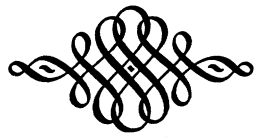
HOLLYWOOD QUARTERLY



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Contents

A Veteran's View of Hollywood Authenticity

LOUIS VAN DEN ECKER

LOUIS VAN DEN ECKER, after serving in the Belgian army, joined the French Foreign Legion and saw action with the French army on the western front in World War I, and with the Polish army in 1919. Since 1923 he has been technical adviser on more than forty feature films.

FOR THE greater number of producers in Hollywood, authenticity has become a byword. This has come about primarily because of the endless stream of letters that once arrived from all parts of the world protesting and criticizing misrepresentations, anachorisms, anachronisms, and other blunders committed in the making of motion pictures.

In the infancy of the motion picture industry, the property boy, the costumer, the art department, and everyone else concerned with the making of a picture, relied on his own imagination and his own individual conceptions in establishing the locale of a motion picture story. The box office was of prime importance; anything else was secondary. Authenticity was of no importance at all. The general attitude was, "Who knows what is right or wrong, anyway?" However, the number of letters proved that many knew. So the major corporations began to invest in research departments and materials.

The greatest danger in making pictures on foreign subjects is the possibility of giving offense to foreign nations. The misrepresentation of foreign mannerisms in earlier pictures, and especially the representation of unjustified cruelties by foreign characters in order, supposedly, to strengthen dramatic values, touched the dignity of certain groups and institutions abroad, with the result that certain pictures were banned in a number of countries. The consequent loss of income led to a decision to do things right. And the *technical adviser* was born.

A visitor to a motion picture set during the rehearsal of a scene may see something like this: Let us say that the scene is a French marketplace in the time of Louis XIII. The actors are rehearsing their lines under the supervision of the director. The property man is putting the finishing touches on the scene with a basketful of potatoes. Everyone is attending to the last-minute details of his particular task. Only one man appears to be idle. Suddenly the detached man who has been seemingly idle springs into action. He hurries over to the "prop" man, and we hear: "Not potatoes! You'd better cover them up with something else. Potatoes weren't cultivated in France until the reign of Louis XVI." (A difference of a hundred and fifty years!)

At first glance, the speaker's job may seem a sinecure, but in reality he may be the most harassed person on the set. He is the technical adviser. Upon him is placed the responsibility of seeing that every detail is authentic with respect to period and geographic location. This involves constant and careful checking of the thousand and one tiny details which, in the aggregate, give to a motion picture the perfection it should have. As Michelangelo said, "Trifles make perfection, but perfection is no trifle." Obviously, much time, thought, and money must go into assembling the technical adviser's material. Information and documentation must be drawn from numerous sources, such as paintings, sculptures, ancient tapestries, pipe rolls, household rolls, chronicles of the time. Great care must be exercised to exclude all records of doubtful credibility.

The pursuit of authenticity begins with the research libraries maintained by all the major studios. Some of these contain as many as 30,000 books and bound magazines, files of clippings, photographs, and drawings, and extensive card indexes of illustrative material appearing in periodicals. The staff of a research library includes from ten to twenty permanent employees, most of whom are trained librarians. When a story is scheduled for production, the staff does research on the particular period and mi-

lieu. For a costume film the result is from one to three or four thick, loose-leaf volumes of photographs and clippings. This material is made available first to the writer of the script, then to the art, costume, and property departments, and finally to the director.

Furthermore, when the film deals with a remote place or special period, the studio engages a technical expert who has exceptional knowledge of the place or period. This man works either directly with the writer, or "vets" the finished script, then goes on to help the art director, the costume designer, and the property man in preparing the physical production, and, finally, sits on the set to make sure that every possible error is challenged before the director has frozen it in celluloid.

Sometimes the technical director is a professor of history who has made a special study of the story of California or some other field. More often he is one of a number of specialists who make their living by advising on military pictures, films dealing with England and English history, or stories concerned with remote areas or far-off times. The best of them are not merely specialists in a single field, but men who have built up their own libraries of books and filed material. They take all knowedge to be their province, as Bacon put it, and if they haven't this knowledge in their own studies, they know where to find it.

What is ordinarily recognized as comprehensive knowledge of the history of a country, or even of a given period of that history, is not enough for re-creating a period as the scene of a film. Each prop, each costume or part of a costume, every detail of architectural construction, divertissements, punishments, sports, games, ceremonials, each has a history of its own; each has its proper nature, color, dimensions, form, and value distinct from those of other countries or other times. Such elements, combined with the flora, the fauna, the climate, and the geography, create the environment or background in which the characters of the story have to evolve, their customs and manners influenced by and harmonizing with this environment as in reality they should be.

The technical adviser must be prepared to answer any and all questions which may be thrown at him at any moment before and during the filming of a story. These may demand a very wide range of knowledge. They may have to do with color or dimensions of props, weapons, kitchen utensils, trade wares, artisan's tools of any trade of the period, instruments of torture, documents. The technical adviser may have to deal with sigillography, the dimensions of a seal, whether it should be round or oval, what kind of wax to use, its color, what inscription is proper for the special document, whether it should be attached to parchment or paper, and, if paper, of what texture. The greatest variety of questions arise: What did the pennon of a banneret look like? What was inscribed on the standard of the Inquisition? What was a thumbscrew and how was it used? When did the statue of St. Christopher disappear from the front porch of the Cathedral of Notre Dame in Paris; on which of the entrance doors were the statues of the kings of France; where were the signs of the Zodiac? What is a mezuzah? What were the colors of the twelve precious stones used in the hochen pectoral worn by the high priest of Israel? What was the tartan of a particular Scottish clan? Should the men wear the Balmoral or the Glengarry bonnet? Should they wear a sporran or carry a dirk? What difference is there between the Royal Stuarts and the Hunting Stuarts? What should be the length of a kilt? (In many productions the kilt has been worn backwards!) How did they play chess in the Middle Ages, and what did chessmen then look like? Then there is the eternal question of whether the forks should have two, three, or four prongs.

Justicial scenes are always of great importance, and one should strive to make them as correct as possible. The number of personages making up a civil or military court should always be correct. Medical instruments should also be carefully checked. The mistake of placing an obstetrical instrument on an operation table in a military hospital scene is a thing of the past. The surgeons who saw this in a particular picture laughed at it so much that

the dramatic value of that scene was entirely lost. Today, hospital scenes are generally checked by the studio doctor. Nevertheless, the technical adviser may be asked such questions as these: What did a stethoscope look like in 1850, or did it exist at the time? What is the technical name of the fly that communicates sleeping sickness? Was ether or chloroform used at a certain time? In a film on the French Revolution, anaesthetics were employed many years before their time. In another picture of the same period, a writer called for—and got—a signpost showing the distance to Paris in kilometers, when as a matter of fact the metric system had not yet been introduced officially.

Sometimes it happens that great efforts have been expended to achieve historical veracity in settings, costuming, properties, set dressing, and make-up, but the dialogue, the customs, and the moral sentiments expressed by the characters are not at all in agreement with the way people lived and comported themselves in the given period and locale. The script writer has allowed his imagination and his modern feeling to guide him, and has paid no attention to the environment and the period, which should have been his inspiration. A technical adviser could and would have set all this right. If a technical adviser is not called in until the start of the shooting schedule, there is still a chance to correct some of the grossest script blunders, but the story will not have the vitality it would have had if the writer had used all the resources of the environment through the services of a technical adviser.

In the filming of stories that have a military background, it is of the utmost importance that every detail should be correct; this was brought strongly to the attention of the producers during the last war. In military films, only technical advisers having had previous military experience should be used. A writer not familiar with military matters should not prepare his script without the constant assistance of such a man. This is true for modern, period, foreign, and even American stories, and especially true when the

writer deals with unique institutions such as the Foreign Legion. Military ceremonies, executions, degradations, burials, troop movements, and the bestowing of honors should be strictly correct.

Yet there may be exceptions to the rule of authenticity. In foreign stories the translation of titles of rank may sometimes be misleading. For example, an adjutant in the French army is only a noncommissioned officer. When they speak of a major in the French army they mean the military doctor. The American G.I.'s, speaking to their officers, say "Sir." In the French army the inferior addressing a superior calls him "Mon Capitaine," "Mon Lieutenant," etc. When translated into English, this use of "my" seems absurd and must be avoided. I had used "Mon Capitaine" in the French army for many years and never thought anything of it, but the first time I had to translate it into English it sounded effeminate to me.

Because of the care taken in films dealing with American and foreign armed forces, I have often found the uniforms worn by actors and extras to be more in accord with the regulations than those worn by the regular military personnel. Once, at 20th Century–Fox, I was called on the phone: "We're in trouble. Come immediately on the set. All our majors and colonels have their insignia upside down." On the sound stage, I found the director and his assistants in a huddle discussing and gesticulating, while the man in charge of the wardrobe who had telephoned me was lining up all the extras who had oak leaves on their shoulders. The insignia were quite correct on all their uniforms, but I noted that a visitor, a major, had the stem of his oak leaf pointing toward his shoulder. Approaching him, I inquired why he had reversed the leaf, and started to correct the mistake. The director interrupted me: "Hey, hey! Not that one; he is genuine. He's a major in the regular army. The others are wrong." So, shaking hands with the major, I said: "Excuse me, Major, but it seems that your orderly made a mistake when he put on your insignia this morning. Will you allow me to corect them?" He blushed and told me he had

just been promoted that day, and when he had put on the oak leaves he had paid no attention to how they should be worn. I knew, of course, that officers in the American army have no orderlies, but I violated authenticity for the sake of diplomacy.

Actually, all technical advisers are not infallible. I remember the case of a German refugee, an ex-lawyer, who had been hired as a technical expert for a German scene while I was working on another film in the same studio. The scene included high-ranking officers of the old regime, among whom was a general in full-dress uniform, decorations and all. Just at the moment the camera started to grind, the German expert hurried to the director and whispered in his ear. The director shouted, "Cut!" and yelled for the wardrobe man. The latter phoned me: "Come on the set immediately. There's a German general with a French medal on his neck. Hurry up!" When I came on the set I recognized the medal as the highest decoration created by Frederick the Great. I asked what was wrong with it and the German technical adviser answered that it was a French medal. "See what it says, in French: 'Pour le Mérite.' "

I had taken the precaution to put in my pocket a book giving the descriptions of all German decorations. Pulling it out and showing it to the director and the technical adviser, I proved that the medal was Prussian. I agreed it was strange that the inscription actually was in French. This little inscription, which cost that production a few hundred dollars, brings up the point that a technical adviser should never interrupt the shooting of a scene unless the loss caused by the interruption is smaller than the value of the mistake that is in the making. If he is conscientious he will check on uniform detail, properties, settings, make-up, and so on, before the shooting starts.

Technical advisers must possess enough of the dramatic instinct to sacrifice absolute authenticity when it is in conflict with the values of a scene. As long as the action seems logical and effective, license should be taken and a compromise established.

Timing, too, is of great importance to motion pictures, and long ceremonial scenes should be shortened to a minimum. For example, if a scene in which a foreign ambassador presents his credentials to a royal court were authentically reproduced, it would include at least three successive reverences, a presentation, a stereotyped speech, then an answer to that speech, followed by questions and promises, most of which would be of no interest to the audience and would only interfere with the story. Here it is obvious that license should be taken. One of the three reverences may be sufficient to indicate the nature of the entire procedure. No technical adviser should at any time oppose such shortening of ceremonies that are tiresome and interrupt the natural flow of the story.

A few directors may be impatient with the criticisms and suggestions of the technical adviser, but the majority welcome them and are eager to profit by them. As a result, most Hollywood scenes involving past history or strange places are presented with amazing accuracy so far as physical investiture and action are concerned. There was interesting testimony to this a few years ago from a Frenchman, then resident in Los Angeles, who saw *The Life of Emile Zola.* He wrote that the scene showing the degradation in rank of Captain Dreyfus was so true to the event as he himself had watched it that as he looked at the people lined up along the fence he almost expected to see his own face. The episode was perfectly reënacted on the screen; the buildings and yard were exact replicas of the actual scene, and the taunts and vicious cries of the mob in 1895 seemed exactly reproduced in the production. The characterization of Zola by Paul Muni was perfect not only in make-up but also in peculiarities of movement and speech. This witness to the film's authenticity had known Emile Zola personally and had been present at the trial of Captain Dreyfus.

When a technical adviser goes to work in a Hollywood studio, he signs a contract which contains this provision: "You further agree to follow our directions and instructions in the performance

of your duties (as technical director) to the end that the same shall be rendered with regard to careful, efficient, and economical production of the motion picture to be made hereunder, which is a matter of art and taste to be entirely governed by us." Although this permits the studio to ignore the advice of the technical expert, I can truthfully say that this is seldom done. Everyone concerned today in the production of motion pictures is conscious of the importance of authenticity. Every department connected with production avails itself of materials gathered by the research library. Each individual supplements these with his own research—the property man, the set designer, the set dresser, the make-up personnel, the wardrobe man, and all the rest. Even the unions are interested in the subject. One of these, Local 705, has created an independent unit called the Costumers' Research Group, which possesses an excellent library in which costumers and wardrobe workers can find all the information needed for the cutting, sewing, and fitting of costumes and uniforms of all the periods and of every country on the globe. Hollywood now knows the value of the stamp of verity.

The Technical Expert in British Films

CYRIL HUGHES HARTMANN

CYRIL HUGHES HARTMANN is a leading authority on the Stuart period in English history. He has acted as historical adviser on many films, some of the better-known being *The Wicked Lady, The Man in Grey, The Young Mr. Pitt, Fanny by Gaslight, Bonny Prince Charlie,* and *Christopher Columbus.*

OF LATE years there has undoubtedly been a marked superficial improvement in "period" pictures on both sides of the Atlantic. Scrupulous accuracy in detail is usually achieved, and it is now the exception rather than the rule to find gross anachronisms in costume, furniture, and properties of all kinds. This improvement is, however, limited to the background and setting of the films; most of these pictures continue to be modern stories with modern characters masquerading in period clothes amid period surroundings. Young ladies of the seventeenth and eighteenth centuries still accompany young men out to supper without a chaperon; the heroine still undertakes to marry her lover "when I get my divorce"; Nell Gwyn, though armed with an authentic period fork, is still seated between King Charles II and the Archbishop of Canterbury at state banquets.

The reason for all this is simply that, in England at least, period films are almost invariably written, produced, and directed by persons who, however admirable in other respects, have no sense of the past whatever, but fondly imagine that the hasty perusal of a few books will give them enough knowledge for the purpose of composing the script, and that the rest can be safely left to the art director, the costume designer, the set dresser, and the historical adviser. But this is just not true, for these unfortunate people are handicapped from the start; they must try to satisfy requirements in the script which are impossible, or at least unreasonable, to fulfill.

It is rather disconcerting, for instance, to be asked to provide a fifteenth-century "engagement book," to supply a seventeenth-

century lady with unmentionable articles of underwear which had not yet been thought of in her time, or to describe what a smart and fashionable restaurant would be like in a small Italian provincial town that could not possibly possess such an amenity. But these things are down in the script, and the harassed advisers who have to deal with such problems rarely get much sympathy from producers, who usually are twice as ignorant and half as tractable as directors. The latter, more often than not half frightened by their assignment, especially if they possess any degree of modesty and sensibility, are usually ready to listen to advice—and sometimes even to take it. But, among British directors, Anthony Asquith, Sir Laurence Olivier, and David Lean are probably the only ones who themselves have a true feeling for period and a nice knowledge of how it should be handled.

With less cultured and conscientious producers and directors there is a curious tendency to make a most arbitrary selection of the liberties that may be taken, and the grossest offenses are apt to occur in those adopted in regard to the appearance of the characters. That entirely unhistorical figure, the hatless hero with the open-necked shirt, looking for all the word like Puss in Boots, regularly makes his appearance in films of high adventure of any and every period. Meticulous care is taken to see that women do not have scarlet fingernails, but their hair styles need not apparently bear any relation to the fashions in hairdressing in vogue at the time represented in the picture. Hair styles, both male and female, are nearly always fantastically wrong in British pictures. This wrongness is quite deliberate and arises from a mistaken notion that the public will not tolerate the authentic styles, a notion that was blown sky-high by Sir Laurence Olivier in *Henry V* and *Hamlet*. It is to be suspected that the objection often emanates from the stars themselves, who, convinced possibly with justice that they must rely upon their physical attractions rather than their acting abilities, are fearful of losing glamour in the eyes of the bobbysoxers.

