gave the utmost freedom to critical analysis and wanted differences of opinion aired where both sides were represented; for this purpose it provided free time, holding that to sell time to a controversialist was to deliver opinion over to the largest moneybags. The position has not been generally upheld, both labor and management demanding the right to buy time for influencing the public.

we could not develop an effective control of the new forces. In a capitalist society, hurrying toward major disasters, both naturally were devoted to profit.

You have noticed that I avoid discussion of the merits of the various controversies mentioned above, because I want to concentrate on the single subject of *public opinion as control.* So naturally I will not discuss, here, the merits of capitalism. But we must not make any mistake: capitalist enterprise *is* controlled. It is pure defeatism for us to say that control of the movies and of radio will, under capitalism, inevitably remain in the hands of the private owners who run them for profit. If we believe this, our choice of action is unfortunate; either we go in for laws to modify the profit motive and are wide open to actual interference with freedom of expression, or we wait and work for the nonprofit millennium, sniping at flagrant abuses, without making use of the active force of public judgment which, to some degree, controls even the most arrogant of private enterprises. The revolt of the American people against Henry Ford's "any color so long as it's black" edict was economic: the public bought other cars. But there are instances of pure social pressure. Consider such parallel cases as the railroads and the horsepower of motor cars. For several generations the railroads ran wild; some were built without regard to public need and rates were capriciously established and scandalously rebated; service was lavished or withheld; public opinion could, in that era, cope with the stagecoach, but the railway was new enough to be used as a means of exploiting the public. In time, the regulation of railroads, under a federal commission, was established. On the other hand, despite the appalling increase of motor-car accidents, we have never demanded a limitation on the potential speed of cars; we put our trust in speed laws, speedways, and cloverleaf turns.

Private communications offers another instance of controlled enterprise; in most communities a single telephone service has been established, following the concept of a natural monoply; whereas a unified telegraphic service has been a matter of indifference.

We cannot, therefore, say that there is no public control of mass media simply because they are in private hands. The reason is more likely to be that we have failed to recognize the integration of the highest degree of mass entertainment with the highest degree of communication. (Entertainment is more expensive in the movies, more available in radio; communication is more effective in the movies, more constant in radio.) Newspapers and magazines offer no true parallel to this linkage. Foreign dispatches are printed next to comics, and cheesecake next to essays on electronics. But print and illustration, long since under public control, are not mass media in the sense that radio and the movies are. Except for comic pages and books, nearly all printed matter is assumed to convey some ideas; hardly any of it is as "pure" entertainment as a musical movie or a Durante broadcast. Any attempt to control print would instantly make us suspicious because of this association of print and ideas. But people do not yet associate entertainment and ideas, so the effort to control radio and movies does not frighten them. Accustomed to moralistic interference (boards of censors

and police raids on burlesque houses), they do not see that the new Inquisition is less interested in souls than in socialism. In spite of our long indoctrination during the war, we will have to learn by experience how interwoven entertainment is with influence before we will be ready to move in any direction to impose rules and, as a last resort, law.

A few months ago, while I was trying to formulate a satisfactory position for a network to take toward its news analysis, a publicist made a point which I found baffling. It was that, during the arguments over Bretton Woods and the San Francisco Conference, favorable references toward these controversial subjects crept into all sorts of entertainment programs. This had become common form during the days of the OWI's directives for saving fats and avoiding the black market; and it seemed natural for script writers to assume that the Atlantic Charter was at least as universally acceptable as the rationing system. The alternative was to omit reference to all but the most trivial topics of the day, rendering radio sterile. But my critic of the Bretton Woods experiment felt that radio was loaded against him. (I might add that he accused George Denny, the *Reader's Digest,* and Town Hall of being loaded *in favor* of the Administration and radicals generally, which would be news to my brother, the editor of *In Fact,* who feels pretty certain that the program was crypto-fascist.)

For this, you have a movie parallel in the strange case of John MacManus vs. *Mildred Pierce.* MacManus is able, entertaining, and writes for *PM,* which (all three of which) makes him the enemy of censorship; but MacManus has grave doubts about *Mildred Pierce;* he felt that it was too sordid a picture to be shown to one's former enemies as a study of "the American Way of Life"—let alone to our remaining friends. Readers of *PM* couldn't have been more pained if the editor had embraced Martin Dies. The editor didn't, in fact, embrace MacManus; Max Lerner went all out against his critic—and to be fair, I should add that MacManus made a shrewd point: if in the total of American films there had been any fair, realistic representation of the decencies of our daily life, the introduction of a realistic picture of evil would not be dubious; but, says MacManus, *all* the rest of our films are palpably unreal; only sweetness and simplicity are represented in the form of the movie myth; to have our only realistic picture be evil is to misrepresent us.

From the foregoing, I abstract a few generalizations.

The power to influence is woven into the fabric of entertainment.

The public is unaware of the use of entertainment to influence or does not resent it when recognized.

The danger of influence is recognized by both radicals and reactionaries.

As a general rule, political conservatives want laws, political radicals turn to pressure—and both laws and pressure are an effort to crystallize public opinion.

To which I add my question, Is public opinion at the point where crystallization is possible? (I know that crystallization is not an absolute; at any moment, you have a degree of fixity; but at a certain time the degree of fluidity becomes negligible and standards are accepted which remain effective for years or even generations; this

occurred in the Victorian era, affecting manners and morals, and occurred again, as a reaction, in our first postwar generation.)

My own background (which might be called aesthetic and liberal) makes me suspicious of blue laws and I believe that nothing should be done by law which can be accomplished by common consent; restrictive laws should only protect society from the antisocial fringe. Therefore the way the problem comes to me is: how can public opinion be made effective in time to head off such laws? I have no solution. At the moment I have an uneasy feeling that only a very few people care for the *principles* of free expression; with the honorable exception of the American Civil Liberties Union, most pressure groups want to deny freedom to their opponents. They act on the assumption that interference with Walter Winchell is a crime, but H. V. Kaltenborn should get off the air; or vice versa. They want the movies to grapple with labor-management relations, but only if the right line is taken. It isn't likely that the public will arrive at sound basic principles while the leaders of opinion are so confused.

The first necessity I see is that the problem be correctly stated, and I am not too sure that my statement is correct. Propaganda in the mass media needs to be quantitatively examined, so that we know how much we are getting; after that, we should have exact data on the prejudices which dominate radio and the movies, and on those which play secondary parts or are eliminated entirely. So far, analysis of ideas embedded in entertainment has been fragmentary. When we have a complete picture, the next step is to make the public aware of the fundamental fact: that entertainment is not "pure," with estimated percentages of impurities. (Again, this cannot be done if enthusiasm for or against any idea is considered "good.")

Perhaps the way of trial and error will be effective, the way of sudden outcries against a broadcast or a picture, drastic laws enacted or defeated, with pull and pressure on both sides. The public can be roused to action by a single dramatic event.

But the dangers in the method are great. Power to legislate is in the hands of people who take advantage of public indifference; a few "outrages" may saddle us with laws-in-restraint for fifty years. A few months spent in arguing out principles may preserve our freedom for generations.

Radio Daytime Serials

GEORGE ROSEN

GEORGE ROSEN is radio editor of *Variety* in New York. He was formerly city editor of a morning newspaper in Trenton, New Jersey, and drama correspondent for *Variety*.

