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The Screen's "New Look" —Wider and Deeper

KENNETH MACGOWAN

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TALKIES WEREN'T ENOUGH for Paris in 1900—even with great stars like Bernhardt and Coquelin. Nor Lumière's giant screen—about 70 by 53 feet—which entertained 20,000 to 25,000 people at a time. No, L'Exposition Universelle also had to have movies with the depth of Cinerama. So there was a theater—called, interestingly enough, Cinéorama—where the spectators were completely surrounded by a hand-colored motion picture thrown on a circular screen by ten projectors. Later on, at a Paris exhibition in 1937, the inventor of CinemaScope set up the widest screen the world has ever seen. It was 200 feet long and 33 feet high.

Here we see, long ago and far away, a forecast of what was to be Hollywood's first positive answer to "TV or not TV, that is the question." For five years, the answer had been absurdly negative. Then, in 1953, the film producers began adopting or adapting some of the French processes—as well as an American one that was almost thirty-five years old—in a desperate attempt to fight back at the tiny screen of television with pictures that were wide and deep. As I write this in 1956, Hollywood is buying air time for weekly programs and selling hundreds of its best films to TV. The outcome of this last move—and the effect on movie theaters—is unpredictable at this writing.

Hollywood Turns Its Back on TV—for Awhile

The first idea was to ignore the whole business. When TV became active with the end of the war, Hollywood behaved as if it

saw no rival in the tiny little screens. Obviously, they couldn't pay the costs of million-dollar productions. Soon, however, you could see that the studios were just a little worried. They forbade their contract players to appear on television programs. They ignored the chance to advertise "coming attractions" over this new segment of the air and lure away some of its rival's audience. They refused to make a velvet profit on their twenty-year backlog of feature films by selling them to TV. All this, they said, was in order to protect the movie theaters.

That was all Hollywood did about the TV menace until early in 1953—except worry. The producers sat and watched business grow worse and worse. Movie statistics—even from the government—aren't too accurate, but they all agree that the slump at the box office was truly alarming. In 1947, some say, there were 80,000,000 people buying tickets every week; some say, 60,000,000. For 1952, the guesses run between 50,000,000 and 40,000,000. Either way, this meant a drop of about a third in the number of tickets sold. When merchants find they are selling fewer articles than before, they don't usually raise their prices. But the movie theaters, reversing the law of supply and demand, hiked the average admission by more than 25 per cent from 1947 to 1952. Even with this increase—and probably because of it—the gross at the box office fell off about 20 per cent.

Other Competition Besides TV

The blame for the slump can't be laid at the doors of the studios; there were as many good films made between 1947 and 1952 as during the war. Nor can the box-office slump be attributed entirely to the competition of television. For a time, business was just as bad in cities like Honolulu, Seattle, and Atlanta that had no TV as in cities like New York, Chicago, and Los Angeles. Some of the wiser minds in the film industry think that the war boom at the box office was abnormal. Employment and wages were high, and the neighborhood movie house offered an unra-

tioned form of entertainment. With the return of peace and gas for automobiles, other diversions again became easily accessible—motor trips, for instance, and many kinds of sports. People moved more and more into the country, and took to gardening, fix-it-yourself, and visiting friends by car.

Whether TV was to blame for one third or for two thirds of the drop in theater business, Hollywood's attitude towards the competition of this new medium got a thorough shaking up between the last months of 1952 and the summer of 1955. Here I shall not deal with the movies' invasion of TV production and broadcasting, led by Walt Disney. I shall cover only Hollywood's attempts to give the theaters a different kind of screen—wider and deeper—to compete with the small screen of the television sets.

Box-Office Trouble at Last Forces Action

The first positive move against TV was characteristic of the film industry. Screen history repeated itself. There had to be severe economic pressure before Hollywood would make changes in production and distribution. Only financial trouble could make it accept and use processes that it had long ignored. Edison had held out for two years against using a screen. More time passed, and the movies were dying as "chasers" in vaudeville before they began, about 1902, to tell stories and open their own theaters. The film "trust" went broke because its members wouldn't make features or distribute them. Hollywood ignored sound until a tottering studio took a chance. So it was only natural that film producers did nothing to meet the competition of television till the box office told them that millions of movie-goers were staying home to watch free shows on their TV sets. And even then, it wasn't the major studios that discovered the anodyne for migraine in the box office.

Two groups of independent producers gave Hollywood the bright idea of making theater screens look different from television screens, and of doing tricks with sound. On September 30,

1952, New York saw *This is Cinerama.* In Hollywood on November 27, a new and independent company presented *Bwana Devil* in 3-D, or what it called Natural Vision. The first picture had no story, and the other had a very bad one, but both were sensationally successful. The majors recognized the band wagon rolling down Prosperity Boulevard, and they climbed aboard. Hollywood believed it could outflank TV through various kinds of stereoscopic pictures and stereophonic sound, linked with big screens and wide screens and curved screens. Some day, of course, TV might go three-dimensional in picture and sound, but that would be a long way off.

Many New Names for Three Old Processes

A number of studios started making films in 3-D, and even reshot parts of films that had already gone into normal production. Twentieth Century–Fox took a bolder step. Just as the old Fox studio had been the first to go all-talkie early in 1929, the new one stopped making films of the conventional shape and announced in February, 1953, that all future productions would be made in wide-ranging CinemaScope. Some studios adopted CinemaScope, while some toyed with other ways of making pictures wider than they had been. And so, on top of Cinerama, Natural Vision, and CinemaScope, came a swarm of new names for basically old processes, led by VistaVision, SuperScope, and Todd-AO. The motion-picture industry was going back fifteen, twenty-five, and even fifty years to processes that had been either ignored or used and then discarded.

There are three basic processes that have been responsible for the new look of the movie screens. These are Cinerama, 3-D, and wide-screen projection via CinemaScope, VistaVision, and Todd-AO. Backed by three-dimensional sound, they can do a couple of things beyond the reach of present-day television. In varying degrees, they give an illusion of depth. They all can—and most of them did—provide a screen radically different in shape from TV's. Cinerama and 3-D achieve truly illusive depth. The wide

screen, aided by stereophonic sound, does this for seats in the middle and toward the front of the theater.

Two Ways to Three Dimensions

There is always more illusion of depth in a motion picture than in a still photograph. This is due primarily to the movements of figures and objects on the screen, and the effect becomes much stronger when the camera also moves. Cinerama and 3-D achieve a far greater illusion, however, and they do it by two entirely different methods.

The 3-D process is based on the fact that each of our eyes sees a slightly different picture. The left eye sees a little more around the left side of an object—unless it is at quite a distance—and the right eye around the right side. To record these two different views, 3-D takes two shots of each scene at the same moment. The lens of one camera photographs what the right eye would see. The other—about two and a half inches to the left—takes the scene from the point of view of the other eye. The two pictures are projected on top of each other. The spectator wears a pair of glasses that unscramble the two views. His right eye sees one shot, his left eye the other, and his brain fuses them into a single image in depth.

Stereoscopy is older than the camera. We have 3-D drawings made by Giovanni Battista della Porta about 1600, but we don't know how—or whether—he fused these pictures. We do know that in 1838, before there were proper cameras or special glasses, the English physicist Charles Wheatsone achieved the illusion of 3-D through two drawings and two mirrors. Around the middle of the century, another English physicist, David Brewster, and the American writer and physician Oliver Wendell Holmes substituted photos for drawings, and lenses for mirrors. Thus, grandma was able to enjoy that Victorian novelty, the parlor stereoscope.

With Cinerama, special spectacles are out. Both eyes see the same picture. It happens to be made up of three separate shots joined side by side so as to cover screens that range from about

64 to 76 feet wide. The heart of the illusion lies less in the wide expanse of the screen than in its shape. The third dimension that Cinerama gives us is due to something called "peripheral vision," and this depends almost entirely on the deep curvature of the screen.

Cinerama and the "Corners" of Our Eyes

When we look at something in real life, our two eyes focus sharply on the central part of what we see. But they also take in things far to the side, for our eyes cover an arc of about 160°. These things that we see out of the "corners" of our eyes—and out of the "tops" and "bottoms" too—may be vague and hardly noticed, yet they are enormously important in giving us a sense of depth. The inventor of Cinerama, the late Fred Waller, proved the importance of peripheral vision by a very simple experiment. He put on a mask with peepholes that let him look only straight ahead. Then he walked across a room and tried to place his outstretched finger on some object. He found that he missed his goal by inches or even by a foot.

Now an ordinary screen makes no use of peripheral vision. Out of the corners of our eyes, we see only parts of the darkened theater and some of the audience. With a very wide screen, we get a certain amount of peripheral vision if we are sitting in the middle of the house and fairly near the screen. We don't get all of it, even then, because our eyes take in almost half a circle. Cinerama's screen provides more peripheral vision than CinemaScope's. The screen isn't much longer, but it is so deeply curved that the eyes of a person if he is seated in the center between the ends of the screen sees an image that includes about 145° of his arc of sight. For this well-placed spectator, the Cinerama screen covers all but a small part of his peripheral vision. If he is seated too far back or to the side, he gets less of the illusion of three dimensions.

There is something slightly unnatural about the depth of 3-D—both in terms of the movie houses and in terms of reality.

I remember that, about 1936, when I was first invited to see a demonstration of 3-D in color, I wondered rather naïvely what a picture in three dimensions would look like *on* a screen. To my surprise when I saw the film, I had the illusion that I wasn't looking *at* a screen. Instead, I was looking out through a window. Some years later, I discovered that something can come in through the window, and look at *me*—a lion, for instance, in *Bwana Devil*—if the cameraman plays tricks with the lenses. Another odd and disturbing thing about 3-D is that, unless we are in the front rows of a theater with a very large screen, we see everything in 3-D with equal sharpness. All that we look at is clearly in front of us. There is nothing to the side, as in real life.

Spectators at Cinerama—unless they are too far to the side or too far back—get a more natural illusion. They are, so to speak, "in the middle of depth." They seem to see solid objects moving before them. When Cinerama adds another kind of movement by placing its three cameras—and therefore its audience—on a roller coaster or a boat or a plane, the sense of depth is extraordinary.

3-D Begins to Use Photography

Attempts to make motion pictures in three dimensions go back almost a hundred years. About 1860, when Coleman Sellers took still photographs of successive movements of his children at play, he used a camera with two lenses and viewed the shots on a kind of paddle wheel behind a parlor stereoscope. Using film, William Friese-Greene took twin frames in 1889, and he may have viewed them with the aid of mirrors. In the next thirty years, there were a few experiments with 3-D, all fruitless. Since then, only two new processes—except for Cinerama—have been demonstrated successfully in theaters. They both had to put spectacles on the audience.

3-D through Two Kinds of Glasses

The first and cruder process involved "anaglyphs." These are two stereoscopic pictures in complementary colors—approxi-

mately red and green—and they are viewed through spectacles with filters of the same hues. The idea is said to go back to 1717, and seems to have been used in some fashion about 1841. It was certainly suggested for the parlor stereoscope, in 1853, by a German named W. Rollmann. In 1891, Duclos du Hauron proposed to superimpose the two pictures on a single surface. Applying superimposed anaglyphs to the movies, J. F. Leventhal made and sold to Paramount, between 1921 and 1924, 3-D shorts that he called Plastigrams. In 1935, he and J. A. Norling made similar pictures, which MGM bought and distributed as Pete Smith's Audioscopiks. Audiences were rather surprised to discover that adding complementary colors produced a black-and-white picture.

Between 1928 and 1932, Edward H. Land solved the 3-D problem far more skillfully, and he made *Bwana Devil* possible—twenty years later. Land found a way of manufacturing a cheap Polaroid filter. Such a filter passes rays—or, rather, waves—of light that vibrate in only a single plane, or direction. On his two projectors, Land used pairs of Polaroid filters with the planes of light set at 90° angles from one another. With the aid of Polaroid spectacles matched to those planes, the spectator could see movies both in depth and in color.

The 3-D Boom and Bust

By grace of Polaroid, European producers made at least three stereoscopic productions between 1936 and the beginning of World War II, the first one in Italy and the others in Germany. At the New York World's Fair during 1939 and 1940, the Chrysler Corporation showed to over a million visitors advertising films in 3-D—the first year in black and white, the second year in color. The most scientific development of 3-D came in 1951, when L. P. Dudley, and R. and N. Spottiswoode showed some exceptional short subjects at the TeleKinema of the Festival in Britain.

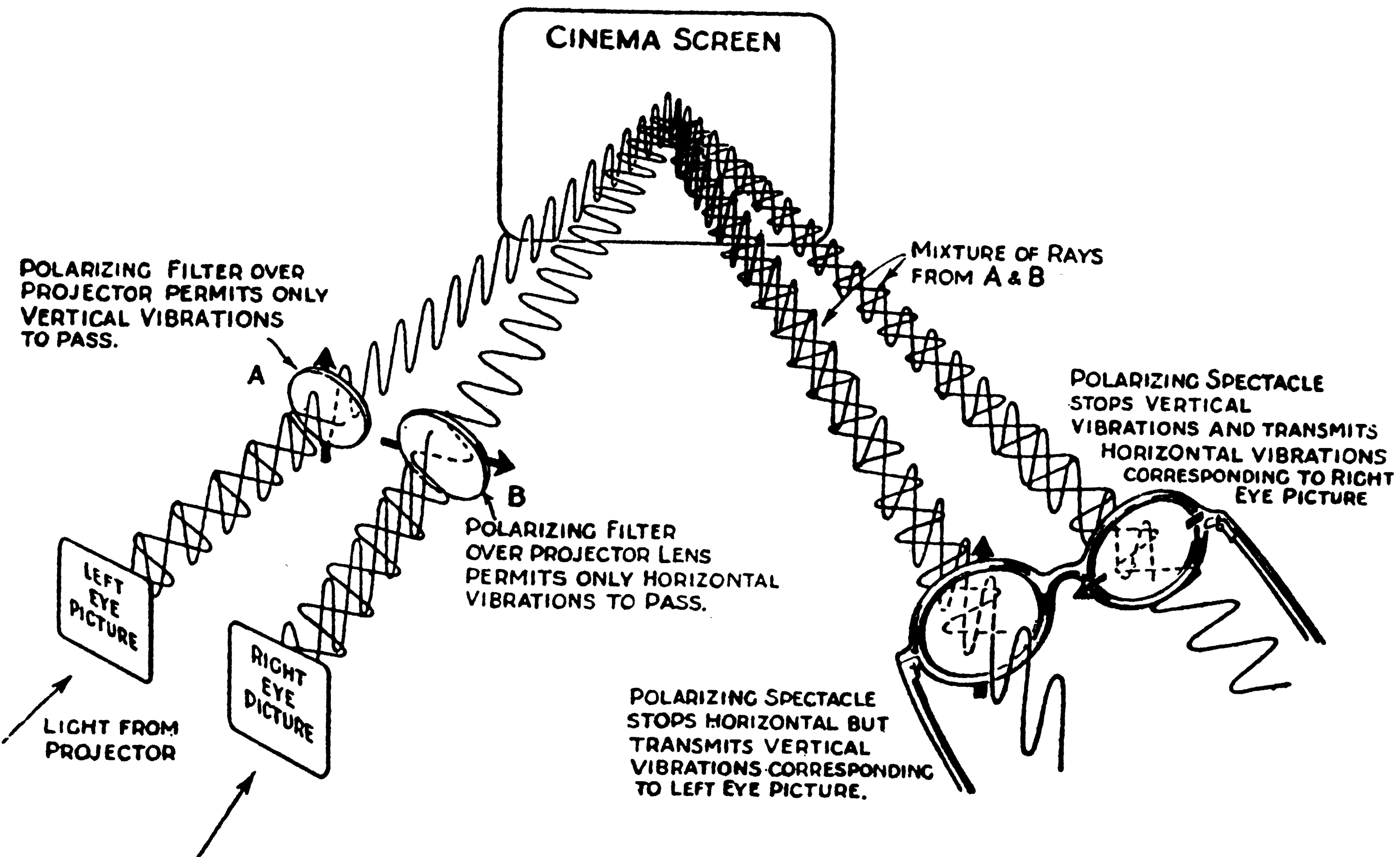
Hollywood had ignored all these excellent demonstrations of 3-D in color. I doubt if any producers attended TeleKinema in London, or if many drove the few miles to the University of Southern California when Land put on his show there during the middle thirties. *Bwana Devil* was another matter. The story was miserable, but lions and spears jumped out of the screen in an astonishing fashion. The producers began to jump, too, as they saw the people of Los Angeles leave their TV sets to flock to this picture. The studios wedded cameras with mirrors, and projectors with Polaroid filters, and turned them loose on some amazing trash. As a local wit put it, Hollywood was suffering from an attack of "three-dimensia praecox."

A few studios tried 3-D on some good material—*Kiss Me, Kate,* for example, and *Dial M for Murder.* But, at the end of 1953 and into 1954, when MGM prudently offered *Kate* in the old dimensions as well as in depth, it found that the picture did better as a "flattie." Paramount never released the stereoscopic version of Hitchcock's 1954 murder mystery; by the time it was finished, so was 3-D. Maybe the public didn't like to wear spectacles. Maybe it just got tired of a novelty. Maybe the puerile stories of almost all the thirty-eight 3-D films made in 1953–54 killed the goose that had laid a few golden eggs. In the big cities, *This is Cinerama* proved that peripheral vision was far more popular than stereoscopy with Polarid glasses. All over the country, the public preferred the spectacles of CinemaScope to the spectacles of 3-D.

35 mm. Supreme for 60 Years

In the case of Cinerama and its various wide-screen rivals, a lot of technical matters crop up besides peripheral vision. They involve the width of the film, the various shapes of the picture on the screen, and how these shapes are made.

From Edison's peep show of 1893 to the advent of Todd-AO, 99 and 44/100ths per cent of film in the commercial theaters was 35 millimeters (about 1⅜ inches) wide. Someone once said that



3-D THROUGH POLAROID FILTERS—In the method used for *Bwana Devil* a pair of cameras took simultaneous pictures from points roughly corresponding to the right and the left eye. Edwin H. Land's filters were used only in the projectors and the spectacles worn by the moviegoer. The movement of a wave of light in only one direction is somewhat like the pattern made by shaking a rope. Spencer and Waley, *The Cinema To-day.*

the only standard of measurement common to all nations was the width of the film used in commercial theaters—the one popular triumph of the metric system since 1800. Edison was responsible for 35-mm. film width and also for its standardization. There is a story that he arrived at this size quite accidentally by splitting in half the short strips of precious film that he first got from Eastman. This was when he was beginning to develop his Kinetoscope peep show. In the three years before Edison reluctantly accepted screen projection, hundreds of his Kinetoscopes and his short films had spread throughout the western world. Inventors of projectors built their machines so that they could use Edison films. Inventors of cameras adopted the Edison width so that their films could be run in the many 35-mm. projectors then in use.

Edison Standardizes the "Frame"

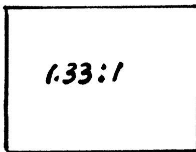
When Edison settled on the width of his film he also settled on the width and the height of the picture within it. Thus he standardized the shape, or proportion, of what we now call the "frame." For a time, there were slight changes when a sound track had to be added, but by the 1930's the ratio of width to height had gone back to just about what Edison set up in the early nineties. This ratio was roughly 4 to 3. It endured for sixty years.

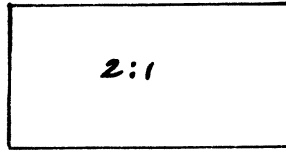
This meant that a screen 20 feet wide would be 15 feet high. In 1954, this was about the size of the screens in almost all of America's 14,500 "hard top" theaters—excluding about 4,000 drive-ins. Of course, some larger theaters had room for larger screens within their wide prosceniums, but even the Roxy's was for some years only 24 by 18 feet. The film itself imposed a limitation that had nothing to do with the size of the proscenium. If the big first-run houses blew up the tiny photographs too much, the pictures on the screen became far too grainy. When the huge Radio City Music Hall installed a screen 70 by 37 feet in April, 1953, it may have had an apocalyptic vision of the success of CinemaScope, but it masked the screen down to 34 by 25 feet for almost all its films.

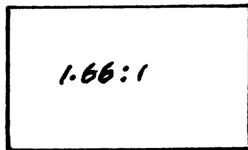
The Wide Screen and "Aspect Ratios"

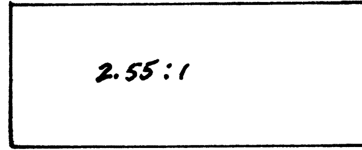
The wide screen of 1952–53 upset 60 years of standardization. Some of the new processes changed the width of the film in the camera. Some also changed the width of the film in the projector. And all changed the shape of the picture that the public saw on the screen.

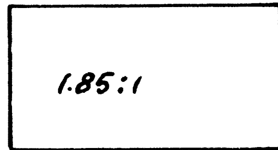
Instead of the old-fashioned proportion of 4 to 3, the Cinerama screen came out almost 9 to 3. Hollywood—which is as crazy as

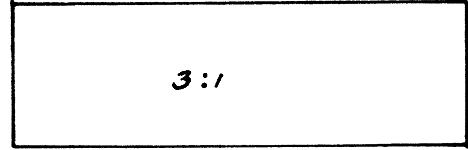










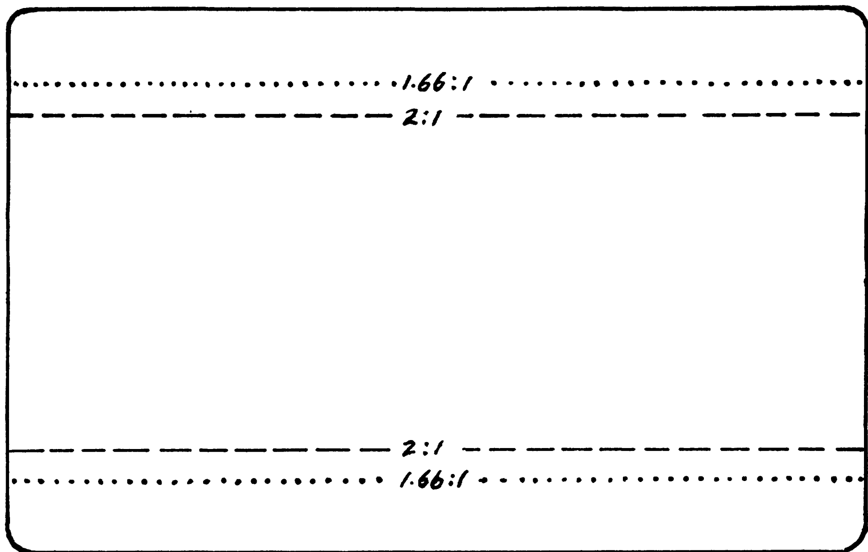


Six Current Screen Shapes—At the top left is the old shape that Edison and Lumière established sixty years ago. Such a screen might be twenty feet by fifteen feet. A layman would say that its proportions are 4 to 3, but a film technician—dividing 4 by 3—says that it has an "aspect ratio of 1.33:1." As the oblongs in this drawing increase in width, they fit the following new processes: 1.66:1 or 1.85:1—"cropping" an old-size image; 1.85:1—VistaVision's large image cropped to its best proportion; 2:1—SuperScope; 2.55:1—CinemaScope; and 3:1—Todd-AO's curving screen and MGM's 55-mm. negative in its widest use.

science for six-bit words and phrases—calls the shape of the Cinerama screen an "aspect ratio of 2.72:1." Several other ratios have appeared in print, and because of the deep curve of the Cinerama screen, the figure for most spectators may be as low as 2:1. With *The Robe* late in 1953, Fox started CinemaScope at 2.66:1 and

then reduced it to 2.55:1. Other studios set ratios of 1.85:1, 1.75:1, and 1.66:1. Remember that the old screen proportion was only 1.33:1.