On the whole, far fewer liberties are taken where sets are concerned, though it is perhaps not sufficiently recognized that to reconstruct the domestic interior of a bygone day it is not enough just to secure complete accuracy in fittings and furnishings. Every single article on a period set may be correct in itself, and yet if the manner in which the various objects are spaced and arranged is in the modern taste, the whole set will bear little resemblance to the real thing. "Tudor" rooms in the taste of 1949 appear on the screen far more frequently than Tudor rooms as they must have looked in 1549, and an "eighteenth-century drawing room" in a film will look more like a "period" sitting room in an expensive hotel than like the sort of room Hogarth has portrayed for us. There is often, too, a failure to realize that the furniture of every period was new in its own time, and that actual period pieces are sometimes far less suitable than good modern reproductions.

But when all is said and done, authenticity in details such as costumes, hair styles, furniture, and properties is a minor consideration in comparison with the so far insuperable difficulty of attaining a reasonably faithful reproduction of the sentiments, speech, and behavior of the past. A British script writer, well known for her modern work, was once asked whether she was not finding it very difficult to write a period story. Her reply was that there was no difficulty about it, "because, after all, human nature has always been the same." This positively majestic half truth ignores the fact that human *behavior* has varied very considerably in the course of the centuries. And behavior is of paramount importance, since one can hope to recapture the peculiar atmosphere of any period only by giving a skillful portrayal of its manners and customs, which, in turn, are firmly based on the ideas current at the time. The views of our ancestors on such questions as the relationship between the sexes, between husband and wife, between parents and children, between masters and servants, between the various classes in society, and their attitudes toward religion and morals, education and upbringing, marriage and

divorce, were very different from ours. Any so-called period story that relies on the modern standpoints in any of these matters is bound to be fundamentally false.

Moreover, the behavior of people was materially affected by the conditions of life obtaining in their own time. It is often obvious, when a script writer composes a period scene in which a meal is served, that he writes with the mental picture of a modern meal before him and does not appreciate that the time of day, the food and drink, the cutlery and utensils, the manner of serving, and the etiquette at table would all be so totally different from what they are nowadays that he might well change his whole concept and treatment of the scene—if only he knew about them when he was writing it. Far too often such problems have to be dealt with at the last moment "on the floor" (on the sound stage), and are the cause of endless recriminations and expensive delays.

Another period scene that is always cropping up is one in which somebody has to leap out of an eighteenth-century carriage the moment it draws up at a door. Now this cannot be done with ease and grace, because there is a drop of some three feet six inches to the ground, and the steps by which the passenger makes the descent are folded up inside the carriage door when not in use, and constitute a formidable obstruction. Anyone attempting to leap out would inevitably bark his shins on the folded steps and probably also hit his head on the low lintel of the door. Yet such scenes are still constantly being written, and hours are wasted in futile endeavors to find some way of playing them.

One of the most controversial matters in period films is that of dialogue. It is, of course, impossible, even if it were desirable, to reproduce exactly the speech of bygone days. In the first place, the pronunciation of words has altered very considerably; it is perhaps not generally realized that a modern audience would scarcely understand a single word of Shakespeare as performed at the Globe Theater in the Elizabethan English of the sixteenth century. And even if the words were pronounced in the modern

way, to have to listen to a welter of pseudo-Shakespearean English is likely to be a most painful experience.

The ideal form of dialogue for a period film is simple, straightforward, dateless English, devoid on the one hand of self-conscious archaisms, and on the other of present-day slang and modern vogue words and catch phrases. There is no harm in preferring those words and phrases which were most characteristic of the period in which the story is set, provided they do not sound ridiculous to modern ears, and provided, too, they still mean now what they meant then. This last qualification is necessary, for a modern audience might be startled to hear one of Jane Austen's young ladies describe a man as "disgusting" when she meant merely that he failed to please her. But at the same time, some of the current phrases of today would come oddly from her lips. She should not nonchalantly reply, "All right," when requested to oblige the company with a piece on the pianoforte. But, alas, in British films she often does. Americans would surely not put the phrase "Okay" into her mouth; it is time English writers were aware that "All right" is really just as bad. It should be remarked that it is not only the phrase, but also the sentiment, that is wrong here. The politer forms of address in use in those days would have precluded so casual an answer, even if the phrase had then been in vogue—which it was not. Turns of phrase inevitably correspond to attitudes of mind, and attitudes of mind alter quite as much as forms of speech. Such expressions as "Sez you!" "Oh yeah?" and "So what?" are not merely phrases; they represent clear-cut mental approaches to certain combinations of circumstances. In similar situations our forefathers would have had at their disposal a wide choice of appropriate remarks; it seems that most of us nowadays have no range of language at all. But it is only comparatively recently that we have begun both to think and to speak in clichés which are really as slovenly as they sound slick, and this fact should be taken into account by those who write dialogue for period films.

It may be asked why historical advisers have so far failed to in-

fluence pictures in these respects. The answer is that the historical adviser is only a subordinate member of the team which makes a picture; as his name indicates, he is there to advise, not to give orders; final decisions rest with the producer, the director, and the art director in their respective spheres. And quite rightly so. If a pedantic adviser were given an absolutely free hand, he might easily turn a picture into a "museum piece," and it will probably be agreed that it is not for museums that motion pictures are really intended. The adviser must be willing to compromise and coöperate, and much may depend on his personal relations with the other members of the team. Even in existing circumstances an understanding adviser can achieve a good deal while a picture is in process of being made; the main trouble is that he is rarely called in early enough to give advice to those who most need his help. He should be available for consultation during the construction of the ship and at its launching; too often it is already on the rocks when he first appears, and his only hope is to save what he can from the wreck.

Patterns of Production and Employment in Hollywood

ANTHONY DAWSON

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I. The Pattern of Production

At any given time the majority of individuals associated with the motion picture industry are well aware of the state of production: of the amount of shooting in progress on each of the lots and locations. Moreover, the older associates can distinguish good years from bad over a lengthy portion of the industry's history, and understand many of the reasons for these distinctions between them. But there is no clear impression of the pattern of production as it fluctuates week by week over a fairly long period, and it would therefore be instructive to persons inside the industry, as well as those outside it who are concerned with seasonal and cyclical fluctuations in American industry, to sketch the variations in activity at different points in time and at different studios. A special bearing of the pattern of production on employment problems will be developed in the second section of this paper.

Each Thursday for more than a decade the *Hollywood Reporter* has telephoned each of the Hollywood studios to discover how many feature films will be in production on the following Monday, their titles, and the names of the leading personnel involved. Also, figures on the number of weeks each film will have been in production by Monday is requested. When the following Monday is a holiday, the data for the following Tuesday are obtained.[1] Of course, the studios are under no particular obligation to supply

[1] The results of these inquiries are published in the final pages of the *Hollywood Reporter* each Friday, nowadays, and were to be found in the Saturday copy before that edition ceased at the end of the 'thirties. Permission to reproduce these figures is gratefully acknowledged.

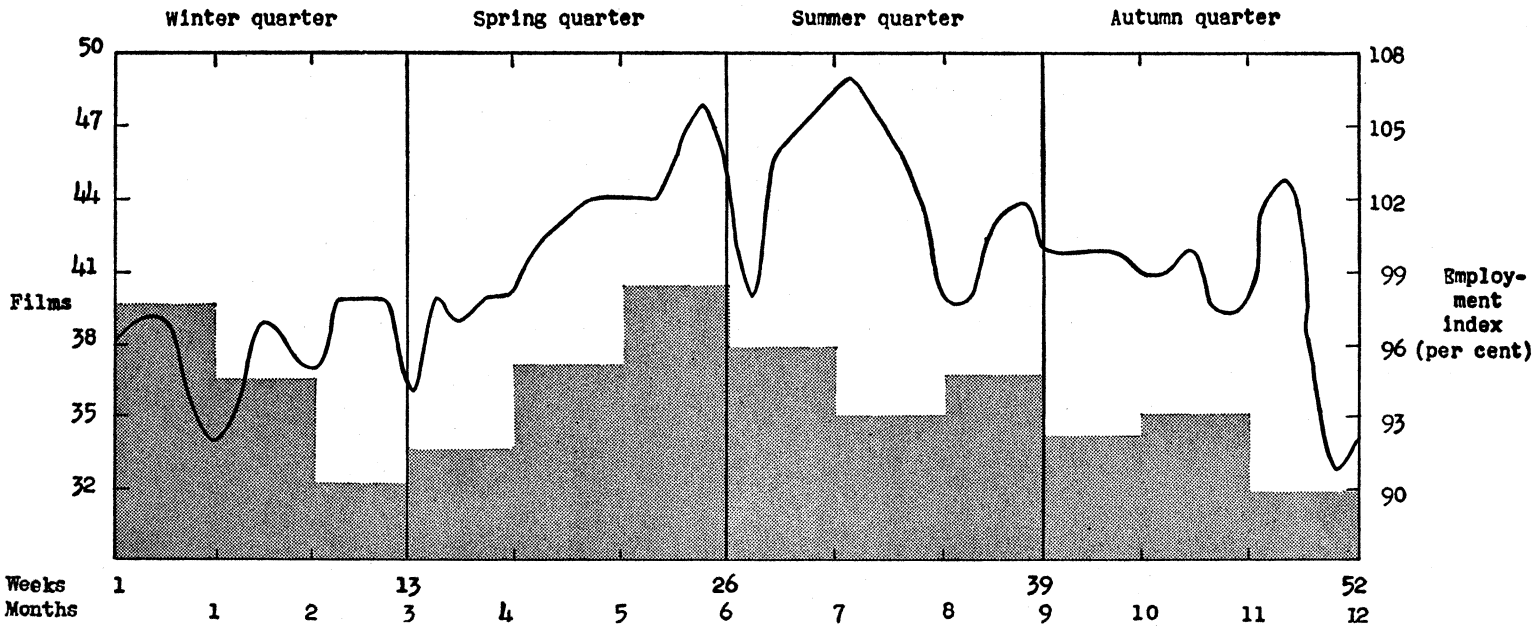
this information, and although they appear to have been unfailingly coöperative, it is known that studios occasionally surround one or more of their productions in a shroud of secrecy so as to provide "a surprise" for their public, and there may well be other reasons why complete information is not always surrendered (during labor disturbances, for example). Moreover, even though this information were comprehensive, the rapid preparation of it for publication in a daily journal to meet the inexacting needs of a hurried reader inevitably involves arithmetical and other errors.

No other source of information on the weekly volume of production is available, however, and it seems quite unlikely that a more reliable picture will be made available in the foreseeable future. Therefore, the best that can be done is to chart the weekly totals provided by the *Hollywood Reporter,* and to read these charts in the knowledge (1) that they are conservative estimates which never exceed, but sometimes fall short of, the total output, and (2) that all recognizable errors have been corrected and are not particularly alarming in number or character.[2]

Unfortunately, figures are not available for the years of the great depression, but the years represented here, 1937–1940 and 1945–1949, provide a comparison between periods of underemployment and full employment in the surrounding economy, accompanied respectively by low and high prices.

Chart 1 provides the most direct and clear-cut comparison between the two periods 1937–1940 and 1945–1948. It indicates that the postwar experience of higher production activity in summer, declining to lowest ebb during the first three months of the year, is not new, but follows an old-established pattern. Neither is the motion picture industry peculiar in this respect; in the furniture, tobacco, and food industries, in sawmills, and to some degree in the nonferrous metals industries, employment is at its highest

[2] They include incorrect totaling of the number of films reported in production, transposing totals in comparing current weeks with weeks in previous years, and reporting a film under the heading of the wrong studio during one of the weeks in which it was being produced.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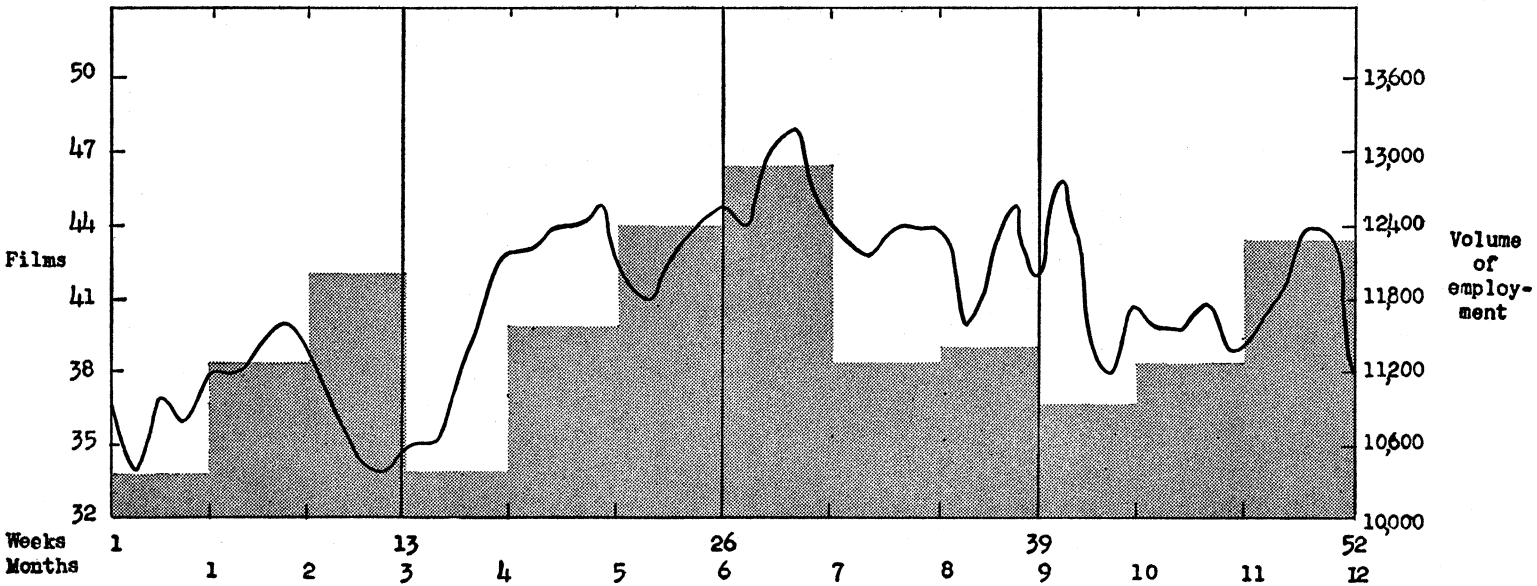

Chart 1. Volume of employment and average number of films in production weekly, 1937–1940 (below) and 1945–1948 (above). Curves indicate production. Shaded areas indicate employment.

level either in summer or in summer and fall.[3] In sawmills, food, and tobacco this is probably caused directly by climatic factors, but it is easy to overemphasize the importance of climatic factors in motion picture production. Perhaps some location work is inevitable in the making of almost any film, but enough sunny days are forthcoming in any California month to provide for the modest percentage of production time devoted to location work. Location time is kept to a minimum, not so much because of climatic risks as because of recording difficulties (except in remote spots or at remote hours), higher labor costs, and special expenses.

There is believed to be a greater chance of winning an Academy award the closer the release date of the film to the month of the awards, and this contributes to a concentration of production in the latter part of each year, for although films are physically storable it is financially advantageous to gear production to volume of releases in order that production costs (and bank loans) may be amortized as rapidly as possible. But a far more important factor retarding production early in the year and accelerating it later must be the fact that at the turn of each year annual shareholders' reports are published, accounts and projects are reviewed, and corporate policies and production programs are carefully planned, and as these plans are put into effect by the spring, production figures begin to climb. The production program of each of the large studios has to be planned fairly well ahead to insure maximum use of stars and other staff under contract and of scripts and scores under the studio's copyright. Readers of the trade papers will be familiar with announcements of production programs "for the coming year."

National holidays, especially Christmas and the Fourth of July, leave their mark on each of the curves for charts 1 and 2. This is understandable, for with stars, directors, and other artistic employees under contract at heavy rates of remuneration per day it is desirable to keep the number of weeks of production time on

[3] See Woytinsky, *Seasonal Variations in Employment in the United States*, p. 55.