IN TERMS OF commercial radio, the daytime serial continues a box office bonanza, representing about 25 per cent of network income on gross billings. That the multimillion investment pays off is evident by the fact that the suds sagas add up to a major portion of the Proctor and Gamble and General Foods business with the major webs. For further evidence of their popularity, take a gander at, say, the Elaine Carrington soaper, *When a Girl Marries,* with its daily audience pull in excess of 7,000,000. Budgeted at about $2,000 weekly for talent-production costs (that's about par for the daytime serial), it's understandable that, so far as the bankroller is concerned, it's still a good b.-o. investment. Even a low-rating soaper, such as the brace of Sterling Drugs-sponsored shows, *Amanda* and *Second Husband,* recently canceled, invited a daily listener pull of two to three million. For low-budgeted programming, it's understandable why daytime radio remains the top media for a mass sales pitch. Thus *Variety,* being primarily alerted to the commercial potentialities of radio, has made it its business to be cognizant of the soap-opera trends. The opinions expressed in the radio review columns are those of the reviewer; he's in the fortunate position of never being influenced by business-office or advertising-department edicts. His job is to evaluate shows in terms of both the showmanship aspects of the show and the commercial payoff.

Since no amount of ridicule on the part of comedians, critics, etc., has been able to remove the serials from the daytime listening roster, *Variety* as a trade publication has realistically tried to appraise this form of radio entertainment on its merits as dramatic fare servicing a segment of the public that seems to demand just this dish. Its critics give it the same analysis, production-wise, that they do to all other shows that they review. Each new program is reviewed after having been heard cross-the-board the first week of its appearance. All reviews are based upon actual hearings, not from studio performances or reports.

Since the same radio serials continue for years (a recent *Variety* breakdown of Hooper daytime ratings reveals that four of the TOP ten soapers enjoyed the same rating pull when Hooper first began to compile daytime figures nearly a decade ago), and since the few new entries in the serial field in recent years have either followed the existing pattern of successes so minutely that they fail by their very similarity, or else go so far afield as to immediately estrange their listeners, there has consequently been little reviewing to do in this realm.

Variety, of course, does what is called "Follow-up Reviews" in order to re-evaluate shows as to their format, acting, production, casting, etc. From the reviewing point of view, this is all that

we can attempt, either in serial shows or any other radio show. Editorially we attempt to point out at intervals the stupifying effects of this type of entertainment on its listeners and the untold possibilities that a well-dramatized serial holds for the writer. As yet few have had the courage to transfer to the radio serial the real life of the people that make up their listening public, and have continued—year in and year out—to dish out the sickening palaver that contributes to their daydreams.

For there's no denying the fact that radio serials over the past decade have followed a tried and true pattern. It's a sad commentary that they consistently seem to satisfy. Again we repeat, the large audiences they command has been the payoff. The slow and repetitious espousal of a story has been dictated by the needs of the listeners, mainly housewives who attend with just half an ear in the course of their daily chores. Unfortunately, the themes are too frequently escapist, and the characters and their reactions divorced from the realities of life. On the credit side of the soapers, during the war years, were the attempts made by some of the abler scripters to weave into the story continuity the messages from Washington on volunteer war work, conservation in shortages, bond sales, etc., and, to a much smaller degree, to integrate into their plots social problems glaringly in need of espousal. But, sad to relate, there's been too little of the latter. Apparently P. & G. is convinced that it doesn't sell soap.

The F.C.C. Report: A Summary

PAUL STEWART

PAUL STEWART, now a director at Paramount, worked for twelve years in radio as actor, director, and producer. He was with Orson Welles in the founding of the Mercury Theater of the Air, and was co-producer of *War of Worlds*.

FOR a brief moment on March 7, 1946, the radio industry found itself in the position of the listener while it heard what the government had to say in its Federal Communications Commission Report. Under the heading of "Public Service Responsibility of Broadcast Licensees" a review of the radio situation in the United States was made. Significantly, the Commission is becoming more and more alarmed by the deterioration of the radio scene.

Since broadcasting stations in the United States are under the Commission's supervision, the importance of the report in terms of the broadcaster's responsibility is self-evident. Within the Commission lies the power to revoke a license for broadcasting, as well as to grant it, if upon public hearings it is determined that the broadcasting station has not lived up to its license requirements. As a result, on April 10, 1946, the Federal Communications Commission announced, in part, that it would follow "a policy of more detailed review of broadcasting station performance when passing upon application for renewals." This will be done on the following basis. Examining the licensee's original statement of policy, the Commission will determine whether he has lived up to his promises. As an example, the Commission's finding in the KIEV Case "illustrates primarily the need for sound procedures to compare promises with performance when acting on renewal of licenses."

In 1932, upon the application of a group known as the Cannon Systems, Ltd., a license was granted under the call letters KIEV to share the allocated time of another station in the area, known as KGIX. At that time, KIEV reported to the Commission that it would dedicate its operations to cooperation with "all the local civic, educational, fraternal and religious institutions, and donate to them without charge, period of time and broadcasting programs of special interest to Glendale." Since KGIX had failed in its promises for similar performance in the public interest, KIEV was allowed to share the wave length and the time allotment. In 1939, Station KIEV sought renewal of its license, and the Commission, seeking at that time to determine whether KIEV had acted in the public interest in accordance with its announced policy, made some interesting discoveries. Recordings of the programs broadcast by KIEV on three separate days, as taken from the Federal Communications Commission log, revealed the following: "... 143 popular records and 9 semi-classical records were broadcast, incorporating in that period 264 commercial announcements and three minutes of announcements concerning lost and found pets. On another day, 156 popular and 10 semi-classical records were accompanied by 258 commercial announcements, and still another day, 165 popular, 12 semi-classical records, 10 minutes of lost and

found pet column, and 199 commercial announcements made up the day's schedule. During these three days, which reported a total of 36 hours of broadcasting time, only 23 minutes were devoted to programs other than records and commercial announcements.... for a period of over a year, no regular news was broadcast over this station.... While the licensee made its station available, free of charge, to civic, charitable, etc., organizations, it expended no substantial activity to assist and aid such organizations in the preparation and production of programs...."[1]

Obviously, KIEV had failed in its representation to "operate the station as a civic project." However, the Commission, exacting further promises from KIEV and concrete action on its part to improve its output, granted a renewal.

The problem presented in the KIEV case is inherent in the general lack of responsibility of the broadcaster, and is cause for more serious examination. The report carries other examples of new applications for licenses, as well as renewals; and, throughout, the crass commercialism of all those concerned is evident in the testimony.

Further on in the report, the Commission again defines its legal jurisdiction under the Radio Act of 1927, in relation to the "Public Interest." It gives a history of the legislative acts empowering the Commission to act upon the licensee's qualifications, and quotes many court opinions to prove that such legal jurisdiction, although many times contested, has never been lost to the Commission. Finally summing up its position, the Commission's report argues as follows.

"The question of the nature of the Commission's power was presented to the Supreme Court in the *network* case. The contention was then made that the Commission's power was limited to technological matters only. The Court rejected this, saying (National Broadcasting Company v. United States, 319 U.S. 190, 216–217): The Commission's licensing function cannot be discharged, therefore, merely by finding that there are no technological objections to the granting of a license. If the criterion of 'public interest' were limited to such matters, how could the Commission choose between two applicants for the same facilities, each of whom is financially and technically qualified to operate a station? Since the very inception of federal regulation by radio, comparative considerations as to the service to be rendered have governed the application of the standard of 'public interest, convenience, or necessity.' "

Possibly of greatest interest is Part 3 of the report, which deals with "some aspects of public interest in program service." This is an extensive and well-documented analysis, with tables exhibiting the relationship between sustaining and commercial time allotments. The obvious conclusion is a sad one, that each year radio devotes less and less time to the sustaining broadcast in the public interest.

Again returning to the report, it defines the sustaining program as having five distinctive and outstanding functions.

1. To secure for the station or network a means by which, in the over-all structure of its program service, it can achieve a balanced interpretation of public needs.