At first, the Hollywood producers made all these changes of shape without changing the width of the film from 35 mm. That

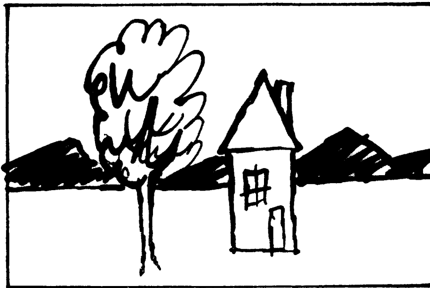


"CROPPING" FOR THE WIDE SCREEN—The standard camera, with the old frame proportion of 4 to 3 (an aspect ratio of 1.33:1), has lines marked on its view finder to indicate what will be the bottom and the top of the picture when it is cropped in a theater's projector. The cameraman composes "loosely" within the desired frame—i.e., for 1.66:1 or 2:1 as above. Of course, when a frame is blown up to the full height of the old screen, the image becomes grainy.

was economically attractive. The theaters had to buy new screens, of course, but there was no expensive retooling of cameras and projectors. (Stereophonic sound could bring some added costs, as I shall explain in another article.)

For some time, the studios using CinemaScope, SuperScope, or VistaVision shot more than half their productions in the old ratio of 1.33:1. But on the screens of most theaters, the pictures came out wider than before. They were sometimes as wide as 1.85:1, but never as wide and shallow as CinemaScope. How was this done? It was merely a matter of the theaters' cropping off the

top and the bottom of the pictures by means of horizontal masks in the projectors. Some of the best and most popular films of 1953 through 1955 were shot at 1.33:1 and then cropped—three winners of Oscars, *From Here to Eternity, On the Waterfront,* and *Marty,* as well as *Shane, Roman Holiday, Julius Caesar, Sabrina,*



THE SQUEEZE THAT CINEMASCOPE GAVE MARILYN MONROE—Above is the scene covered by the camera. Chrétien's anamorphic lens—also called hypergonar—squeezes it lengthwise, and normal shapes appear narrower in the negative. On the projector, the same kind of lens expands the image to the true proportions of the scene.

The Country Girl, The Blackboard Jungle, Summertime, and *Not as a Stranger.* Of course cropping a picture hurt the composition. To make sure that heads and feet weren't cut off in projection, cameramen had to "compose loosely." This meant keeping the action well away from the top and bottom of the frame.

CinemaScope and Its Problems

CinemaScope, which introduced the wide screen to Hollywood in 1953, tried a different trick on 35-mm. film. This was more am-

bitious than merely cropping. On the camera, it used a special lens that took a scene a little more than two and a half times as wide as it was high, and squeezed it into the old 1.33:1 frame of the negative. A similar lens on the projector swelled the scene out to its original width. This kind of lens is called "anamorphic"—from a Greek word meaning "form anew." It was first perfected by two Germans, Ernst Abbe and Carl Zeiss, back in 1890, but at that time they could use it only for still photography. During World War II, Henri Chrétien devised a periscope for tanks, and used a cylindrical lens of much the same sort to give the driver a 180° view of the terrain. When the war was over, he began to develop it for motion pictures. In 1927, Chrétien patented and demonstrated the lens that was to make CinemaScope possible.

There was one serious trouble about Chrétien's process as Hollywood applied it to 35-mm. film. The old 1.33:1 frame was sharp enough on the screens of 1950. But when it was pulled out on the wide screen to almost twice the width of the normal 35-mm. picture, too much grain appeared. The only way to get a larger picture with the sharpness of the smaller one was to use a larger negative. In 1955, Twentieth Century–Fox used a 55-mm. negative for *Carousel,* then reduced it to 35-mm. prints. The company called this CinemaScope 55, and used it brilliantly on *The King and I.* Before this article appears, Fox may be releasing 55-mm. prints for road shows. MGM shot *Raintree County* on 65 mm., using half the Chrétien squeeze on the negative, and the other half in printing on 35 mm. MGM, like Fox, plans to use the full width of the negative on 65-mm. prints for road shows. A process called SuperScope composes very loosely on the old frame of 35 mm., then crops off some of the top and the bottom, and squeezes the image to get a 2:1 ratio. This fails to eliminate graininess. When Todd-AO introduced 70-mm. prints with *Oklahoma!,* the problem of standardization reared its ugly head. The answer had to be a new projector both adaptable and costly.

VistaVision—Invented in 1919

Paramount found as ingenious a method to get rid of graininess—and also to provide a picture that was higher as well as wider. Like the other "new" processes, it goes way back in film

E. W. CLARK
PHOTOGRAPHY.
APPLICATION FILED FEB. 17, 1921.

1,372,936. **Patented Mar. 29, 1921.**
14 SHEETS—SHEET 1.

FIG. 1.

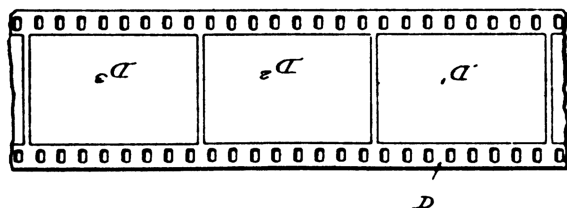
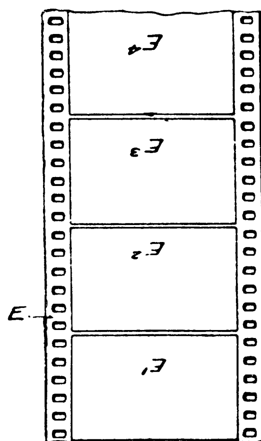


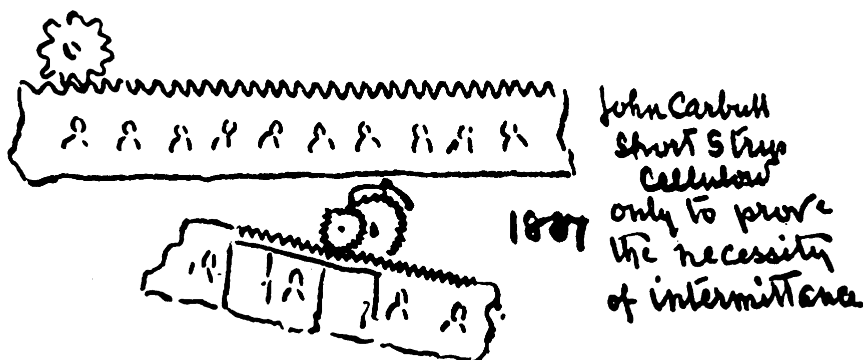
FIG. 2.



VISTAVISION 35 YEARS AGO—This patent application of 1921—Clark made earlier applications in 1920 and 1919—showed how to increase the size of the image on the negative of 35-mm. film by running it horizontally through the camera. Then the normal position of the frames was to be restored by reduction printing, again on 35-mm. film. This is the process that Paramount bought in 1926 and resurrected in 1953 as VistaVision to compete with CinemaScope.

history—as far as 1919. One of the studio's present-day technicians, Loren Ryder, remembered a patent application in that year by E. W. Clark, and bought by Paramount in 1926. This involved a camera that lay on its side and ran 35-mm. film sidewise instead of vertically. The studio did nothing with it in the late twenties, when Paramount and other companies were briefly seeking a

wider picture through film up to 70 mm. in width. In 1953, Ryder dug up the old horizontal process, and it became VistaVision. VistaVision puts one image on two frames of 35-mm. film, just as Leica cameras have used double frames since 1924. This increases the width of the negative picture more than one and one-half times, and also triples its area. This results in a sharper picture even when the image is reduced and printed in the normal posi-



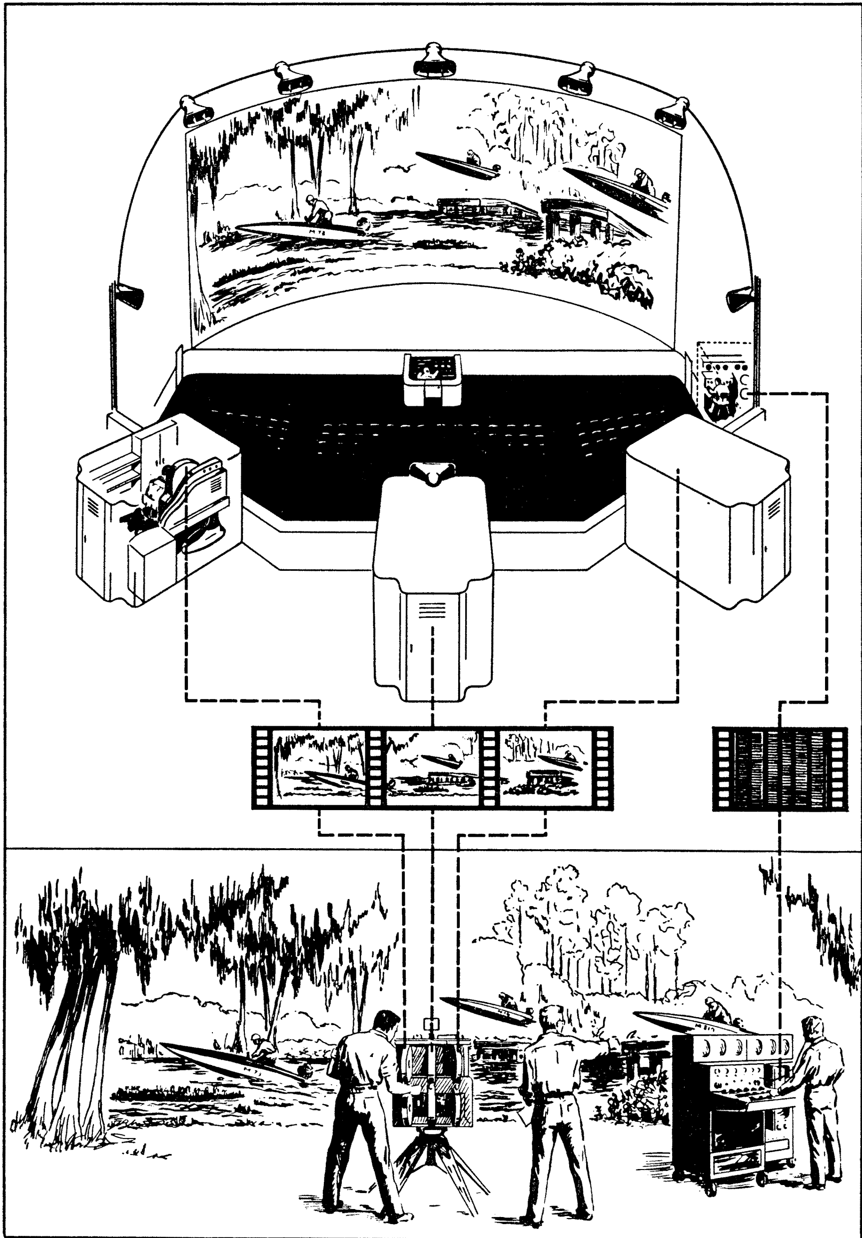
EDISON'S PREVIEW OF VISTAVISION—In 1887 the inventor experimented with a horizontal strip of rather stiff celluloid, using notches in the upper edge instead of sprocket holes. *Earl Theisen Collection.*

tion across 35-mm. film. Far more important, VistaVision gives us a higher as well as a wider screen. Its picture can cover the whole width of a proscenium, and still be eight to ten feet taller than CinemaScope's or Cinerama's.

Cinerama and Its History

Cinerama does another wide-screen trick with 35 mm. It uses the old width of film in its three cameras and three projectors, but each frame is almost two times the height of the old 35-mm. frame. Then, three different parts of each scene are projected side by side on a screen that may be as much as 76 feet wide and 28 high.

This use of more than one camera and more than one projector takes us back historically yet again. In the middle thirties, Fred



From Camera to Screen with Cinerama—Three lenses photograph different parts of a single scene. Three projectors throw three images—somewhat taller than they are wide—onto a curved screen about fifteen feet deep. From the best located seat, a spectator's two eyes cover an arc of about 146°. Five sound tracks, recorded on magnetic tape, are fed to speakers behind the screen and a sixth track to three or more speakers in the auditorium.

Waller, the man who was to invent Cinerama, began working on the problem of peripheral vision. To his dismay, he discovered that if he wanted to make the audience see things out of the corners of their eyes, he would "need a screen a whole block wide." And this was for the auditorium of an "ordinary theater," not the broader and deeper Strand or Music Hall.

Fortunately, Waller began to work in 1937 with an architect named Ralph Walker on a unique exhibit for the oil industry at the New York World's Fair. Walker's idea was to fill with motion pictures the inside of a domed building. Still concerned with peripheral vision, Waller saw immediately that the way to get rid of a block-long screen was to use the curved surface of a half dome. To cover all this with movies, Waller had to use eleven 16-mm. projectors, though he figured that five 35's would be enough. Thus, in 1938, came something called Vitarama. But the oil men would have none of it, and, as war threatened, Waller and Walker turned their half dome and multiple projectors into the Flexible Gunnery Trainer.

When peace came, Vitarama became Cinerama. The dome turned into a curved screen. Five film projectors shrank to three. They threw the illusion of depth across the inside of half a hollow cylinder. Before Waller died in May, 1953, he had witnessed the commercial triumph of peripheral vision over 3-D with glasses. If he had lived another ten months, he would have seen the first film, *This Is Cinerama,* close a remarkable run in New York. It played for a little more than 122 weeks to 2,471,538 people, and it took in $4,707,688 at the box office. Eleven other cities in the United States and five abroad had seen it. On February 7, 1955, came a new show, *Cinerama Holiday.*

The Problems of Cinerama

In terms of the art of the film, something was lacking in both shows. There was no human drama because there was no story. In a way, *This Is Cinerama* carried us back to what silent pictures

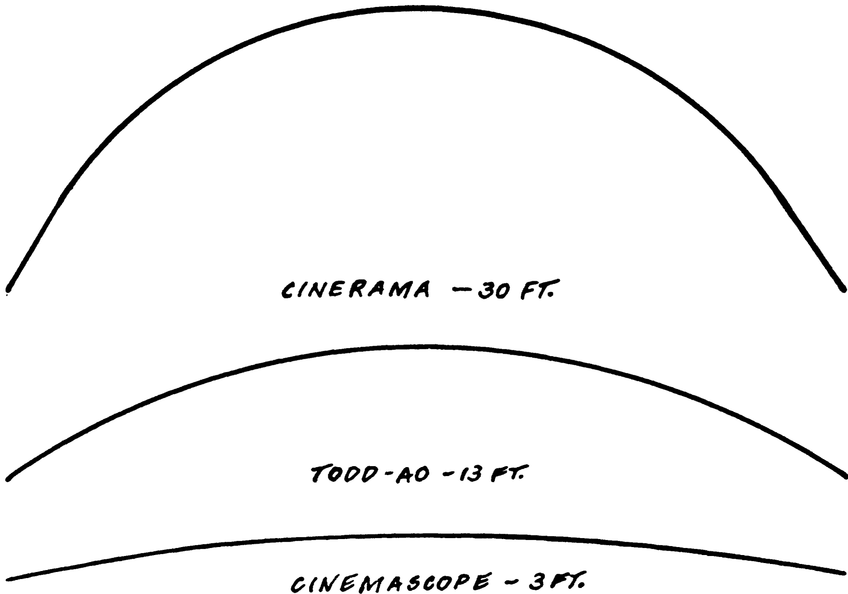
had first shown. It gave us an airplane and a roller coaster instead of a railroad train, Niagara Falls instead of breaking surf, the Edinburgh tattoo instead of the Kaiser's troops, opera at Milan and a whole ballet instead of an umbrella dance. There were the same gondolas, of course, though far more colorful. Replacing the incomparably beautiful voyage across the United States by air in the first show, *Cinerama Holiday* gave us one long travelogue, mildly animated in a human way by a Swiss couple and two young Americans who traded scenes in the Old World for scenes in the New. Were the men of Cinerama afraid that its deeply curved screen—which bent horizon lines—was unsuited to a dramatic story, or were they merely playing it safe with spectacular travelogues? Anyway, up to the end of 1956, they hadn't risked a fiction film.

There were also financial and optical problems. Cinerama used four and a half times more film stock than normal 35-mm. features. Installing the three projection booths and the screen cost about $75,000 per theater; many seats had to be sacrificed. Furthermore, there was the problem of matching and blending the three segments of the picture. It was difficult to get three prints that matched perfectly, or three arc lights of the same brilliance. Thus, one blue sky was usually a shade darker or lighter than the others. The joining of the shots, however, was fairly well-handled by what are called "jiggilos." These are saw-toothed masks that vibrate between each pair of images, making the edges fuzzy, and wiping out any obvious overlap.

Todd-AO—Offshoot of Cinerama

Cinerama had hardly opened when one of its important backers withdrew from the venture and began to look for some way of solving the problems of fiction, finance, and projection that I have mentioned. He was Mike Todd, producer of Broadway musicals, night-club shows, and outdoor spectacles. He wanted one projector, one piece of film, and a screen that could fit into the

proscenium of the larger theaters. According to *Life,* he went to Brian O'Brien of the American Optical Company and said: "Doctor, I want you to get me something where everything comes out of one hole." The result was Todd-AO. And also, *Oklahoma!,* produced by Arthur Hornblow, a Hollywood veteran and at one time a stockholder in Cinerama.



CURVED SCREENS FOR WIDE FILM—The various depths used with different processes are based on the fact that each lens works best on a different curve. On a flat screen there would be distortion and lack of focus. The curve gives the spectator a greater sense of depth—if his seat is in the center and toward the front of the theater.

Because Todd-AO cameras used 65-mm. film, the scenes in *Oklahoma!* were even sharper than Vista-Vision's. Spectators toward the middle of the auditorium and not too far back got a certain illusion of depth in most scenes. In two scenes, this illusion was almost as emphatic as in Cinerama. When the Todd-AO camera moved through the field of corn "as high as an elephant's eye," and when it rode on the runaway surrey careering wildly through the woods, the spectator got much of the sensation of the roller-coaster ride in *This Is Cinerama.*

By the end of 1956, Todd-AO, Cinerama, CinemaScope, and VistaVision, had established themselves as the chief methods of achieving the wide screen and also, in varying degree, of bringing to the film an illusion of depth. But what about other processes that preceded them, processes often more spectacular than those I have mentioned? And what about the effect of the wide screen on motion-picture art? I shall discuss all this in another article.

Edinburgh Film Festival 1956

MAY G. WILLIAMSON

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YEAR BY YEAR, the Edinburgh Film Festival tends to widen its scope. Now, entitled "The Living Cinema," it comprises almost as many feature films as those that fulfill the older terms of reference, "documentary, realist, or experimental."

Perhaps it is as well. Documentary today seems to be touching an all-time low. Technical standards are so high that the general dearth of imagination and originality passes almost unnoticed. "Competent but dull" is the only possible label for the majority of documentaries submitted this year, from earnest endeavors on Indian agriculture or Persian pipelines to faintly facetious factuals on hydroelectricity or helicopters.

Nevertheless, my personal preference for the nonfeature film may color my belief that the outstanding offerings of 1956 have been among the shorter productions. I liked *On the Bowery* as well as any. Although criticized in many quarters for its lack of message and feeble story content, it is a notable feat of reporting, most moving in the portrayal of hopeless, drink-sodden human degredation. The bemused cunning, the silly complacency, the maudlin self-disgust on those faces are not to be forgotten in a hurry.

Quite another aspect of New York is seen in *Symphonie New Yorkaise* (France), a piece of elegant montage set against smoke-and-fire autumn sunsets, with its own harmony of cutting counterpointing the music of Bartók. Of the same genre is *Paris la Nuit* (France) in monochrome, also a little gem of editing, relieved too by flashes of humor and providing moments of intense beauty. Another French success is *Tant Qu'il y Aura des Bêtes,"* an utterly

frivolous exposition of the mating antics of animals in a zoo, which makes an impact by its clever juxtaposition of images.

An American hotchpotch of archive material rather loosely strung together and called *The Jazz Age* was selected by the local newspaper, a soberly conscientious journal long inured to Festival fever, as the finest of the films shown. I can only imagine that it is the matter and not the style that appealed, for there is little that can be said for the artistic merits of old newsreel shots, however damning their condemnation of the American Way of Life inclusive of rumrunning, the Ku Klux Klan, anti-British propaganda, etc.

The British team Halas and Batchelor once again came to the rescue of dullness with two delightful cartoons. *Your Health* is a comical dissertation on the dangers of alcohol, which gets its message home without sermonizing. *Speed the Plough* is a history of agriculture, at once scholarly and hilarious, delineated in the art styles of the periods depicted. Both are outstanding in their vigorous drawing and freshness of invention.