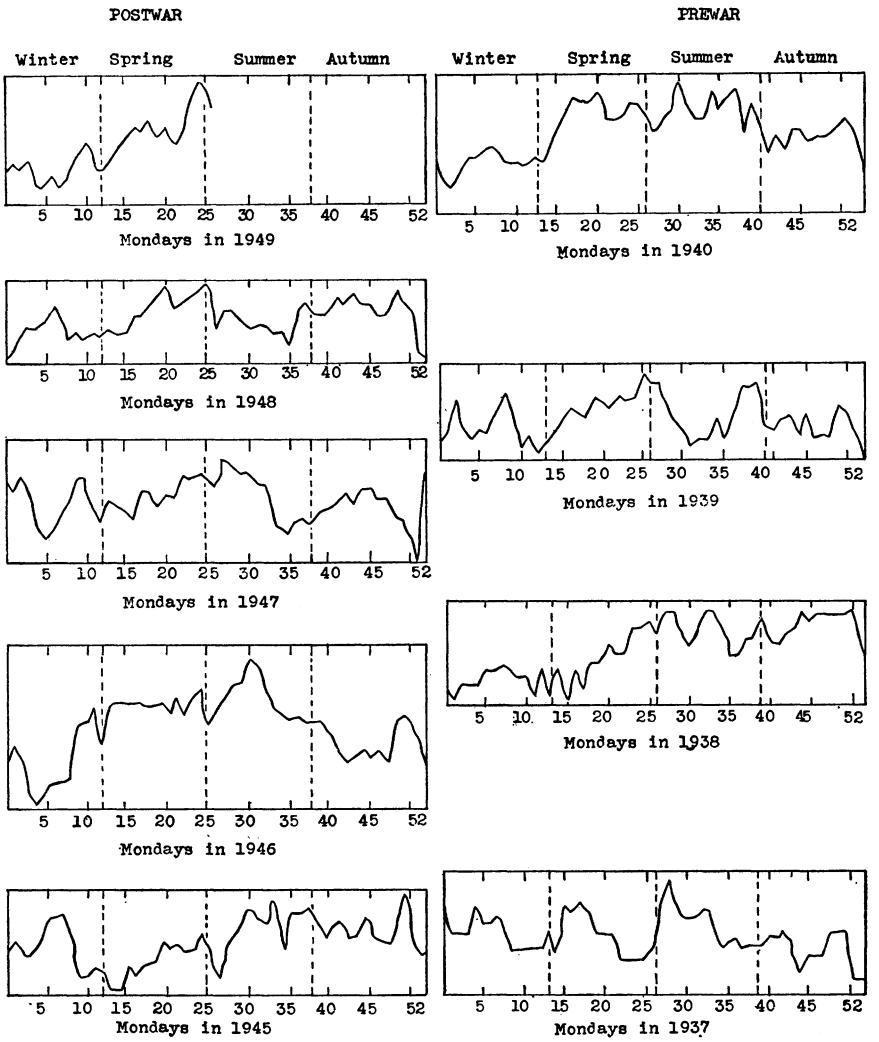

Chart 2. Number of films in production each Monday during the years 1937–1940 and 1945–1949.

each film at a minimum, and if production programs were not planned so that as many films as possible finish before, or start after, national holidays, very heavy overtime rates would have to be paid to studio craftsmen and laborers in order to make use of artistic personnel who have to be paid anyway. The sharp dip in the curves at the end of March has little or nothing to do with

Easter, the date of which varies from year to year, but is probably associated with the ad valorem tax levied on all property in the State of California on March 31. Producers have developed the practice of having a minimum of erected sets, equipment, and completed negatives on hand at this date. All negatives are flown out of the State for the day of the tax, and as many pictures as

TABLE 1

VARIOUS ASPECTS OF THE VOLUME OF FILM PRODUCTION IN THE YEARS 1937–1940 AND 1945–1949

Year	Total production released	Highest weekly figure	Lowest weekly figure	Range	Average weekly figure				
					Whole year	Jan.–Mar.	Apr.–June	July–Sept.	Oct.–Dec.
1937	538	56	30	26	42	43	42	45	38
1938	455	49	27	22	40	32	38	44	45
1939	483	53	33	20	41	39	44	42	40
1940	477	52	22	30	40	33	44	45	39
1945	350	52	30	22	42	40	37	45	44
1946	378	65	29	36	49	40	54	56	45
1947	369	53	24	29	41	41	43	42	39
1948	...	43	25	18	35	31	37	34	37
1949	...	49[a]	22[a]	27[a]	..	27	37	..	..
Averages for 1937–1940	488	48	33	15	41	37	42	44	40
Averages for 1945–1948	...	49	33	16	42	38	43	44	41

SOURCE: *Film Daily Yearbook*, 1948, p. 63.
[a] Up to June 27, 1949.

possible are completed before or begun after that day in order that heavier materials on hand, which cannot be transferred like the negatives, will be at a minimum.[4]

The average weekly figures for each quarter, in table 1, indicate that weekly production is two or three films greater during the second and third quarters, and 1946 is revealed as the most active year since the war, with production averaging forty-nine pictures a week. The *Hollywood Reporter's* data do not permit a quick and ready estimate of total annual production, but the first column in table 1 shows that the volume of production released to the theaters has been in steady decline.

The size of the range between peak production weeks and the

[4] Statements derived from *Film Daily Yearbook*, 1948, p. 63.

lowest weekly figure reached in quiet periods is an impressive index of instability, although when the years are arranged in descending order of magnitude of range, 1946, 1940, 1947, 1949, 1937, 1938, 1945, 1939, 1948, one may discern only a very slight tendency for greater ranges to occur in recent years. Unfortunately, space does not permit the inclusion of charts of the weekly

TABLE 2

RANGE OF FLUCTUATION IN WEEKLY FILM PRODUCTION, BY STUDIOS, IN 1948

Studio	Highest weekly figure	Lowest weekly figure	Range		Average weekly figure
			Absolute	Relative[a]	
				per cent	
Independents	9	1	8	89	5
Universal-International	7	0	7	100	3.2
20th Century–Fox	9	2	7	78	4.3
Columbia	7	1	6	86	3.2
Warners First National	7	1	6	86	5
MGM	8	2	6	75	3.3
United Artists	4	0	4	100	0.8
Monogram	4	0	4	100	1.7
Republic	4	0	4	100	1.7
Paramount	5	1	4	80	2.9
Allied Artists	3	0	3	100	0.7
RKO	3	0	3	100	1.7
Eagle-Lion	2	0	2	100	0.7

[a] I.e., the range as a percentage of the peak figure.

production at each of the studios, but table 2 shows that, in the most recent complete year the volume of production is very unstable in all the studios, but that the degree of instability varies from MGM's 75 per cent maximum fluctuation at the one extreme to the maxima of four studios at the other extreme (one of which can handle at least seven productions simultaneously at capacity) which, from time to time, cease production completely. This instability of production is all the more surprising in view of the fact that the level of demand in the market for motion pictures is noticeably more stable than that for American industry as a whole.[5]

[5] See Anthony Dawson, "Motion Picture Economics," *Hollywood Quarterly*, Vol. III, No. 3, 1948.

II. The Need for Decasualization

The problem of stability is an important one for labor in Hollywood because of the need for decasualization in order to increase the economic security of the workers, eliminate concomitant discord in interunion and labor-management relations, and, directly and indirectly, to reduce costs. The number of productions in progress each week at each of the studios is only a very rough index of the volume of employment, of course. More people would be employed in the production of *Gone with the Wind* than in the making of four or five cowhand studies at one of the independent studios.

However, the State of California Labor Statistics Bulletins have provided some interesting information on this subject over the years. On the basis of the monthly employment figures for motion picture production workers a histogram may be superimposed on the production-curve graphs of chart 1 (as indicated by the shaded areas).[6] The extent to which the fluctuations in production and employment volumes conform to one another is not much greater than one would expect; even though the employment figures are given at monthly intervals, they reveal as great a range of fluctuation and instability as do the weekly production data.

But although seasonal fluctuations are broad, the amount of employment available in a given month from year to year does not vary quite so much, as table 3 shows. One is thus brought back to the possibility of offering greater security of tenure to an experienced core of studio workers by means that would dislodge from the industry the fringe of casual workers who are most frequently unemployed and whose chances of a more secure existence and better living are really greater elsewhere since they represent

[6] State of California, Department of Industrial Relations, Division of Labor Statistics and Research. Before 1941 the volume of employment among studio production workers was reported in absolute figures, so that the 1937–1940 histogram represents the average for the same months in each of those years. After 1941, employment was measured relatively by an index, so that the 1945–1948 histogram is an average of the monthly percentages.

surplus labor to the motion picture industry even in periods of peak production.

A possible solution to this problem is suggested by the results of an investigation into the employment experience of studio costumers throughout the year 1947.[7] In table 4 it will be seen that

TABLE 3

MOTION PICTURE PRODUCTION WORKERS: VOLUME OF EMPLOYMENT IN JUNE AND DECEMBER, 1931–1948

Year	Number of employees	
	June	December
1931	6,533	3,986
1932	4,375	4,573
1933	4,867	8,489
1934	9,016	7,686
1935	9,381	7,247
1936	5,540	11,844
1937	8,051	10,092
1938	14,351	14,516
1939	15,106	12,144
1940	12,004	12,391
1941	15,052	14,824
1942[a]	11,405	11,352
1943	12,107	12,862
1944	12,838	12,643
1945	10,840	13,167
1946	14,994	13,301
1947	13,020	9,695
1948	10,524	9,147

[a] Figures after 1941 computed from the index by my colleague, F. S. Hoffman.

only 35.2 per cent of the membership was employed throughout the year in the studios, 32 per cent being employed for only three-fourths of the year or less, 18.8 per cent for half the year or less, and 6.6 per cent for one-fourth of the year or less. The periods of unemployment for each individual could not be regarded as vacations, for they meant a constant, anxious waiting for a telephone message calling them to work. A few of those persons who are very

[7] Undertaken by the author in collaboration with Mr. T. Ellsworth, Business Agent of Motion Picture Costumers Local 705, I.A.T.S.E. Paid vacations have been regarded as part of the individual's period of employment.

irregularly employed have private incomes, and several are married women, but we find that ninety-three, or 9.0 per cent of the membership, had to take employment outside the industry for

TABLE 4

MEMBERS OF COSTUMERS LOCAL 705 OF THE INTERNATIONAL ALLIANCE OF THEATRICAL STAGE EMPLOYES: EMPLOYMENT EXPERIENCE IN 1947

Number of weeks employed	Persons		Number of weeks employed	Persons	
	Number	Percentage of total members		Number	Percentage of total members
52	363	35.2	26	15	
51	2		25	14	
50	78		24	6	
49	6		23	17	
48	55		22	8	
47	7		21	7	
46	20	59	20	8	12.2
45	5		19	8	
44	24		18	5	
43	13		17	9	
42	7		16	9	
41	19		15	7	
40	8		14	14	
39	17		13	10	
38	12		12	6	
37	10		11	4	
36	13		10	12	
35	9		9	3	
34	7		8	4	
33	13	13.2	7	5	6.6
32	10		6	3	
31	12		5	6	
30	8		4	3	
29	7		3	1	
28	7		2	3	
27	11		1	4	
			0	3	

Employed outside the industry: 93, or 9.0 per cent; total membership: 1,030, or 100 per cent.

part of the year in order to augment their incomes. Table 5 lists the employers in descending order of their ability to stabilize costumers' employment. First we note that employers outside the industry, to whom costumers turned for employment that their own industry could not afford, stand at the top of the list and are

able to provide full-time employment to almost all employees. At the other end of the list, Goldwyn and Hal Roach Studios are unable, because of their smallness and intermittent operations, to offer full-time employment to any costumer. Second, one may observe that stability of employment is by no means perfectly correlated with size of studio (taking number of jobs offered as

TABLE 5

THE VARYING STABILITY OF EMPLOYMENT FOR COSTUMERS UNDER DIFFERENT EMPLOYERS, 1947

Employers, in descending order of ability to stabilize employment	Number of jobs offered during 1947[a]	Percentage of jobs which provided employment throughout 1947
Employers outside the motion picture industry	97	88.6
Western Costume House	167	62.2
Metro-Goldwyn-Mayer	187	42.7
Columbia	78	32.0
Paramount	99	29.2
Warners First National	136	26.5
20th Century–Fox	139	25.2
Republic	51	19.6
Universal	104	18.3
Radio-Keith-Orpheum	126	11.1
Independents	115	4.3
Goldwyn	30	0.0
Roach	69	0.0

[a] The total number of jobs offered exceeds the total union membership because, naturally, many costumers moved from one job to another in the course of the year.

an indication of size). Columbia Studios, for instance, were able to offer uninterrupted employment to 32 per cent of their costumers, whereas the larger and wealthier RKO Studios employed only 11.1 per cent of their costumers throughout the year.

Third, one may see the significantly high position of Western Costume House, able to offer far greater security of tenure to costumers than any other employer in the motion picture industry. The reason for this is interesting and suggestive. The number of costumers and other employees at any studio constantly fluctuates because, as we have seen in table 2, the number of productions before the camera can vary anywhere between 75 and 100 per cent

in the course of a year. In quiet periods, workers are laid off in large numbers, but in busy times there is a desperate rush to increase the studio's complement as rapidly as possible. It is not so for Western Costume House, however, because here the costumers are working on clothes for nearly all the studios at the same time, and since quiet periods at some studios usually coincide with busier periods at others, the demand for costumers' services is steadier.

In view of the fact that fluctuations in production volume for the industry as a whole, though sizable, are not nearly so broad as variation in activity at each studio, and in the light of Western Costume's experience, it would be well to consider seriously the possibility of extending the "Western Costume principle" of centralized craft work to meet the needs of the entire industry, in place of having casual workers drift from one studio to another in response to the ever-changing shifts of the production pattern. The possibility of employment guarantees would thereby grow immeasurably stronger. With wide fluctuations in volume of output that persist in spite of strong incentives to use equipment more steadily, to take advantage of lower wage rates payable under monthly and quarterly guarantees, and to employ talent under contract more continuously, it seems that no studio can afford to offer a guaranteed annual wage to more than a small fraction of its employees.

Yet, granted that a guaranteed annual wage is a very ambitious objective, a guaranteed monthly wage would be a vast improvement on the present situation and could be most easily achieved through central organizations of each craft serving the whole industry. A few steps in the direction of such an arrangement have already been made. The extra players, who have always provided the most extreme examples of the insecurity of studio employment, presented the most crying need for decasualization. On December 4, 1925, the Association of Motion Picture Producers established the Central Casting Corporation, which has handled

the placement of a majority of the extras very successfully ever since, superseding many rapacious private agencies and saving the extras an average of $300,000 a year and an immeasurable amount of anxiety and fatigue. But though the rigors of job hunting have been reduced for them, there are still too many extras, and Central Casting does little more than perform the function of many of the Hollywood unions, which handle all calls for the employment of their members. The initial registration of 12,000 extras in 1926 increased to 17,500 by 1929, and in the early 'thirties half-hearted attempts to reduce the registration were so unsuccessful that two-thirds of the extras earned less than $500 a year. In 1936 the Screen Actors' Guild took a hand in the problem and managed to reduce the number of extras from 22,937 to 7,007 by 1940. However, the number has increased again since the war, and there is really only enough full-time work for a maximum of 1,500.[8]

If a modest annual wage were guaranteed to this small number by the Central Casting Corporation itself, all the other extras who had depended solely on the motion picture industry for support would then obtain so little work that they would be driven into other industries, ultimately to their own benefit. Those remaining without a guaranteed wage would be housewives, students, and other "casuals" who could safely be permitted to grow in numbers, since they are independent and would still provide the larger reservoir which occasionally has to be drawn upon. Central Casting could allocate its full-time extras to the different studios as required, with the studios shouldering any small deficit under this scheme and benefiting in return by any small profit.