[1] 8 F.C.C. 207, 208, 209.

2. To provide programs which by their very nature may not be sponsored with propriety.

3. To provide programs for significant minority tastes and interests.

4. To provide programs devoted to the needs and purposes of nonprofit organizations.

5. To provide a field for experiment in new types of programs, secure from owns the air. It will sell you a piece. Period.... We are nearing the middle of the 20th century. Shall the singing commercial and the Lone Ranger inherit the earth?"

Table 1, from the report, is of interest.

Second, the proportion of time devoted to sustaining programs during the best listening hours from 6 to 11

TABLE 1

AVERAGE HOURS PER DAY AND PERCENTAGE OF TIME ON THE AIR DEVOTED TO COMMERCIAL AND SUSTAINING PROGRAMS BY CLASS OF STATION

For month of January, 1945

	Commercial		Sustaining	
	Hours per day	Per cent of time on air	Hours per day	Per cent of time on air
50-kw. stations (41)	12:50	67.3	6:14	32.7
500-w.–50-kw. stations (214) . . .	10:41	61.3	6:45	38.7
250-w. or less stations (376) . . .	7:37	47.6	8.23	52.4
Part-time stations (72)	5:46	53.3	5:30	46.7
All stations (703)	8:40	53.9	7:25	46.1

the restrictions that obtain with reference to programs in which the advertiser's interest in selling goods predominates.

The reader will find difficulty, when recalling his radio listening, to discover among the programs he hears many that fit the Federal Communications Commission definition. Bitterly, Norman Rosten, winner of a grant from the American Academy of Arts and Letters for his radio writing, is quoted in part as follows:

"The sponsor and the advertising agency have taken over radio quietly. ... Except for sustaining shows (often worthy, such as *Assignment Home*) or special service programs magnanimously aired after 11:30 P.M., the broadcasting company sells Time. It P.M. was lower than during other hours (see table 2).

Becoming more specific in its analysis of sustaining programs offered to the stations in the chains, the report has some startling revelations. The following are a few excerpts from the report:

"More striking even than the dearth on some stations and during some hours of sustaining programs generally, is the dearth of *network* sustaining programs.

"The five-fold function of sustaining programs has particular significance as it applies to network sustaining programs. These are unique in character. They command resources of talent, of writers, actors, producers, beyond the capacity of all or at least most local stations to offer. They cover many issues and subjects, treatment of which can

best be given in the great metropolitan centers where network headquarters are situated. It is the very essence of network service that it should reach a nation-wide audience. Any factor intervening to prevent this militates against the principle of network operations.

"The failure of American broadcasters to provide nation-wide distribution for even outstanding network sustaining programs can be illustrated by a few examples.

"The Columbia Broadcasting System describes *Invitation to Learning* in these terms: 'Distinguished scholars, authors, and critics meet informally on this series to discuss the outstanding classics of literature. The summer and fall schedules include a series of 31 great books to bring the total number discussed on the program to 285.' On Sunday, April 2, 1944, the most recent date for which data are available, 39 CBS stations carried this program, while 97 rejected it.

"*Transatlantic Call: People to People* is described by CBS as follows: 'On alternate Sundays the British Broadcasting Corporation and the Columbia Broadcasting System shake hands across the ocean. In this half-hour program, British and American audiences are presented with a picture of the national characteristics and attitudes of the two countries. The audiences of the two nations learn the reasons for the apparent differences between them, at the same time realizing the basic similarity of their attitudes and behavior.' This program was carried on Sunday, April 2, 1944, by 50 CBS stations and rejected by 86.

"The NBC labor program was described by the network as follows: '*Labor for Victory* brought authoritative speakers to discuss labor's role in the war effort, in programs produced by the American Federation of Labor alternating with the Congress of Industrial Organizations.' This program was carried on Sunday, April 30, 1944, by 35 NBC stations and rejected by 104.

"*The Reviewing Stand* is an MBS program described by the network as follows: 'Roundtable discussion of current problems under auspices of Northwestern University.' It was made available by MBS on Sunday, April 23, 1944, to its full network of 216 stations. Of these, only 40 MBS affiliates carried it.

TABLE 2

AVERAGE HOURS AND PERCENTAGE OF TIME ON THE AIR, 6 TO 11 P.M., DEVOTED TO COMMERCIAL AND SUSTAINING PROGRAMS BY CLASS OF STATION

For month of January, 1945

6 P.M. TO 11 P.M. ONLY	Hours per day	Per cent of time on air	Hours per day	Per cent of time on air
50-kw. stations (41)	4:16	84.7	:46	15.3
500-w.–50-kw. stations (214) . . .	3:38	72.9	1:21	27.1
250-w. or less stations (376) . . .	2:38	53.9	2:16	46.1
Part-time stations (72)	:46	60.5	:31	39.5
All stations (703)	2:51	62.4	1:43	37.6

"A special case of failure to carry a network sustaining program is to be noted on Sunday from 2:55 to 3:00 P.M. Beginning at 3 P.M., station WCAU carries the New York Philharmonic program sponsored by U.S. Rubber. This program is preceded over CBS by a 5-minute introductory talk by Olin Downes, the well-known music critic, on a sustaining basis. WCAU carried the symphony for which it is paid, but rejected the sustaining introduction to the symphony in favor of a five-minute commercial program, *Norman Jay Postcript,* sponsored by the Yellow Cab Company."

In discussions of "Public Issues," the report has the following to say:

"The problems involved in making time available for the discussion of public issues are admittedly complex. Any vigorous presentation of a point of view will of necessity annoy or offend at least some listeners. There may be a temptation, accordingly, for broadcasters to avoid as much as possible any discussion over their stations, and to limit their broadcasts to entertainment programs which offend no one.

"To operate in this manner, obviously, is to thwart the effectiveness of broadcasting in a democracy.

"A test case may illustrate the problem here raised. At the request of the Senate Committee on Interstate Commerce, the Commission undertook a study of all network and local programs broadcast from January 1, 1941, through May 31, 1941, relative to the foreign policy issue then before the country, that of isolationism versus intervention in the world conflict. The period reviewed was one of great crisis. The issue at stake would affect the history and even the survival of our country and its institutions. Five major questions of foreign policy were involved—lend-lease, the convoying of ships to Britain, the acquisition of foreign bases, the acquisition of foreign ships, and the maintenance of the British blockade. From this study the following facts emerged.

"The four major networks submitted 432 programs. Upon analysis only 203 scripts were deemed revelant; 14 scripts were unobtainable.

"Assuming all 14 of these scripts to have been relevant, this means that 217 scripts during a 5-month period dealt with the 5 major issues of foreign policy listed above. Put another way, each network broadcast a program devoted to one or more of these issues every third day. But while the networks made these programs available, not all affiliated stations carried them. Of 120 CBS affiliates, 59.3 per cent carried the average lend-lease program. Of 165 MBS affiliates, 45.5 per cent carried it. Of the approximately 200 NBC stations on both Red and Blue networks of NBC, 69 stations carried the average NBC program on lend-lease.

"Even more significant are the figures relating to non-network programs. Of 842 stations reporting, only 288 claimed to have originated even one program on any subject relevant to this study. The remaining 454 denied having broadcast a single non-network program on foreign policy during the entire 5-month period. While subject to possible sampling error, the study indicates that station time devoted to discussion programs distributed by the four networks exceeded station time devoted to discussion programs originated by the stations in the ratio of 30 to 1.

"The carrying of any particular public discussion, of course, is a problem for the individual broadcaster. But the public interest clearly requires that an adequate amount of time be made available for the discussion of public issues; and the Commission, in determining whether a station has served the public interest, will take into consideration the amount of time which has been or will be devoted to the discussion of public issues."