A curious mixture of cartoon and realism occurs in *Ombrelle et Parapluie* (France), the story of an elopement, repeated in three media: first, shots of legs and feet only, with "his" umbrella and "her" parasol taking prominent parts; second, a sort of puppet show enacted entirely by gamps of various descriptions; third, line drawings of umbrellas and walking sticks to represent the characters. The general idea is brilliantly original, but, as in so many cases, is almost done to death in the end.

Of the travelogues, *Spring Comes to Kashmir* (India) and *Scenery of Kueilin* (China) are memorable for their limpid color and unhurried tempo, the latter being notable for its smooth camera movement. *Seven Years in Tibet* (G.B.) is interesting for its authentic shots of the Dalai Lama and the Red Army's march into Tibet, but weak judged as an artistic whole, since, as Herr Harrer admits in an introductory section, the continuity material

does not match up with the amateur quality of his own work. Unequal also is *The Last Cannibals* (Denmark), a badly architected film of no aesthetic merit but packed with interest for anthropologists or mere seekers after sensation.

I am reluctant to turn to the feature films. One's judgment is so often influenced by whether or not the type of story appeals. Most of the "big" films will reach the commercial circuits in due course, and be reviewed in their true setting. The most obvious of these is *Reach for the Sky,* which is already packing them in in London and in Edinburgh's largest picture house. I wonder why. Kenneth More is probably the chief attraction, irrespective of his really fine performance. As a film, it is very ordinary, badly planned, full of clichés, but it contains all the ingredients for success—British stiff-upper-lippery, middle-class humor, twinges of horror to the stomach, and a general damn-all-foreigners attitude.

It is difficult to say whether *Lust for Life* will be a box-office success. In many ways, it is almost as earnest as *Martin Luther*—and just about as ill cast, particularly in the case of Pamela Brown who brings a suburban affectation of diction to the part of Van Gogh's laundress mistress. The over-all impression is episodic and "bitty." To me, the most notable portion is that set in the coal fields, including a brief sequence of a mine disaster that excels anything yet achieved on the subject. The basic error was perhaps to make a color film of the work of an artist so sensitive to color as was Van Gogh; we have not yet achieved perfection of process to match his; nor can projectionists be trusted to give full value to the qualities of a print.

Gene Kelly's *Invitation to the Dance* received the accolade of acceptance in being selected by the Queen herself for the Royal Performance. She might have gone further and chosen worse. The second episode, "Ring Around the Rosy," although derivative from *La Ronde,* is original in treatment and refreshingly

witty. In contrast to *Lust for Life,* the color is unusually consistent in tonal quality and, except in the banal vulgarity of the last episode, graciously easy on the eye.

None of the other feature-length films has had the sound commercial backing of the above-mentioned three, but none deserves it. Perhaps the best as an artistic whole is *Magdana's Donkey* (USSR), an unutterably sad little tale set in the "bad old days" of rapacious merchants, stonyhearted landlords, and downtrodden peasants who, according to the rather naïve ending, had not yet learned the benefits of coöperative action. Most of the others have moments of excitement or brilliance but lack the touch of genius that converts a series of episodes into a concerted whole. Two of the best for maintaining suspense are *The Shadow* (Poland) and *Moment of Decision* (Yugoslavia). *Mauvaises Rencontres* (France), made by Alexandre Astruc—whose *Le Rideau Cramoisi* was one of the outstanding "atmosphere" films of a year or two ago—lacks the intensity of its predecessor and tends to become tedious in its continuous flash-back technique. Two interesting films from Russia are *The Rumyantsev Case* and *Free Men,* very different in theme and handling, but both attractively presented, the latter with some fine color photography.

For the children, there were two matinees, at one of which a Children's Film Foundation feature *One Wish Too Many* elicited the usual shrieks and gasps of participation, while at the other *Little Muck,* an eastern tale from Germany, although rather long, enchanted by its gentle color and grotesque fairy-tale incident. Two first-rate colored cartoons were shown, *The Snow Postman* (USSR) and *The Magic Paintbrush* (China), sure winners with audiences of from seven to seventy.

As I write, the last cinema has just emptied its Festival-goers for another year. What will they remember to set against the eternal downpours of this miserable summer, the smell of wet raincoats, and the discomfort of damp feet in the cinema? I should guess a few vignettes—Igor Youskevitch poised on the high plat-

form of the tightrope, two belated girls tripping down the stairs of the Paris Metro and leaping along the deserted platforms, the smiling face of the Dalai Lama before tragedy overtook him and his land, the girl in the Bowery pub who wanted to go home, the twinkling feet of little muck. . . .

The Edinburgh Festival, by its very scope and size, must inevitably carry a good deal of silt along with the gold, but the gold is always there, however small the quantity, restoring our often tried faith in The Living Cinema.

Caligari: Its Innovations in Editing

C. DENIS PEGGE

C. DENIS PEGGE was one of the founders of the Cambridge University Educational Film Council and its general secretary until 1955. He has carried out investigations on the film in teaching and has made films in connection with university research and record, as well as independently. His film publications are numerous, and he has also written a novel and three volumes of verse. Mr. Pegge is currently engaged in writing a book on the art and psychology of the film.

APART FROM the exciting story of *The Cabinet of Doctor Caligari,*[1] the filmgoer of today must be chiefly impressed by its editing. More than in any previous picture—with the possible exception of *Intolerance—Caligari* is split up into separate shots. There are 378 cuts in the completed film. Some shots form continuous scenes, some are logically intercut with others, and some have only a psychic relationship. There is an intricate interweaving both of shots and of sequences. *Caligari* must be recognized as a pioneering effort in editing, but also as a demonstration of that affinity between filmic expression and the thought process that Eisenstein and many others later dwelt upon. The result is an emotional experience that is both intense and at times highly subjective.

There was some earlier use of most of the devices of shooting and editing to be seen in *Caligari*—including parallel action, quick cutting, the iris, and the subtitle—but the older films relied almost altogether on a simple succession of shots that formed scenes of continuous action. What was latent in the approach to film making of directors like Griffith was boldly extended and put into full practice by Robert Wiene in *Caligari* and, later, by other German directors in the early 1920's and by the Russians from

[1] Produced by the Decla Company in 1919, and first shown in Berlin in 1920, *The Cabinet of Doctor Caligari* was unanimously praised by the press, and within a year or two had acquired international and lasting fame. It was directed by Robert Wiene, who had directed *Fromont, Jr., and Risler, Sr.* in 1916. In making the film, Wiene had the assistance of a number of persons of unusual talent. The scenario was by Karl Mayer and Hans Janowitz, the camera work by Willy Hameister, the expressionistic settings by Walter Reimann, Herman Warm, and Walther Rohig; and the actors included Conrad Veidt as Cesare, Werner Krauss as Caligari, Lil Dagover as Jane, Hans von Tvaradovski as Francis, and Frederick Feler as Alan.

1925 onward. *Caligari* was the first major manifestation of a change amounting to a metamorphosis of the silent-film art from its primitive to its fully developed form.

The bulk of this article consists of an excerpt from what might be called a postshooting script that I made in 1954 from the 35-mm. print of *Caligari* distributed by the British Film Institute, whose kindness and that of Denis Forman I wish to acknowledge. I am quite aware that the visual film achieves its effects, not through shots individually considered, but through a succession of shots projected upon a screen. The effects depend upon a relationship of shots, of their affective contents, compositions, and so on, including their relative time-durations. Moreover, in studying shooting scripts, we are studying the essential features of shots only so far as words are able to denote them. Language is incapable of conveying the complete and intrinsic effect of the succession of visual images. Through the reading of a shooting script, it is almost as difficult to appreciate the temporal rhythm of a film, its time-beat, as it is to visualize and to gain all the emotional effects of changes in the composition of shots. Remember, too, that it may take many words to describe a shot that is only a flash on the screen.

I have limited myself to indicating the main actions and main impressions of each shot. I have given time-durations where they seem to have a particular interest or significance, but they are only approximate. When a camera setup is repeated after one or more intervening shots, I indicate this by such a phrase as "217. *Jane's bedroom*—as in 215," meaning that the viewpoint for shots 217 and 215 is the same. When a shot is cut into another, I indicate it by such a phrase as "214. *CS Francis* looking through the window, continuing 212," meaning the beginning of shot 214 is the same as the end of shot 212. The usual abbreviations for the relative size of objects have been employed: CU (close-up), CS (close shot), CMS (close medium shot), MS (medium shot), LMS (long medium shot), and LS (long shot). I have placed within brackets comments on the use of certain filmic devices and techniques.

It will be remembered that the form and story of *Caligari* derive from the hallucinations of a madman, but that there is no direct evidence of this until the film's close. The opening shots show the young man Francis sitting with a white-haired man. To this companion, Francis narrates his experiences.

In the town where Francis lives, a series of unaccountable murders have been committed. One day Francis and his friend Alan go to a fair where the mysterious Doctor Caligari awakens his somnambulist to answer questions put to him by the audience. In reply to Alan's question, "How long have I to live?" the somnambulist Cesare replies, "Until tomorrow's dawn." Francis, holding Alan's arm, hurries from the fair booth. In the streets, the two friends read a notice offering a reward for the Holstenwall murderer. They also meet Jane, whom they both love. Francis and Alan continue their way homeward through the evening streets. They affectionately shake hands and part company, an iris mask closing on the street lamp beneath which they have been standing. This leads to the title "Night" and the dramatic opening of the following excerpt from the script:

126. *Title.* Night.
127. *LMS Alan.* He lies asleep in bed at one corner of his bedroom. The shadow of an approaching form grows larger on the wall near him. Alan, awaking, rises in consternation, waving his hands as though to hold something off.
128. *CU Alan's hands* held toward the camera, with fingers spread.
129. *LMS Alan.* The same viewpoint as in 127, but the shadow on the wall is now a little larger and higher than it was at the conclusion of shot 127. The form throwing the shadow seems about to strike with a weapon (1 second). [A tiny portion of the intervening action as between shots 129 and 127 has been removed. Such little "jumps" forward of action between almost identical shots are distinctive of *Caligari.* Although they occur infrequently in the highly developed silent films following *Caligari,* and notably once or twice in Padovkin's film, it is rare for a single film to contain so many as does *Caligari.* These minute jumps forward can—as in this shot 129—be exceedingly effective in providing stress and "realism."]

130. *CU Alan* in terror (1½ seconds).
131. *CS Shadow* of a man's head and shoulders (Cesare's) upon the wall, and of Alan's protesting hands. The hands are seized. The struggle—all shown by shadows—goes on frantically. [From the conclusion of shot 125 through to the end of 131, all the succession of shots hang together completely. The pause provided by the end of 125, with an iris closing on a street lamp, followed by the title "Night," serves as a foil to the swiftly terrifying piece of action into which we are immediately and unexpectedly plunged. The result is a single total impression on the mind of the viewer.]
132. *A street.* A woman, the servant of Alan, approaches. She enters a house on the left.
133. *Francis' room.* Francis comes forward across the room, putting on his coat, and doing up his tie. Alan's woman servant enters the room in a highly emotional state.
134. *Title.* "Mr. Francis! Mr. Francis! Mr. Alan is dead. Murdered."
135. *MS Francis and the woman servant,* in his room, continuing 133. Francis, much affected, begins to leave with the woman.
136. *Alan's bedroom.* Francis enters with the woman servant. He approaches the bed, looks at it, and turns away. After a moment or two of contemplative thought, an idea suddenly possesses him. [Shots 132–136 provide an example of swift but thoroughly comprehensible and appropriate presentation.]
137. *Title.* "The somnambulist's prophecy."
138. *CS Francis and the woman servant in Alan's bedroom.* Continuation—after a slight "jump" or progression forward in time—of action in 136. An iris-in closes scene.
139. *An iris-out to reveal a flight of stairs.* Francis enters, and goes hurriedly up the stairs (4 seconds). [Before *Caligari,* the iris was frequently used in silent films instead of a dissolve or a fade to indicate a transition in time or space. Besides this use of the iris in shots 138 and 139, there are at least six other examples in the rest of this excerpt. For the use of the iris to concentrate attention on details, see shot 153.]
140. *Police office.* Two policemen on high stools are seated at a table. Francis enters. The two policemen get down from their stools. Francis speaks to them.
141. *CS Francis and two policemen.* Continuation of the action of 140. Francis histrionically describes the murder. Behind his head, the two policemen exchange remarks. Francis holds up his hand as if making a vow.

142. *Title.* "I will not rest until I have got to the bottom of these terrible events."
143. *CS Francis and two policemen,* continuing 141.
144. *MS Francis and two policemen.* One of the policemen goes off, and returns at the double accompanied by another police official.
145. *Stairs leading to police office,* as in 139. Francis slowly descends the stairs, places his forearm across his forehead, and then begins to move across the scene toward the right.
146. *Exterior Jane's house.* Jane is coming from the door to greet Francis approaching along the street.
147. *CS Francis and Jane outside her house.* Francis tells Jane what has happened. She pushes him from her in horror. He continues his account, and she is startled into another wild gesture at a further detail. Francis goes on toward the house entrance, passing out of view. Jane follows him.
148. *Jane's sitting room.* Long white curtains drape the room. Jane enters, followed by Francis. She crosses the room toward the right, and passes out of view. Presently, Jane's father enters from the right.
149. *CS Francis and Jane's father,* talking in Jane's sitting room.
150. *Title.* "I will get a permit from the police to examine the somnambulist."
151. *CS Francis and Jane's father,* continuing 149. They begin to leave.
152. *Street,* with a lighted lamp in middle foreground. A murderous-looking man approaches stealthily from the shadows. He enters a door on the left. An iris-in closes the scene.
153. *Street,* as in 152. An iris opens to show the upper left-hand portion of the screen. Within the circular space left by the iris, *a woman* can be seen *at an upper window,* waving her arm. The iris opens a little. [At the beginning of this shot, as in many earlier films, the iris is used instead of a close-up to concentrate attention on a single object. There are at least five other examples of this in the following script excerpt.]
154. *CS Woman at window*—within an iris.
155. *Title.* "Murder! Help! Murder!"
156. *CS Woman at window*—within iris, as in 154 (1 second).
157. *Street,* as 152. The murderer comes from the house with a knife in his hand. He goes away into the background, and then immediately turns and comes forward again, being pursued by a number of persons coming from several directions (4 seconds).

158. *MS Murderer and his captors.* The murderer is held by those who had pursued him. He is pushed back by them down the street. Iris-in.

159. *An iris opens a little to show Caligari* who is stirring something. The iris opens farther to show Caligari standing in his caravan. He is stirring something in a dish. He places the dish on a table, and opens the horizontal coffin-like cabinet containing Cesare. He raises Cesare to a sitting position, and feeds him from the dish with a spoon.

160. *MS Francis and Jane's father,* outside the caravan. They go to the caravan door. Francis knocks.

161. *MS Caligari and Cesare,* as at conclusion of 159. Caligari stops feeding Cesare, and shuts up the cabinet. He goes to the door.

162. *MS Francis and Jane's father,* standing outside the door of the caravan—as at conclusion of 160.

163. *CS Francis, Jane's father, and Caligari,* all standing at the door of the caravan. Jane's father shows a document to Caligari. They all go into the caravan.

164. *Stairs* leading to police office—as in 145. The murderer and his captors (of shot 158) go by. They ascend the stairs.

165. *Police office*—as in 144. The two policemen are seated on high stools at a table. The murderer is brought in by his captors.

166. *CU Head of one of the captors,* within an iris. The camera pans to show the head of another of the captors within the masked space. [Note—one of the rare instances of camera movement in *Caligari.*]

167. *MS Murderer, his captors, and police.* Same view as at the conclusion of 165, and a continuation of its action (3 seconds).

168. *CS Murderer, captors, and police.*

169. *MS Murderer, captors, and police*—as in 167. The murderer is led off. His captors begin to leave the police office. [The incident of the murderer, shown in shots 152–158 and in shots 164–169, has been cut into the sequence showing the visit of Francis and Jane's father to the caravan.]

170. *Interior of caravan.* Francis and Jane's father are examining Cesare. Caligari stands at one side.

171. *CU Caligari,* within an iris mask. Caligari glances round and cogitates (6 seconds).

172. *Interior of caravan*—as in 170. Francis and Jane's father turn to Caligari.

173. *Title.* "Wake him up."

174. *Interior of caravan,* continuing 172. Caligari gestures refusal. Francis and Jane's father open the door of the caravan. They begin to leave.
175. *Exterior of caravan.* The door of the caravan is closing. Francis, standing outside, is handed a newspaper. He looks at it. Jane's father comes over from the caravan to him.
176. *Title* (newspaper item). Late Extra. Holstenwall murder mystery solved. The killer of two recent victims has been caught in his third attempt.
177. *CS Francis and Jane's father* outside caravan. They are poring over the newspaper. Caligari comes out from the caravan. They look back at him, and then go off. Caligari stands bowing toward them. He raises his top hat to cover his face up to his eyes. He continues to bow, and smile, and then goes back into the caravan.
178. *Title.* Worried by her father's long absence.
179. *CS Jane* in her sitting room. She puts down the book she has been reading and rises. She begins to move off across the scene.
180. *MS Murderer, police, and Francis* in police office.
181. *CU Francis* (1 second).
182. *MS Murderer, police, and Francis,* continuing 180.
183. *CU Murderer* speaking.
184. *Title.* "I had nothing to do with the first two murders, so help me God."
185. *CU Murderer* speaking, continuing 183. (2 seconds).
186. *MS Murderer, police, and Francis*—as in 182. Francis seems to seek further assurance of the murderer.
187. *CU Murderer*—as in 185.
188. *Title.* "The old woman . . . yes; it's true. I wanted to kill her . . . with a stab from the same kind of dagger, so as to throw suspicion onto the mystery murderer."
189. *CU Murderer,* continuing 187.
190. *MS Murderer, police, and Francis*—as in 186.
191. *CU Francis* within an iris.
192. *MS Murderer, police, and Francis*—as in 190. Francis puts his hand to his head. An iris-in to Francis in the right-hand top portion of the frame closes the scene. [The visit of Francis to the police office, shown in shots 180 to 192, is cut into the scene of Jane's determining to visit Caligari, shown in shots 178 and 179, and her visit, shown in 193–205: providing another example of parallel or interlaced action.]

193. *Jane* within an iris—corresponding in size and position to that shown at the conclusion of the preceding shot. The iris opens to reveal Jane at the fair, but now nobody is there and the merry-go-rounds are not turning. Jane walks down the zigzag paths past the booths.

194. *Exterior fair booths.* Jane approaches the booth entrance, near which stands the placard showing Cesare.

195. *CS Caligari.* He is coming out from the booth entrance (2 seconds).

196. *MS Caligari* at the booth entrance (2 seconds).

197. *CU Jane.* She is drawing back in alarm (2 seconds).

198. *MS Caligari and Jane.* Same viewpoint as in 196. Jane now stands with Caligari at the booth entrance (1½ seconds).

199. *Title.* "Is my father here—the doctor?"

200. *MS Caligari and Jane.* Caligari gestures in a negative manner (1 second).

201. *CU Caligari.* He looks up, then round.

202. *MS Caligari and Jane.* Caligari motions to Jane to enter the booth. He takes off his hat, and bows. She eventually goes in. Caligari follows.

203. *Interior booth.* Caligari beckons, places his finger over his lips, and leads Jane back to the cabinet. He places his stick against the doors of the upright cabinet. With the pointed finger of his gloved hand, he opens in turn the two doors of the cabinet, and then jumps to face round and stand beside the figure of Cesare that he has revealed. [Caligari's revealing of Cesare occurs dramatically through his four movements—his placing of the stick against the doors, his opening first of one door and then the other, and his jumping round at the end—through four clicks of action as it were.]

204. *CU Caligari.* He is looking sideways slyly, mysteriously (a flash—less than a second).

205. *Interior booth.* Same viewpoint as in 202. Caligari motions toward Cesare with the knob of his stick. Presently Cesare opens his eyes, looking at Jane. She puts the back of her forearm to her forehead, and runs from the scene. An iris-in to Caligari closes the shot. [Shots 203–205 are very perfectly cut.]

206. *Title.* After the funeral [presumably Alan's].

207. *An iris opens to reveal a path leading from a graveyard.* Jane, Jane's father, and Francis come out from the graveyard gateway

in the background. They approach to a CS. An iris-in closes the scene.

208. *Title.* Night.

209. *Exterior fair booths*—as in 193. Francis goes down zigzag path past the fair booths.

210. *Exterior fair booths*—as in 194. Francis stealthily approaches the entrance to Caligari's booth, and peeps in. He then goes back past the booths.

211. *Exterior Caligari's caravan.* Francis scouts round the caravan.

212. *CS Francis.* He peeps through window of the caravan.

213. *MS Caligari,* seen through the window of the caravan. Caligari sits apparently dozing, his chin resting on his hands, which are clasped above his stick top. At his side can be seen the head of Cesare lying in the opened horizontal cabinet.

214. *CS Francis,* looking through the window, continuing 212 (1 second).

215. *An iris opens to show Jane's bedroom.* On one side in the foreground, the head of the sleeping Jane reclines against a white pillow surmounted by tiers of soft white drapery. On the other side of the bed, a tall window can be seen at the back of the room.

216. *Street,* showing a high wall in sharp perspective. Cesare, his right hand raised, is approaching along this wall. He edges round an entrance in the wall in the foreground.

217. *Jane's bedroom*—as in 215. Jane sleeps on the white pillows. Cesare suddenly appears, a small figure at the window in the background.

218. *MS Window,* from inside room. The window is seen within a diamond-shaped mask. Cesare rises into fuller view outside window, in his hand a knife.

219. *Jane's bedroom*—as in 217. Cesare is still rising to full height at the window, a white knife in his hand.

220. *MS Cesare* seen through the window—the same viewpoint as for shot 218—but now Cesare is breaking and throwing aside the frame bars of the window. He steps through the window space. [Note a slight "jump" in the action from shots 218 and 219. We do not see the beginning of the breaking of the window, but only its concluding phase.]

221. *Jane's bedroom*—as in 219. Cesare walks from the window steadily straight toward us, and raises his white dagger to stab the sleeping Jane.

222. *CU head and shoulders Cesare,* continuing to raise dagger (a flash—less than a second).

223. *MS Cesare* at bedside. Cesare continues to raise the dagger. He then strikes with it, but arrests his downward stroke.