One union, that of the musicians, has actually caused the adoption of such a plan as this. Major studios like MGM can afford to maintain their own private orchestras, but the smaller, independent producers cannot employ musicians except on a casual basis. Accordingly, the Society of Independent Motion Picture Pro-

[8] Murray Ross, *Stars and Strikes*, pp. 64–99, 163–171; also Standing Committee of the Motion Picture Producers and of the Screen Actors' Guild, "The Problem of the Extra Player," October, 1940.

ducers and the Independent Motion Picture Producers' Association have each been required to hire an orchestra, on the basis of a guaranteed annual wage and two weeks' paid vacation, whose services can be drawn upon by each of the members as required. Any such scheme that increases the workers' security of tenure is recommended, with the definite understanding that the workers would and should be willing to accept lower hourly wage rates in return for increased security and a concomitantly higher annual income. This did not occur in the musicians' arrangement, however. The Independent Motion Picture Producers' Association, whose members are among the smallest firms in the industry and, unlike members of the other organization of independents, do not usually enjoy the benefit of having their product distributed through the facilities of the major companies, has been obliged to employ a 21-piece band for not less than 520 hours a year (ten hours a week) at a wage of $133 a week for each musician. Yet the Association's membership can use only 300 hours, or about 60 per cent of the services for which it pays. Before this arrangement was instituted, on September 1, 1946, a "western" picture required only three hours of recording by eight men at a total cost of $240.[9]

Although the Society of Independent Motion Picture Producers also found its arrangement with the musicians a heavy financial burden, its members have not been prevented from recognizing the advantages of the scheme in principle. After the recent war, the staff of the Society investigated the possibilities of such arrangements as a story analysts' department for all the members, a central reservoir of "props" and materials that all could draw upon, the joint purchasing of scripts and scores to be made available to any member prepared to use them, and even the joint employment of stars under contract. But the Society was also preoccupied with the progress of antitrust actions against the major studios in the courts, and its members began to suffer so much

[9] Hearings Before a Special Subcommittee of the Committee on Education and Labor, House of Representatives, 80th Congress, Second Session.

from the exigencies of the postwar crisis in the industry (rising costs and shrinking markets) that such experimentation came to be regarded as a luxury which would have to be abandoned until the market should become more settled and prospects clearer.[10]

Undoubtedly such schemes, if moderately and intelligently worked out, with a guaranteed quarterly wage as the initial objective, would greatly benefit both labor and management, and it is earnestly hoped that they will eventually be revived.

[10] Interview with Marvin L. Faris, Executive Secretary, Society of Independent Motion Picture Producers.

"Pregnant with Jeopardy"

JAN READ

JAN READ, representative of the *Hollywood Quarterly* in London, has written scripts for British feature films and has had experience in the writing and production of documentaries. He worked in Hollywood for a year as production assistant to an American director.

NOT so long ago, in the days when the British film industry was given over to the making of "quota quickies," there was a producer who was in the habit of remarking to script writers: "Put 'em all in evening dress for Chrisake—it doesn't cost us any more!" He would also run rapidly through a finished script, inserting titles in front of the characters' names. "This is Mrs. Agatha Smith," he would say, "change her to Lady Agatha Smith—it doesn't cost us anything." Unfortunately, the day came when there turned out to be a real Lady Agatha Smith, and it cost his company £10,000 in damages. What such cavalier treatment of scripts has cost the industry as a whole in terms of lost prestige and dropping receipts, it is impossible to estimate.

The current film crisis in Great Britain has only intensified trends that were already apparent. It has long been an established axiom that scripts are not really necessary—except in circumstances of extreme urgency. For example, a director needs something on which to stand the child star so as to raise her face to camera level. Where's that script? Everybody in a studio pays lip service to the importance of the script, but a more honest evaluation emerges when films go onto the floor before a script has ever been completed.

Symbolic of the fallen estate of the screenwriter is the systematic elimination of studio script departments. As is well known, every sizable studio in Hollywood has an established scenario department with a dozen or more screenwriters under contract. The charge has been made, and with some justice, that such departments can very easily degenerate into collections of well-paid, well-fed guinea pigs, whose members exist simply to churn out a

daily quota of script, and to be hectored and browbeaten by producers. On the other hand, an established department does offer very solid advantages. Contrary to popular belief, a writer does not do his best work when leading a hand-to-mouth existence, completely uncertain while writing one work whether he can obtain a commission for another. Moreover, a studio script department affords constant opportunity for writers to mingle with floor technicians, to watch the scripted scenes being shot, and to help train young writers in what must remain a highly specialized branch of literary endeavor.

In the past, these principles have been broadly recognized in England, and each major studio has had its scenario department, with an experienced scenario editor in charge, where specialized knowledge has been passed on, not only to apprentice writers, but to established novelists and playwrights essaying a new medium for the first time. Perhaps the best known of these departments was that maintained by the Gaumont–British Picture Corporation and housed at the Shepherd's Bush studios, now sold to the British Broadcasting Corporation for television. It is significant that an unusual proportion of leading writers, writer-directors, and writer-producers made their names at Gaumont-British. They include Alfred Hitchcock, Sydney Gilliat, Frank Launder, Ralph Smart, Wolfgang Wilhelm, Brock Williams, R. J. Minney, Roland Pertwee, Ted Kavanagh, Val Valentine, Doreen Montgomery, and Leslie Arliss, all of whom, in their several veins, have left their mark on British pictures.

At the present time only one English studio—and that a small one—maintains an active and properly balanced scenario department. All credit is due to Sir Michael Balcon at Ealing Studios for having given continuous encouragement to young men writing specifically for the screen, where other and more powerful concerns have taken the easy way of hiring established playwrights and novelists on a job-to-job basis. It may be noted that in *Scott of the Antarctic, Passport to Pimlico, Tight Little Island, Kind*

Hearts and Coronets, and *The Blue Lamp,* Ealing has produced some of the best British pictures of the last year.

Let us now examine what has taken the place of the established scenario department, and in passing we must mention that accountants at the front office have not been unappreciative of the part played by script writers in the successful production of films. In disbanding these departments they are careful to explain, from the depth of their creative experience, that genius cannot function when cooped up inside four walls—and regularly paid. Suppose, therefore, that Mr. X wishes to produce a film for Ironclad Productions in this year of grace 1950. An original treatment submitted by an experienced screenwriter will obviously not do. It may be good—Mr. X doesn't know,—but the screenwriter has been so occupied with his proper business of writing film scripts that his name is not known to the readers of *Tid-Bits* or the *Daily Mirror.* No, the subject must be a best-selling novel with a proved appeal to the public, and this he duly purchases. Not now possessing a script department, Mr. X's next move is to obtain the services of a writer, and who better qualified to write the script than the author of the original novel? No dull-metaled interpreter, Mr. X decides, shall impair the brilliance of *Forever Today* in its transference to the screen. Miss Y, who has never written for pictures before, is only too thrilled when her agent breaks the good news to her. Mr. X agrees to pay a lump sum of £2,500 for the job, in addition to the £5,000 he has already paid for the rights to the story. And Mr. X is comfortably paternal when they meet and he explains to her that there is "nothing in script writing"—he would do it himself if he had the time—and that she will learn all she needs by looking at the script of his last production, *Tomorrow Is Always,* of which he hands her a duplicate copy. "The dialogue and situations," he exclaims, "are all in your book. It's just a question of putting it into the right shape."

This brief honeymoon comes to an abrupt end when Miss Y's "screenplay" arrives six week later. In layout her manuscript is a

facsimile of her duplicate copy of the script of *Tomorrow Is Always*. It is entitled "a screenplay in master scenes" and is typed meticulously with scene numbers, underlinings, and sequences labeled A, B, C, and D. There, as even Mr. X realizes, its resemblance to a real screenplay ends.

At this point he remembers Z, who used to work in his scenario department and whose treatment he rejected before buying *Forever Today*. His secretary cannot immediately locate Z—his telephone has been disconnected by the GPO,—but at length produces him from wherever unemployed film technicians hibernate. Z points out, as tactfully as may be, that the basic trouble about *Forever Today* is that it is not so much a story as a loosely connected and censorable series of undressing scenes. However, he goes away and, for £30 a week, turns in a month later a workable script; it retains the names of the characters and one or two of the main scenes, but otherwise it is his own original work.

Mr. X would be well advised to use Z's script as it stands, but in practice he will wedge in as many rewrites as there is time for, by as many hands as possible. It remains only to add that if *Never Yesterday,* as it is now retitled, is a really "important" production, some big playwright from the West End will be called in, at the expense of further thousands, to give the dialogue a "final polish." It will be noted that from first to last this new, economical method of scripting without a script department has cost Mr. X something in the region of £10,000 to £15,000, of which the £120 paid to Z has alone been usefully expended.

It may, however, happen that Mr. X actually carries out his threat of himself writing a script, and here it should be said at once that perhaps the greatest single menace to the British cinema has been the spread of elementary education during the last decade. Now that producers can read, *every* producer considers himself a potential writer. It is, in fact, a two-edged attribute of literature that, of all the arts, it requires materials no more complicated than paper and pencil. If only it were realized that paper and

pencil are not *all* that is required, that rigorous training, both in literary appreciation and in dramatic structure, is essential background, that creative imagination does not flourish between cocktails, that masterpieces are not created off the cuff in actors' dressing rooms . . . but that is to hope for the millennium.

As to producers' scripts, sufficient be two comments. The first comment was penciled by one of the most gifted contemporary English playwrights on a specimen of that bloodless horror known as the "technical script." It had been prepared from one of his plays and sent to him so that he might "fill in the dialogue." "Pure Surbiton," he wrote on the front, and on the back "—with apologies to Surbiton." He then proceeded to write a film script.

The second comment was made by one of those amiable "associates" who haunt script conferences, in response to a plot suggestion just made by the producer. "Joe," he said, searching in ecstasy for the right word, "it's terrific—it's . . . it's a situation pregnant with jeopardy!"

What allies has the British script writer in his struggle for existence? He has, of course, his agent, and in addition there are two professional organizations: the Screenwriters' Association and the Association of Cine-Technicians.

As for the mutilation and rewriting of film scripts by producers, directors, film stars, cameramen, and clapper boys, there is little that can be done. A standard clause in every writer's contract empowers the film company or its representatives to make any such changes in his work as the company may deem necessary. It is unfortunately obvious to anyone who has worked in a film studio that a film script, unlike the text of a novel, cannot be sacrosanct, because so many emergencies—ranging from casting difficulties to floods on location—are possible that the production company must retain liberty to do as is expedient. The trouble is that by keeping the door ajar for necessary alterations the written agreement makes it possible for a coach and horses to be driven through the script for no good reason at all. In the long run, the only remedy

for this situation is a rising standard of public taste. Newspaper critics are, on the whole, justified in their strictures on current films, and the keen wind of ridicule can do much to dissipate vulgarity and foster a more intelligent approach to screen drama.

Where the Screenwriters' Association and the Association of Cine-Technicians come into their own is in compelling producers to stick to the letter of their contractual agreements, and also in securing industry-wide conditions of work in certain limited areas. For example, the Screenwriters' Association has done particularly good work in insuring that credit for writing a film is given where credit is due, and that revising a page or two of dialogue does not entitle a contributor to a script to rank in the credit titles with the real author or authors. In the event of credit disputes, there is machinery by which a tribunal set up by the Association has power to decide between the film company and the writer.

Under no circumstances can it be pretended that there is a bright future for screenwriters in England. It is probably true that a writer is freer to speak his mind in England than in Hollywood, but the problem facing him is that of mere survival. Under the present circumstances, more and more writers drift away into other occupations, or into more lucrative branches of film making—hence the parrot cries of "Where is the creative talent?" The axiom that a man is as good as his last picture holds in England as well as in Hollywood, and not the least of the young writer's difficulties is that he has only to be associated with one picture which, possibly through no fault of his own, emerges a failure, for support to be abruptly withdrawn. Producers and production companies must realize that the nurturing of new talent is a slow and delicate process, and whatever the storybooks may say to the contrary, writers do not work best on empty stomachs.

Gail Kubik's Score for "C-Man"

FREDERICK W. STERNFELD

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GAIL KUBIK has written the score for *C-Man* (Film Classics Release of Laurel Films Production, 1949) and has again shown his ingenious and, at the same time, sound musicianship. As director of music for the Office of War Information Motion Picture Bureau and as the composer of *Memphis Belle* and *Thunderbolt* (both directed by William Wyler), Kubik has made a name for himself in film music which he affirms in his latest piece. This movie, made on a thin budget in the shadow of Hollywood's recession, has its locale in New York with authentic backgrounds to eliminate expensive sets. The director, Joseph Lerner, fortunately gave the composer a free hand within the budget. As a result, the orchestra is small but the material which it renders is completely adult, and it is a pleasure to know that the composer was treated as a respected partner, not as a subordinate who must fall into line.

The skeleton orchestra of thirteen pieces is actually a blessing in disguise. Its economy of size makes for greater efficiency in communication: the colors of the instruments, unmuddled by excessive doublings, produce a clean and fresh impact, and the need for making a few instruments go a long way leads to new and original timbres, such as those extracted from the piano or the solo viola, to name only two. The orchestra, conducted by the composer, consists of 1 clarinet in B flat (occasionally bass clarinet), 3 French horns in F, 3 trumpets in C, 2 trombones, 1 percussion player (timpani, snare drum, etc.), 1 piano, 1 viola, 1 bass.

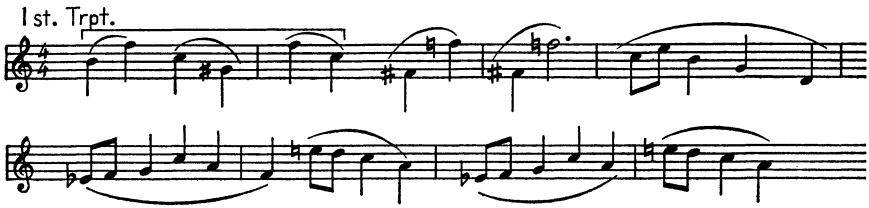
A striking example of a musical atmosphere that is both imaginatively and convincingly suggested, without a realistic spelling-out, is the night-club scene in the second half of the film. Here

the script calls for a jazz orchestra, and, indeed, at a first hearing one is under the illusion that the customary band is in full swing. But the clever manipulation of the voice against a mere snare-drum accompaniment, and the participation of the night-club audience in this "shout song," creates a convincing, and inexpensive, substitute. The song itself is succeeded by some solo trumpet playing which continues as suggestive background against the conversation of the protagonists during the remainder of the scene. Its rhythmic verve does not permit the listener an opportunity to ponder and calculate that the skeleton scoring is unrealistically thin; instead, it makes the illusion plausible by the motoric drive of the music.

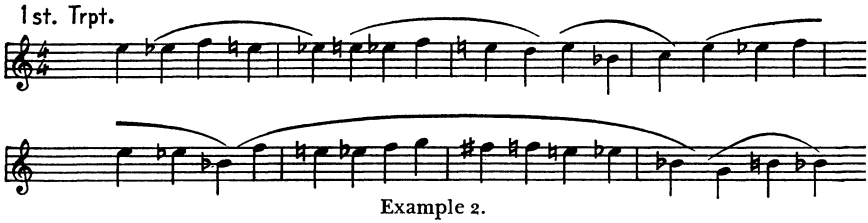
The airplane sequence near the beginning of the film offers an unusual treatment of sonorities to suggest the proper atmosphere. Although the plane motors keep humming and the passengers remain undisturbed, the onlooker is made to suspect that something vital is amiss. This is accomplished by music that impersonates the moving plane and at the same time creates an apprehensive expectancy. To convey such a twofold sensation the sound must be disembodied, as it were, and composed of heterogeneous elements. The composer has divided his orchestra into two uneven groups, namely: group I, clarinet, trumpet 1, horn 1, viola; group II, trumpets 2 and 3, horns 2 and 3, trombones 1 and 2, percussion, piano, bass.

Group I represents a solo instrument, for it is dominated by the trumpet, doubled occasionally by clarinet or viola or, very rarely, one horn. The trumpet tune, with a wandering, aimless line that symbolizes the droning course of the plane in the night (see examples 1 and 2, overleaf), is accompanied not by music but by noise, the motor hum recorded on a separate track. This sound, the composer writes, "acted as the harmonic background for the tune. Psychologically, the conception behind this mixture of tune and sound was to give a soul, a personality, to the motors and, through the motors, to the airplane."

Furthermore, Kubik creates an intentional fuzziness in the sound of the melody by staggering the trumpet tune against itself. That is to say, two prints of the same music were made, each one played through a separate sound head, and then staggered at an interval of about one-tenth second. This artificially produced echo is too close to be distinctly audible, yet it strains the texture of sound enough to yield the disembodied quality so necessary



Example 1.