There seems to be a direct relationship between the Commission's report on the public issues question, and the rejections by the station affiliates of such programs as *Transatlantic Call: People to People, Labor for Victory,* and other programs quoted earlier.

Devoting a considerable portion of the report to advertising excesses, the Commission makes a comprehensive survey of the high amount of advertising that is crowding the air.

It speaks, too, of the bad taste, the propaganda for the benefit of the sponsor and his position, as taking unfair advantage of the American listening public. At the same time, the Commission indicates its position in relation to the advertising excesses by a warning suggestion:

"Because it is not the intention of the Commission to concern itself with advertising excesses other than with an excessive ratio of advertising time to program time, no exhaustive study has been undertaken. There is need, however, for a thorough review by the industry itself of current advertising practices, with a view towards the establishment and enforcement of sound standards by the industry itself."

Finally, the economic structure of the radio industry is analyzed with elaborate and exhaustive charts showing the ratio of broadcast revenue, expenses, and income of all the networks and radio stations in the United States. The net result of this section indicates that, as the years progress and the revenue increases, the proportion allocated for serving the public decreases.

Summarizing its report, the Federal Communications Commission places primary responsibility with the broadcaster, but urges that the radio listener, through his many groups, indicate to the broadcaster his dissatisfaction.

Interestingly enough, the report touches upon the necessity of responsible criticism and says, "The reviews and critiques published weekly in *Variety* afford an illustration of the role that independent criticism can play: Newspapers and periodicals might well consider the institution of similar independent critiques for the general public."

In concluding the report, the Commission faces its responsibility squarely in safeguarding the public interest and reaffirms its "Statutory Responsibility . . . of which it cannot divest itself."

The radio industry will analyze this report carefully. The sponsors, together with their advertising agencies, will pretend to "clean house," but it will rest with the radio listener himself, as well as the artists involved, to determinately give voice to the need for a new deal.

PAUL STEWART

Notes and Communications

J'ACCUSE*

SACHA GUITRY, who has been summoned to appear before the "Chambre Civique," and to whom the Minister of the Interior has refused an exit permit for Hollywood, has had his "defense" proclaimed and published in an evening paper. Captain Pierre Descaves, son of the famous writer Lucien Descaves, Guitry's colleague at the Académie Goncourt before its recent purge, answers him as follows:

Sacha Guitry has charged in a publication that the discredit from which he is suffering is based on spite. He claims that this discredit is due to the machinations of his "antagonists" and to the malignity of his enemies. At his instigation and by way of provocation, the newspaper heads the list of these "enemies" with my name. *I,* the enemy of Guitry? It is an honor which I would not reject had I not, painfully, earned the right to be his judge. For the present, I shall limit my role to that of prosecutor.

Until 1939, after well-deserved successes, the worth and inspiration of which were continuously diminishing, Guitry enjoyed an honorable place in the theater. In 1939, by forcing himself into a literary society heretofore limited to professional writers, he could lay claim to an intellectual grasp and to moral responsibilities inherent in his title of member of the Académie Goncourt.

Because, during the dark years of occupation, Guitry did not show himself worthy of these responsibilities, committed errors, was guilty of breach of faith, and failed as a Frenchman,

I ACCUSE Sacha Guitry of having been from 1940 to 1944, at a time when his wealth and expectations gave him ample breathing space, an accommodating spectator of the traitorous collaborationist policy by very quickly reopening his theater and by staging his productions;

I ACCUSE Sacha Guitry of having acquiesced, by his attitude of the worldly man of the theater and by his solicitude that everything should go on "as before," in the abdication of those who no longer believed in France;

I ACCUSE Sacha Guitry of having deadened public opinion by his ostentation and by giving the conqueror, at the expense of bleeding France, the proof that among us there were men interested in encouraging laughter in the midst of charnel houses;

I ACCUSE Sacha Guitry of having, like a make-up artist, disguised the misery that was crushing us and of having attempted to transform it into a make-believe happiness;

I ACCUSE Sacha Guitry of having been one of the inspirers of all the cozy surrenders, of all the soft compliances, and of having contributed to the perversion of a confused public opinion; of having encouraged the idea that nothing more could happen, that everything had been gained, that it was easy to breathe on one's knees, even on one's

* Translated by Yvonne Templin from *France-Amérique,* issue of February 17, 1946.

stomach, and that the light of freedom came not from the resistance of the *maquis,* but from a prompter's box;

I ACCUSE Sacha Guitry of having made witticisms when we were preparing passwords and watchwords and to have seen, as freedom's flame, in our dark night, only his floodlights;

I ACCUSE Sacha Guitry, who during happier days had placed himself at the service of the nation to amuse friendly visiting sovereigns, of having without hesitation made, from his stage, friendly overtures to booted ruffians and of having sought their applause, repeating his bows even in the wings;

I ACCUSE Sacha Guitry of having taken advantage of his position as director of a theater and of his privilege as member of the Académie Goncourt to seek and to accumulate innumerable material advantages; of having insulted the misery of the people by his well-fed, satisfied, and selfish way of life;

I ACCUSE Sacha Guitry of having advised the Académie Goncourt to follow a defeatist policy by demanding that the prizes continue to be awarded, that vacancies be filled, that all privileges be maintained;

I ACCUSE Sacha Guitry of having been false to his promises in not resigning from the Académie Goncourt;

I ACCUSE Sacha Guitry of having been the confidant, the guest, the friend of the unspeakable Alain Laubreaux;

I ACCUSE Sacha Guitry not only because he never attempted to pronounce the word "refusal," but because he did not, even once, formulate a word of hope;

I ACCUSE Sacha Guitry of having been one of the earliest collaborators (see the testimony of General De la Laurencie);

I ACCUSE Sacha Guitry of having collaborated in the publication of *Aujourd'hui, Petit Parisien,* and *Paris Soir* (Paris edition);

I ACCUSE Sacha Guitry of having given an enthusiastic interview to the paper of Dr. Ley, "Strength through Joy";

I ACCUSE Sacha Guitry, who before the liberation knew of the fate meted out in Germany to thousands of great Frenchmen, of never having expressed a regret or attempted a protest;

I ACCUSE Sacha Guitry of having played cynically with justice;

I ACCUSE Sacha Guitry of having in him so little of the Frenchman;

I ACCUSE Sacha Guitry of being too cowardly to understand the indignity of his behavior and too flabby to comprehend the indignation of those who have resisted, suffered, and fought.

PIERRE DESCAVES

A NEW FILM QUARTERLY

FILM FORUM REVIEW is a new quarterly publication—the first number came off the press in March—devoted to the use in adult education of the 16-mm. motion picture. It is published by the Institute of Adult Education, Teachers College, Columbia University, and the National Committee on Film Forums, composed of representatives of the American Association for Adult Education, the American Library Association, the Educational Film Library Association, and the National Council of the Young Men's Christian Associations.

The purpose and editorial policy of the *Film Forum Review* are described in an editorial statement in the March issue as follows: "Content of the *Review* will be directed, in the first place,

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toward providing specific aids for the guidance of those working with films in the field, either in the capacity of professional educators or in the more voluntary role of community or group leaders. It will attempt to provide analyses of materials now available, to give some guidance in the selection of films for adult education purposes, and to suggest methods by which films may best be used for discussion purposes. . . .

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The purposes of *Film Forum Review* are not limited to giving information and guidance to the growing number of adult educators making use of 16-mm. motion pictures with adult groups. The periodical also attempts, by serving as a medium for the sharing of experiences, the cross-fertilization of ideas and critical comment, to help film users develop workable criteria for film selection and increase the educational effectiveness of the use of the motion picture.