224. *CU Cesare*—same viewpoint as for 222. Now the dagger is no longer in Cesare's hand. His expression becomes tender.

225. *MS Cesare and the sleeping Jane.* Cesare stretches his hand down slowly, until it touches Jane's hair. She immediately awakes, with a great start. The action becomes frantic, the black tightly-swathed man struggling with the white loosely-gowned woman.

226. *CS Cesare and Jane struggling.*

227. *MS Cesare and Jane struggling* (2 seconds).

228. *CS Cesare and Jane struggling.* [The quick cutting matches the frantic action of shots 226–228.]

229. *MS Cesare and Jane.* Cesare seizes Jane and drags her from the bed. Jane screams as she is dragged away.

230. *MS two sleeping persons.* They awaken, look around in a startled way, and rise from their beds.

231. *MS Cesare and Jane.* Cesare drags Jane away, her long gown trailing. They pass out through the window opening at the back.

232. *Two awakened persons*—as in 230, but a jump forward in the action from that shot. The two awakened persons are now consulting together. They run back and out of the scene. [Shots 229–232 show closely knit and parallel action.]

233. *Jane's bedroom.* The empty bed from which Jane has been taken stands in the foreground. The two persons of 232 come running into the room, and approach the bed. Another two enter the room.

234. *CS Window,* from inside Jane's room. One of the awakened persons is indicating the broken window. Other persons join him. [Another example of exact but incidental and unpredictable detail, the showing of which contributes greatly to the realism of *Caligari.*]

235. *Exterior roof tops.* Cesare, bearing Jane, goes away along roof tops.

236. *MS Caligari* dozing, seen through the window of his caravan—as in shot 213 (½ second).

237. *CS Francis* looking through the caravan window—from the rear of his head (1 second). [These "flashed-in" shots 236 and 237 link

shots 208–214 with shots 240 and 241, and provide the mind—primarily concentrated on the abduction of Jane—with awareness of simultaneous happenings.]

238. *Street,* showing a high wall in sharp perspective—as in 216. Cesare emerges from the entrance in the foreground, bearing Jane, and goes away along the pavement beside wall. Presently, figures come out from the entrance in pursuit.
239. *Bridge.* Cesare, bearing Jane, approaches over the bridge. His pursuers appear. He drops Jane, and hurries on. Two of the pursuers lift and attend to Jane, and the remainder—after pausing a moment—continue their pursuit.
240. *Field,* of a barren sort. Cesare enters scene, and falls to ground.
241. *CS Francis* looking into caravan window—as in 237. He turns from the window.
242. *MS Francis.* He begins to go away from the caravan.
243. *Jane's sitting room.* Francis and Jane's father attend Jane, who lies in a swoon on the sofa. Quick dissolve to
244. *CS Francis, Jane's father, and Jane.* Francis and her father raise Jane. She speaks.
245. *Title.* "Cesare . . ."
246. *CS Francis, Jane's father, and Jane,* continuing 244. Jane continues to speak in horror, but Francis interjects.
247. *Title.* "It can't have been Cesare. Cesare was asleep all the time. I have been watching him for hours."
248. *CS Francis, Jane's father, and Jane,* continuing 246. Jane seems to reassert, "It was Cesare."
249. *MS Jane's father and Jane* seated on the soft in Jane's sitting room talking to one another. An iris closes in on them.
250. *Iris, almost fully open, opens farther to reveal police office.* Francis hurries in, going away from us. The policemen get down from their stools. Francis speaks to them.
251. *Title.* "Is the prisoner safely in his cell?"
252. *Police office.* One of the policemen nods assent.
253. *Title.* "I should like to see him."
254. *Police office,* continuing 252. The policemen assent to Francis' request. They begin to lead him toward us.
255. *Stairs* leading from police office. At the beginning of the shot, an almost open iris mask opens farther to clear the fringes of the frame. The two policemen and Francis descend the stairs.

256. *LMS Francis and policemen.* They approach along a passage. The policemen go to a door within a recess in the wall. They then stand aside for Francis to look through a cell grating.

257. *LMS Prisoner (the murderer),* as seen by Francis. The prisoner sits in the cell shackled to an immense weight.

258. *CS Francis and policemen.* Francis turns to the policemen and then away.

259. *CS Caligari,* within an iris. He is looking out of the caravan window.

260. *MS Caligari* dozing, his hands resting on his stick, the head of the reclining Cesare being visible where he sits near by, all seen through the caravan window—as in shots 236 and 213. [There is a slight jerk or change of camera angle during the course of shot 260, but it seems unintentional, and without significance.]

261. *Exterior caravan.* Francis, a police official, and two policemen are going away from us toward the caravan. Francis glances through the window. [Note the swift bridging of space and time—from shot 258.]

262. *MS Caligari* dozing, seen through the caravan window—as in 260 (a flash—½ second).

263. *Exterior caravan,* continuing 261. The police official knocks on the door of the caravan. Caligari comes out from the caravan.

264. *CS Caligari* barring entrance to the caravan. The police official shakes him by the shoulders.

265. *MS Caligari, police official, and others.* Continuation of action of 264. The police official thrusts Caligari aside, and opens the caravan door. The two policemen enter the caravan.

266. *CS Caligari,* within an iris. He holds his hand to his breast. Resigned, he lowers his head (7 seconds).

267. *Exterior caravan*—as in 265. The policemen come from the caravan, bearing the cabinet in a horizontal position.

268. *CS Caligari* looking on, in a disturbed way.

269. *Exterior caravan*—as in 267. The police official opens out the doors of the cabinet, which the policemen have placed on the ground.

270. *CS Cesare* (dummy), head and shoulders (1 second).

271. *Exterior caravan*—as in 269. Francis lifts the stiff dummy from the cabinet. He hurls it down. Meanwhile, Caligari runs off-

> screen. In dismay at his discovery of the dummy, Francis withdraws, waving his arms wildly. He then runs off-screen in the direction Caligari has taken.

For those who wish to be reminded of the remaining portion of the film, a brief description follows. Francis tracks Caligari to a lunatic asylum. He is horrified, when he discovers that Caligari is its director. Francis and the asylum doctors go through the sleeping director's books and diaries. In a flash back, we follow the director's career. He has studied and has lately practiced the techniques of an Italian mystic who used a somnambulist to execute murders.

Francis shows the director the dead body of Cesare on a wheeled bier and demands that the director drop his pose. After a demoniac attack on one of the doctors accompanying Francis, the director—Caligari—is overcome.

"And since that day the madman has never left his cell," says Francis, concluding his narration to his white-haired companion on the garden seat. Francis and his companion are next seen crossing the asylum courtyard, where the lunatics are exercising—this view giving us our first direct evidence that Francis and his companion are themselves inmates of the asylum.

Presently the director of the asylum—a benevolent edition of the previous Caligari, now that he is seen with sane eyes—comes down the steps and crosses the courtyard. Francis rushes forward, gripping him from behind. After a struggle with the doctors and attendants, Francis is thrust into a strait jacket and placed on a bunk.

Leaving Francis, the benevolent director comes to the foreground. Lowering his spectacles contemplatively, he says: "At last I understand the nature of his madness. He thinks I am that mystic Caligari. Now I see how he can be brought back to sanity again."

The Soviet Film Industry Today

JOHN RIMBERG

JOHN RIMBERG is co-author with Paul Babitsky of *The Soviet Film Industry,* published for the Research Program on the U.S.S.R. by Frederick A. Praeger, Inc., New York, in 1955. Mr. Rimberg is now a Ph.D. candidate at Columbia University.

THE PRESENT AGITATED STATE of the motion-picture industry in the U.S.S.R. may be deduced from the latest films, from recent personnel changes, and from production statistics. Ample evidence, published in Moscow, can be found in film reviews and editorials from magazines such as *Sovetskoye iskusstvo* ("Soviet Art") and *Iskusstvo kino* ("Film Art") and newspapers such as *Literaturnaya gazeta* ("Literary Gazette") and *Sovetskaya kultura* ("Soviet Culture").

Developments in the Soviet film industry since the end of World War II and the death of Stalin have illustrated once more the consequences of excessive political control over motion-picture production and exhibition.

Censorship Procedures and Policies. On September 4, 1946, the Central Committee of the Communist party issued a directive that banned the film *Great Life* (1946), and concluded:

> The U.S.S.R. Cinema Ministry [must] ... draw the necessary lessons and conclusions from the decisions of the Central Committee about the film "Great Life" and [must] organize the production of feature films in such a way as to preclude any future release of such films.

The decree attacked *Great Life* for depicting Soviet citizens "as backward people of little education and culture and with very low moral standards." The songs in the film were denounced for their "drunken melancholy"; and the producers were criticized for personifying historic events, minimizing technological achievements, belittling some government officials, depreciating a few Communist party bureaucrats, and generally deviating from the art policy of forced optimism which goes under the official name of "socialist realism."[1]

Subsequently, no studio was permitted to begin negotiations with scenario writers for the film rights to scripts until approval had been secured at ten administrative levels: (1) an editor and (2) the chief editor of the studio script department, (3) the editorial board of the studio script department, (4) the members of the studio art council, (5) the studio director, (6) an editor and (7) the chief editor of the Ministry script department, (8) the Deputy Minister, (9) the members of the Ministry (advisory) Board, and (10) the Minister.

Revisions were usually demanded at each level. Evaluations often contradicted each other. Commenting on the multiplicity of revisions demanded by editors, one magazine noted:

> conspicuous errors of judgment have been displayed in the subjectivity of opinion and in the profusion and absurdity of the proposed corrections—offered not out of ideological and artistic considerations at all but rather for purposes of self-protection. There is evidence of such motives in the fact that those who suggest revisions take far more trouble to have their corrections entered in the manuscript with the appropriate signature—just in case!—than to see that their own suggestions are carried out.[2]

Overcentralization, responsibility without authority, policy changes, and fear of punishment promoted formality, routine, and perfunctory performance.

Revisions continued throughout the production period. Rushes were exhibited to the art council at the studio, which sometimes recommended different actors and urged that filming begin anew. Completed films were previewed by a select audience of officials and critics. Some pictures, condemned at the preview, were never released to the general public. Occasionally, official criticism was delayed until after public release; then scenario writers, directors, and actors who had been praised and congratulated suddenly found themselves "confessing" their errors.

Although the cumbersome structure of censorship procedures undoubtedly contributed to the postwar production difficulties

encountered in the Soviet film industry, the basic source of strain must have been the Communist party's excessively severe censorship policy. Summarized in the ominous directive of September 4, 1946, on the film *Great Life,* that policy and its consequences were reflected in a decision by the U.S.S.R.'s Council of Ministers to *reduce* the number of films in production during 1948, and also in Film Minister Ivan Bolshakov's statement of December, 1948, that necessary improvements in film quality would require a quantitative reduction in output.[3]

The latest turn in the party line on film production was clearly voiced by film director (and Communist party member) Sergei N. Gerasimov in his speech of December 18, 1954, to the second All-Union Congress of Soviet Writers, when he referred to "the mistaken orientation to the production of a small number of major feature films." The Communist party now wanted film production to increase rapidly.

The plan for 1956 called for 50 to 60 full-length features. Censorship policy and procedures apparently had to be revised to make increased production possible, for studio officials now enjoy greater independence in dealing with scenario writers. In practice, censorship has been considerably weakened and replaced to some extent by rebuke without repression. Few films were either banned or praised in 1954 and 1955. Most pictures were mildly criticized and then widely exhibited.

Recent Feature Films. In contrast with the famous films of the late 1920's and some stirring pictures produced about the time of World War II, practically all feature films made in the U.S.S.R. between 1946 and 1952 were uniformly dull and unimaginative "talk-pieces" with stereotyped plots and mechanical characters motivated mainly by ascribed "cold war" political loyalties. Only since Stalin's death and the Korean armistice have there been distinct signs of a mild "thaw" in film content: more music and dancing; some comedy and folklore; occasional romantic and adventurous activities; a few lavish and exotic settings; more ju-

venile casts; several film versions of pre-1917 Russian and Western novels and plays. In contrast to Soviet film output from 1946 to 1952, the viciously anti-American and anti-Vatican pictures on such topics as espionage, subversion, and bacteriological warfare no longer predominate in current production schedules.[4]

Recent Personnel Changes. From 1939 until 1953, the same man —Ivan Gregoryevich Bolshakov—was continuously in charge of the Soviet film industry. Born in Tula during 1902, Bolshakov had worked from the age of fourteen in a local weapons factory. Later, he was sent to Moscow to study, and graduated from the "Plekhanov" Institute of National Economics and the Economic Institute of Red Professors. From 1931 until 1939, Bolshakov was a consultant to the Deputy Office Manager of the U.S.S.R. Council of People's Commissars—the cabinet of the Soviet government. He was appointed chairman of the U.S.S.R. Cinema Committee in 1939 after a purge had removed the previous film "tsar." In 1946, Bolshakov became the first U.S.S.R. Minister for Films, when the Committee was transformed into a ministry (the new term introduced in 1946 to supplant "People's Commissariat").

After Stalin's death, the film ministry was subordinated to a new U.S.S.R. Ministry of Culture, but for a year Bolshakov retained essentially his old position, now called U.S.S.R. Deputy Minister of Culture (in charge of films). Bolshakov was relieved early in 1954 as new policies and new men were introduced. Since then, four others—N. E. Tverdokhlebov, N. Okhlopkov, V. N. Surin, N. N. Kalmykov—have occupied this post in rapid succession in a new effort to find an adequate replacement.

Feature-Film Production Statistics. Twenty-five years ago, the film studios in the U.S.S.R. produced approximately one hundred feature films annually. Just before World War II, about forty features were released each year. Between 1941 and 1945, despite loss of the large feature-film studios in Minsk, Leningrad, Kiev, Odessa, and Yalta—and the evacuation of the Moscow studios to the site of a primitive studio in Alma Ata—feature-film

production averaged over twenty-five pictures annually. Postwar statistics on feature-film production indicate a further quantitative decline in output, but a recent upward trend:[5]

Year:	1946	1947	1948	1949	1950	1951	1952	1953	1954	1955
Films:	12–20	no data	8–10	9	11	7–10	5–17	17–28	26–35	30–40

Summary and Conclusions. Lenin and Stalin long ago defined films as the most important art form for propagating Communist ideology. Opportunistic party leaders often disregarded the artist's need for self-expression and the popular desire for entertainment. Sometimes, however, Communist leaders compromised, retaining control while promoting production and attendance by a policy of rebuke without repression. As a result, the most fruitful and profitable years of the Soviet film industry coincided with the periods of relatively mild censorship—the eras of the so-called "New Economic Policy" (1922–1928) and World War II (1939–1945). At other times, most film makers in the Soviet Union either searched for "safe" materials such as recently approved novels and plays, or went into hibernation—the so-called "inner emigration." As for the audiences, they usually paid to see entertaining films but refused to buy unartistic political fare.

Communist leaders are now re-examining the guidance they will provide to Soviet film makers because the postwar form of Communist management was not conducive to substantial film production and profitable exhibition. Modifications of severe political control over motion pictures reflect the need to compromise with film makers and film audiences in the Soviet Union to achieve increases in production and attendance.

[1] The entire text of the decree is translated into English as Appendix II in *The Soviet Film Industry,* 298–303.

[2] Editorial, "Za rastsvet kinodramaturgii!" ("For the Flowering of Movie Playwriting!"), *Iskusstvo kino,* 9 (September, 1954), 8.

[3] See *Pravda,* July 10, 1948, and *Literaturnaya gazeta,* December 11, 1948.

[4] See Babitsky and Rimberg, *op. cit.,* chap. 3; J. Anderson, "Soviet Films Since 1945," *Films in Review* (1953), 7–14, 64–73; P. Sabant, "Nouveaux Objectifs du Cinéma Soviétique," *Cahiers du Cinéma* (July, 1955), 53–58.

[5] See Babitsky and Rimberg, *op. cit.,* chap. 5; *Sovetskaya kultura,* April 29, 1953, and August 31, 1954; and *Literaturnaya gazeta,* June 1, 1954.

Casting and Directing in Primitive Societies

SAM ZEBBA

SAM ZEBBA came to the United States from Israel in order to study film production. Having attended Columbia and the University of California, Los Angeles, he produced *Uirapuru,* prize-winning documentary shot in Brazil, for his M.A. in 1951. Since then, he has worked in the documentary and industrial field, both in this country and abroad. Mr. Zebba is currently completing *Fincho,* a full-length feature, which he produced in Nigeria.

THE WHOLE OF MANKIND can be divided by the film maker into two simple categories. There are those who can act in front of a camera—with or without dialogue—and those who cannot. Those who *can* act are to be found in all walks of life, and in all corners of the earth. True acting talent is not confined to the elite colony of established screen personalities. There are film actors all the way from Beverly Hills to Zululand. Then there are those who simply cannot be made to act, even in pantomime, no matter how hard a director may try. These people are self-conscious, shy perhaps, unconvincing. They don't come across. These, too, can be found everywhere, and their range is undoubtedly just as wide.

The truth is that talent is somehow inborn. It's a part of a personality. Training and experience can nourish such talent to great heights, but the seed of showmanship must be there to begin with. Even in primitive societies where theater and role-acting are enitrely unknown, there will be, nevertheless, some who will have the capacity to repeat a given bit of their daily action especially for you, and they will do it convincingly.

Acting talent is not easy to define. Some say it is the ability to take on the role of being someone else. Others say it is the ability to be and play yourself. A third group believes it is the capacity to enact yourself in a situation belonging to someone else. Fortunately, the film maker is concerned with results rather than theories. He is not required to find out what makes an actor tick.

To him, if an actor looks natural and believable, that's enough. He should be given the part.

Casting the nonactor is in many ways even trickier than casting the professional player. There are no Academy directories to consult, no previous films to screen, no notices to read. In a primitive culture, things are usually even worse; for there is not much chance for a screen test, and even readings are not too practical because often the parts are nonspeaking, and, more often, the candidates are illiterate. Casting in a primitive society is very much a shot in the dark. A director must rely entirely on his own guess, and hope for the best.

But one thing he can be sure of. The minute he sets his heart on someone, that person's price will skyrocket. Apparently the myth of the film star and how much money he makes has penetrated to wherever films themselves are known. Often, the film maker will be forced to abandon his choice because of an asking figure that is ridiculously high. And if he tries to be reasonable and argue the point he will be accused of exploiting the native population and of using the people's poverty to make big fortunes in America. In the case of a female part, things can get really bad. Since there can be no contract in the bush, no lawyer and no suit, and presumably not much chance for another picture in which the girl would be interested, she can afford to be difficult. Often her price will begin to rise halfway through the picture, and it will rise more and more the closer the film gets to completion. It is amazing how easy it is to take a perfectly charming native girl and turn her into a vicious, selfish, impossible prima donna. Simply cast her in a picture.

Of course, not all cultures are so money-conscious, and in all fairness I must quote an experience to the contrary. This happened among a group of Tupi Guarani Indians in the Amazon basin in northern Brazil. The price I offered to a large group of Indians was acceptable, and shooting began. One morning in the second week, however, I found that the entire cast had disappeared. The few remaining elders in the village explained that

the people had scattered into the forest because they hadn't been paid.

"I pay when the work is finished," I said.

The elders replied, "You are a strong man. But the people do not believe that you will pay."

"I promised to pay," I continued. "A white man keeps his word. I *will* pay."

"Perhaps," they answered, "but the people are gone."

I then sent messengers into the jungle to bring everyone back because I would pay right away. In a few days, the word got around and instead of the twenty or thirty village tribesmen there came hundreds of Indians who encamped in our midst. I had never expected to see so many Indians together and my heart leaped with joy at the prospect of a few mass scenes. Toward sunset, everyone had been paid—tobacco and cloth and salt and knives. That night there was a grand fiesta with song and dance into the early morning.

"You are a strong man," everyone said to me. "You keep your word."

"You are strong men also," I said. "And tomorrow morning we start work."

But, when the sun rose, the village was deserted again.

"Why did they leave this time?" I broken-heartedly asked the elders.

"They went home happily," explained a wise old man. "The pay was good."

"But they agreed to work," I said in desperation.

"Perhaps. But, once you pay a man, it means the work is finished."

So again, I sent messengers into the bush, to say that I would pay once more, and that everyone should please hurry back. Three days later, the messengers returned, and this was their reply:

"We bring greetings from the people in the forest. They say you are a *very* strong man. But they say they now have plenty of

tobacco and cloth and salt and knives. And they asked us to tell you there is no need for them to come again and collect more."

In some cultures, it is especially difficult to cast women. The entire Moslem world, for example, prohibits a girl from participating in so lowly and immoral an activity as making a film. Custom is so rigidly enforced there that at times the only course open to the film maker is to approach certain young ladies whose moral standards are as lowly as, alas, his own are supposed to be.

Early this year, I tried to cast a female lead in Nigeria, British West Africa. I discovered they would only allow single girls to act in a film. Unfortunately, the marrying age is about fourteen, which left very few single girls to choose from. After weeks of unsuccessful search, I asked my Number One man, who was extremely loyal and reliable, whether he couldn't persuade his own wife to take the part. He declined flatly. I offered a handsome sum of money and said it would be paid to him, not to her.

"I cannot have my wife dancing around and putting her arms on another man," he explained. "That would be the end of our marriage."

Then, after some deliberation, he added, "My two junior wives—no. But my senior wife—I think yes. She is getting too old."

Our missing girl soon became a major problem in the production. The starting date came and went before the local king lined up his beauties, all of whom turned out to be of tremendous proportions. I talked to European government officials who have reputations as connoisseurs, but all to no avail. I was now a month behind schedule. The entire production was jeopardized. In the end, I ran a series of large ads in the Lagos papers, at considerable cost. The result: one applicant. Good or bad, she got the part.

One of the great dangers in casting is the "walking out" problem. There is never any certainty that an actor will stay to finish his part. With this in mind, the cast must be treated with utmost care. The smallest complaint, dissatisfaction, indignation, may cause a walkout. Throughout production, the director is like a

climber on a high cliff, a dancer on a tightrope. One false move, and he is ruined. Every minute of the day, he must be aware that this may be his last shot with a given performer. In my experience, I cannot remember a picture in which someone didn't walk out. In Tahiti, the island of enchantment, people do not need a complaint to walk out. They simply do not keep an appointment. Instead, they go fishing in the lagoon, or someone throws a *luau* that lasts for days, or they get it into their heads to visit relatives on another island. There, I lost twice the scheduled number of shooting days because actors did not show up on the set. In Brazil, during the production of *Uirapuru,* both leads walked out in the middle, twice. Once, I got them back; the second time, I didn't. The film was finished with stand-ins in long shots. In casting, the gamble is thus not only on a man's talent, but also on his trustworthiness. Therefore, casting should not be for talent alone but for integrity.