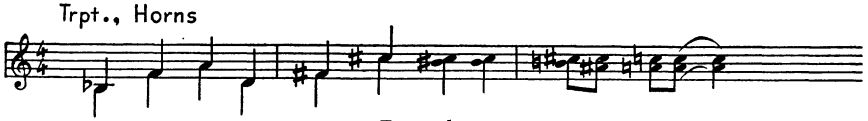
Example 2.

here. The music, then, as far as our description goes, consists of three tracks: two of group I, staggered to achieve an "etherealized" effect, and one of the drone. To these is added a fourth track which acts as an orchestral commentary upon the events inside the plane. This music is played by group II of the orchestra and recorded in a way that approaches normal concert-hall acoustics.

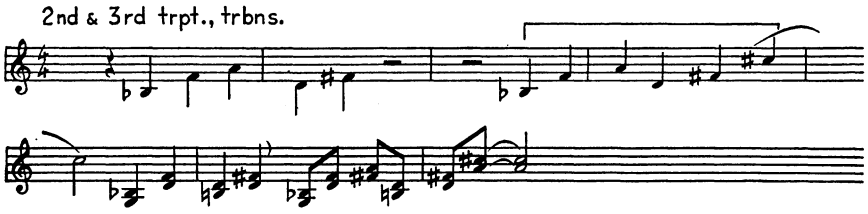
Thus the music depicting the plane (tracks 1 and 2) and the music elucidating the action within the plane (track 4) are quite distinct in sonority and psychological impact, and the drama profits from this clear-cut separation which is maintained throughout the scene. Both for the script and the score the sequence falls into two halves: the disappearance of the Dutch girl into the washroom and the assault by the doctor who acts as a stooge for the gang; and the discovery of the unconscious girl by the stewardess and the administration of a hypodermic by the ominous

doctor who pretends to be a helpful fellow passenger. The motif played by group II on track 4 is an ill-boding succession of fifths (B♭–F, A–D, F♯–C♯) which has already been established in the ears of the audience, for it looms large both in the instrumental prelude (Main Title) and in a previous scene of violence (example 3).

In the following shape (example 4), the motif is combined with example 1 from tracks 1 and 2. It warms up twice, so to speak, be-



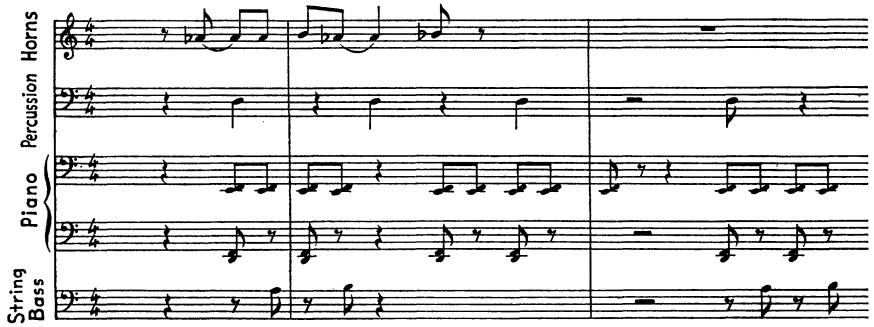
Example 3.



Example 4.

fore completing the phrase, and in this manner reveals a rather subtle thematic relationship with the portion of the trumpet tune against which it is played. This musical interplay seems intrinsically necessary to the contrapuntal texture at this point because it reflects the dramatic connection between the components of the plot. A similar thematic relationship is brought about by the motif of an ascending major second in the second half of the scene, when example 2 of the disembodied trumpet tune is pitted against the ascending figure in the horns in the passage (example 5) heard on track 4. Here the correspondence between the intervals A♭–B♭ in example 5 and E♭–F in example 2 is again sufficient to hold the fabric together and yet so nearly neutral as not to destroy the opposition between concertino and ripieno—particularly since the counterpoint between tracks 1–2 and track 4 is not only polytonal but polyrhythmic as well. The steady beat of kettledrums and piano, which is maintained throughout the

second half of the scene, gives the orchestral commentary its own individual rhythmic profile. The piano is treated—and heard—throughout as a percussion, not a melody instrument, and yet its tone color is quite distinct from that of the drums. The blending of these distinct percussive flavors in example 5 is characteristic of the entire second half of the scene: sometimes the sound of the drums is simultaneous with that of the piano (e.g., bar 1, beat 4); sometimes it succeeds and punctuates the keyboard clusters (e.g., bar 2, beat 2).

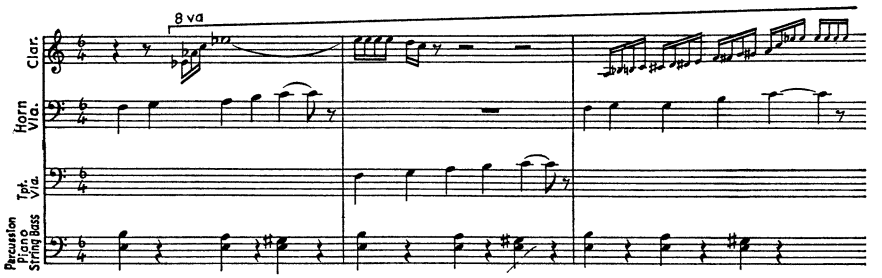


Example 5.

The piano is prominent in all scenes that depict violence, and conspicuously so in the triangular hotel fight between the doctor, the gangster Owney, and the C-man. In a way, the character of Owney colors the entire action. The script depicts him as a person who mugs the other fellow at the drop of a hat and, what is more, punches first and thinks afterward, if he ever gets around to thinking at all. This chap with a cruel streak is, of course, one of the pat stand-bys of movies and broadcasts, acting ostensibly as a foil for the high-minded hero, but fascinating the public and winning its sympathy most of the time. Owney's sadism has an animalic, almost appealing component, and his violent character seems a major factor, certainly, in the emotional make-up of the entire musical score. Owney punches by reflex, not by calculation, and he continues to punch long after it is necessary. Such a mode of behavior quite clearly calls for music that is organized by repeti-

tion, and the present scene builds up a feeling of dread by an *ostinato,* climaxed with a percussive piano chord, repeated twenty-four times.

In a sequence of this sort there always exist two alternatives: music and punches may be synchronized, or a contrapuntal pull may be created between the rhythm of the fists and that of the chords. Synchronization is an obvious technique and has been so overworked that it is difficult to be tolerant when one detects it.

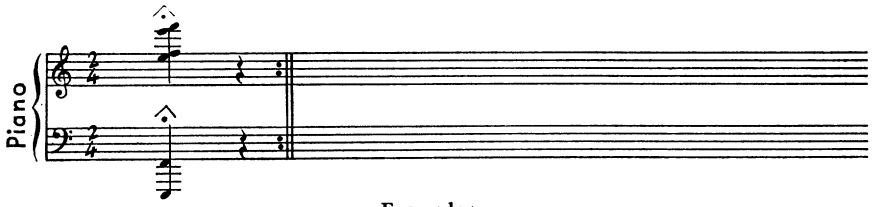


Example 6.

There is, of course, a natural place for it, and a good scene, where the accents of the action and the music coincide closely, cannot be blamed for improper imitations, just as Verdi's melodies are innocent of the organgrinder's tedium. Still, in going back to so delightful and distinguished a film score as Copland's *Of Mice and Men* (1939), the great fighting scene is marred by the perfect regularity with which blows and sound clusters correspond to each other. It is a credit to Lewis Milestone as director and to Copland as composer that when they collaborated recently on another Steinbeck movie the resulting work was completely free from this fault. Kubik's solution in *C-Man* shows deft timing. In the earlier and slower part of the scene he gradually accumulates a sense of the coming knockout in a 6/4 passacaglia (example 6) which reflects not so much the rhythm of the fight as the general atmosphere. The constantly repeated phrase ascending from F, in the brasses, is heard most loudly, though the ground on E in the piano and the excitedly fluttering clarinet phrases accenting E♭ are

clearly audible too. The juxtaposition of E♭, E, and F is characteristic of the score, which creates a good deal of its tension by weaving together melodic strands at chromatic intervals. There is little of the counterpoint based on the interval of the major second that we know so well from the works of Stravinsky, Hindemith, and Copland, but then, if that idiom were to become the only approved one in modern music it would merely be another cliché.

At the end of this passacaglia, with Owney as the undisputed lord of the scene, his sadism is brought into focus. A few measures

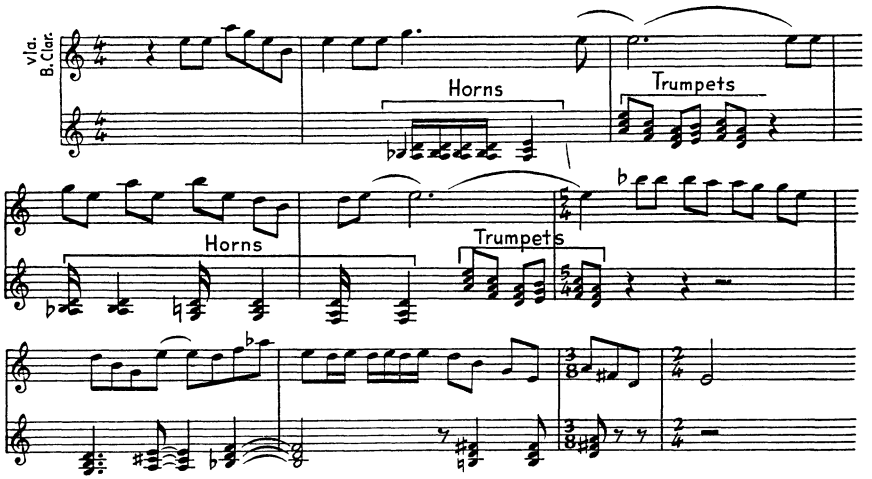


Example 7.

back he has accidentally discovered a removable brass knob on the old-fashioned hotel bed. Thrilled at having found a new slugging weapon, he cruelly and systematically beats the doctor with it when he catches him squealing. Here the music is synchronized, but it is really a stage effect, for the piano clusters do not elucidate the blows by way of a musical commentary. Rather, these odd keyboard poundings (example 7), occurring twenty-four times at irregular intervals, and with varying dynamics, are recorded in such a way that they *become* the blows, though one never would suspect this type of sound to emanate from a piano keyboard. The same tone clusters also serve the function of holding together two completely different sequences. The task here was to make the very sudden transition from the fight scene in the dingy hotel room to the elegant apartment in which the C-man recovers his senses. For this purpose the composer continues to repeat the piano chords during the few seconds when the effect of the knockout on the C-man is photographically depicted by a rotating pane. After the camera has switched to the apartment scene, the passa-

caglia from the hotel fight is again heard below the dialogue, and thus the two heterogeneous passages are welded together.

Since this is an exceedingly violent film, the brasses and the percussive sound of the piano dominate most of the time, but there are also a few friendly or sentimental moments, and for those Kubik has used the solo viola with fine effect. To anyone used to the sound of a standard symphony or even theater orchestra a



Example 8.

string section of only one viola and one string bass must appear strange, and it is to the composer's credit that the soundtrack alone, detached from the visual images, makes a full and satisfying impression. In the very beginning of the film the solo viola, doubled by the bass clarinet, accompanies shots of New York as a big, bustling, but friendly city (example 8). And after the night-club scene the lament for the C-man's housekeeper, who has also been beaten up, is carried by the viola, accompanied by horns. This intimate scoring prepares by contrast for the final denouement. The end of the film and of the score in an "action movie" such as this always confronts the composer with the problem of how to get around the customary *misterioso* for the final tension

climaxed by a crash. Strictly speaking, there is no getting around it, and the final crash is in the script when at the end of his stair climb the C-man smashes through the window to get his man. But while the music for the stair climb strains the nerves of the audience—which, after all, is its function—it is not the same old job that one meets in the average thriller. Kubik relies here on the resonant bass notes of the modern grand piano, doubled by the string bass and, occasionally, the trombones. No fancy electronic instruments here, but an ingenious handling which extracts new hues from the old colors.

I think, all in all, the composer has done a fine job. The small orchestra is handled in a way that makes a virtue out of a necessity. In fact, it is incomprehensible that the lessons taught by some of our most distinguished modern composers should so generally go unheeded. For expressive—sometimes for functional—purposes, Stravinsky, Hindemith, and others have written for small and unusual orchestral combinations. These compositions are so delightful because they avoid, among other things, the thickness of the big symphony orchestra which muddles the lines. Sometimes the concrete objective of composing for schools rather than for professional organizations has induced simple and clean scoring, such as Copland's *Second Hurricane*. But it is still true that so recent a chamber opera as Britten's *Rape of Lucrece* is an exception rather than the rule. This in spite of the fact that, for example, Tarquinius' ride through the Tiber is—by common consent of the New York critics, who disagreed on other matters—a masterpiece of effective and suggestive instrumentation. To get away from the distended proportions of the modern orchestra is one of the first prerequisites for a genuinely contemporary idiom, and for this reason we must applaud the composer who contents himself with but thirteen pieces and demonstrates that such a combination can render its musical stuff clearly and with telling impact. To get away from bigness has its social as well as its aesthetic gains: the small "experimental" combinations cannot be

vetoed as readily as the mass orchestras by those who hold the purse strings. They are emphatically not too expensive!

The score for *G-Man,* in its freshness, is much more appealing than the film itself, yet it helps the script all along the way. It is not unobtrusive, because music in order to fulfill its mission must be audible. All too often, directors not only enforce an outdated idiom but also insist on so much toning down of the music track that much of the composer's and of the orchestra's work is reduced to sheer waste. The usual reason given is that for a proper total effect the music should not be "noticed." To those who hold this widely current opinion we should like to quote a paragraph from the review of *G-Man* in *Variety,* by all accounts not a long-haired musician's journal: "One of the pic's standout features is the musical score directed and composed by Gail Kubik. Dominating the soundtrack even more than the dialog, the background music has a nervous, pounding, pulse-quickening quality which, combined to the headlong action, results in a powerfully stirring total effect."

Film Music of the Quarter

LAWRENCE MORTON

LAWRENCE MORTON is an arranger and composer of music for both film and radio. This is the sixth in his series of reviews of film music which was begun in Volume III of the *Hollywood Quarterly*.

TWENTY YEARS have passed since the Warner brothers hired the great Giovanni Martinelli to put on the costume of Pagliaccio, stand between a camera and a black velvet drop, and record his lyrical-tragical rendition of "Vesti la giubba." This was "an epoch-making event," for it "brought opera to the screen," it gave rural and small-town audiences "a glimpse of world-famous Metropolitan stars," it began a "democratic educating process" through which musical masterpieces were to be gratefully "consumed" by ever-increasing numbers of people to whom "higher culture" had previously been "denied." It was quite natural that imaginations should have been deeply stirred by "the tremendous possibilities of the wonderful new medium of sound films." This was indeed a time for "looking forward" and for noting "the steady march of progress." It was not a time for captious criticism. Nevertheless, a few scattered skeptics pointed out what should have been apparent to everyone, that a film of Martinelli singing "Vesti la giubba" reduced the function of the moving picture camera to the function of a three-dollar kodak.

This early experiment began a cycle of films that brought the better-looking opera stars to the screen—Lawrence Tibbett, Grace Moore, Gladys Swarthout, and Lily Pons among others. They were followed by instrumentalists, and Iturbi began that long descent from the interpretation of Mozart and Debussy on the concert stage to the personification of charm and domesticity on the screen. Later, under the austere auspices of the OWI, Toscanini permitted himself to be photographed conducting Verdi's *Hymn of the Nations*. And finally the whole practice of presenting

classical music in the film medium reached an unconscionable climax in *Carnegie Hall.*

Twenty years of experiments, a million feet of film and many times that many dollars, countless hours of front-office conferences between the highest-paid talent in the motion picture industry and some of the most famous musicians in the whole world—neither these nor the consistent failures in which they resulted have brought one bit closer a solution of the basic problem of how to reconcile music, moving in the time dimension, with film, moving in the space dimension. There is little evidence that even the terms of the problem have been recognized, though they have been plainly stated by such musicians as Kurt London, Virgil Thomson, and George Antheil.