MORSE CARTWRIGHT

FRENCH FILM TEACHING

GENTLEMEN: The Institut des Hautes Etudes Cinématographiques is an organization subsidized by the State, placed under the aegis of the Direction Général de la Cinématographie of the Ministry of Information; its contacts with the Ministry of Education are maintained by having on its Administrative Council a representative of the Minister of National Education.

This school of the motion picture, like a school of beaux-arts, has for its major objective the threefold one of giving cultural, artistic, and technical preparation to young people, chosen competitively, who wish to follow careers in the motion picture.

Teaching is free and is given by teachers of higher education and of the Sorbonne as well as by experts versed in the art and techniques of the motion picture.

The I.D.H.E.C. by means of evening classes also contributes to the improvement of professionals of the motion picture. This is far from being the entire program of our Institut. One of its main endeavors is to formulate a true culture of the motion picture and to train, in educational circles as well as in other cultural groups, specialists in matters related to the motion picture. With this in view and in complete agreement with the governmental ministries concerned, we organize regularly, in Paris, courses of studies for high school instructors, for all teachers, and for leaders of cultural groups. Moreover, we intend to organize during the present year, in a number of university cities, courses of studies similar to the ones that are now given in Paris.

We would be very happy to know what judgments and what criticisms our articles arouse among the members of your Academy who are interested in motion picture matters. This might

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PIERRE GERIN
Directeur Général

EDUCATIONAL FILMS, 1903

IN CHECKING the original English of some material translated into French and quoted by Sadoul in his article in the April issue, the editors of the *Hollywood Quarterly* came upon a very interesting document from the library of the Museum of Modern Art, and quite amazing evidence of the making and distribution of educational films in England forty years ago. The document is the 1903 sales catalogue of the Charles Urban Trading Company, Ltd.

The bulk of the catalogue is yet another amusing demonstration of the tiny beginnings of the picture industry. At the top of its list of hundreds of commercial films appears this schedule of what the exhibitor paid for permanent possession of the positive:

PRICES
per 50 feet length (approximately)

Regular ..... 21s. net (*about 5d. per foot*)
Special (titles in bold type) ..... 25s. net (*6d. per foot*)
Colouring ..... 35s. net extra *per 50 feet*

The films themselves run from 50 feet to as much as 375, with one totaling 800. The news subjects include various joint activities of King Edward VII and President Loubet of France (75 to 275 feet) and *Santos Dumont in His Airship* (60 feet). There are many travel pictures of India, including bullocks, lepers, dancing girls, and *The Game of Football as Played in Burmah,* a series called *Living Canada,* and another on *The Wintry Alps.* Among the dramas and comedies are two, *Robbery of the Mail Coach* (375 feet) and *A Daring Daylight Burglary* (Special, 275 feet), that antedate American films like *The Great Train Robbery.* Then there is *Hiawatha* (another Special, 800 feet, 20 pounds net).

But toward the end of the catalogue appear a group of nature studies running from 50 to 300 feet and including shots of frogs, toads, boa constrictors, bees, and hedgehogs, twenty-one underwater subjects ranging from more or less commonplace fish to octopodes, and, far more significant, a group of twenty-three films made with the aid of the microscope. Announced as "The Unseen World, Revealing Nature's Closest Secrets by Means of the Urban-Duncan Micro-Bioscope," these pictures covered subjects ranging from diatoms to the head of a fly, and including the cheese mite, May-fly larva, fresh-water hydra, brickmaking rotifer, typhoid bacteria, and the circulation of blood in the foot of a frog. They range in length from 50 to 100 feet. Urban announced with justifiable pride that "the magnification of these Subjects as viewed from a Screen, with picture 20 by 25 feet in size, is 2,200,000 to 76,000,000 times, according to the extent of magnification on the Film which varies from 25 to 850 diameter." It is surprising to discover not only that by 1903 the screen had advanced so far in the making of educational films, but also that they were presented at the Alhambra Music Hall, and won, according to the London *Daily Telegraph,* "the rapt attention of the audience . . . thunders of applause." If such films were shown

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today, even at Music Hall in New York, would they win, we wonder, such popular interest, and merit the comment of a periodical like the London *Era:* "one of the most interesting and certainly one of the most striking turns that has been seen at a variety theatre for a long time"?

THE EDITORS

SHORT SUBJECTS AND SHORTCOMINGS

A SMALL but not insignificant failure of the Hollywood producers must be evident to the members of the Academy of Motion Picture Arts and Sciences who take the trouble to attend the screenings of the one- and two-reel shorts which are nominated for the annual award in those categories. The films are the cream of the crop; each studio presents its best short. Yet the quality of the competing pictures is, on the whole, distressing. The material is mostly routine and stereotyped; the execution ranges from the rarely superb to the generally uninspired. Lush but insipid musicals in Technicolor, travelogues that rely almost entirely on color—and nature, of course—for any values they may have; banal attempts at drama, written by unpracticed hands and acted and directed slightly below the level of our "B" pictures; obvious comedies; reels on the more picturesque outdoor sports such as skiing and yachting; war shorts of martial dogs or industrious women: such things make up most of the short subjects judged the most worthy of attention, both this year and for ten or twelve years past. Against them we can place only a few candidates of any faint originality or real distinction such as *Jammin' the Blues,* Pete Smith's *Pups and Puzzles* and *Movie Pests, The Private Life of the Gannets, Busy Little Bears, The Wings of the Navy, Main Street on the March,* Benchley's *How to Sleep, Krakatoa, Cucaracha,* or *Wanted: A Master.*

The reason for the mediocrity of our shorts is partly economic. They are the stepchildren of the industry. The double feature tends to shove out everything but the newsreel and the cartoon. The rest squeeze in where a single bill still prevails or where the producing company owns the theater. These pictures are made on short budgets, which means inferior or unpracticed writers and inferior players and directors. Worse still, they are typed in tedious repetition. This is because they are victims of a curious combination of star system and block booking. Having no stars to insure salability, they are sold in lots of six, eight, twelve, or more, all cut to the same pattern. Most of the producers offer a series of sport reels, a series of travelogues, with or without color, and a series of comedies or Technicolor musicals. Good but not outstanding comics like Edgar Kennedy and Leon Errol have had their own individual series for more than ten years. Warners has shown some faint ambition to improve its shorts, but only MGM has really labored mightily over its mouse. It spends more money and uses better producers, better actors, and better writers. Its three chief series, the *Pete Smith Specialties,* Norman Nesbitt's *Passing Parade,* and *Miniatures,* are fresher and better-made than most. Further, the first and the last of these are so loose in format that they can buy and use negative shot by independent producers and talented amateurs; the brilliant Von Fritsch-Ornitz *Wanted: A Master* is an example. Of the three out-

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The reason for the mediocrity of our shorts is partly economic. They are the stepchildren of the industry. The double feature tends to shove out everything but the newsreel and the cartoon. The rest squeeze in where a single bill still prevails or where the producing company owns the theater. These pictures are made on short budgets, which means inferior or unpracticed writers and inferior players and directors. Worse still, they are typed in tedious repetition. This is because they are victims of a curious combination of star system and block booking. Having no stars to insure salability, they are sold in lots of six, eight, twelve, or more, all cut to the same pattern. Most of the producers offer a series of sport reels, a series of travelogues, with or without color, and a series of comedies or Technicolor musicals. Good but not outstanding comics like Edgar Kennedy and Leon Errol have had their own individual series for more than ten years. Warners has shown some faint ambition to improve its shorts, but only MGM has really labored mightily over its mouse. It spends more money and uses better producers, better actors, and better writers. Its three chief series, the *Pete Smith Specialties,* Norman Nesbitt's *Passing Parade,* and *Miniatures,* are fresher and better-made than most. Further, the first and the last of these are so loose in format that they can buy and use negative shot by independent producers and talented amateurs; the brilliant Von Fritsch-Ornitz *Wanted: A Master* is an example. Of the three out-

standing shorts of the past dozen years, *Krakatoa* was not produced by Hollywood, *Cucaracha* was made by an independent, the Pioneer Pictures of John Hay Whitney, and *The House I Live In* was the product of feature film talent, and all three were sold as "specials," outside the regular series.