Just recently, at a jungle outpost in Africa, I experienced a loss of a different, more frightening nature. The leading part in the picture had been given to a healthy-looking young man named Aladi. We were off to a good start, until one day Aladi complained that he was sick. I suggested the local dispensary, but Aladi refused to go there, explaining that he would rather be treated by the native jujuman. Days went by, and Aladi did not recover. Production slowed down. Aladi was in pain. I now suggested the European jungle doctor at the distant mission hospital, but Aladi refused again.

"This is something a white doctor will not understand," he explained, "I can only be cured by a black man."

Again days went by. Production was virtually as a standstill. I was told that the jujuman succeeded in removing a snake and some nails from Aladi's chest, and a small stone from his head; but Aladi's condition did not improve. I talked to him again, arguing about the one thing—perhaps the only good and harmless thing, that the white man brought to Africa—medicine.

Aladi said, "If I go to a white man's hospital I shall surely die."

I implored, begged, even threatened to relieve him of his part. In the end, he agreed to go. Rather, he went against his will. The doctor found no fever, no sickness, no disease. But, on the tenth day, Aladi was dead.

He might have died of a juju put on him by an adversary. Indeed, his friends later admitted that a juju was involved and explained that only a native jujuman could have saved him. Nor was this the end of Aladi's story. After we buried him, there were reports that he was coming back to our outpost at night. These visitations lasted several weeks, until Aladi's kinsfolk arrived to collect his belongings. Because they had not seen him in some years, they asked to be shown parts of the film that included shots of Aladi. Several hundred Africans were present at this screening. It was a still moonless night. When Aladi's image came on the screen, in full color, a terrified hush fell over the audience. Then someone screamed. Women hid their babies from the sight. Others fled.

After the screening was over, the men said to me, "Tonight he will come back for sure. Tonight he will find the man who killed him."

"Why tonight?" I asked.

Their answer was simple. "Didn't you see him on the wall just now?"

Whether by the power of the juju or by plain coincidence, that night a tremendous storm of rain and thunder and lightning broke out over the outpost. Next morning, half the compound's roofs were gone. The men reported that Aladi had been there among them and had found his killer. And after that, Aladi no longer returned to the living.

The Aladi episode has not been told as a ghost story, but merely to show that at times both the talent and integrity of an actor are insufficient to insure uninterrupted work. The case of Aladi was no accident. It was murder—whether by means of slow poison or self-hypnosis or fear. Aladi was said to be a seducer of other men's wives. He was punished within the code of his society. When he

was cast in the film, his death sentence was already at work: the hex was on. Only I did not know about it.

Looking back at the illustrations I have given so far, I realize that I may be creating the impression that casting in primitive cultures is all but a hopeless task. This certainly is not so. Admittedly, there are the possibilities of all kinds of unexpected trouble, but, occasionally, a wonderful thing will happen that will make the difficulties look small in comparison.

To illustrate this, let me tell you about a young tribesman from Onitsha on the Niger River. After the death of Aladi, I went to Lagos, Nigeria's capital, to find a substitute. In the street one evening, I saw a proud, young fellow who looked just the part. I followed him a block or two, then tapped him on the shoulder. His name was Patrick Akponu. He worked as a conductor on a truck, carrying passengers from the interior. Would he like to work in a film? Yes, he would. Could he read English? Yes, he had gone to school until his father died, though his education had never been completed. A week later, he was at the outpost working in the film. He was typically African. He wore no shoes and ate only with his fingers. Everything about the production was new to him. During rehearsal week, while learning his lines, he exclaimed suddenly, "I did this before in the village school."

"You did what?" I asked.

"Shakespeare," he said. And while I marveled at the sound of this word coming from his lips, he stood up, looked about as though confronting an audience, and said boldly,

> Friends, Romans, Countrymen, lend me your ears;
> I come to bury Caesar, not to praise him.
> The evil that men do lives after them;
> The good is oft interred with their bones.
> So let it be with Caesar. . . .

The voice of shirtless Akponu, with its earthy accent, rang out beautifully into the jungle. His was the most astonishing Anthony you ever heard. When he finished, he laughed heartily. And from

that moment, it was a pleasure to work with him. His performance was always tops. I hope you will have a chance to see him for yourselves in the forthcoming documentary feature entitled *Fincho*.

Although the business of casting is primarily a matter of a single decision, directing is a much more complex affair. It is a continuous job, involving a tremendous amount of detail and a great deal of time. In primitive societies, directing becomes more complicated because neither cast nor crew really understand exactly what the director wants. Indeed, some primitives participating in the making of a film may have no idea what a film is, nor are they aware that it is actually being made in their midst.

The director is thus charged with a heavy and a lonesome task. Lonesome because—unless he has brought an assistant—he alone knows the result he is after. There is little consultation he may seek or advice he may obtain from his native co-workers. Although he is surrounded by people all day, he often feels as though he were working all by himself. To make things worse, it is usually impossible for the director on a remote location to run any of his rushes. He may never see his work until he is back in civilization, months after the shooting is finished. Thus, while casting is a shot in the dark, directing is a gamble too precarious for words. There is nothing on earth to guide you in your work. Once you okay a shot for print, you sign it away for life. Once you leave your location to return home, you leave it for good. A retake in this kind of film making simply does not exist. This means you must bring in an entire film without a single retake, and you must do this without ever seeing one single foot of film.

How can this be done? The only possible way, in my opinion, is by means of very thorough preplanning. A script, I believe, is indispensable. But the script is only part of the preplanning. A "story board"—which shows the camera setups for every scene—is the heart of the matter. Detailed camera reports are essential. Daily adjustments of story board to camera reports are absolutely necessary. In this way, the film is edited on paper as it is being

shot. How the shots will cut together and whether in principle they will match are immediately evident. If there is a discrepancy, like a missing cutaway or a wrong screen direction or not enough overlap, it is then easy to schedule retakes or pickup shots within the next day or two. Meanwhile, throughout the production, the film maker keeps adjusting the story board to the actual shooting results, so that on the last day of shooting the revised story board is the key to the entire film.

Above all, this method enables the director to know in advance what he wants to do. There is no wavering, hesitation, or indecision on the set. Camera angles are mapped out. There are no worries about screen direction or matching of action or where to move into a close-up. The director's mind is free to concentrate on the action itself without preoccupation about how to set up the camera. By following this plan, the performers receive the film maker's entire efforts.

The story board method of direction also has a number of economic advantages. The most important is a drastic reduction in shooting time. I have known documentary productions, not planned on a story board, that yielded an average of as little as ten seconds of running time per day, and sometimes as low as six seconds. By using a story board in my own work, I have managed to bring in a daily average yield of sixty seconds of running time, which is up to ten times the efficiency of the other method. And this has been done without the aid of a single European or professional crew member.

Another advantage is a drastic reduction in editing time. Unfortunately, I have not yet been able to compute average daily yields for the editing process. However, the story-board method makes editing as simple as child's play. The footage is merely broken down and assembled in the order prescribed by the story board. Amazingly, a rough-cut results in a matter of days. By grace of the story board, the editing had been done months earlier somewhere in the sticks, by the light of a field lamp on a hot night. All that remains now is to trim the shots for the final cut.

A third advantage of the story-board method is an enormous economy in raw stock. Budgets for documentary films of this type are generally so small that the cost of raw stock is a sizable item. A reduction in shooting ratio is therefore a big saving in the budget. In productions not planned on a story board, I have known the shooting ratio to be as high as 20:1. Some of the great documentarians have even exceeded this ratio with a 25:1. In story-board production, the shooting ratio can be as low at 4:1. I myself managed to bring in two films at this ratio, one of them with dialogue.

I cannot sufficiently stress the importance of careful preplanning. Too many good projects have been lost or abandoned by the wayside. With all the footage shot, there is often not enough coverage. Unfortunately, some directors rely too much on the editor to put their pictures together after they return. Alas, there are even some who rely on calling in a writer to write their scripts, after they return. Surely such methods are grossly inefficient, not only from a point of view of economy, but also of quality. Failures could so easily be avoided by the proper use of the story board. It helps the director retain a very clear conception in his mind of exactly what he is after, and exactly how to get it.

Careful preparation and efficient shooting and editing are only part of the director's job. He must never forget that his work is primarily with people. He must be able to handle men and women who may be different from him in every imaginable way. He must constantly guide, correct, encourage, control, help, win them over. He must be teacher, doctor, leader, boss, and comrade. He must set an example, inspire enthusiasm, create respect, command attention. Moreover, because he is a stranger everyone's eyes are focused on him off the set as much as on it. He is the talk of the village. Every step, every move, is subject to critical scrutiny. Even if the people appear to be savages, it is amazing how much of his character and personality they will sense. As primitive as they may be, he cannot fool them. Every waking minute he must be on his guard, aware of his own reactions. He must learn

to like the people. He must observe their traditions, respect their customs, and obey their taboos. He must mingle with them, sing their songs, dance their dances, taste their horrid drinks, eat their food if it kills him. He must never lose his patience, never abandon his good temper. He must outdo them in hard work, outstay them in their own hot sun, outswim them in their own treacherous rivers. And all this he must often do without understanding a single word of their language.

This, believe me, is not easy. Many primitive cultures have an instinctive distrust of the white man. Before he is given a chance to prove himself on the merit of his own personality, he must first break down this universal opposition leveled at any alien intruder. Centuries of raiding by conquistadores, empire builders, slave traders, must be broken in a matter of hours—a few days at the most.

To illustrate the courage required of a modern anthropological film director in making first contact, let me tell you of a daring feat ascribed to the German-Brazilian Kurt Nimaradju. He took it into his head to visit one of the most savage and war-like tribes in the Matto Grosso, famous for murdering every white man who had attempted to enter this territory. Nimaradju and his safari went to within three days' march of that dangerous tribe. To prove his friendliness, he left his supplies, weapons, and equipment behind, and sent all his men back home. Throwing even his shoes and clothing into the river, Nimaradju pushed on alone into the trap. When he reached the village, he was captured and brought before the chiefs. His trick worked. Recognizing his bravery, they did not kill him. He was the first man to come out of there alive.

My own experience with people of a similar culture has been far less colorful. Yet I, too, had to overcome that initial resistance. Brazilian government officials recommended the Urubu territory as a good film location because the natives were considered peaceful. They had the smallest number of white murders on record. When my companion and I arrived there, the Urubu did not

seem very anxious to kill us. But neither did they show signs of welcome. After the novelty of our appearance wore off, they simply ignored us. For days, they offered us no food, no shelter, no sympathy. There could be no thought of filming. We were on the point of going home, but did not even have the strength to attempt the long journey back.

One evening I noticed a small boy crying with a toothache. The village medicine man was shaking the *maraka* and invoking a healing, but apparently without much success. My companion and I saw our opportunity. From our first-aid kit we took some chloroform drops and performed the healing ceremony our way. At once, the boy smiled. This incident broke the ice. Our status changed immediately. As a token of their gratitude, the Urubu gave us a hut and food, which we badly needed. But it was not long before the chloroform started to wear off. There was only one thing we could do—give the boy more. This went on for the length of our stay in the village. Our only prayer was that our supply of chloroform would outlast the production. While we were with the Urubu, we ran a free clinic every day; but I must admit that we did not attempt to treat serious cases, for fear the patient might die. We knew that if someone died by our hands, it would be the end of us.

One of the basic problems in working with primitive people is communication. How does the film maker speak to these people? How does he make them understand what he wants of them? The answer is he doesn't. He has to persuade them to copy him without understanding. All I could do was go through the action myself, showing them by pantomime what they should do in each shot. Acting became a new game, which they never quite understood, but which they were willing to play. To this day, they do not realize that they made a film.

Pantomime, however, cannot solve all problems. So, occasionally I used an interpreter—not one, but two. I would speak to my companion Peter in German. Peter would speak to our chief porter in Portuguese. The chief porter would speak to the actor in

Tupi. If the actor had a question, he would ask the porter. The porter would ask Peter. Peter would ask me. I would give the answer to Peter. Peter would give the answer to the porter. The porter would give a lengthy explanation to the actor, which usually ended in an argument that neither Peter nor I understood. This would confuse Peter so much that he would try to restore order by addressing me in Portuguese instead of German, and shouting at the porter in German instead of Portuguese. The amount of work we accomplished in this fashion I leave to your imagination.

The only way to communicate, I finally realized, was to speak to the people in their own language. Luckily, the film director does not need too many words to make himself understood by his actors. I managed to get along with three. They were *katu* ("good"), *katu-im* ("bad") and *amu* ("once more"). All the combinations of rehearsals, ready for a take, action, cut, print, retake, or next setup, were expressed in these three words.

In summary, if I should attempt to draw a conclusion from my own experience in this type of work, I would say that the director must be chiefly concerned with two things: a thorough preparation of his material, and, even more important, an understanding of the people with whom he works. No matter how much he knows about film, how brilliant a technician he may be, he cannot hope to get results unless the people are his chief concern. He must treat them as equals. He must treat them as fellow human beings.

Films from Abroad: Crime Wave

ANDREW C. MAYER

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ONE OF THE MORE interesting crime films to appear recently on the local screen is the French production *Rififi*. It shows in considerable detail the planning and execution of a jewel robbery, and this part of the film is skillfully and absorbingly done. The problems of how to enter the store, how to silence the burglar alarm, and how to open the safe, are all treated with a scientific dispassion that is in the best traditions of the "perfect crime" school. If the solutions are not always entirely probable, they are at least satisfactory for the purposes of the film. And the crime itself is carried out with admirable expedition, in an exciting half-hour sequence which is uninterrupted by dialogue.

The end of the picture is quite disappointing, however, in that it pursues the criminals to their untimely deaths for the sole purpose of demonstrating once again that crime does not pay. One of the criminals accidentally betrays the rest through a passing affair with a woman, and is speedily shot for his mistake; another becomes involved in gang warfare because of his love for his son; and a third is fatally wounded when he comes to the aid of one of his companions. Each of them, in other words, is eventually killed because of his need for human companionship—a point that is rather mawkishly made, and has little relevance to the rest of the film. The result is a wholesale slaughter somewhat reminiscent of Dashiell Hammett's more sanguinary novels. It attains such horrifying proportions as to have very little meaning. And the final sequence, where the most hardened member of the gang, who clearly has only a few minutes left to live, drives the little son of his dead comrade home to mother, is maudlin in the extreme. It is perhaps notable that Jules Dassin, who directed and

acted, has had some experience in Hollywood, and this may partly explain the incongruous morality of the denouement.

* * *

Alec Guiness' most recent brush with the law, recounted in *The Ladykillers,* is a Runyonesque caper that perhaps takes itself a little too seriously. Mr. Guiness really *does* look a little grim under all that make-up, and as the leader of a gang that pretends to be occupied with nothing more nefarious than chamber music he is certainly not the bungling but determined amateur of *The Lavender Hill Mob.* And in his new role he is far less attractive; in all his previous performances he was, basically, a sympathetic character who occasionally got away with murder, or some lesser offense. The film is therefore necessarily miscast because it is badly conceived; but it does have its humorous moments, and Katie Johnson's almost impenetrable naïveté makes her the perfect nemesis for the gang of monsters that invade her home. The lighthearted quality of Guiness' early pictures is gone; but some of the sequences, like the traffic jam that ponderously assists the getaway, and the baggage mixup that almost causes the loss of the money, are quite funny. And, of course, there are always a few unexplained pound notes floating around at odd moments, which livens things up a little.

* * *

A more imaginative crime picture, which deals with that recently overworked subject, the political crime, is the new production of George Orwell's *1984*. The film occasioned a minor furor when it appeared in England, but has been received fairly calmly here, perhaps because American filmgoers regard political satires as adventure stories rather than social commentaries. From either standpoint, this film is a success and well worth seeing.

In many ways, the most frightening idea conveyed by the novel was that of being constantly watched through the ubiquitous Telescreen, which is essentially a security-conscious two-way television set. The stultifying, closed-in atmosphere created by the book was due in considerable measure to the use of this infernal

machine, and the film has successfully exploited its possibilities. As everyone probably knows by now, Winston Smith (convincingly played by Edmond O'Brien) works as an editor (for lack of a better word) in the 1984 version of a newspaper morgue. He deletes the references in old newspapers to discredited and liquidated persons so as to make them "unpersons"—they simply never existed. The picture treats this whole procedure sufficiently matter-of-course to make it visually convincing, and at the same time makes it as horrifying as it was in the book. The basic problem of translating a fantasy of this kind to the screen is that of making it credible, for this is not merely an exercise for the imagination, like Chesterton's *The Man Who Was Thursday,* in which everyone spies on everyone else for no very good reason. In *1984,* it is necessary to maintain contact with reality as well as fantasy, and the picture does a good job of both. Among the many interesting examples of stage business which add to the authenticity of the film is the procedure that Mr. O'Brien is required to follow upon entering his room, so as to satisfy the Telescreen that he is not bringing in any contraband materials. He carefully empties his pockets before the screen, which looks like an ordinary television set but has a nasty habit of occasionally giving orders. The whole ritual seems quite a plausible one, but much of its plausibility depends upon the unselfconsciousness of Mr. O'Brien's acting. Surreptitiously, he manages to conceal from the Telescreen that most subversive of all literature—a diary. Somehow, even at this early stage of the picture, when the structure of the new society has not yet been fully explained, some feeling of the enormity of the crime is conveyed. Throughout the film, each time he returns to the diary to add a new entry, the tension is again heightened. As he becomes ever more deeply absorbed in his diary, he becomes increasingly involved in subversion. The parallelism between this inner rebellion against conformity and its outward manifestation is sufficiently pointed up, but not overstated.

Ideationally, the film is quite faithful to the book, enlarging on the incidents that are basically cinegenic without distorting

the meaning of the original. The acting is suitably restrained, and Michael Redgrave, who until the end of the picture may be either a revolutionary, a counter-revolutionary, or a counter-counter-revolutionary, plays his multiguous role with a particularly grim conviction.

* * *

In one of its lighter moments, the season has borrowed one of crime fiction's favorite protagonists, the blind detective, this time an embittered playwright in the incongruous form of Van Johnson. In *23 Paces to Baker Street,* he solves a kidnaping by remembering an overheard conversation and the scent of a perfume. The clues don't seem to help him as much as they ought, and he is able to apprehend the leader of the gang only after engaging in an ill-conceived bout of hand-to-hand combat, in which his antagonist is killed. This has always seemed a rather unfair way to conclude a detective story, since it demonstrates that the solution could not have been reached through logic alone. But apart from a few minor lapses the picture is really quite exciting.

* * *

It has been true in the past that crimes against God have not received as much attention from the movies as crimes against men, and the recent production of *Moby Dick* is a good argument for continuing the tradition. Insofar as there was anything allegorical in the original, the picture is a poor translation. Gregory Peck's completely inscrutable conception of Captain Ahab is probably the main reason for this, but perhaps the delicacy of the subject may also partly explain why it was virtually ignored. However, as a spectacle, the movie provides plenty of good clean fun. Harpooning a whale always entails a certain amount of excitement, and Moby Dick himself, even if he occasionally seems more like a capsized barrage balloon than the greatest of living creatures, trades blow for blow with a fine sense of the dramatic. Richard Basehart is properly callow as Ishmael, and Leo Genn gives an excellent performance as the saturnine first mate, Starbuck. On the whole, the picture is visually quite satisfying, and perhaps it was not after all a mistake to let it go at that.

Word to Image: The Problem of the Filmed Novel

GEORGE BLUESTONE

GEORGE BLUESTONE recently received his Ph.D. from Johns Hopkins University for a dissertation on film versions of the novel. His stories, reviews, articles, and poems have appeared in *Atlantic Monthly, Western Review, Epoch, Hopkins Review,* and *Harvard Advocate.*

THE MYSTERIOUS ALCHEMY which occurs when works of fiction are transformed into film has been frequently debated and, perhaps, too little understood. Now that the 1955–56 season has sent a bumper crop of filmed novels and filmed plays into the market place, the problem is likely to be debated more vigorously than ever. For in this wide-screen age of sweeping landscapes, the cinema has assumed a new character. It seems as if the screen, suddenly brimming with new dimensions, has become an ebullient Cyrano, shouting "Bring me giants!" The smaller canvases of a W. R. Burnett or a Dashiell Hammett no longer suffice. Increasingly, the film maker turns to novels whose created worlds encompass vast areas of space. Space is wanted, the grand design, as if the physical dimensions of the wide screen require the imaginative dimensions of the large book. To borrow Edwin Muir's terms, the "chronicle" begins to take precedence over both the "dramatic" novel and the novel of "character."

From France, we await Autant-Lara's *Le Rouge et le noir* and Christian Jacque's 1947 rendition of *La Chartreuse de Parme.* From Germany, just before his death, Thomas Mann announced that film makers were again toying with the idea of adapting *The Magic Mountain.* From America, we hear that Paul Gregory has bought the rights to Thomas Wolfe's novels, and we have seen the release of John Huston's *Moby Dick.* These are giants indeed. One should not be surprised, therefore, to find, in this *annus mirabilis,* that three film units—one in Italy, one in America, one

in the Soviet Union—are working simultaneously on grandiose productions of Tolstoy's *War and Peace*. Clearly, the time is ripe for a reassessment of the problems of literary adaptations—the nature of the process, the snares, the misconceptions.

Summing up his major intentions in 1913, D. W. Griffith is reported to have said, "The task I'm trying to achieve is above all to make you see." Whether by accident or design, the statement coincides almost exactly with an excerpt from Conrad's preface to *Nigger of the Narcissus,* published sixteen years earlier: "My task which I am trying to achieve is, by the power of the written word, to make you hear, to make you feel—it is, before all, to make you *see*." Aside from the strong syntactical resemblance, the coincidence is remarkable in suggesting the points at which the film and novel both join and part company. For, on the one hand, that phrase "to make you see" assumes an affective relationship between creating artist and receptive audience. Novelist and director meet here in a common intention. One may, on the other hand, see visually through the eye or imaginatively through the mind. And between the percept of the visual image and the concept of the mental image lies the root difference between the two media. Where the novel entices, the film ravages.