It takes a tenor about three or four minutes to communicate in song the quality of Canio's grief. In spoken words he could do this in about thirty seconds. A good actor could do it in pantomime in forty feet of film. But when a tenor records Canio's lament on film the camera has to find something to photograph for several hundred feet of celluloid. A tenor in the throes of song is not visually interesting for that long, no matter how skillfully such shots are made into montage. There is no dramatic interest, for there is no action; and the words of the text are necessarily stretched out in time far beyond the requirements of either literal or poetic sense. The musical satisfaction of such a film can easily be duplicated by sitting at home listening to a good phonograph record, and the visual satisfaction can be surpassed by looking at an inexpensive reproduction of one of Rouault's clowns.

Film makers have gone no further than to learn that it is difficult to match music with valid and relevant screen imagery. They have tried to sidestep the difficulty by placing the performing artist in a highly decorative setting. The black velvet drop against which Martinelli had been photographed grew into the elaborate *décor* that surrounded Grace Moore when she sang Butterfly's entry music in *One Night of Love.* In musicals, where the same problem

exists, lavishness was piled upon luxury. When Rita Hayworth danced down a runway reaching all the way from the horizon to the proscenium, it became apparent that the imaginations of scene designers were even more swollen than the budgets. Nowadays novelty of *décor* often replaces fantasy and luxury, with results as incongruous as the anthropological museum number in *On the Town*. Various ways of photographing an orchestra were obvious from the first, and *Hymn of the Nations* exploited them all. The camera shot through the strings of the harp, along the row of French horns, down on the violins, straight at the clarinets and oboes, across the 'cellos. It showed Toscanini from every possible angle and Jan Peerce from every acceptable one. The chorus was shot side and front, close, medium, and long.

But this is not moving pictures. All that has been accomplished so far is that the camera has been able to achieve a degree of mobility because of the multiplicity of objects or persons in the picture. But no matter how mobile the camera, the photography has remained static. Yet film makers have pursued this tradition of failure as though it were a history of successes. And now the television experts are repeating the same errors: in a recent radio interview Lawrence Tibbett and Gladys Swarthout, who appear to have learned nothing from their film experiences, discussed everything about opera on television, from make-up to mugging, without touching upon the real problem of what the camera could do while an aria is being sung. No wonder that opera on television reminds one of the movies of 1930.

For several years now the Italians have been putting the standard opera repertoire on films, with earnest attempts to make them into real moving pictures. *Il Trovatore,* one of the latest of these, is interesting in some respects though successful in none. It appears to have been strongly influenced by the Metropolitan's Saturday broadcasts. A foreword provides some of the historical and literary background, in the manner of Boris Goldowsky. Milton Cross's function is partly fulfilled by English subtitles, by

commentary (some of it gratuitous), and by a kind of prologue. This is a filmed version of the events preceding the action of the opera, events that Verdi had made the content of Ferrando's ballad in the opening scene, Leonora's account to her maid of how she fell in love with Manrico, and Azucena's long narrative in the second act. This procedure puts everything in neat chronological order. But it also requires considerable rearrangement of Verdi's score, since some of the deleted narrative music has been made into an orchestral background for the prologue.

It is a paradox that the producers should have regarded these narrative parts of the opera as problems, for they are the very passages which, if sung, might conceivably have been illustrated by the flashback technique peculiar to films; while the problem of what to do with the camera during arias continues to be untouched. There is a feeble attempt, to be sure, during Azucena's "Ai nostri monti," to occupy the screen with something other than a close-up of a face we have already come to know too well. But what we are treated to is a panorama of Alpine crags! This reverse "mickey mousing" is unfortunate, for it is not "nostri monti" that ought to be cued visually, but the peace and quiet sleep in her mountain home that Azucena longs for. After this it is perhaps just as well that in the final duet between Leonora and Manrico the camera is stymied, giving us alternate close-ups of the principals, with a cut or two to the sleeping Azucena and a long pan-shot of the walls of the prison cell. This last shot is educating: it teaches us that Spanish Renaissance prisons were massively built, cold, and confining. Indeed, this is photography conceived in desperation, for by this time Leonora's beauty, her tears, and her whole limited repertoire of gestures and postures have been examined microscopically; and so have Manrico's.

Now the whole attitude of a musician toward opera might bring him to say that the music alone is enough to justify the filmed version. I would regard this as a prejudiced attitude. It accepts the transference of the opera from the stage to the screen merely be-

cause Verdi was a great genius. But it should be remembered that Verdi was also an accomplished dramatist working in the medium of music. His whole *œuvre* shows plainly that he composed with a full knowledge of dramatic requirements. He would be the first, in my opinion, to reject the film, simply because the static photography is a denial of the very nature of the moving picture camera. And Verdi always knew and respected the nature of the materials he worked with.

If I have said nothing about the quality of the performances in *Il Trovatore,* it is because not even Toscanini, Caruso, and Muzio could have overcome the errors basic in the conception of the film. Good singing, good acting, and good orchestral playing are sufficient to bring about a "suspension of disbelief" in the opera house, but not in the movie theater, where the audience is in a very intimate relationship with the screen. Neither need anything be said about a procedure that reduces a three-hour show at the Met to something less than two hours in the cinema.

Without doubt there is a vast untapped audience for opera that the films ought to make capital of. It is an audience that has been cajoled, scorned, and insulted in regular cycles. The only way to win it is by the only method of production that has not yet been tried. That is to have operas composed especially for the screen, with stories that are genuine movie material and with music that eschews the structural procedures of the opera house. The center of activity must be a moving picture camera behaving like one, with speech and song taking their proper places within this framework. But perhaps this is too obvious.

The Making of a Document: "The Quiet One"

VINICIUS DE MORAES

VINICIUS DE MORAES is known first of all as a poet. He is also Brazilian vice-consul at Los Angeles and cultural editor of *Filme,* the new and promising Brazilian film quarterly.

THE REACTION provoked by the documentary *The Quiet One* constitutes one more proof that the Negro problem is the major test of American democracy. Actually, for the makers of the film the problem did not exist at all. The fact that they chose a Negro boy as the hero of their film, however sly as strategy, is incidental to the spirit of the finished work. The little boy might equally well have been white, yellow, red, or even blue. We must not forget that we are dealing with an intelligent and progressive producing group, miles away from any racial preconception, which always implies stupidity. The problem in this case was special: to expose one of the saddest and most degrading aspects of human misery, that which afflicts children in the midst of a society blinded by the instinct for gain.

In stating the matter in this way, I speak only for myself, for I have never seen any such declaration from the film's creators, the members of Film Documents, Inc. It seems to me the real message in the picture, although its discreet publicity spoke of it merely as "the story of a human being in search of love." Yet if we consider that this search takes place within an urban cancer, the slum district of Harlem, and that the one who searches is a little Negro boy, a member of the most humiliated and offended of North American minorities—economically an outcast, emotionally frustrated, mentally backward, socially maladjusted,—we shall see that it is not merely love that the unhappy child needs, but justice, equality of treatment, respect, and dignity, in order to live in the community of men without distinction of color or creed.

Nothing of this is seen in the film. One sees, on the contrary—in accordance with the strategy of its makers,—complete racial democracy, presenting Negroes in perfect communion with "poor white trash," made brothers by misery. The strategy goes much further, democratizing interracial relations in the world of "psychic shadows." Conceptions of social justice are realized here in an institution for juvenile delinquents and psychopaths, the Wiltwyck School for Boys, in Esopus, New York.

Sometimes I wonder whether the message of *The Quiet One* did not transcend the intent of its producers without their being conscious of the fact. The film attacks the racial problem with the most powerful and precise of weapons—poetry. Instead of exposing the problem, it disguises it with the outer appearance of the misery in which it hides. At no point in the commentary, or rather in the poetry, written by James Agee, is the word "Negro" used. The black and the white are all children, touched by the same evil, abandoned and unloved. In so presenting them the producers took a perfectly correct approach. In other films in which the Negro problem has been treated, such as *Home of the Brave* and *Lost Boundaries,* the commercial interests involved mask a definitive solution. In *Home of the Brave,* James Edwards, the young Negro actor, is not permitted to strike back at a white soldier who has struck him. The action comes, instead, from his friend, another white soldier. When, at the end, a third white soldier extends his hand to the Negro and offers himself as a substitute for the dead friend in a business venture, what kind of occupation is provided? A bartender's—the apron behind the counter, the sale of drinks. In *Lost Boundaries,* the Negro doctor and his family, who have passed as white, are exposed. Their expulsion from the community is prevented only by the intervention of a pastor who from his pulpit protects them from "the stain" (my quotes), basing himself on a Biblical text. But the film ends there. The story goes no further. Does the Negro girl, sweetheart of a white boy, continue her romance? Does the doctor, until then an outstanding

figure in the city, go on healing the white bodies in his community with his "black" hands?

The Quiet One, on the contrary, gives the only possible treatment to the theme in a country where it constitutes a scandal. It shows the wound without commenting on its color. If the black child had been a white child it would not have made the least difference. The single ponderable in this case, favoring the choice of a Negro, is that in communities like Harlem there are few white children, and it is communities like Harlem that most readily create the emotionally frustrated, the mentally retarded, the socially maladjusted, the future delinquents, the future enemies of man. More than anywhere else, in such communities poverty sends out strange emotional shoots. In them, solitude broods constantly, and the thoughts of the solitary are always morbid when they are not supported by education and a social culture. In them, idleness predisposes to sexuality and sexuality suffers from promiscuity. Each child set loose by misery, fatigue, and the despair of his parents is potentially a prostitute, whether a girl or a boy. I remember that Janice Loeb, in the symposium held in Hollywood on the film, said that one of the major difficulties encountered in the study of the dossiers of the children enrolled at Wiltwyck School was eliminating cases involving the prostitution of the children. It is not by blind chance that an abnormal like Albert Fish (see *The Show of Violence,* by Frederic Wertham, M.D.; New York, Doubleday, 1949), who was executed in accordance with the laws of New York when everything indicated that he should have been institutionalized, sought as victims of his sado-masochism and cannibalism the children who belonged to the poorest stratum of the population. It is curious that the inability of a poor child thrust out in the world to defend himself was a fact which, having escaped so many reformers, so many magistrates, did not escape a psychopath in his thirst for blood, sex, and punishment.

For these and many other reasons *The Quiet One* is funda-

mentally a social film. The artistic care with which it was made proves again that preoccupation with the one does not exclude the other. The two propositions, as always happens in a genuine piece of art, interpenetrate and complete each other perfectly, giving to the whole a new dimension and lending it an emotion that is rarely found in a purely aesthetic work. More beautiful than *Shoe-Shine,* to which it is related in some respects, it is also a more excruciating social document. The young delinquents of Vittorio De Sica's picture do not suffer like the children of *The Quiet One* from the impossibility of seeing their own faces in the mirror. For De Sica's children loneliness will come later, but at present their poverty is cheered by freedom to pursue vicious adventures through the sunlit streets of Rome. In *The Quiet One* Donald Peters wanders on the sidewalks of Harlem in silence. The city's sounds are separate from his constant, cruel incomprehension. He is a prisoner of his unloved condition, and his feet, as he kicks them along the pavement, always carry him back to the vortex of his loneliness, to the hostile house where his old grandmother, herself desolate, offers him nothing more than "duty without love," in Agee's excellent phrase; where he is thrashed "in the same old hopeless confusion," to find himself again in "the sick quiet that follows violence," in an atmosphere of "rage and pain and fear and hatred," where he is nothing more than "a heavy burden for an old woman."

One day in one of his flights Donald goes through a tunnel in a city park. Coming toward him, a young woman drags by the hand a child who repeats happily and persistently, "Momma, Momma, Momma." Like an antenna, the little Negro boy captures the magic word in passing, but the voice in which he imitates the other child is mocking. Turning, he crows, "Momma, Momma, Momma." In vain. The word pursues him and takes its place in his infinite loneliness. Soon he will be repeating it sadly, painfully, a vain cry for help. It leads him to his mother's house, where she is now living with another man. He knocks at the door; it

opens. He smiles into his mother's face in invincible hope. A loving look, a warm gesture, would open the floodgates of Donald's heart and he would be free from anguish and fear; but the look does not come, nor does the gesture. The child's pupils dilate anew in the dark absence of love. He enters at the impatient invitation of his mother, plays with his infant brother, son of the other man. He listens interminably to the voice of his stepfather, insulting and indifferent, and to the tired, angry voice of his mother arguing back. He tries to play with his little brother again, but the baby begins to cry the weak wail of the newborn. He sits down perplexed, lost, amidst the ugly furniture and the loveless family. When his mother asks him to stay a minute with the baby while she and the father go out, he agrees indifferently. The stepfather chucks him a coin which, as soon as he is alone, Donald throws as far away as he can. He tries again to play with the infant, but it whines and whines in its own little misery. Then he leaves the baby, goes into his mother's room, looks at the objects absently, fingers the guitar, then sits down in front of the mirror. And what he sees is so meaningless that with one gesture he smears the smooth glass surface with cold cream, blotting out the already vacant face before him. After that his anguish takes him out to the streets, and in the streets to his psychic breakdown and his stoning of a glass store front just before his total withdrawal. Great scenes these, in which Donald suddenly ceases to recognize himself and his surroundings. The city wonders at him in this instant of flight from his personality, and the lack of recognition is mutual.

Placed in Wiltwyck School, a philanthropic institution providing therapy for abnormal minors, Donald meets good treatment, but now he cannot make differentiations and adjustments. Seemingly incurable, he wanders mute in an atmosphere of freedom. The school psychiatrist follows him discreetly, waiting for the first break by means of which he can penetrate Donald's solitude. Little by little the boy's story is reconstructed by his attitudes. He is one

of the "quiet ones," one of those whose memory is paralyzed by a fixation. He lives among the other delinquent and abnormal boys.

"When I watch them playing," says the psychiatrist, "they seem like ordinary children. By all rights they *are* ordinary children, but circumstances have deformed them. Some of them have serious delinquency records, and nearly all of them are sick enough to need my help as a psychiatrist. The root of most of their troubles is that nobody has ever wanted them. Here, we try to show them they're wanted. This is the story of one of these eighty boys, Donald Peters, ten years old: how he lost his way, and how, at last, he began to find it. We learned his story very slowly, by bits and pieces: but we'll try to tell it as it happened to Donald; secretly, in his loneliness—in a lost child's bewilderment. In all these months, Donald has made no friends; we have never seen him smile. He has hardly spoken; he is one of the quiet ones. In all these months he has never had a letter. But he is learning to endure disappointment. He used to hide himself to suffer. Now he wants me to know he is unhappy. This boy wants all my attention. At his stage they're painfully jealous. If Donald's ever lucky enough to open up, he'll have to go through that, too."

In her classes, Mrs. Johnston, the Negro teacher, uses in her own way the techniques appropriate to recapture those who go astray. "Children are much more deeply ashamed of being stupid than most of us realize," says the psychiatrist in Agee's commentary. "They have failed so often they're afraid even to try any more. Before they can ever begin to trust their intelligence, they have to be sure they're liked—no matter how stupid they seem or what they do. Before they know they're liked, they can't like you. Until they like you, they can't even begin to learn. Donald has never learned to read a word. But here, seeing and hearing simple words, one at a time, with nobody hurrying him, or scolding, or jeering at him, Donald will learn to read. But not for a while yet: for just such a word as 'baby' arouses a deep turmoil of feelings, and behind the feelings rise memories which still hold him, in ter-

rible hunger and hatred! The vanished father whose face he can't even recall; the mother who has no room for him in her life; Grandma and his home with her, a home he *hates* so much that even at night he seldom comes back. . . ."

The picture proceeds in a fine use of the well-worn technique of flashbacks to show Donald's life before psychosis. Scenes like those previously related explore further into his background in Harlem, where Donald takes walks and hides his disappointment at not meeting anyone. In the early morning we see his grandmother, who looks for him in the filthy back alleys, in the basements, under stairways. Donald has spent the night outdoors. He is found in a coalbin and taken home, where he endures a thrashing in silence and where once again he loses contact with reality. After the punishment, the scolding, comes the "duty without love," the bread spread with peanut butter which the boy eats unwillingly. Taken to school, the boy hides himself for an instant after the grandmother goes away, to escape again in his useless flight through the streets. But even the streets begin to bore him. Donald returns to the house, dragging his feet, and steals his grandmother's money—miserable nickels with which he tries to buy the friendship of two older boys. For a moment, cupidity masks their true feelings, and they play up to Donald, who follows them happily. At the door of a movie they imitate the love scenes on the posters, at which Donald laughs one of the few happy laughs that lighten the film. Later they become bored with him and drive him away. Then he goes to supper where he will see his mother, as narrated before. Then come the stoning of the store window, the loss of his conscious personality, the sorrow of his thoughts, and Wiltwyck School.