Granted the bad economic setup of the short subjects, our producers have failed in this field partly because they have had little understanding—outside MGM—of the opportunities that shorts present for the training and development of acting, writing, and directorial talent. But their failure is due far more to the basic fact that the producers have had almost no appreciation of the artistic and entertainment possibilities of this form. Here, where they could risk not only experiment with talent, but also experiment in idea and form, they have been almost completely blind. The short story is not a negligible form of literature; Poe, Kipling, Dickens, Katherine Mansfield, O. Henry, and a host of others testify to that. The one-act play attracted Shaw, Galsworthy, Barrie, O'Neill, Molnar, and Chekhoff, to name only a few. But the short picture, which could have all the originality and perfection of the best of short fiction—and a far more vivid appeal to a far wider public,—is dedicated today to the routine and the obvious or to the inept.

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(See pages 376–377)

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Book Reviews

THE ACTING OF COMEDY

The Craft of Comedy. By ATHENE SEYLER and STEPHEN HAGGARD. New York: Theatre Arts, 1946. $1.50

THIS brief treatise on the theory and practice of comedy acting is in the form of a correspondence between its authors, Athene Seyler, an actress renowned on England's comedy stage for many years, and the late Stephen Haggard, a young British actor who lost his life in the Second World War. The exchange of letters begins when Haggard requests Miss Seyler's comedic counsel in behalf of a friend who is wrestling with the role of Anatol in Schnitzler's *Wedding Morning.*

The authors are concerned only with the comedy of the legitimate theater, in that definition of "legitimate" which excludes the vaudeville, revue, and musical-comedy stage.

The emphasis is on practice rather than theory. There is, however, some preliminary speculation as to the nature of humor, which will not enrich the body of thought upon the subject. Miss Seyler says that "comedy is inextricably bound up with kindliness. As soon as a comment on character is inspired by contempt or anger it becomes tragic and loses the light of laughter." Mr. Haggard disputes this, and so do I. Satire can be cruel and still agitate the diaphragm. A dash of bitters often improves the flavor of wit. In the same passage, Miss Seyler suggests that an indispensable part of the comedian's equipment is a lighthearted and frivolous attitude toward life. I can think of at least three eminent farceurs whose attitude toward life is about as lighthearted and frivolous as that of Robinson Jeffers, but they manage to be very funny fellows in spite of their native gloom. Nevertheless, I suspect that Miss Seyler is closer to the truth than are those opposite extremists who contend that all laughter is rooted in sadism.

Having flirted briefly with abstractions, the authors thereafter confine themselves to such practical matters as timing, the single, double, and delayed "take," the milking of laughs, topping, undercutting, and other tricks of the trade. Several scenes from plays are included, with minute directions for their playing. These directions are intelligent and sensitive, but seem to me deficient in comic invention.

The Craft of Comedy, despite certain blemishes herein noted, is a useful work, gracefully written and containing much good sense. So far as it goes, it is commendable, but in a hundred pages it cannot, obviously, go very far. There is need for a more comprehensive treatment of the subject. I suggest that a completely satisfactory book on the acting of comedy will deal more than superficially with the writing of comedy as well, since in no other type of dramatic expression is coöperation between actor and writer so important.

JOHN LUND

THE DIARY OF A FILM

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G. S.

FOR FILM LIBRARIES

How to Run a Film Library. A pamphlet prepared by Encyclopaedia Britannica Films, Inc. Chicago. 1945. 50 cents

ENCYCLOPAEDIA BRITANNICA FILMS has done a nice little job that badly wanted doing. In a compressed, inexpensive pamphlet that is itself a first-rate visual aid it has assembled practically all you really need to know to set up and operate a moderately sized film library without too many hitches.

Designed specifically for the handling of educational films and 16-mm. equipment, the pamphlet includes a number of suggested forms for requisitioning, booking, and filing the pictures. A little too fussy, perhaps, for a beginner, they are nevertheless certainly thorough and thoroughly usable. Even the physical storage of films receives attention in this pamphlet, with an inserted film "blueprint" giving plans for constructing racks. For once, easily accessible are data on temperature and humidity control, so necessary to prevent film stock from drying out in storage.

Best of all are three pages on the care and maintenance of the films themselves—the equipment needed, what to look for, what to do when you find it. Such easily overlooked details as bent reels and blooping are actually included, this time. Important, too, are data concerning focal length and screen size.

What might well have been eliminated, on the other hand, is a sketchy and rather foolish glossary of film terms, one that tells you that cement is "the solvent material used to hold two strips of film together," and at the same time goes into polarity and the oscillograph.

Perhaps just an oversight, but an unfortunate oversight in the section on care and maintenance, is the failure to mention leader. I have seen more film chewed up because of insufficient leader, or no leader at all at the head and tail of each reel, than from any one other cause. As an additional safeguard

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ARTHUR ROSENHEIMER, JR.

AND NOW, SCOTLAND

Presenting Scotland: A Film Survey. By NORMAN WILSON. Edinburgh: Edinburgh Film Guild. 1945

IN THIS SMALL BOOK, Norman Wilson, chairman of the Edinburgh Film Guild, discusses the motion picture from the point of view of its success and failure in the service of his own country of Scotland. As an inventory and an accounting the work is indispensable to all students, widely separated and lonely as they may be, of the Scottish film movement. It includes an excellent historical survey of the films produced in and about Scotland; it acknowledges with justifiable pride the work of its sons, John Grierson and Harry Watts, in the field of the documentary; and it closes with a comprehensive list of the nontheatrical films that have been made in the country. By intention, this slight volume has a very limited appeal.

By accumulation, however, Mr. Wilson's work has an importance beyond its intention and its restricted field of inquiry. Here is another report, the latest to be received, on how efficiently the motion picture is performing its service to a community. The country, here, is Scotland; but the report is the same as would come from any country where the motion picture functions as a free instrument. Mr. Wilson's report is important because it is typical. His parade of facts is so familiar that the questions he raises are not those of a single voice, with a local accent, but of a chorus.

Scotland, too, Wilson regrets, has been irresponsibly interpreted to the rest of the world by the theatrical feature film. For any single picture that he can recommend, such as Michael Powell's *Edge of the World,* there is a long list, *Mary of Scotland, Bonnie Scotland, The Cohens and Kellys in Scotland* among others, whose appearance on the international screen has brought acute discomfort to the Scotsman. Wilson is inclined to explain this continued distortion of the Scotch national character by the fact that the producers of such films, being foreigners in distant London and California, feel no responsibility to a country that is not of their citizenship. We in the United States, embarrassed by our own global self-portrait, know the irresponsibility with which a home industry can function for its community.

In Scotland, with one of the smallest film businesses in the world, and in the United States, with the largest, Mr. Wilson's complaint holds equally true. The feature film remains the least reliable international agent for both countries. Nor does it pretend to any greater reliability as a domestic social servant.

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only an incidental and gratuitous by-product of the entertainment film. It is the total purpose of the documentary. The need for such service calls the documentary into being, as the call of the box office creates the all-star feature. The major portion of Mr. Wilson's accounting of the national benefits received from the motion picture has to do, therefore, with the documentary.