Because the novel and film are both organic, in the sense that aesthetic judgments are based on total units which include both formal and thematic conventions, we may expect to find that differences in form and theme are inseparable from differences in media. Not only are Conrad and Griffith referring to different ways of seeing, but the "you" they refer to are different. Structures, symbols, myths, values that might have been comprehensible to Conrad's relatively small middle-class reading public would, conceivably, have been incomprehensible to Griffith's mass public. Conversely, stimuli that move a mass audience to tears will outrage or amuse the progeny of Conrad's "you." The seeming concurrence of Griffith and Conrad splits apart under analysis, and the two arts turn in opposite directions. That, in brief, has been the history of the fitful relationship between novel

and film: overtly compatible, secretly hostile. The same antagonism persists today.

If, then, the limits and possibilities of the film are dependent on moving image, mass audience, and industrial production, what are the implications of the novel's linguistic medium, limited audience, and individual creation? What happens when the film maker attempts to convert a novel into a film?

On the face of it, a close relationship has existed from the beginning. The reciprocity is clear from almost any point of view: the number of films based on novels, the search for filmic equivalents of literary works, the effect of adaptations on reading, box-office receipts for filmed books, merit awards by and for the Hollywood community.

The moment the film went from the animation of stills to telling a story, it was inevitable that printed fiction would become the mine to be minted by story departments. Before Griffith's first year as a director was over, he had adapted, among others, Jack London's *Just Meat* (*For Love of Gold*), Toystoy's *Resurrection*, and Charles Reade's *Cricket on the Hearth*. Eisenstein's essay, "Dickens, Griffith, and the Film Today," demonstrates how Griffith found in Dickens hints for almost every one of his major innovations. Particular passages are cited to illustrate the dissolve, the superimposed shot, the close-up, and the pan, indicating that Griffith's original interest in literary forms and his roots in Victorian idealism provided at least part of the impulse for his technical and moral content.

From such beginnings, the novel began a still unbroken tradition of appearing conspicuously on story-conference tables. Just as one line of influence runs from New York publishing house to Hollywood studio, another line may be seen running the other way. Margaret Farrand Thorp reports that, when *David Copperfield* appeared on local screens, the demand for the book was so great that the Cleveland public library ordered 132 new copies, that the film premiere of *The Good Earth* shot the sales of that book up to 3,000 per week, and that more copies of *Wuthering*

Heights have been sold since the novel was screened than in all the previous ninety-two years of its existence. Jerry Wald confirms this pattern by pointing out, more precisely, that after the film's appearance, Pocket Books sold 700,000 copies of *Wuthering Heights;* various editions of *Pride and Prejudice* reached a third of a million copies; and sales for *Lost Horizon* shot up to 1,400,000 copies. But when Jean Paul Sartre suggests that, for many of these readers, the book appears "as a more or less faithful commentary" on the film, he is striking off a typically cogent distinction. Quantitative analyses have little to do with qualitative changes. They tell us nothing about the process, let alone how to judge it. In the case of film versions of novels, such analyses merely establish the fact of reciprocity; they do not indicate its meaning for film criticism. They provide statistical, not critical data. Hence, from such information, the precise nature of the mutation cannot be deduced.

Film criticism, however, presents problems of another kind. The standard expletives and judgments about adaptations assume, among other things, a separable content that may be detached and reproduced, as the snapshot reproduces the kitten; that incidents and characters in a fiction are interchangeable with incidents and characters in its adaptation; that the novel is a norm and the film deviates at its peril; that deviations are permissible for vaguely defined reasons—probably exigencies of length or visualization—but that the extent of deviation will vary directly with the "respect" one has for the original; that taking liberties does not necessarily impair the quality of the film, whatever one may think of the novel, but taking liberties *is* somehow a trick which must be concealed from the public.

What is common to all these assumptions is the lack of awareness that mutations are probable the moment one goes from a given set of fluid, but relatively homogeneous, set of conventions to another; that changes are *inevitable* the moment one abandons the linguistic for the visual medium. Finally, the end products of novel and film represent different aesthetic genera, as different

from each other as ballet is from architecture. Always, in these judgments, a concealed scale of value is used. If a film is considered "better" or "worse" than the novel, the comparison, strictly speaking, is made between that film and *other films.* Only at a very high level of generalization do we find similarities between genera. One may note, for example, that genus *Homo* and genus *Felis* are similar in depending on air for the oxidization of the blood; but the moment one thinks of converting a human into a cat, one must know only what differentiates them. The same thing is true of film and novel. Movie judgments are so often abstract because they have not taken into account the differentiating characteristics. The moment this is done, the genera swing sharply apart. The reconstructed judgment may then read: *A* is better as a film than *B* is as a novel. *A* cannot be directly compared with *B* because the scales of judgment are different. Where similarities are general, differences are specific; and it is only the specific difference which becomes problematic to the film adapter. The film becomes a different *thing* in the same sense that a historical painting becomes a different thing from the event that it illustrates. In the last analysis, it is as fruitless to say that film *A* is better or worse than novel *B,* as it is to pronounce Wright's Johnson Wax Building better or worse than Tchaikowsky's *Swan Lake.* In Richard Brooks's phrase, "A Novel is not a Film." These distinctions become particularly sharp when one engages in the kind of content analysis reported by Dr. Lester Asheim in earlier numbers of the *Quarterly of Film, Radio and Television.* In the last analysis, each medium is autonomous.

A case in point is that reliable old property, Samuel Goldwyn's *Wuthering Heights,* which provides an apt illustration of the mutational process. Discussing the problem of screening novels, Mr. Goldwyn once made a distinction that must be familiar to all experienced script writers: "Some novels read like scenarios. Look at *Rebecca. Rebecca* reads like a scenario. *Wuthering Heights* we had to cut. And Ben Hecht and Charles MacArthur did a brilliant job."

Mr. Goldwyn was right. A comparison between Emily Brontë's novel and Mr. Goldwyn's film shows that Hecht and MacArthur began their job with a surgical and remarkably simple operation indeed. They cut the book in half. Still, in spite of this, and other, serious alterations, the Goldwyn production has achieved a certain critical and even financial success. In 1955, there were several revivals in a number of urban theaters throughout the country. In Italy, the production continues to be revived under the title, *La Voce Nella Tempesta.* And one writer seriously argues that William Wyler should have received the 1939 Academy Award for direction instead of Victor Fleming.

How can we account for this success in spite of the consequences that follow from the film's deletions, alterations and additions? One cannot, finally, argue with a film writer's prerogative to take liberties with his literary models, since these are, in any event, inevitable. One *can* argue with alterations that change the novelist's intention and meaning. But the final standard, the one to which we always revert in the end, is whether, regardless of thematic, formal, and medial mutations, the film stands up as an autonomous work of art. Not whether the film maker has respected his model, but whether he has respected his own vision. One can, through close comparative analysis, show how the film *Wuthering Heights* stands up qua film, where the plastic imagination fails and where it succeeds, and how the cinema version alters, without obliterating, the book's final meaning. But we are further obliged to account for the film's persistent impression on competent judges.

Consider John Gassner's justification for the inclusion of *Wuthering Heights* in his *Twenty Best Film Plays:*

> ... the screenplay of *Wuthering Heights* is distinctive because for once passion—from adolescence to adulthood—has been presented without adulteration. Is some respects the film play even improves upon the novel by concentrating upon the central drama in the lives of the possessed lovers and dispensing with some of the Gothic hugger-mugger and exaggerations of the book that was born in the fevered brain of a brilliant recluse.

At first glance, the conclusion to be drawn seems obvious: even diluted Brontë is so far superior to the standard Hollywood product that it commands our attention. But if the researches of C. P. Sanger and others prove anything, it is that Emily Brontë foreswore "Gothic hugger-mugger and exaggerations," that the woman's passions were at every moment under the artist's firm control. After a close reading, one agrees that the contours of the book, seen from a distance, are "hard, bright, clean." "For all its strangeness," write the Hansons, "it is a well-balanced, unhysterical novel"; and one readily concurs.

The virtues of economy and condensation, then, are not what lend effectiveness to Mr. Goldwyn's film. For even if director, producer, and writers had been collectively able to solve their plotting problem, and solved it to perfection, there would remain perhaps equally troubling difficulties. Margaret Kennedy has a sensitive discussion of the problems inherent in making comprehensible to one culture films originally designed for another. For in spite of the tendency of the film to respond to its mass audience by finding low common denominators, it cannot hope—indeed would be ill-advised—to obliterate cultural differences between peoples. For, although it remains a special cinema triumph to find Charlie Chaplin and Greta Garbo as enthusiastically received in Hamburg as in Liverpool, we would be remiss to overlook the adjustments that must be made when films designed for the Germans are shown to the British. One has only to note, in passing, the almost insoluble problem of dubbing English words to Latin gestures (though I am told the reverse is not always true), or of finding adequate subtitles for French and Italian idioms, in order to remember the thousands of *small* adjustments that are constantly taking place. But Miss Kennedy's account of how an "English ending" was tacked onto the German print of Leontine Sagan's *Maedchen in Uniform* illustrates what may happen in areas where conflicting conventions are not easily reconciled. If the movies have become the new "international language," they have done so only by a continuing fidelity to local dialect.

If, then, Miss Kennedy illustrates the problem of attuning conventions between European countries, how much more difficult is it to make the leap when not only geographical but historical distance is involved. If it was difficult for the English to accept *Maedchen in Uniform,* how much more difficult for twentieth-century America to accept nineteenth-century England. Emily Brontë, of course, could not speak for all of England, let alone for her entire century. But, as a sensitive observer, she could organize the mores, myths, and conventions of mid-century Yorkshire into her special lyric vision. If we read her book at all today, it is because we can, to some extent, project ourselves into her world, into that very private *Weltanschauung* which makes her book unique. E. M. Forster was very wise in pointing out that *Wuthering Heights* has no mythology beyond what the characters of Cathy and Heathcliff provide: "no book is more cut off from the universals of Heaven and Hell. It is local, like the spirits it engenders . . ." Moreover, if what emerges from this novel is at once a reflection of Victorian repressions and a cry of private anguish, the impossibility of love in a predatory universe, the redemption of love through a kind of revelatory acceptance that is hardly distinguishable from death, then we are close to the mystical view of Emily Brontë proposed by Virginia Moore, close to the central idea of Emily Brontë's French essay, "The Butterfly":

> Nature is an inexplicable puzzle, life exists on a principle of destruction; every creature must be the relentless instrument of death to the others, or himself cease to live. Nevertheless, we celebrate the day of our birth, and we praise God that we entered the world.

This combination of local mythology and mystical insight endows the book with an extremely complex set of values. But given this complexity, we are more prone to understand the changes that occur in the film version of the book. It is too much to expect that a mass audience will be able to accept conventions which time and distance have made remote, let alone the peculiar intricacies of Emily Brontë's private world. Add all the additional changes that a new medium demands, and it becomes all but

impossible to effect a "faithful" rendition. If nothing else, the impossibility of retaining Emily Brontë's tropes would make the shift inevitable. The cinema cannot retain the metaphor that depicts a "vinegar-faced Joseph"; the allusion that compares the incoherence of Lockwood's threats to the "virulency" that "smacked of King Lear"; the simile that shows how Heathcliff's anguished cry is "like a savage beast getting goaded to death with knives and spears." In abandoning language for the visual image, the film leaves behind the author's most characteristic signature, her style.

Clearly, then, it is not Emily Brontë as we know her that endows the film with substance. What, then, is it? We are forced to conclude that it is precisely those additions which the film makers have written into their story, the entire network of additions, deletions, and alterations that are characteristically theirs and not Emily Brontë's. By adding status-motivation to Cathy's character; by making her the gadfly to Heathcliff's self-improvement; by changing Heathcliff from a demon into a lovesick stable boy; by eliminating the theme of virtual suicide; by dropping the conditions under which Hareton and the young Cathy, in the second generation, escape their parental curse—by changing all this, the film makers have made the events comprehensible to a twentieth-century mass audience. In conjunction with those spare situational remnants that are left over from the novel, and the film's handling of pictorial composition, music, and acting (henceforth, the face of Laurence Olivier will be inseparably bound up with our image of Heathcliff), the various additions of the production unit are what give the film its value. Samuel Goldwyn, William Wyler, Ben Hecht, and Charles MacArthur are being revived in American and Italian theaters, not Emily Brontë. She provided only the occasion, the initial impulse from which everything else followed.

This process is at work whenever the film version of a novel is being prepared, but particularly when the novel is incomprehensible for reasons of spatial or temporal distance. But so gen-

eral is the process, so much a part of the film industry's methods, so widely accepted as protocol, that it is rarely, if ever, questioned. The film makers still talk about "faithful" and "unfaithful" adaptations without ever realizing that they are really talking about successful and unsuccessful films. Whenever a film becomes a financial or even a critical success, the question of "faithfulness" is given hardly any thought. The "faithfulness' is assumed. If the film succeeds on its own merits, it ceases to be problematic. The film makers are content with the assumption that they have mysteriously captured the "spirit" of the book. The issue goes no further.

This stubbornly casual, persistently uncritical approach to the problem of film adaptation may help to explain a curious phenomenon. In Ben Hecht's six hundred page autobiography, of which a hundred are devoted to a devastating account of a screen writer's life in Hollywood, there appears not a single reference to his best literary adaptation, *Wuthering Heights*.

What our brief example shows, then, is that Griffith's definition of "seeing" differs radically from Conrad's. And the difference tempts one to argue that film makers ought to abandon adaptations and write directly for the screen. More often than not, the very prestige and literary charm of the classics tend to have an inhibiting effect, to shrivel up the plastic imagination. Like Lot's wife, the film maker is frequently immobilized in the very act of looking over his shoulder. But considering the present abundance of literary adaptations, a policy of original work does not seem very likely. As long as the cinema remains as omnivorous as it is for story material, its dependence on literature will continue. The best one can hope for, then, is a minimal awareness of that metamorphic process which transforms pieces of fiction into new artistic entities. For, once that process is understood, the alchemist's firing pit will surely yield less disappointing lead, and, perhaps, more frequent deposits of gold.

Carl Dreyer—A Master of His Craft

HERBERT G. LUFT

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LAST YEAR, Dreyer's *Ordet* ("The Word") won the Golden Lion Award at the Venice Film Festival. More recently, though only privately shown in the United States, the picture was honored with the Golden Globe Scroll of the Foreign Press Correspondents in Hollywood. Early in January of 1955, I had the good fortune to see *Ordet* at its opening in Copenhagen at the Dagmar Theater, operated by Dreyer as a concession by the Danish government. At the same time, I met and interviewed Dreyer, the last living and still active exponent of the Golden Era of the Danish cinema.

Based on a play by Kay Munk, the Jutland pastor and poet murdered by the Nazis during the occupation, *Ordet* is a manifestation of the unfaltering human spirit. Munk believed that if faith were strong and pure enough it could in itself achieve a miracle. In Munk's legend of today, a child, out of the simplicity of her heart, believes in the wonder of resurrection and thereby revitalizes the spirit of those who live in the grownup world and talk about faith—but believe no longer.

The meaning of *Ordet* was hotly debated in the Scandinavian countries when the drama was produced on the stage of the Betty Nansen Theater in Copenhagen in 1932. Dreyer, who saw it at that time, decided not to change the concept of the play when he adapted it for the screen 22 years later.[1] In interpreting the happenings in cinematic terms, Dreyer added visual touches such as

[1] In 1943, Gustaf Molander had made an earlier, Swedish-language motion picture from the same play for Svensk Filmindustri of Stockholm, with Victor Sjostrom, the once famed film director, playing the patriarch.

the facial expressions of the little girl witnessing a miracle as an everyday occurrence. To Dreyer, modern science, by providing a profound understanding of the supernatural, has led us closer to religion, not away from it. This Danish film director's works have dwelt on the suffering of humanity that he mirrors in images from the past—medieval inquisitions, Eastern European pogroms, the mass hysteria of bloody revolutions. In his latest, most intimate film, he has come forth with a Biblical parable, the creative, life-giving "Word" (*Ordet*). Despite the limitations of the small Palladium studio in Copenhagen-Hellerup, Dreyer gained unanimous recognition from an international jury of cinema connoisseurs for his low-budget black-and-white movie.

With the focus on the faces of a few parishioners (from the author's own congregation) engaged in a religious discourse, *Ordet* has a rather confined physical setting. Only occasionally does the camera move away from the frame of the farmhouse of Vedersø to embrace the rugged countryside of the Jutland peninsula. Yet, in its totality, the motion picture maintains the earthiness of many memorable Scandinavian films of the silent era.

When I met Dreyer last year in the Richmond Hotel in Copenhagen, I was amazed to find the creator of so monumental a work as *Passion of Joan of Arc* to be in contrast slight of build, almost frail. As we discussed films, however, I perceived a great strength of will in his gentle face and a rare sensitivity in his eyes. Dreyer, like Munk, a deeply religious man, told me that he wanted to clarify in *Ordet* the struggle between death-seeking fanaticism of "Indre Mission" and the gladness of life-affirming Christianity as represented by "Grundvigianism" (the two basic tendencies within the Danish Protestant Church). Unlike Dreyer's broad historical films, the scope of this modern drama is more succinct, a surface ripple of tension between two families engaged in a Montague-Capulet feud. Underneath, *Ordet* breathes the same compassion and mercy for man's soul shown by Dreyer in his earlier, more spectacular works.

Let's look back at the life of the Danish film creator whose works, though few, have been sparkling gems of cinema art.

Carl Theodor Dreyer was born in Copenhagen in February, 1889. His Swedish mother died shortly after his birth, and he was adopted into an unloving, unbeloved family. Early in life, he was forced to fetch for himself. In his teens, Dreyer earned a living as a piano player in a second-rate café. When he was 20, he became an accountant for the Great Northern Telegraph Company in Copenhagen. Yearning to get out into the wide world, he did what so many—dreaming to realize their artistic ambitions—would like to do but do not dare. He walked out on his job without any consideration for security!

Dreyer started his creative career quite modestly as a court reporter on provincial newspapers of the Danish Isles and later added theater reviews and humorous little items. He then became Aeronautics Editor on the metropolitan *Berlingske Tidende* and gradually worked himself into the literary columns of *Riget* and *Extrabladet.* In 1912, he began to fulfill his foremost aspiration, a motion-picture job, when he became a subtitle writer for Nordisk Films Kompagni (which celebrated its fiftieth anniversary this year). After a while, Dreyer found himself one of the earliest professional film cutters of the silent screen. Then he was promoted to screen writing, and adapted novels that he had suggested the studio purchase for motion-picture production. In 1917, he wrote the scenario for Rousthøis' *Hotel Paradise.* He also worked on the screen treatment of Berta von Suttern's *Die Waffen nieder* ("Down with the Arms"), a strongly phrased appeal to abolish wars. A year later, Dreyer was assigned his first directorial chore. For this he chose, *Praesidenten* ("The President"),[2] the Austrian Karl Emil Franzos' novel, with an early 1850 background and a conventional, moralizing story. This picture barely brought out Dreyer's specific talent. It is significant, however, that the film maker, even at that early date, used real people instead of extras for his crown scenes.

[2] In 1915, *The President* was dramatized by the American Louis James Block, under the title *The Judge.*

During the later part of 1918, Frede Skaarup arranged a first screening of American pictures since the beginning of World War I. Here, Dreyer became acquainted with the films of D. W. Griffith, and was so impressed by *Intolerance* that he conceived a similar format for a historical cavalcade symbolizing man's eternal struggle. *Leaves from Satan's Book,* based on a novel by Marie Corelli, shows the devil in four episodes: "Betrayal of Christ," "Spanish Inquisition," "French Revolution," and "Finnish Uprising of 1918." Each time, the devil wears a different, distorted human mask—his mission on earth to bring suffering to humanity. As in all of Dreyer's subsequent films, the forces of good and evil are locked in a constant, never-ending struggle. In this broad, epic work, still under the influence of Griffith, he introduced big close-ups and staccato cutting to Northern European movie making. Karina Bell, later to become a well-known screen personality, made her debut in the picture.

In 1920, under the spell of the great Swedish masters of the period, especially Mauritz Stiller and Sjostrom, Dreyer went to Sweden to utilize the vastness of the Nordic landscape for his forthcoming productions. He made only one picture, *The Parson's Widow,* for Svensk Filmindustri of Stockholm, a company which has remained active until today.[3]

The Parson's Widow, a tragicomic story retold from history by the Norwegian Kristopher Janson, satirizes the fourth marriage of Dame Margaret, who is being courted by a theology student eager to inherit the pulpit of her deceased husband who had been the minister of the community. Photographed on location in Norway, the picture had as its background an authentic Renaissance farmstead and parsonage.

Seeking diversity, Dreyer moved constantly to embrace all of Europe in his cinematic endeavors. Next, he went to Berlin where, in 1921, he made for the independent company Primus Film *Die Gezeichneten* ("Love One Another"), from the novel by Aage Madelung, dealing with a problem rather remote for the

[3] Today the production center for *Foreign Intrigue* TV series.

director, the persecution of Jews in the Czarist Russia of yesteryear. The story, laid in a pogrom-ridden village of the outlying Polish provinces, was enacted by members of the Moscow Art Theater. Making their first step into the cinema were the late Richard Boleslawsky, who distinguished himself as a film director in Hollywood during the 1930's, and Wladimir Gaidorow, who was to become one of the brightest stars on the silent screen of Germany. Dreyer's films of the earliest period were notable not only for their diversity of subjects, but also for numerous new movie personalities.

In 1921, back on his home ground, Dreyer made *Once Upon a Time,* based on a play by Holger Drachmann, a slight comedy which was not very successful. Ebbe Neergaard, the present head of the Danish government film department, has termed it "A fairy tale," and has added: "The value of the play on which the picture is based lies in its lyrical qualities, almost impossible to convey in a silent film." Bardèche & Brasillach, in their evaluation of Dreyer in *The History of Motion Pictures* say of *Once Upon a Time:* "Here one already divines the stamp of the man; the human countenance is all in all to him, he already knows what use can be made of the most formidable of stage celebrities. He is already studying the human marionette and learning how to make it obey him." Eighty-year-old Peter Jerndorff from the Royal Theater played the central character of the king; Clara Pontoppidan who, a couple of years earlier, performed so memorably in *Leaves from Satan's Book,* starred in the female lead.