At the school, everything depends on luck, discretion, and opportunity. The psychiatrist begins to notice that, very timidly, Donald is observing a new counselor named Clarence. "*Only* watching, and *very* shyly, for children of Donald's kind have a desperate terror of rejection." But in his thirst for love Donald

risks that rejection; with the counselor's own lighter the boy lights his cigarette for him. And the counselor, instead of casting him off, looks at him with friendship.

"It was a great day for Donald and for us, too. One of our social workers came over and congratulated Clarence. He wondered what for. But Miss Roberts knew what Donald had been through; and after she told Clarence a little about the child, Clarence realized he had been partner to a small but very important miracle. From then on, Donald was touchy as a boil. Children always are when their affections begin to be stirred. And he was touchiest of all toward his new friend. If Clarence handed him a shirt with a hole in it, Donald was sure it was a calculated personal betrayal—all the meaner, in front of the other boys. Clarence wondered what the dickens was wrong with him. It was all to the good, though. Now that Donald was beginning to open up, almost anything could happen."

The rest of the film shows the efforts of the counselor and psychiatrist and Donald's instinctive struggle to give life to the memories dormant inside him. Periods of progress alternate with sudden declines. Dangerous associations can plunge him again into the dark depths of the well from which they are trying to save him. One day, in class, Donald sets himself to making a clay bowl, which he tries to form in the shape of a shell. Soon the shell shape opens a memory to him like a trap door, and in he falls. He sees himself as a child, at the beach with his mother and father; and so he spends the day all alone, playing by himself, his serious young face turned to stone. But the truth is that Donald already knows how not to be alone any more. He already knows for whom he is returning. And so it is that little by little he finds his place among the other children. He runs after the butterflies in the park, plays basketball, and then, to his great surprise, begins to read. "Most important of all for Donald," we hear the psychiatrist say, "he goes back to the little sea shell, and keeps at it until he finishes it. That gives him his first real sense of accomplishment."

With the first awakening consciousness, new dangers surround Donald. One day, when he sees Miss Roberts driving to town, the boy runs after her and gives her the shell. Then he knows for whom he has made it—for his mother. The counselor takes the object to the psychiatrist and tells him that Donald's mother has disappeared without leaving a trace. The psychiatrist decides that it is time to tell Donald the facts. The experience will be dangerous, but it will have to be risked. "What he made of this knowledge, and what came of it, brought about the most important turning point in Donald's life with us."

With help the boy reacts and progresses. But all is not accomplished. To a child so anxious for love, the idea of sharing it may be insufferable. One day after noticing from his window that Clarence, the counselor, is lavishing attention on another child, Donald steals the cigarette lighter from him and runs away. In his flight he follows the railroad tracks, walking the ties. Donald didn't know that he was beginning to meet the real crisis of his life. He didn't know how to get ready to discover those things "that you can only find out for yourself. . . . As the day grew darker and colder—Donald found them out," says James Agee. "He began to see the home he'd broken his heart over for what it really was, and, seeing that, accepting this, his own spirit began to come of age."

Clarence follows him a long while without intervening. Turning around, looking in his direction, in the direction of the school, Donald understands that the running away did him good. Donald runs to Clarence, throws himself into his arms, afterward giving back the stolen lighter. When he did that, "he didn't only begin to put an end to his stealing; he gave back his extravagant emotional claims on Clarence, his extreme hypersensitive jealousy."

"There is no happy ending to Donald's story," Agee concludes. "The most we can say is that the worst of his loneliness, the loneliness that paralyzes and kills, is ended. We can help him now. That is the most we can do, here at Wiltwyck, for any of the boys who lie sleeping here; to clear away some of the great harm they

suffered in the difficult world they came from; to make them a little better able to take care of themselves in the difficult world they must return to, a little better able to live usefully and generously in that world, a little better able to care for the children they will have than their parents were to care for them, lest the generations of those maimed in childhood, each making the next in its own image, create upon the darkness, like mirrors locked face to face, an infinite corridor of despair; to keep open a place of healing, courage, and hope, for as many as we can afford to care for, among the thousands of those children who lie sleeping tonight in impoverished little rooms, and in poor, fugitive, derelict holes in the rotten depths of the city, whom poverty, bewilderment, hunger, pride, fear, lovelessness, may drive into sickness, into crime, and who, in a world which disfigures them, cannot be cared for, and are not wanted."

The Quiet One, produced by Janice Loeb with the coöperation of William Levitt; scenario by Miss Loeb, Helen Levitt, and Sidney Meyers; directed by Sidney Meyers; commentary and dialogue written by James Agee and narrated by Gary Merrill; music by Ulysses Kay; photography by Helen Levitt, Janice Loeb, and Richard Bagley; psychiatric assistance by Viola Bernard, M.D.

The Technique and Content of Hitler's War Propaganda Films

PART I: KARL RITTER AND HIS EARLY FILMS

JOHN ALTMANN

DR. JOHN ALTMANN lectured on the ideology and technique of Nazi film propaganda in Paris at the Sorbonne-sponsored "Free German University" from 1936 to 1939. His book, *Nazi Film Propaganda,* grew out of research done between 1935 and 1943.

A FORMER Imperial Air Force captain by the name of Karl Ritter, just discharged from the army, given back to the civilian life of an unsuccessful artist, walked through the streets of Munich-Schwabing. He was hopeless, desperate, and malcontent. He was full of hate, but his hate was aimless. It was December, 1918. Imperial Germany had been defeated. When the Air Force captain came home from the front, he saw new men trying to rebuild a "better Germany." Karl Ritter, a young Bavarian from a middle-class family, his mother an opera singer, his father also an unsuccessful artist, did not join them. On the contrary, like another former soldier of Imperial Germany's defeated army—ex-corporal Adolf Hitler—he held the young republic responsible for the Imperium's defeat as well as for his personal disaster.

The jobless paperhanger Hitler strolled through the streets of Vienna. The jobless artist Karl Ritter walked the pavements of Schwabing. Full of disgust about everything, including himself, the former Air Force captain said: "Our life was useless and senseless. In me, as in many others of my kind, was a bitterness and hopelessness—the torturing thought of desolation and hatred. All around us was this artificial life of frenzied pleasure-seeking. This was the life given back to us. To me it was a life not worth living."[1]

There were similar feelings in the breast of ex-corporal Adolf Hitler. But the hate of the ex-corporal had already found a direc-

[1] Karl Ritter, interview in *Licht Bild Buehne,* Berlin, October 12, 1938.

tion and an aim. This hate already spoke a very convincing language. More, this hate was already able to win followers, to involve the emotionally unstable, the emotionally frustrated—all the desperate, the aimless, and the hopeless.

And so, one day, the former Air Force captain and the ex-corporal met each other face to face in Munich's Loewenbrau Hall. And then: "From the day I first heard Adolf Hitler speak, I could do nothing else but go again and again to his meetings; I was seduced. Here somebody told us something we ourselves were not able to say, but which lived deep in our souls. Here, at these meetings, we found a justification for this war we had lost, a war which seemed to us to have been senseless, a war which had regurgitated me, a survivor. I have never forgotten those words of Adolf Hitler's at the first Munich meetings."[2]

Ex-captain Karl Ritter became immediately a fanatical and devoted member of the new party of ex-corporal Hitler, and from those days in 1919 when the unknown, jobless artist was listening to an unknown agitator he made his way to the days of fame, success, and recognition when, in 1938, as UFA producer, director, and script writer he had become the official spokesman and propagandist for National Socialist Germany, the Reich of Chancellor Hitler—spokesman and propagandist in a language which Ritter had meanwhile learned to master. This language was the film. Recognizing the outstanding talent of a man who was able to use the film for propaganda so effectively that the ideological was in perfect harmony with the artistic, and even the demagogic did not seem to clash with the truthful, a Hitler and a Goebbels could do nothing but make Karl Ritter their No. 1 film propagandist.

Strangely enough, the era of the Karl Ritter film began with the march of Hitler's regime toward war and with its preparation for war. Before this period of Germany's "Wehrfreiheit"—the declaration of rearmament in 1935—Karl Ritter had produced one standard Nazi feature, a very mediocre piece. *Hitler Junge Quex*

[2] *Ibid.*

(*Life of a Hitler Youngster,* 1934) was shallow and unconvincing—and with reason. Ritter, a man full of hate and aggressive instincts, was unable to portray the life story of an "idealistic" boy who joined the ranks of the Hitler movement.

With the advent of the Reich's moral and physical rearmament, Ritter's day had come. Now he fulfilled all the hopes of the Nazi Party, and even more. Now he became the emotional leader of hundreds of thousands of moviegoers, especially of the younger generation. Now he began to influence and to form the thinking and feeling of his audience, systematically and with a purpose. Now Karl Ritter spoke for Hitler Germany through his films.

Ritter started his war-propaganda film series with a thriller à la Hitchcock. He called it *Traitors* (1935). It was a spy story. Spy features were nothing new in Germany. Produced by the dozen, they contained a well-dosed mixture of adventure, excitement, and romance, mostly with the Balkans or the Far East as background. Karl Ritter broke with this "tradition." He disappointed his movie audience, which expected the usual feature of general excitement and meaningless thrills.

Hitler's film propagandist spoke a different language. Instead of a faraway country, Germany itself was made the background of *Traitors.* Instead of black-haired, moustached, and wildly gesticulating, fairy-tale "foreigners," there was in *Traitors* a modern, clean-cut secret agent—blond, sporty, dry, with a slight British accent. Instead of "dames" from Bucharest or Shanghai, there were German women and girls, the everyday types of Berlin or Hamburg. And—most important—instead of the usual "stolen documents," there was now the question of "important blueprints for new weapons," weapons necessary for Germany's defense, stolen by a foreign agent. Last but not least, instead of the money-hungry traitor, the Ritter film introduced the type of the "victim traitor," the innocent German, who blindly trusted the foreigner, who talked too much about rearmament, who didn't believe in its necessity, and who even dared to ridicule the "spy scare."

Thus Karl Ritter's *Traitors* was a bugle call, a warning for the Germans. It was an alarming picture. None of the generally accepted entertainment value of the usual commercial spy thriller could be found in this film. *Traitors* was intended to shock the public with a grim, Nazi-designed "reality." Exhibiting phony wars, phony spies, and phony stolen documents, for the purpose of an evening's escape and excitement—that was not Nazism's business; a Nazi film had to have the quality of a purposeful emotional attack.

Certainly German movie audiences were used to all kinds of nationalistic films, but for the first time they were now forced to think about the possibility of another war, about the reality of war preparation, and about the disagreeable presence of "enemy spies all around." The national origin of the "enemy spy" was not definitely given, but seemingly he was a Britisher. Ritter's first war-propaganda feature did not have the aim of naming a potential enemy or pinning him down. Its aim was a different one—to arouse the German and to tell him not to become an "unconscious" betrayer of the Reich.

Above all, *Traitors* was to instill into people distrust and fear. Ritter wanted to shake the emotional security of his audience—a desire which often was the psychological aim of a Nazi propaganda film.

Needless to say, this kind of spy feature was enthusiastically welcomed by the Nazi party. Goebbels' propaganda ministry and its organizational machinery saw to it that *Traitors* ran in the movie houses of the smallest and most remote hamlets of Germany. After the feature had had its normal run in commercial theaters, the Nazi party gave special showings to its own organizations, especially the Hitler Youth.

Ritter's second war-propaganda feature, *Patriots* (1936), already had war as background—World War I. To contrast with the Nazi definition of "traitors," Ritter now introduced a Nazi definition of "patriots." Again there was a complete break with the tradi-

tional dramaturgy of the nationalistic UFA film of the past. There was even a clear distinction between the heroes of former UFA nationalistic films and the "new hero," the Nazi type of hero. Traditional German militarism, so often promoted by the German movie industry's so-called "patriotic films," was absent in Karl Ritter's films. Types such as the chivalrous and correct German career officer, or the cultured German who wore the uniform of his country in wartime, *nolens volens,* but proudly, only to return to his teaching job in Pfanstadt as quickly as possible after the demobilization—these types did not exist in a Ritter feature. The Nazi-style "patriot" was a ruthless, aggressive, and somewhat neurotic boyish man. The "heroes" of a Karl Ritter film with World War I as background were in fact not at all like Germans of the period 1914–1918. Ritter made the old-type officer and soldier of World War I disappear, even physically. Instead of this *Feldgrau* soldier, his "hero" in *Patriots* looked rather like an SS officer, a black-uniformed Elite Guard man—slim, nervous, insecure, and cynical.

This hero, by strange coincidence an Air Force captain, is forced to land in French territory when on a reconnaissance flight. Abandoning his plane and changing to semicivilian clothes, he walks the highways of France until a stock company of French actors on tour gives him a ride. One of the girls of the company falls in love with the officer, despite the fact that she discovers his identity as an enemy soldier. Not that the Ritter-type "patriot" now intends to escape and hopes to enlist the girl's help—not at all! Such a "normal" reaction in a soldier was not a Nazi reaction, and it was not what Ritter and Nazism wanted to recommend. Conflict and drama in the sense of Nazi scripter Ritter begin when a truckload of German prisoners passes the actors' cars. Ritter's hero becomes at this moment all too visibly nervous. It so happens that the prisoners and the actors stay the night in the same village. Ritter's hero has promised the French actress not to do anything that would endanger her; the girl wants his escape, nothing else. Need-

less to say, Ritter goes on to show the "patriot" breaking his promise. More, the hero, somewhat self-destructive (in the later Ritter films all heroes are self-destructive), wants to help the German prisoners to escape—an impossible venture, considering the circumstances.

Now the conflict is on. The French actress accuses the German of being unfair. The German answers with the Nazi thesis: nothing fair or human counts, war is war, ruthless and pitiless; and besides, love is not an important emotion at all, rather the idea of self-sacrifice and heroism. Could she—the French girl—not understand this attitude?

Of course, Ritter's "heroism" was a nihilistic abstraction. From the military viewpoint it was even sheer nonsense. Ritter knew this, and in *Patriots* the officer's attempt to free the German prisoners fails. But Ritter was solely concerned with stating a Nazi thesis and preaching the Nazi credo. In *Patriots* this thesis was: "There is something more important than love between man and woman—heroism."[3] *Patriots* deliberately showed a dehumanized "new" type of soldier who repudiates the most human of all emotions, love, in favor of senseless adventurism, falsely baptized "heroism."

There was another minor propaganda motive in *Patriots*. It was the promotion of "Quislingism," to use this expression of World War II. The French girl, once she has fallen in love, acts—according to Ritter—for a "wrong reason," for love. Later, however, this girl is shown as a convert to the Nazi point of view. When, at the climax of the film, the German officer's identity is discovered by the French, and he is put on trial as a suspected spy, the actress is the only witness in his favor, and a decisive witness. But she does all this not because she is in love any more, rather because she has learned to "see the German's point." "Heroism" is more important than love.

What had propagandist Karl Ritter done in these his two early

[3] Karl Ritter, remarks on his production *Patriots, Licht Bild Buehne,* Berlin, May, 1937.

features? It was preparatory work for Hitler's war plans. Each one of the two features fulfilled a special propaganda aim. In *Traitors* there was for the first time open and frank talk of war as a possibility; there was advice to Germans to consider rearmament as a defense measure; there was, above all, the creation of a spy scare, a scare pictured "realistically" by transforming the usual entertainment spy feature into a semidocumentary.

Patriots was intended to do away with what Nazism called antiquated conceptions of the military. It prepared the ideology and the spirit of the "Blitzkrieg soldier," the ruthless Hitler soldier of World War II. But in neither picture had Ritter yet touched the burning question of Hitler's war propaganda: What is the "new soldier" really like and to what extreme must "sacrifice" and "heroism" go? He answered these questions in his later and more important war-propaganda films.

Traitors and *Patriots* were mere curtain raisers.