It is a history made bright by the names of Grierson, Watts, Dalrymple, and other founding documentary workers. But the record, in its outline, is a duplicate of our own. There is the same difficult pioneering period before the war, the emergence of the documentary during the war as a welcome arm of the national effort, and the period of question which now exists. How can this useful form of the motion picture, this public utility, be helped to continue to live?

Mr. Wilson answers this question with the words that echo the last fade-out of so many documentaries: It is up to us. He contends that it is up to the industries in Scotland, to the municipalities and the government, to continue and to increase the subsidy by which the documentary has managed to exist until now.

This is our own history. This is our own question. I hope we may find a different answer. We have seen the documentary under the patronage of industry degenerate into the advertising film. Under the patronage of government, we have seen it become the handout of foreign offices all over the world. It lived when someone gave it a job to do. It flourished when that job became important. There's the need now, and the opportunity, that it live in terms of itself, as an instrument of public welfare, and that it function freely.

The documentary is more than just another effective way of making a statement. It is the only means of communication, of the many developed during this century, that speaks to the individual as a member of the assembled community. The radio, the telephone, the newspaper, and the telegram reach him in isolation. The greatest benefit of these is that they do enable the individual to remain separate and still be informed. In contrast, the film has provided the one new factor for cohesion that has developed in the modern community. It is the motion picture theater, not the church or the city hall, that has become the meeting place of the town.

When the picture is ended and the lights go up in the screening room, in the hall, or in the theater, there is a

moment that is electric in its potential. This new assembly that stirs itself, this motion picture audience, can become, in a free society, a town meeting ready to debate and judge the issue that has been presented. It must become, in a totalitarian state, a regiment obedient to the order that it has received. Or it may remain, as in the present motion picture theater, a congregation pleasantly devoted to digesting its dinner.

There is no hope that the documentary can intrude on this last process. Our wartime experience, when such fine films as those of Capra, Huston, and others were able to win only the most meager theatrical attention, settled that discussion.

But if this theatrical audience is simply the largest, it is not the only motion picture audience. The 16-mm. projector is changing our concept of the motion picture theater. It is no longer a matter of real estate with a box office out front. The new theater exists wherever there is a light socket. In this new theater our children, our workers, and our service men were and are being educated. In this new theater one government agency repeatedly played to more than thirty million people during the period of a six-week campaign. And in this new theater the documentary can increasingly perform its function of turning a motion picture audience into a democratic assembly.

It can perform this function if it remains free, committed to no subsidy that prevents it from serving the many points of view of the entire public. Mr. Wilson faces the fact, "that we cannot expect the government to make all the films, nor would it be desirable. The film is a powerful instrument and the cinema must be kept as free as the press. . . . But who, apart from the government, can afford to make [documentary] films?" Mr. Wilson, in answer, lists other sponsors.

We can, with confidence, point to one advantage we have over the country of Scotland. The United States is a much larger country. It offers an audience that is large enough to buy its documentaries as it buys its large selection of newspapers, by paying its money and taking its choice. We can escape the need for patronage if this audience is properly organized.

The work of organizing this new motion picture theater, the work of producing for it, may not be rewarded on the Hollywood scale. But to the distributors and producers who engage in it there will be the reward of functioning responsibly in their chosen medium. And this is a satisfaction that must be weighed with the furtive pleasure of slipping, unnoticed, a statement of personal conviction into the first draft of a screenplay or into the first cut of a picture.

Mr. Wilson tells a typical history. He asks a typical question. This time a new answer can be forthcoming. When it does appear, it will serve not the people of our country alone. The new line of communication that is opened cannot help extending to the people of Scotland and to those of all communities who wish, by this most effective means of discussion, to meet with us.

JOSEPH KRUMGOLD

TWO-WAY RADIO

Two-Way Radio. By SAMUEL FREEDMAN. Chicago: Ziff-Davis. 1945. $5.00

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stood language, a word picture of the place of two-way radio in our postwar world. He describes the equipment needed for transmission and reception of radio signals and gives enough of the underlying theory to give the nontechnical reader a clear insight into the mechanics of radio communication without bothering him with intricate technical details or tedious mathematical derivations or equations, which have real meaning only to a physicist or an engineer. At the same time he gives an accurate and up-to-the-minute description of all forms of fixed, mobile, and portable radio communications, and discusses a host of applications which cannot fail to be interesting and instructive even to the radio engineer or teacher of radio communication.

The author has drawn extensively from his own personal experience, covering a period of twenty-six years as an amateur, inventor, teacher, professional radio engineer, and, during the war years, radio specialist officer in the U. S. Naval Reserve. He has been largely responsible for the establishment of more than fifty two-way radio systems, including the Maine State Police Radio System.

About five years before the beginning of the war the ultrahigh frequencies began to assume importance, and radio "hams" started extensive experimentation in the "five-meter band." During the war the frequencies used and the power radiated at the very high frequencies continually increased, until now large amounts of power may be radiated at frequencies as high as 30,000 megacycles. Commander Freedman has been especially active in this field, and is enthusiastic not only about the host of commercial applications for these microwaves, but also their utilization by amateurs. He maintains that the microwave region is sufficiently large to accommodate personal two-way radio communication for everyone interested. In fact, one of the main reasons for writing the book was to arouse the interest and enthusiasm of people of all ages and walks of life in a hobby which has enriched the lives of many hundreds of thousands of men and women in the Family of Radio Amateurs.

LESTER E. REUKEMA

DRAMA IN USE

The Use of the Drama. By HARLEY GRANVILLE-BARKER. Princeton University Press. Princeton Books in the Humanities, No. 5; based on a series of lectures delivered at Princeton in 1944. 1945. $1.50

MR. GRANVILLE-BARKER, in writing these essays, has borne in mind that our Democracy "has given us the forms of freedom, but these do not of themselves make us free," and his title is to be taken literally: the "use of the drama" in obtaining wider freedoms in creative democracy. Few men of our time have contributed with greater distinction, either creative or critical, to the drama; and here again, in distilled quantity,

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demanding close attention, he deals cautiously and often profoundly with the work of a lifetime.

The two main divisions of his book deal with "Drama in Education" and "A Theatre That Might Be." He is interested in the best sort of play to study, methods of study, explicit and implicit methods of playwriting, censorship, the commercial theater, movies, the actor, the audience, and in nearly every section his judgment is evocative rather than final: in this little book, as in his life, his criticism is passionately discreet.

The late Alexander Woollcott, whose criticism could never be accused of discretion, after listening to a spate of enthusiasm about Granville-Barker's work in the drama, asked rather pettishly, "If he knows so much, why doesn't he write more?"—and there may be some readers of this book, fully conscious of its erudition, who will feel that H. G.-B. needn't have been so stingy. But, stingy or not, he proves his point—that the drama has social uses—and he suggests one or two of these which have not been widely considered before. An interesting speculation deals with the possibility that a training in drama may be of considerable practical help to young people when they come to select representatives to govern them. The number and nature of similar speculations will probably excite so much classroom discussion, wherever the drama is a subject for discussion, that the book will escape the fate of similar wise books which have become classics before they have been read. As usual, Mr. Granville-Barker treats his subject with deep love and respect; but it is wrong to refer to it as a subject. To him it is a living force. And it is particularly interesting at this time to find a man of his attainments talking, not about the scholarship of the drama, but about its "use."