Then came *Michael,* Dreyer's only collaboration with producer Erich Pommer. During Germany's reconstruction period of the mid-twenties, immediately after the maddening inflation had come to a stop, Pommer produced for Decla-Ufa the most important films of the silent era, such as *Last Laugh, Variety, Metropolis, Tartuffe,* and *Faust.* One of Pommer's lesser-known but spiritually most valuable pictures of the period was *Michael,* based on the novel by Hermann Bang. As in most of Dreyer's films, he doubled as author of his own screenplay, but he tells me

that Pommer changed the ending of *Michael.* The cast, once more, showed fresh faces who, under Dreyer's influence, rose to world renown. There were young and slim Walter Slezak in the title role and Benjamin Christensen (who was to become a film director in Denmark and in the United States) as the key character of Claude Zoret, the wise old master. Nora Gregor came from the German stage. Making their film debut were Grete Mosheim, the screen star of pre-Hitler Germany, and Robert Garrison (the villain of *Joyless Street*). Cameramen were Karl Freund (now with Desilu TV) and Rudolf Maté (currently famous as a movie director). This was the latter's earliest collaboration with Dreyer, and it led to his assignment as cinematographer on *Passion of Joan of Arc* two years later. Willy Haas, in his booklet *Skizzen zu Michael's Welt,* states: "The need for adaptations was so urgent that even Hermann Bang's esoteric novel was made into a film—perhaps because of its tinge of homosexuality." Neergaard feels that Dreyer made *Michael* to the highest degree a film about human beings. Nothing in it mattered except the mental conflict, the dramatic course of which was mirrored in subtle facial expression.

In 1925, Dreyer was back in his native Denmark, now associated with Palladium, Copenhagen, transposing and directing what became his most successful silent film, *Du skal äre din Hustru,* from a play by Svend Rindom. The picture was released in various countries under different titles, such as *The Master of the House, Honor Your Wife,* and *The Fall of the Tyrant.* Inexpensively made, it ran in Paris alone in 57 theaters, simultaneously. A psychological study of a schizophrenic husband and father (portrayed by Johannes Meyer), it was seen by the camera at the closest possible range. Bardèche & Brasillach comment that "the picture was a model of sober and well-measured craftsmanship and profoundly human bitterness; its gravity, its consistent avoidance of the dramatic compelled respect."

Carl Dreyer kept on the move. The next year saw him once more in Norway, this time making for Victoria-Film, Oslo, the picture *The Bride of Glomdale,* based on a short story by Jacob

Breda Bull, with a combined Norwegian-Swedish cast and crew. It was a simple love yarn laid in an idyllic rural community; Ebbe Neergaard calls it "a little intermezzo."

During the same year of 1926, Dreyer was invited to Paris, basically on the strength of the unheard-of success of *Maître de Jollie* ("Master of the House"). Société Générale de Films offered him the opportunity to make a picture of his own choosing. He picked as his theme, the trial and martyrdom of St. Joan. Everything up to this work somehow seemed to be for Dreyer an exercise in the craft of movie making. He now was approaching a creation of universal appeal and timeless value.

Jeanne d'Arc started in October of 1926, and was not completed before the spring of 1928. It opened in Copenhagen in April, 1928—just before the screen began to speak. The picture has the Aristotelian unity of style, locale, and time, centering around St. Joan's last day on earth, May 20, 1429. Based on the files of the court trial in Rouen, as recorded by Bishop Dubois, Dreyer's screen treatment used the same source material that inspired Schiller, Anatole France, G. B. Shaw, and, most recently, the French Jean Anouilh. Having seen once more *The Passion of Joan of Arc* at the Museum of Modern Art in New York in January of 1956, I was in the position to compare the text of the picture with the stage play *The Lark.* Though the two works are different in concept, the answers of Joan before the tribunal, as conveyed by the titles of the silent film and the spoken dialogue of Anouilh's play (translated by Lillian Hellman), are strikingly identical. To bring the variation in treatment down to the simplest of terms, the heroine of the picture, Marie Falconetti, shows a passive endurance of supernatural intensity, while Julie Harris in her portrayal of the maiden in the stage production of *The Lark,* Anouilh's modern fantasy, is filled with the simple desire to go on living.

Paul Rotha, in *Movie Parade,* says that only a few historical films can be considered to be within the framework of real film art. There is only one—he states emphatically—that has living

quality, Dreyer's *Jeanne d'Arc:* "... because it did not attempt a realistic construction of the past, but rather interpreted the past through modern eyes. If history is to be a subject of cinema, this method of Dreyer seems to be the only one possible. The camera and microphone are instruments too sensitively attuned to modern things for their penetrating powers to be deceived by acting and costume."

Neergaard emphasizes that for the background of the tragedy, Dreyer wanted to show everyday life of the Middle Ages, clarity and simplicity of decor, sets in one huge construction to allow a continuous flow of action.

In *Experiment in the Film,* Roger Manvell comments on *Joan of Arc:* "Its settings, though aesthetically effective, are simple to the point of bareness, and the whole construction of the film is on character as revealed by the human face."

For this picture, Carl Dreyer adhered to a technique heretofore occasionally used by F. W. Murnau in *Tartuffe* and *Faust* and by Eisenstein and Pudovkin: a combination of low-angle shots and extremely large head close-ups, thereby giving the human countenance a new meaning. Staccato cutting of facial images created an illusion of talk, though the screen remained silent. The facial expression then was and still is the prime object of Dreyer's camera. As he has said, "nothing in the world can be compared to the human face. It is a land one can never be tired of exploring. There is no greater experience in a studio than to witness the expression of a sensitive face under the mysterious power of inspiration. To see it animated from inside, and turning into poetry."

In *Jeanne d'Arc,* the eye of Dreyer's camera saw the intimacy of the tragedy in the proper perspective. In low-angle shots, a humble and innocent Joan looks up at the merciless faces of the judges, as if trying to read God's answer from their lips. The inquisitors, in turn, appraise her critically from their lofty position, in a series of high-angle shots, which seem to unclothe the Maiden from Domremy to reveal her in her utter bareness.

Ebbe Neergaard relays that Dreyer, together with his chief

cinematographer, Rudolf Maté, experimented till they found the right style of outline and light: the dominating use of close-ups and of frog perspective, a camera treatment that gives merciless sharpness, and lighting that gives an almost heavenly clarity to the film. The style of *Jeanne d'Arc* was built up from the whiteness of the lighting, the whiteness in the decor, the sharpness of the impressions; from faces, particularly one face that has its mask off, not only physically because of the lack of make-up, but spiritually, so that it shows every emotion from the faintest to the strongest—and this face is seen against a background of sky, an eternity of whiteness. It is a picture made kneeling, and this shines out on this point.

Rotha, in *Celluloid,* disagrees with Neergaard as to the merits of photography, particularly in regard to *Joan of Arc.* He believes that beautiful camera work can be a definite menace to a picture. "So much does a film's power of expression rely on the movement and space relating image to image," reasons Rotha, "that isolated shots, predominating, because of their photographic value, tend to destroy the smoothness of that vital relationship."

Although Dilys Powell, in *Scandinavian Film,* regards *Jeanne d'Arc* as one of the most uncompromising pieces of cinema ever produced, the Film Society of London, in its program of November, 1930, states that in spite of pictorial and physiognomical interest, and all its power as a narrative, the picture must be judged as being in no way contributory to the main stream of cinematographic development.

Boerge Trolle, in *Sight and Sound,* remarks that Dreyer's genius appears in his desire to reach the limits of human feelings, the unsounded depths of the soul, the nooks and crannies of the human subconscious where fear and deliverance, martyrdom and triumph, struggle in incessant, unending antagonism. This conflict, within human beings, must endure in complete insolation; it is the major theme in all of Dreyer's films.

Meyer Levin, who reviewed *Jeanne d'Arc* for *Esquire,* tells me that the picture has remained in his mind with a persistence of

image that is unequaled by any other movie he has seen during the quarter of a century since its première.

It took Dreyer four years to follow up his great historic drama with another, less ambitious picture, that he made independently in France. *Vampyr,* adapted by Dreyer and Christen Jul from a novelette by Sheridan le Fanu, was laid in a nightmarish atmosphere. Unlike the expressionistic films of the early 1920's,[4] which dealt with an exaggerated world of fear and desire, Dreyer's picture, shot on actual location in a castle at Courtempierre, was on the surface a realistic drama with down-to-earth characters. Yet, upon closer investigation, the bloodcurdling story of a vampire, accepted by Dreyer's screen treatment as nothing uncommon, shows its relationship to the works of Edgar Allen Poe and Franz Kafka. And it exemplifies the Freudian concept that criminal potentials exist in every one of us, potentials that we try to overcome.

Vampyr, which was a bust at the box office, had a cast of nonprofessionals, with the exception of Sybille Schmitz, another Max Reinhardt student, making her screen debut in a Dreyer picture. Miss Schmitz, for two decades one of Germany's brightest screen stars, later became a dope addict and committed suicide Easter, 1955. David Gray, the central character of *Vampyr,* was played by Julian West, pseudonym for Baron Nicolas de Gunsburg, a devotee of the cinema who also financed the picture and lost a great deal of his investment.

For ten long years, from 1932 to 1942, Carl Dreyer remained silent. He collaborated with John Grierson in London on a few documentary shorts, without identifying himself with the films. He returned to Copenhagen and, for lack of movie assignments, devoted himself to his earliest craft, journalism. Again, he was "Tommen," the court reporter. Then came the war and the invasion of Denmark.

During the years of German occupation, the spiritual resistance of the Danish people grew stronger and stronger. To sustain faith

[4] *Nosferatu,* earliest German adaptation of Bram Stoker's *Dracula,* was the first film dealing with a bloodsucking vampire that is being destroyed by the power of love. The script was by Henrik Galeen; the director, F. W. Murnau (1922).

in the home soil, to strengthen the feeling of the Danes in their cultural heritage, and last, but not least, in order to divert man power from the use of the Nazis, the government began to encourage motion-picture production. When Denmark was invaded, only limited film subsidies were available. At that time, Thomas P. Hejle was head of Dansk Kulturfilm. One of the earliest documentaries of the period dealt with the reclamation works of Amager Islands.

To broaden the scope of motion-picture production, Mogens Skot-Hansen,[5] an official from the Ministry of Education in Copenhagen, was appointed head of the government film department. When, during the final years of resistance, the Danish movie industry was re-organized to lend its spiritual and intellectual force to rally the people, Skot-Hansen became its leader in the underground fight against the Germans. Under his direction, Danish camera crews photographed history in the making right under the eyes of the enemy. On the pretext of recording domestic events, such as the activities of the Copenhagen fire brigade, details from the struggle of a free people were preserved on celluloid. Only last year, during my stay in the Danish capital, I was able to view the rough cut of a full-length documentary, edited by Skot-Hansen from his wartime footage. (The picture has a narration and is now ready for release.)

Skot-Hansen remembered Carl Dreyer and brought him out of his involuntary retirement from the cinema, suggesting that he join the young group of documentary film makers, Soren Melson, Astride and Bjarne Henning-Jensen, and Hagen Hasselbalch.

Dreyer wrote and directed for Dansk Kulturfilm, *Mødrehjaelpen* ("Good Mothers"), which showed the measures of the Danish government to protect health and well-being of both married and unwed mothers and their offspring, through the Mother Help Organization of the highly socialized administration. Ebbe Neer-

[5] Skot-Hansen is known to us on the West Coast from his postwar activities as the United Nations representative to the motion-picture industry. A contributor to the *Quarterly,* he returned to Denmark two years ago to devote himself to independent film making. He is currently handling location photography on *Anastasia.*

gaard is credited with the Danish dialogue. Dreyer wrote still another documentary short, *De Gamle* ("Seventh Age"), dealing with the care of the old people; which was directed by Torben Anton Svendsen.

During the same year of 1942, Palladium, the company for which Dreyer had made *Honor Your Wife* seventeen years earlier, offered him a feature film to do—Dreyer's first sound-dialogue picture. It was up to par with the best of the world-production centers. Cut off from the rest of the movie industry, "Danish feature films raised their artistic and ideological standards considerably during the war and the occupation," as Neergaard confirms the phenomenon of the re-vitalized cinema.

Together with his mentor Skot-Hansen, Dreyer wrote the screen adaptation to Wiers Jensen's play *Anne Pedersdotter,* a legend of the seventeenth century and a rural community that is collectively punished for a crime of conscience. Rarely has a motion picture created such a fear-laden intensity as did *Vredens Dag* ("Day of Wrath"), the story of Anne Pedersdotter. A mirror of the time, though misunderstood by the watchful eyes and ears of the German censor, it shows the gradual punishment of all those guilty of burning a witch. Intolerance and indifference to the crime are mercilessly branded, and justice is meted out seemingly by natural causes.

Day of Wrath opened in Copenhagen during the most critical time of the occupation—when the invaders had lost their patience with the unyielding Danes. It was the moment when Hitler had ordered the arrest and subsequent extermination of all citizens of the Jewish creed. Denmark, then, alone among all the conquered nations, refused to surrender her minority group. While the king was under house arrest and the country without a government, every one of the Danish Jews was smuggled out of the Isles by boats and across the frozen waters of the Ore Sound to the Southern tip of Sweden.

The Day of Wrath opened during the most critical, yet the most glorious days of modern Danish history. It was in November of

1943. Metropolitan movies critics condemned the picture as being much too arty and too slow. But the theatergoers were enthusiastic. Ebbe Neergaard tells us that a group of prominent citizens filed protests against the newspaper reviewers and proposed that a society should be formed with the object of protecting and encouraging homegrown films of artistic, moral, and national value. Thus, during the relentless underground fight for the survival of a nation, Carl Dreyer became the center of a controversy about aesthetics in the cinema. Yet, it all fits into the same pattern, showing to the world that the Danes never surrendered their God-given right to disagree.

Boerge Trolle sees in *The Day of Wrath* a conflict between humanism and puritanism. Dreyer's work, in his opinion, has its origin in a sincere humanism—the film creator's sympathy certainly is on the side of life redeemed through suffering. As in his earlier pictures, Dreyer once more brings his characters to face with death; abandoned and betrayed by everyone, they appear purified.

Neergaard, in his interpretation of the picture, feels that Dreyer did not set himself up to judge the problem of witchcraft. Living in a modern age, such a question does not exist for him. He used it to intensify his story, because it did at that time stamp the lives of the people he was describing. To this day, the roots are there; we still live surrounded by taboo, superstitions, and unnatural conventions. *The Day of Wrath,* according to Neergaard, in spite of its objectivity and cruel mildness, is Dreyer's most radical film.

Discussing *Vredens Dag,* Dreyer himself reaffirms his notions about the function of an actor. Again, he selected his players for their mental resemblance to the characters they portray and, as he had done in most of his previous films, he chose real people for the supporting roles.

Toward the end of World War II, Dreyer managed to leave Denmark. He went to Sweden to make a feature film for Svensk Filmindustri of Stockholm, *Två Människor* ("Two People"), a

two-character story, based on the Swiss play, *Attentat* by W. O. Somin. I remember only one other motion picture confined to a set of two characters (without any extras and bit players), the German-language *Ich liebe Dich,* made in the early 1930's. There have been a few stage plays created with this difficult technique of utter concentration. One of them is *Monsieur Lambertier,* better-known in the States under the title *Jealousy*. Dreyer wanted to do it, but author Louis Verneuil had sold the screen rights to Warner Bros. who enlarged the set of characters to a normal-size cast, called the picture *Deception* (1946) and starred Bette Davis, Paul Henreid, and Claude Rains. Dreyer was forced to pick the second-best, the Somin play, which he transposed together with the Danish author Glanner. *Two People,* as the film was named, had a kinship to the Verneuil drama, but not its psychological depth. The Swedish press regarded it one of Dreyer's weakest pictures. It has rarely been shown abroad.

Dreyer, returning to his home country after the war's end, continued his work in Danish documentary films, which allowed him to delve into the past of his country. *The Village Church* (1947) gives us an impression of Danish country churches from the 12th century to the present day. *Thorvaldsen* deals with the efforts of the great sculptor to rejuvenate the art of Roman antiquity. *A Castle within a Castle* (1949) is a photographic study about the ancient castle Krogen that has been discovered inside Elsinore. In 1950, Dreyer used the same locale for *Shakespeare and Kronborg,* which he wrote but did not direct. There was a documentary film about an aspect of modern-day Denmark, *Storstrøms-broen* (1950), which showed the longest bridge of the country in a series of sweeping camera angles. Earlier still, in 1948, Dreyer directed a semidocumentary film *They Caught the Ferry,* a symbolic piece based on a poem by Johannes V. Jensen, thereby using again nonprofessionals.

Since completion of his latest feature, *The Word,* Dreyer has made one short, *Noget om Norden,* which means "Something about the North," but has not yet been given an English title. All

of Dreyer's documentaries have been made for Dansk Kulturfilm, a subsidiary of the government,—*Noget om Norden* as late as 1956.

In the meantime, Dreyer has been toying with the idea of making an epic feature dealing with the saga of Erik the Red, who led the Viking expedition to America and finally settled in Greenland, a thousand years ago. Yet, he is most deeply concerned about a Biblical picture dealing with the life of Christ. It has been in his mind for more than a decade, long before he prepared *Ordet.*

After an initial trip to the Holy Land to familiarize himself with the actual locale, he started his screen treatment that uses no other source than the Holy Bible. Carefully planning his monumental venture, he went to America during the winter 1949–50 to do research on ancient Biblical texts at the New York Public Library. He also discussed his project with Lion Feuchtwanger and with Blevins Davis, the latter of whom sponsored his trip and is interested in financing the picture. Today, Dreyer has a complete, 400-page screenplay.

Dreyer told me that the ancient land of Israel, in his story, is a country occupied by foreign aggressors. He thereby compares the Nazi invasion of Denmark with the Roman oppression of the Holy Land. The Zealots are the resistance fighters; the Pharisees of the middle classes are dangerously indifferent; and the well-fed Sadducees collaborate with the enemy. Dreyer wants to portray Jesus as politically inactive, yet forced into the position of a national hero.

Dreyer has been negotiating for studio space in Tel Aviv, where he expects to recruit his actors, except for the parts of the Roman conquerors to be played by Italians. The dialogue, taken from Holy Scripture, will be in the languages of antiquity; i.e., the Israelites will speak Hebrew; the Romans, Latin; and the Greeks, their own ancient tongue. The producer-director plans to have an English language narration.

Dreyer aims with this picture to create better understanding among religious and racial groups. As a good Christian, he wants

to show to the world that the heathenish Romans, not the People of the Book, were responsible for the Crucifixion.

Thus, Carl Dreyer is approaching the zenith of his career. Today, at 67, he is full of vigor and anticipation; in his own words, "trying to leave his hallmark on a film that is a work of art." Dreyer, who has been striving to project inner, not outer life, is one of a handful of motion-picture craftsmen who have not compromised in their creative work. Since Flaherty has died and Stroheim has restrained himself to acting, there are, perhaps, only two individual film makers at work today, Chaplin and Dreyer. It is significant that the 1956 Venice Film Festival recognized the importance of the two unique living masters of the cinema by showing the creative life work of both, for the world to see and to judge.

The Educational Television and Radio Center

WILLIAM A. HARPER

WILLIAM A. HARPER received his M.A. in Mass Communications from the State University of Iowa. A former West Virginia newspaperman, he served for two years with the University Relations and Information Service of the State University of Iowa and for one year as director of publicity for Wittenberg College, Springfield, Ohio. He joined the Educational Television and Radio Center as director of information services in September of 1955. Mr. Harper is author of a number of articles for professional and educational publications, and recently contributed two articles on educational television in the United States to the British Journal, *Look and Listen*.

A NEWSMAN recently wrote that educational television had survived its enthusiasts. He said the medium had outlived the high hopes that some of its chief supporters and even practitioners had set for it. Perhaps he was right. But it took enthusiasm of a rare type to put educational television on its feet. Some objectives may have changed, some high hopes for the medium as a cure-all for educational problems may have been altered. But the basic philosophy that television can supplement the educational processes of this country and enrich the lives of many Americans has not changed.

This is the kind of philosophy that has resulted in the establishment of a network of 20 educational TV stations* and that has brought millions of dollars to the movement from foundations, business and industry, schools, and individuals.

The focal point of National Educational Television is the Educational Television and Radio Center, Ann Arbor, Michigan, created in 1952 by The Fund for Adult Education. Through the Center's efforts, educational television has broadened from scattered local developments to national dimensions.

* There are 20 stations now (June, 1956) on the air, with at least three scheduled to go on the air before January, 1957. The three are WKNO-TV, Memphis; WHYY-TV, Philadelphia; and WIPR-TV, San Juan, Puerto Rico. The 20 stations now telecasting are: Birmingham and Munford, Alabama; San Francisco, California; Denver, Colorado; Miami, Florida; Champaign-Urbana and Chicago, Illinois; Boston, Massachusetts; Detroit and East Lansing, Michigan; St. Louis, Missouri; Lincoln, Nebraska; Chapel Hill, North Carolina; Columbus and Cincinnati, Ohio; Oklahoma City, Oklahoma; Pittsburgh, Pennsylvania; Houston, Texas; Seattle, Washington; and Madison, Wisconsin.

Network ETV has never meant, nor was it intended to mean, that local programing would be subordinated to national production. But it has meant that all communities within the range of educational stations have the opportunity to profit from the best programs obtainable anywhere in the nation and that worth-while programs can be developed especially for the medium from the best educational resources available.

When the Center began its national program service in 1954, there were four stations on the air. These stations affiliated with the Center, thus entitling themselves to the national organization's services. Today, twenty stations are on the air, and all are telecasting programs under the symbol N.E.T., signifying that they are affiliated with the Center and thus are a part of the network. During the short period of its existence, the Center has developed and distributed more than 100 series totaling almost 1,200 programs. These have come from 75 separate producers, both national and international.

Since the Center's function is broader than that of serving merely as an indiscriminate supplier of films, it has attempted to develop a program of integrated and balanced services designed to present primarily liberal and cultural experiences spread over the various broad areas of intellectual interest. At present, it undertakes to distribute one half-hour program per week in each of twelve broad fields, or six program hours per week. Major subject areas are History and Civilizations, The Individual and Society, Public Affairs, Literature and Philosophy, Music, The Arts, The Natural and Physical Sciences, Child Interests, and Youth Interests. Subjects under these categories are presented in a variety of ways. The Center has made wise use of the simple lecture-type format in presenting some of the nation's great teachers on TV. However, there have been a number of discussion-type programs, and wide use has been made of visual aids. Many programs feature musicians and artists as they perform, others include dramatizations of subjects.

But the Center has adhered strictly to the basic philosophy that an educational television program must in fact be educational; that it must effect changes in the viewer of an educational nature. "While programs must be of sufficient interest to catch and hold the attention of a potential audience, their basic reason for being must be to educate," President H. K. Newburn of the Center has emphasized. "In practice this has meant that although entertainment values, humor and other such factors can be utilized wherever possible, they must always be the means to an end and should never predominate."

Although the Center itself does not maintain production facilities, the organization has taken active part in the development of its programs and has set the standards for National Educational Television. As a matter of fact, the Center is conducting a pilot study of filmed materials in an effort to obtain more objective standards for the evaluation of filmed materials for television. The Center obtains programs in three ways. It acquires existing material for distribution to the network and it produces programs under direct contract with educational and private producers. But it obtains by far the largest number of its programs from the stations themselves, operating under the assumption that the practitioners of educational television should certainly be able to supply the best programs. The Center pays the station as producer an established fee for the programs, and prints are then made available to the other stations.

Even when it coöperates with stations in the production of programs for exchange, however, the Center takes an active part in the development of them. Its program personnel work with station people in the creation of materials to be put in national distribution. To its affiliated stations, this kind of interest on the part of the Center has meant much. In instances where the Center has actually contracted with the stations, it has meant a much needed source of income for the local units. It has meant that the name of the station has been carried throughout the nation. It has

meant that the station has received technical and program advice from top authorities in the field.

Recently the Center inaugurated a plan of making direct contracts with stations on an annual basis. KETC in St. Louis, for example, was awarded a contract worth $93,000 for the year 1956. Such a contract gives the station a financial shot in the arm and at the same time an opportunity to do more programs than it could perhaps otherwise produce.

The Center and its affiliated stations are constantly pioneering in ways of presenting programs more effectively. Recently, the organization embarked on the production of a number of series showing the processes in the arts. Siegfried Reinhardt, St. Louis artist, created a painting on canvas in seven installments over station KETC, explaining as he worked the reasons he employed various techniques. In another area, the Center is presenting great writers in interviews with New York *Herald Tribune* drama critic Walter Kerr. Kerr probes deep into the thinking of such men as Robert Penn Warren and Archibald MacLeish. This "processes" theme is being carried out in music with Dr. Howard Hanson, Pulitzer Prize-winning composer of the Eastman School of Music; and in drama at the University of Nebraska.

Without losing sight of over-all educational objectives, the Center has attempted to present timely programs on public issues. In tune with the election year, for example, the national program-service organization is distributing three series on politics. One of these, called "Hats in the Ring," was produced especially for the Center and features noted political scientist Dr. Malcolm Moos. It considers all the ramifications of nominating for president. KETC in St. Louis produced a series called "American Politics," and WQED in Pittsburgh produced one called "Prelude to the Presidency," for N.E.T. distribution.

Some of the other great teachers who have become educational TV "talent" include such men as Shakespearean authority Frank Baxter, atomic scientists Dr. Edward Teller and Dr. Harold C.

Urey, philosopher Mortimer Adler, chemist Dr. Glenn T. Seaborg, baby and child-care specialist Dr. Benjamin C. Spock, musicians Henri Temianka and Dr. Jan Popper, and anthropologist Casper Kraemer.

While concentrating on its major objective of developing and distributing the best educational programs to the stations, the Center recently inaugurated plans which enable it to make N.E.T. available to even wider audiences. The first of these is called Extended Services. Under this plan, certain series of programs can be made available to educational groups for use over commercial stations in areas where there is no educational TV activity—after the programs have been run on the educational stations. The plan is currently being tried out in several cities and Center officials believe it has great potential in the face of constant demand from cities where there are no ETV outlets. The other new program, called NET Film Service, permits the use of certain Center program series for nontelevision showing in classrooms and before small groups after the programs have been run on the ETV network. Films are deposited with the Audio-Visual Center at Indiana University and are distributed by Indiana. Here again, demand has been constant and heavy.

Recent developments have brought the Center into an even more central position in the Educational Television movement. The Center, in December 1955, received a grant of more than $6,000,000 from the Ford Foundation to cover operating and program expenses from 1957 through 1959. This grant has meant that the Center could look forward to increasing staff and thus accelerating program efforts quantitatively and qualitatively. It means in a practical sense that the Center will be able to increase its program offerings from the present six hours per week to ten hours by 1959. At about the same time, the Center received a one-year $90,000 grant from the Foundation to cover development and informational activities for the total educational TV movement.

In addition to its program and development activities, the Center is paying close attention to closed-circuit and in-school broadcasting, and is attempting through grants and conferences to stimulate much needed research in the field of educational telecasting. An additional staff member is being obtained to work in these areas.

The Center recently awarded three grants to provide partial support for the following audience research projects: $1,350 to the University of North Carolina for a study of viewers and nonviewers of educational TV under the direction of J. Stacy Adams of the Institute for Research in Social Science at Chapel Hill; $2,000 to Michigan State University for a study of television viewing habits within station WKAR-TV's audience, under the direction of Irving R. Merrill, director of research at Michigan State's ETV station; and $3,225 to the University of Houston for a research study project dealing with the psychological identification of the viewing audience of KUHT-TV, Houston's ETV station, under the direction of Richard I. Evans, professor of psychology at the University. In announcing the grants, Dr. Newburn said: "We are interested in defining the viewer of educational television. Although the Center is not a research agency, we wish to stimulate needed research work in this area on a wide basis among available research agencies."

The Center was set up primarily to serve educational television, but it has from the outset been active in the promotion of educational radio through special grants to colleges and universities each year for production of radio programs. Grants are administered by the National Association of Educational Broadcasters. Last year's grants totaled $46,429 and went to ten colleges and universities. Programs produced under the grants are tape recorded and distributed by the NAEB to the network of educational radio stations. To date, the Center has given grants totaling more than $153,487 for the production of some thirty-three series of radio programs.

This, then is a summary of the activities of the Educational Television and Radio Center, particularly as they relate to National Educational Television. It is impossible at this point to make predictions about the future of educational television. But Dr. Newburn has this to say about educational television's future: "Every day its possibilities seem to become broader—its potential greater. And the Center will do its utmost to contribute as much as possible to the total, continuing educational television movement."

Tele-Clubs in Rural France

ELISABETH H. PASZTOR

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IN MANY COUNTRIES the development of television, especially of educational television, is severely limited by the price of the TV set. Only a privileged few can afford such a luxury. Tele-clubs are one possibility to overcome this hurdle, not by government action but by private initiative and financing.

Tele-clubs, which are organized for the purpose of watching and discussing television programs, are especially popular in rural areas of France, where the tele-club movement originated. Their number exceeds 150, and they have merged with an old association for extracurricular education which, in turn, has more than one and a half million members.

According to Roger Louis and Joseph Rovan in a UNESCO report,[1] the development of tele-clubs grew out of the peculiar television situation in France. Recent estimates place set ownership in France at about 350,000 compared to about 5,000,000 in England and about 32,000,000 in the United States. This comparatively small number of sets has nothing to do with poor technical quality. In fact, the New York *Times* television critic, Jack Gould, notes that the technical quality of the French television picture is better than that in the United States. For the most part, the French television system uses a definition of 819 lines, as compared to 525 in the United States and 405 in Great Britain. France has considered changing to the 625 lines used in almost every other country in Europe since the greater number of lines

[1] Roger Louis and Joseph Rovan: UNESCO, *Television and Tele-Clubs in Rural Communities,* Clearing House Series, No. 16, Department of Mass Communication, Reports and Papers on Mass Communication, Paris, July, 1955. The above article is based largely on information from this UNESCO report.

has created many problems in France's participation in Eurovision, the European international network. On the other hand, the 819-line picture has enabled France to use huge three-by-four feet screens without loss in technical quality. These screens also have made group viewing possible for larger audiences.

The French are establishing a television network that should cover most of the country by the end of 1956. There is no competition. They broadcast for about 40 hours weekly and have many school broadcasts in the mornings. Mr. Gould found many of the French programs of excellent quality, especially their nightly newsreels.

Tele-clubs were begun as far back as 1950 in two little villages east of Paris. They were such a huge success that shortly thereafter similar clubs were started in twenty other villages and towns. The people in these communities had little money. They were isolated and had almost no opportunity of seeing a movie since most of the villages were not even visited by traveling motion-picture companies. Here are descriptions of two of the communities that established tele-clubs:

Commune "C." Two hundred inhabitants, very isolated and scattered houses in small hamlets strung out over a distance of nearly three miles; teacher in service for 15 years, no after-school (i.e., adult education) activity.

Commune "I." One thousand five hundred inhabitants, large market town, varied and concentrated population, numerous after-school activities, commercial cinemas, teacher approaching retirement age and highly esteemed and influential among the population.

The organization of those 22 first tele-clubs and, it seems, of most of the others that were to follow, went along similar lines: a general meeting to inform the people of the possibility of forming a tele-club, installation of a receiving set in the school for a trial period, and an explanatory statement by an organizer from outside the village who described the method of purchase of the television set.

Now it was up to the villagers, because most sets were bought by the villagers themselves, the poorest of them often contributing the most. According to the plan, those who could and who wanted the set subscribed and paid for it. Then television programs were shown at certain times upon payment of a small entrance fee, and from the receipts the original subscribers were repaid. It took only five days to a month to raise the money for the sets.

Almost all of the sets have been installed in the local school. The teacher usually acts as the group leader and discussion guide, though he usually has a committee to help select programs to be viewed. This takes place during the evenings. During the daytime, the set is used for school broadcasts. Once the original subscribers of a tele-club are reimbursed, then the set becomes the property of the school and further receipts for admission to the tele-club viewings are used to further activities of the school. They may be used to finance trips or play productions, for school equipment, for adult education and leisure activities, or for repairs and replacements of the TV set.

The tele-club views programs two to four times a week, but almost never more than that. For one thing it would be too hard on the teacher who, in these small communities, often has other municipal duties. He may be the town's recording clerk or even its mayor.

The teacher as group and discussion leader plays a vital part in the success of a tele-club as a means of adult education. He must select programs of interest, both educational and entertaining, for his group. He must be able to persuade the viewers not to sit through a whole succession of programs but to turn off the set and discuss what they have seen in terms of their own lives. "One of the aims of popular education is in fact to increase the powers of self-expression of men and women whose insufficient schooling and general circumstances have made them unable to formulate their thoughts clearly." Surveys have shown that tele-clubs are achieving this aim.

Program and discussion guides are published to aid the group leaders in their choice of programs, in preparing the audiences for those programs, and in leading the discussion after the programs. These guides often supply additional data, pictures, and bibliographical and biographical material about the broadcast and the performers.

The effect of the tele-clubs in the villages that established them has been considerable. A friendly rivalry has sprung up between villages to get a set first. This also created a greater feeling of people belonging together in the village. Their pride in their school his increased, now that they are returning to the school several evenings a week. And from new pride and new interest have come new contributions. The teacher has gained new respect and new contact with the parents of his charges.

Direct results of viewing television programs have also been reported. At first, everything is watched with equal fascination. Then variety shows and sports presentations become favorites. But those are usually preceded by news, educational discussions, and other informative programs. Villagers have gained interest for such presentations, and their scope of understanding has increased. Then several series of programs were aimed directly at the tele-club viewers, with participants from these groups. These two series had a great success. They aired problems of rural life in France and contributed to modernization of methods of agriculture. Villages began to undertake coöperative ventures of buying equipment, pooling resources, undertaking improvement projects that had long been discussed but never undertaken. Only someone who has lived in a backward rural community in Europe with its mistrust and "isolationism" can appreciate how big an advance this development is.

In the reports on tele-clubs there is also some mention of new leisure-time activities. The viewing in itself is a new leisure-time activity, and has replaced the home or local-club card playing that used to be the outstanding evening occupation. But there is also a growing interest in active sports and in amateur dramatics.

The tele-clubs have also become of importance for the TV producers and the network (Télévision française). Rural people are a new audience for French TV and these clubs are an important intermediary. The French TV network is very interested in the needs of this audience and in their level of education and appreciation. The tele-clubs supply important feed-back in the line of communication. And when these clubs complained about the prevalence of crime on TV shows, many of these crime films were eliminated.

The tele-clubs also supply to the production centers new ideas, new material, new producers, new programs. It is one of the aims of tele-club organizers to get members to contribute actively to programing and so to shape what France will see.

This is, however, not a job of an individual tele-club. But French associations for adult education, both on the local and the national level, are working together with the tele-clubs. In the conclusions reached so far with the tele-club movement the main emphasis is perhaps on the training and information of fine leaders for each club. Some training courses have already been given but more are needed.

It is also very important to establish and keep up two-way communication between producer and viewer and to create good special programs that deal with the problems of rural life. But it is important to remember in this context, that tele-clubs in rural areas are a leisure-time activity of people who work long and hard during the day. They often prefer programs that are not of a formal educational nature. As the UNESCO report notes,

> Experience suggests that, in France, broadcasts of too obviously educational a character would not be very popular with various kinds of audience. As we have seen, adult education has had to move further and further away from "formal" methods and make use of the opportunities offered by the different leisure activities. At least in France, therefore, it is a question not of devoting a certain proportion of television programmes to adult education, but of so designing all broadcasts—from variety items to discussions between specialists on

current issues—that they will impart fresh knowledge and develop the viewer's sense of awareness. For adult education is not a branch of activity, still less is it a branch of teaching: it is an aim, furthered by special methods, and a special language.

UNESCO has taken great interest in this new tele-club movement and is supporting it. UNESCO sees the possibility of making use of these ideas and methods in other countries that are badly in need of adult education but too poor to enable individuals to acquire television sets. Tele-clubs have already been started in Switzerland and Belgium, and the interest in other countries is increasing.

A Bibliography for the Quarter

Book Editor, FRANKLIN FEARING

GILBERT SELDES' preoccupation with the popular arts has extended over a quarter of a century. During this time, he has written extensively in other fields, but he is best known for two books that have come to be regarded as definitive discussions of the mass media of communication. The first of these, *The Seven Lively Arts,* published in the twenties, was one of the first attempts at critical appraisal of the various forms of popular entertainment. *The Great Audience,* published twenty-five years later, was concerned with the impact of the mass media on our society. And now comes the third in the series. *The Public Arts* (Simon and Schuster, New York, 1956, $3.95) is concerned with what the author calls "the revolution" that began in 1929 "when millions of Americans, with more money to spend on recreation than they had ever had before, spent nothing because they were staying at home to be entertained by the *Amos 'n' Andy* radio program." Since then, two other great mass media have emerged, and the "lively arts" of the twenties have become "the public arts" of the mid-century.

The present book is about these arts that are not only arts but also instruments of communications and forms of entertainment. It is about the special communicative resources of each of them, the nature of their impact on a vast audience, and the social and moral role they play and are destined to play in a democratic society.

As these media have changed over the years, so have Mr. Seldes' views about them. He admits this in a graceful and charming dedicatory letter addressed, interestingly enough, to two eminent practitioners of these arts, Edward R. Murrow and Jimmy Durante. He notes that in *The Seven Lively Arts* he was impressed with the vigor, gaiety, and promise of the popular forms of enter-

tainment but that twenty-five years later in *The Great Audience,* he had become depressed by the ominous possibility that these same arts might keep us "complacent and perpetually immature." In the present book, he takes a less pessimistic view. "I have," he says, "returned to my first discovery about all the popular arts—that nothing is final about them." Competition, he now believes, "may lead to degradation, but it *must* lead to change, and as long as change occurs we need never be without hope."

Mr. Seldes is concerned not only with the technical and communicative resources of radio, motion pictures, and television, but especially with the thorny problems of their control in the public interest. Some eight or nine chapters are devoted to the discussion of the rights and obligations of those who control the mass media in our society.

These problems have become critical in our times because we are in a transition stage between a "print" culture and an "electronic" culture. Mr. Seldes accepts the thesis of the Canadian economist Harold A. Innis, as stated in *The Bias of Communication* and *Empire and Communication,** that a fundamental change in communication techniques is always accompanied by equally far-reaching social changes. This theory assumes that the basic changes in communication technology result in shifts in the power structure of society. This power problem, or rather, the problem of control, is urgent in our time because, as Mr. Seldes points out, the new communication techniques may be used either to prevent and obscure, or to enhance and increase our understanding of ourselves and the world in which we live. Because the process of acquiring understanding is apt to be upsetting to the individual, it is difficult to fit it into a configuration of entertainment and selling. Crudely put, can the acquisition of insight and understanding be made compatible with entertainment and selling?

Although Mr. Seldes believes there is probably no such thing

* Reviewed in this department in the Fall, 1952, issue of the *Quarterly.*

as a wholly private art, he is convinced that the degree of difference between it and the mass-communicative arts is so great as to have resulted in an actual change in the essential character of the latter. He draws up an interesting list of a dozen or so characteristics that distinguish the public from the private arts. Most, although not all, of these characteristics appear to depend on the simple fact that the public arts have an enormously larger audience. This is not only a simple fact but it is an enormously important one. However, this reviewer has some difficulty in using it as a basis for distinguishing between the two forms of art. Any of the so-called private arts may and frequently do acquire "large" audiences. In Mr. Seldes' sense, they have become popular arts. Has this altered their essential character? Mr. Seldes appears to think that it does. Shakespeare may be a case in point since, according to recent studies, he wrote for a "large" audience—large, at least, as judged by the standards of his time. It appears that he wrote profitably for the pleasure and entertainment of anyone who could pay the relatively small price of admission to the public theater. These were the "groundlings" of traditional contemptuous reference. It would seem that any art may become "public" —and at one time or another most of them have—without a change in the essential nature. The question is when and under what circumstances does a "private" art acquire an acceptance (audience) massive enough to be called "large"?

The Public Arts is an important book. It is perhaps the best discussion of the whole field of mass entertainment and popular art that has yet appeared. Its author is not only thoroughly informed about his subject but is able to consider it against an extremely broad background of experience. In the maturity of its insights, it is superior to *The Great Audience*. Unfortunately, as in that book, *The Public Arts* has no index or bibliography, and citations to the works of others are inadequately documented. Also, for some reason, the author finds little occasion to use the research findings of such social scientists as Lazarsfeld, Merton,

Smythe, and others—findings that frequently would have pointed up his own conclusions. But these are doubtless minor flaws. These scholarly appurtenances *can* be pretty deadly, and the author may have avoided them in the interest of readability.

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Language may be regarded as the most important means of human communication. For most people, the use of language seems a relatively simple matter. It is made up of words, the meanings (and spellings!) of which may be looked up in a dictionary and, under certain grammatical rules, combined into sentences that will convey "ideas." But the matter is far more complex as those who are professionally students of linguistics have long known. Some fifteen or twenty years ago a man, who, oddly enough, was trained in chemical engineering and earned his living as a fire-prevention engineer for an insurance company, became interested in language problems and especially in the languages of primitive peoples. Benjamin Lee Whorf became a specialist in this difficult field and in the thirties and forties wrote a series of papers that in the opinion of many specialists have brought a change in our notions about the nature and function of language as fundamental, although less cosmic, as the theories of Einstein in physics. These papers, originally published in relatively unknown scholarly journals, have now been assembled and reprinted under the title of *Language, Thought, and Reality* (copublished by John Wiley and Sons, New York, and the Technology Press, Massachusetts Institute of Technology, 1956). There is a foreword by Stuart Chase, and Professor John B. Carroll of Harvard University has edited the papers and contributed a biographical and critical introduction.

It is impossible here to review Whorf's linguistic theories. However, we may get some idea of their radical character when we consider the implications of one of his basic conclusions: that language is not a mere conveyer of "ideas," but actually deter-

mines how we think, what we think about, and even how we "see" the world of physical reality. Further, these linguistic patterns that play such a regal role in our lives, operate unconsciously. The Whorfian theory asserts that speakers of different languages not only "see" the cosmos differently, but that there are no logical processes which will guarantee that all human beings will arrive at the same conclusions, given the same premises. There is, in Stuart Chase's words, no one metaphysical pool of human thought. In Whorf's words, "all observers are not led by the same physical evidence to the same picture of the universe, unless their linguistic backgrounds are similar, or can in some way be calibrated." While some of Whorf's papers are reports of technical studies of certain primitive languages, most of those in the present book may be understood by the layman with no knowledge of technical linguistics. They will be of interest to anyone concerned with semantics and communication.

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The sixteenth annual edition of *Educators Guide to Free Films* (Educators Progress Service, Randolph, Wisconsin, 1956, $6.00) is compiled and edited by Mary Foly Horkheimer and John W. Diffor. The listings include complete descriptions of the films, date of release, running time, etc., and from whom they may be obtained. Listed are 3,453 titles, of which 766 do not appear in previous editions. The same publisher and compilers have brought out the eighth annual edition of *Educators Guide to Free Slidefilms*. It contains 631 titles, 90 of which have not been pre viously listed.

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The *Supplement* to the Educational Film Library Association's *Redbook of Audio-Visual Equipment* (EFLA, 345 East 46 St., New York 17, 1955, $1.50) describes and gives operating instructions for all projectors and recording equipment produced since the 1953 edition of the *Redbook*. There are chapters on tape recorders, various types of projectors, and accessory equip-

ment. Technical specifications, prices, and manufacturers addresses are included.

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A really useful addition to the growing list of dictionaries is the *Dictionary of Photography* (Iliffe & Sons Ltd., London and New York, 1956, $10.00). It is the 18th edition of the work, and is edited by A. L. M. Sowerby. Every topic of interest to both the professional and amateur photographer appears to be covered in the 726 pages. Many of the articles are so comprehensive—there are, for example, twenty pages devoted to the topic of "Enlarging"—that the term "encyclopedia" rather than "dictionary" would be justified.