ALEXANDER KNOX

BRADY'S PHOTOGRAPHY

Mr. Lincoln's Camera Man: Mathew B. Brady. By ROY MEREDITH. New York: Scribners. 1946. $7.50

THE FACT THAT the Civil War was well and thoroughly photographed is one of the most curious secrets of American history. For fifty years after the end of the conflict a few archivists and men with long memories knew that Mathew B. Brady and other cameramen had laboriously hauled portable darkrooms along the battlefronts and prepared and exposed some three or four thousand wet plates. In 1912 and 1913 three publications appeared—one a ten-volume pictorial history—which utilized these photographs; but, after a flurry of excitement among a few thousand book buyers, the public heard nothing more of the matter. Now a host of prints have been handsomely reproduced in *Mr. Lincoln's Camera Man: Mathew B. Brady,* and a far larger public will now wonder at the work that Brady did only a very few years after the camera had shed the swaddling clothes of the daguerreotype.

The secret of the secret which hung over Brady and his pictures was due, of course, to the fact that when he was snapping his shutter—and indeed until close to the turn of the century—there was no halftone process available for the reproduction of his photographs. Many were translated into woodcuts during the Civil War, but the results suggested the work of the freehand sketch artist and not the photographer.

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Brady had to wait for the twentieth century—and death—before his extraordinary record of generals in the field, artillery before Fredericksburg, prisoners at Andersonville, and ruination spread from Washington to Atlanta could be recognized for the pioneer work in photography that it really was.

Seen today, Brady's work cries aloud for still another technical facility that he lacked. This—as you may guess by the inclusion of this review in the *Hollywood Quarterly*—was the motion picture camera. Lacking that device, Brady has still a great deal to say to the cinematographer.

K. M.

ELLINGTON'S CAREER

Duke Ellington. By BARRY ULANOV. New York: Creative Age Press. 1946. $3.00

IT IS EASIER to criticize a book than to write one, especially a book dealing with "jazz," a word that has become as meaningless to musicians as "classical." Neither word means exactly the same thing to any two people. To professional dance musicians, who gave birth to "jazz" and/or "swing," the word "jazz" has always been associated with funny hats, Ted Lewis, Henry Busse, wah-wah mutes. Nevertheless, we have: "Jazz . . . swing . . . bebop (sometimes called 'rebop' . . . New Orleans jazz . . . boogie woogie . . . Chicago jazz . . . Kansas City jazz . . . Dixieland . . . the blues." And then there is Duke Ellington, a musical form unto himself, and yet an integral part of the whole structure, as are all the forms mentioned above.

Barry Ulanov, in his book *Duke Ellington,* makes no attempt to define Ellington and his relationship to the over-all structure; he is satisfied, seemingly, with providing what is probably a more or less faithful history of Ellington and his organization from the early days in Washington, D. C., where Duke moved out of high school about 1918–1919 to head what musicians would call a "jobbing band" (with him were such latter-day Ellingtonians as Otto Hardwick, Art Whetsol, Sonny Greer) and double as a successful sign painter. Sonny got an offer from Wilbur Sweatman in New York and took Duke and the others with him.

Ulanov, in tracing the growth of Ellington and his orchestra from the days of their first regular job at Barron Wilkins' Harlem spot to Carnegie Hall and *Black, Brown, and Beige,* has done a creditable job in collecting and assembling a great deal of information in chronological order. Like most of the writers in his field, he is a press agent either at heart or in fact. The press-agent quality crops out in his constant quoting of publicity releases, newspaper "criticisms" of the type that appear in theatrical sections controlled largely by advertising influences, and headlines from trade magazines concerned mainly with box-office figures.

For more earnest readers than the "fan following" toward whom the book seems to be pointed there is a bright

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chapter on Billy Strayhorn and his contributions to the Ellington catalogue of publications and records. Ulanov does not lose sight of the important fact that much of the music identified with Ellington, and usually credited to him, is the product of collaboration—the collective product of a group of creative artists whose music acquires a special coherence under their "leader's" influence. There is some, but not enough, intimate revelation of the personal character of Ellington and his musicians.

As a book on music Ulanov's biography of Duke Ellington can hardly be considered important since it contains very little analysis and evaluation. As a book touching on the Negro artist's relationship with the American people and the entertainment industry it may be of more interest. It depicts a Negro artist who, despite his resentment, is rarely bitter, has never fought literally (as have Robeson and others) for specific privileges often denied him, but has let his music express his implacable determination that ultimately the Negro will cast off the last chain.

CHARLES EMGE

STUDIO PLANNING

Plan for Film Studios. By H. JUNGE. With a preface by Professor Sir Patrick Abercrombie

A LARGE PART of Mr. Junge's book is devoted to the logistics of the British film industry and its effects on the past, present, and future of the physical plants. His purpose in writing evidently springs from the growing knowledge and confidence in Britain that British production will treble in the near future, requiring expansion in plant capacity and studio facilities. He crusades for a "master plan," near the City of London, incorporating all the existing studio facilities. While there are twenty-two studios in Britain, only four of them are of any considerable size. The total stage space in the studios is 648,000 square feet. Warner Brothers in Burbank alone has approximately 500,000 square feet.

Mr. Junge envisions in his "master plan" the development of noncompetitive facilities which would be common to all studios alike and very much better than those which any studio could develop by itself. The total area that the plan encompasses would forever protect location sites for the use of the studios. He creates residential zones and business zones, based upon the needs of the total number of film workers, and foresees the use of these same units for shooting purposes. Besides the parks and streets which would be subjected to the control of the studios under the "master plan," he envisions a central store in which all the studios would participate on a coöperative basis—central labor pool, central laboratories, film library, research station, schools, power, etc.

He finds very little in Hollywood—the so-called mecca of world production—to influence his professional approach to the planning problem. Indeed Hollywood serves as a magnificent monument to the failures caused by the lack of a "master plan." Scattered as they are over all of Los Angeles County, each studio represents a thorn in the side of the Planning Commission for a greater Los Angeles and a constant annoyance to reasonable rezoning of the city and straightening out of its traffic problems. Thus each studio in

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the foreseeable future must fight an individual battle for existence; and certainly unsurmountable barricades will be erected by the citizenry against expansion. Even now, as many outmoded studios seek new property for the erection of new studios, no organized effort is being put forth to correct the errors of the past and begin competently to create a new Hollywood based upon a "master plan."

Mr. Junge in his plan presumes that, by the centering of the British studios, practical restrictions could be placed on aircraft, with resulting obvious benefits. No such relief could possibly be anticipated in Hollywood.

A large part of the book is devoted to ideal planning for individual studios. In my opinion, he correctly diagnoses the faulty planning of Denham, Pinewood, and Elstree. He also elaborately discusses Warner Brothers' Burbank studio, pointing out its amateurish planning. It is significant that he chooses Warner Brothers', inasmuch as it is considered by impartial judges as perhaps the best existing studio in Hollywood from a physical standpoint. I must say that I wholeheartedly agree with Junge's summation of the merits and demerits of the Warner studio. All its demerits are attributable to the failure to understand large-scale planning as it pertains to motion picture production, and its merits are strictly limited to the development of individual facilities. The price of its demerits is now being paid in the location of recently constructed and contemplated units.

Inspired by Mr. Junge's program for the British Film Industry, one finds it tempting to imagine the rebuilding of Hollywood based upon a "master plan." While the costs would be great, the capital investment would be small as compared with the annual turnover of money invested in production by the individual studios. The gain in efficiency, lowered cost of operation, and a permanent home for production, together with all other predictable benefits, would be immeasurable.

While Mr. Junge treats his "master plan" intelligently with respect to production, his ideal plan of an individual studio blocks possible expansion of stage space, and consequently its merits are questionable. It is to be borne in mind that the British problem which fundamentally differs from the Hollywood problem is climate. The British studio must combat the elements every day of the year.

In the near future we in Hollywood will have the benefit of seeing what motion picture studios will be like when they have been planned "from the ground up." New studio projects are now on the horizon.

W. L. PEREIRA