Radio Instruction in Southern California High Schools

JACK MORRISON

JACK MORRISON, lecturer in the Department of Theater Arts at the University of California, Los Angeles, contributed the survey entitled "College Play Production Organization" to the April issue of the *Quarterly Journal of Speech*. He is now engaged in a parallel study of motion picture production in American colleges.

THIRTY-ODD years ago, drama began to be something more than an extracurricular activity in American education. Its growth has been steady and its position is now relatively clear and widely accepted. But when the motion picture came into the educational scene—to replace even the textbook, according to certain commercial authorities of that time,—even a heavily endowed venture like the Society of Visual Education in Chicago barely made a dent in the curricular structure as far as the teaching of theater arts was concerned. Radio, however, has been another thing. For various reasons radio came in with a rush in the late 'twenties and stayed to challenge the place of drama itself. To gain an overview of present radio activities[1] in the secondary schools of southern California, a survey of the activities of teachers in radio and their relation to drama activities was undertaken by several schools that train teachers in the field of radio.[2]

Unexpectedly, persons who have seen this study in preparation have reacted to the results in one of two mutually contradictory ways. They were either alarmed by the slow progress of radio activities in the secondary schools in the past twenty years, or amazed at how widespread the current use of radio is in the high

[1] The term radio activities is intended to mean school projects such as radio drama, radio speech, and news broadcasts rather than shop courses like radio repair, maintenance, or engineering.

[2] This study was made by the Southern California Section of the American Educational Theatre Association under the direction of Jack Morrison, University of California, Los Angeles, with the advice and assistance of Robert Whitten of Los Angeles City College, Virgil Bergman of Santa Barbara College, and Kenneth Macgowan of the University of California, Los Angeles.

schools of the area surveyed. If this is at all symptomatic of the rest of the country, the need for the investigation is obvious enough. Certainly if the use of radio in education is to develop soundly and with greatest benefit to the student, it is necessary to approach whatever goals may be set for it in the light of what radio activities actually exist at present.

Radio is here considered one of the theater arts,[3] and the results of the survey of radio activities are shown in relation to dramatic activities. Most high school radio activities have grown out of dramatics or speech courses, and care should be taken that the functions of each kind of course are not lost in the present developments. Although radio is a remarkably valuable teaching device in speech courses, it does not necessarily follow that speech training absorbs radio training, or vice versa. Some teachers have pointed to a special set of factors that encourage the use of radio: since radio does not require that students memorize lines, put in long rehearsal hours, build sets or use make-up, it is much simpler to put on a radio show than to put on the simplest one-act play. Accordingly, overworked teachers have sometimes quite justifiably minimized dramatic activities and gone heavily into radio. Should one of the theater arts be built into our culture at the expense of the other? Can one of them take over all the functions of the other? What balance between them best serves the young American citizen? These are some of the questions that may be suggested by the tabulations and statistical findings presented below.

Although the present study does not include a sufficient sample to support a critical statistical analysis of radio developments in southern California's secondary schools, it does appear to serve its original purpose of giving an overview of high school radio activities and possible present-day trends, on the basis of which more critical studies may be possible and more effective plans in

[3] Radio, television, and motion pictures are, as Kenneth Macgowan has expressed it, extensions of the theater. Theater arts, then, would be an area in the general field of communications.

the field of secondary school radio activities, such as teacher training, may be made.

The *California School Directory, 1947–48* was used in selecting the 146 southern California high schools (junior and senior) that were canvassed. The chief areas represented were Long Beach, with 7 junior high schools and 5 senior high schools reporting; the city of Los Angeles, with 14 junior high schools and 15 senior high schools reporting; San Diego, with 5 high schools reporting (2 incorporated junior high schools); Los Angeles County, with 17 high schools reporting; and other, interstitial, areas with 19 high schools reporting. Of the 146 schools canvassed, 87 replied, of which 82 were tabulated. All schools did not answer all the questions, and some having no teacher in radio answered only the first question.

Here, then, are the results tabulated for each question asked in the survey. The number of schools answering each of the questions is noted in brackets.

1. Do you have a teacher who teaches and (or) supervises in the field of radio (radio speech, radio drama, news broadcasts, etc.)? [76 schools]

Yes, 24; more than one, 10; no, 42.

2*a*. What percentage of the radio teacher's time is given to radio activities? [32 schools]

2*b*. What percentage of the drama teacher's time is given to dramatics? [56 schools]

	a. RADIO TEACHERS	*b.* DRAMA TEACHERS
Percentage of time	*(Number of schools)*	*(Number of schools)*
100	2	5
90– 99	0	0
80– 89	0	1
70– 79	0	5
60– 69	2	4
50– 59	0	12
40– 49	1	9
30– 39	2	2
20– 29	12	12
10– 19	10	5
1– 9	3	1

3*a*. What other courses does the teacher of radio teach? [32 schools]

3*b*. What other courses does the teacher of drama teach? [57 schools]

a. RADIO TEACHERS		*b*. DRAMA TEACHERS	
Other courses	*Number of times taught*	*Other courses*	*Number of times taught*
English	20	English	35
Drama	18	Speech	9
Public speaking	14	Social studies	7
Speech	10	Study hall	3
Journalism	2	Oral English	3
Play production	2	Public speaking	3
Assemblies	1	Spanish	2
Creative writing	1	Journalism	2
Debate	1	Stagecraft	2
Industrial education	1	Social culture	1
Interpretation	1	Social living	1
Oral English	1	Radio	1
Mathematics	1	Play reviews	1
Social living	1	American literature	1
		Senior problems	1
		Science	1
		Mathematics	1
		Assemblies	1
		Speech arts	1
		Chorus	1
		Physical education	1

4*a*. What percentage of the time given to radio activities by the teacher is extracurricular? [34 schools]

4*b*. What percentage of the time given to dramatics by the teacher is extracurricular? [57 schools]

Percentage of extracurricular time	*a*. RADIO TEACHERS *(Number of schools)*	*b*. DRAMA TEACHERS *(Number of schools)*
100	0	1
90– 99	4	0
80– 89	8	6
70– 79	5	2
60– 69	0	1
50– 59	1	5
40– 49	3	15
30– 39	1	8
20– 29	0	5
10– 19	1	4
1– 9	0	0
0	11	10

5. What kinds of radio equipment does the school use? [42 schools]

Equipment	*Number of schools*
Simulated equipment	11
Public address system	28
Recording equipment	
Record, 14; tape, 7; wire, 5	
Live broadcast	18

(NOTE: Among twelve of the schools that offer live broadcasts, 2 have their own stations, 8 broadcast over local stations, and 1 makes transcriptions that go on the air later.)

6. Does the radio teacher act as his own technician? [39 schools]

Yes, 23; no, 16.

7*a*. How many hours does the radio teacher spend on production (rehearsals and performance) in and out of class each week? [31 schools]

7*b*. How many hours does the drama teacher spend on the production of stage plays each week both in and out of class? [42 schools]

	a. RADIO TEACHERS	*b.* DRAMA TEACHERS
Number of hours weekly	*(Number of schools)*	*(Number of schools)*
1– 3	9	7
4– 6	13	4
7– 9	3	3
10–19	3	19
20–29	2	5
30–39	0	1
40–49	0	1
50–59	0	1
60–69	1	1

8*a*. How many radio presentations are made each semester? [34 schools]

8*b*. How many dramatic presentations are made each semester? [50 schools]

Number of presentations each semester	*a.* RADIO *(Number of schools)*	*b.* DRAMA *(Number of schools)*
1– 3	14	37
4– 6	7	10
7– 9	3	1
10–19	0	1
20–29	3	1
30–39	3	0
40–49	0	0
50–59	1	0
60	1	0
90	1	0
198	1	0

9*a*. How many pupils are regularly enrolled on the average in all the school's radio classes? [16 schools]

9*b*. How many pupils are enrolled on the average in all drama classes? [53 schools]

Class enrollment	*a.* RADIO *(Number of schools)*	*Class enrollment*	*b.* DRAMA *(Number of schools)*
11– 15	3	1– 24	4
16– 20	4	25– 49	19
21– 25	1	50– 74	19
26– 30	1	75– 99	6
31– 35	2	100–124	1
36– 40	3	125–149	3
41– 45	1	150–200	1
150	1		

(NOTE: The total number of pupils in 23 schools reporting varied from less than 500 to more than 6,000. Eighty per cent of the schools had enrollments between 1,000 and 3,000.)

10*a*. What are the names of courses in radio? [21 schools]

10*b*. What are the names of the courses in dramatics? [55 schools]

Drama courses	*Number of schools*
Drama I	17
Drama II	14
Drama	11
Play Production	8
Junior Drama	6
Senior Drama	5
Advanced Drama	5
Dramatics	5
Beginning Drama	3
Drama III–X	2
Drama Workshop	2
Speech	2
Public Speaking	2
Radio Broadcasting	1
Assembly Production	1
Stagecraft	1
Intermediate Drama	1
Speech Arts	1
Fundamentals of Acting	1
Drama Lab	1
Interpretive Reading	1
Introduction to Drama	1
Problems of Production	1
Community Drama	1

Radio courses	*Number of schools*
Radio Workshop	6
Radio Speech	3
Radio Production	3
Broadcasting	2
Speech	2
Public Speaking	1
Radio Speech Workshop	1
Radio Dramatics and Acting	1
Radio	1
Radio Announcing	1
Radio Techniques	1
Radio Broadcasting	1

Drama Appreciation	1
Senior Oral Arts	1
Light and Sound Crew Class	1
B-9, A-9 English Dramatics	1
8th and 9th Grade Dramatics	1
Shakespeare	1

11. What training has your teacher in radio had? [37 schools]

Type of training	*Number of schools*
Academic teacher training in radio	22
Amateur experience	19
Professional experience	12

12. Do teachers think that radio is replacing an appreciable portion of the place formerly held by dramatics? [39 schools]

Yes, 10; no, 29.

The results of the survey, question by question, give the following general view of radio activities in southern California high schools:

1. More than half (55 per cent) of the schools replying do not have a teacher supervising or teaching radio activities. About a third (32 per cent) have one teacher, and the rest (13 per cent) have two or three.

2. Two teachers were reported to be giving full time to radio activities, and all other radio teachers to be giving less than 70 per cent of their classroom time to radio. The large majority, 72 per cent, give less than 30 per cent of their time, and as much as 87 per cent give less than half their time to radio. In the field of drama, the teachers reporting state that 20 per cent of their number spend 70 per cent or more of their classroom time in dramatics, five of these giving full time. A third of the drama teachers spend less than 30 per cent of their time on drama and 54 per cent less than one-half their time. The mean percentages of time given by teachers are 28 per cent to radio and 49 per cent to dramatic activities.

3. The courses taught by radio teachers in addition to radio are chiefly (84 per cent) English, drama, public speaking, and speech, in that order. One-quarter of the other courses taught were drama courses and at least 60 per cent of the other courses are directly related to dramatics.

Chief among the other courses (85 per cent) taught by the drama teachers are, in order of frequency, English, speech, social studies, study hall, oral English, public speaking, Spanish, jour-

nalism, and stagecraft. About 18 per cent of the courses can be considered to be directly related to radio, but only one drama teacher was reported to be teaching radio.

4. About one-third of the teachers in radio give only class time to radio activities, and another one-third give less than 30 per cent of the time spent on radio activities in class time. The average extracurricular time spent in radio activities is 49 per cent.

Only 18 per cent of drama teachers give class time alone to dramatics, but three-fourths of them give 50 per cent or more of their total time to dramatic activities during regular school hours. Sixteen per cent of teachers reported that less than 30 per cent of the time they spent in dramatic activities was class time. The average extracurricular time spent in dramatic activities is 39 per cent.

5. More than half of the 42 schools reporting on radio equipment use the school's public address system. The eleven schools that simulate equipment are in marked contrast to the eighteen schools that actually have live broadcasts. Recording equipment is used by a little more than half the schools. (It appears that the "haves" have considerable equipment and that the "have nots" work with little or nothing.)

6. Fifty-nine per cent of the radio teachers act as their own technicians.

7. A large majority of the responding radio teachers (71 per cent) spend less than six hours a week in production. A little less than 10 per cent of the teachers spend more than twenty hours a week. The average time spent on radio production is eight and one-half hours weekly.

About one-fourth of the drama teachers spend six hours or less a week on production, and one-fifth of them spend between twenty and seventy hours a week. The mean time spent in the production of plays by the teachers is sixteen hours a week.

8. Sixty-two per cent of the radio teachers offer fewer than six radio presentations a semester; 12 per cent offer fifty or more presentations in the same period.

Seventy-four per cent of the drama teachers offer between one and three presentations a semester, and 20 per cent offer between four and six, a total of 94 per cent offering six or fewer. The highest number of presentations a semester is thirty.

9. The total number of students enrolled in radio courses is thirty or fewer in 56 per cent of the schools replying to this question. All but one school (94 per cent) reported fewer than 45 enrollments, the one exception having 150. It is to be noted that 74 per cent of the 23 schools reporting their total student population had 1,500 or more pupils in attendance. The range in total attendance varied from less than 500 to more than 6,000.

The number of students enrolled in drama courses is 49 or fewer in 43 per cent of the schools, fewer than 25 pupils being enrolled in only 7.5 per cent of the schools. Seventy-two per cent of the schools have enrollments numbering between 25 and 75 in their drama courses, and one-fifth have enrollments larger than 75. The average combined enrollment in the radio classes of each school is 33, and in the drama classes 56.

10. Twenty-one schools reported 23 radio courses having 12 different names. The names reported more than once were Radio Workshop, which was the most frequent, Radio Speech, Radio Production, Broadcasting, and Speech.

Fifty-five schools reported 99 drama courses having 30 different names. The names reported more than once are, in order of frequency, Drama I, Drama II, Play Production, Junior Drama, Senior Drama, Advanced Drama, Dramatics, Beginning Drama, Drama III–V, Drama Workshop, Speech, and Public Speaking. Three names—Speech, Public Speaking, and Radio Broadcasting—appear in the list of radio courses as well as in the list of drama courses.

11. Of the radio teachers hired by 37 reporting schools, 60 per cent have had academic teacher training in radio, 51 per cent have had amateur radio experience, and 32 per cent have had professional experience.

12. Twenty-five per cent of the 39 responding schools believe that radio is replacing an appreciable part of the place formerly held by dramatics.

Obviously, the results reported above are neither exhaustive nor conclusive. Although the answers from the various individuals indicated that the questionnaire was sufficiently well understood and may therefore be considered roughly representative of the southern California area, the writer considers the results simply a preliminary survey. Its chief value may lie in the attempt to pin down and report what is going on in this one locale in one of the fields of theater arts. In fact, it is the writer's contention that the general area of theater arts is in desperate need of quantities of simple reporting so that theater arts may reveal the outlines of its structure and ultimately how this structure may be approached with studies of critical significance. For example, this study, used as a preliminary survey, could be the basis for devising a critical study of radio activities in the Los Angeles city high schools. In such a study the city schools should be considered as a 100 per cent sample and be canvassed thoroughly by means of face-to-face interviews with questions designed to answer specific local problems in teaching and teacher training. Similar studies carried on in separate cities would provide a sound basis for planning more effective use of radio in the nation's schools.

Immediate use of the present study, however, is the purpose in presenting it here. The reader is invited to consider what this information may mean to those who are concerned with secondary school radio activities in southern California, and in the meantime experts in the field will be preparing comments of their own, which will appear in subsequent issues of the *Hollywood Quarterly*. In looking over the material the reader is asked to accept the form of presentation more as a matter of convenience than as an interpretation of the meaning of the comparisons. And the averaging of results provides only a rough comparison between the radio and dramatic activities and has little value, if any, in de-

scribing the situation within each field separately. This is particularly noticeable in the comparison of the proportion of extracurricular time spent by teachers in radio and that spent in dramatics.

One definite bias in the study should be kept clearly in mind. Radio, along with theater (dramatics), motion pictures, and television, has been considered as one of the theater arts rather than the speech arts or speech. The study, in fact, may offer the first statistical view of the way radio activities in secondary schools are developing alongside of courses in dramatics.

What Television Means for the Teacher

MARGARET DIVISIA

MARGARET DIVISIA is Supervisor of Audio-Visual Education in the Los Angeles Public Schools. Her paper was read originally at the AETA-UCLA conference on television.

TELEVISION is rapidly becoming a new member of the family. Present surveys indicate that one family in twelve has a television set. This new addition to the family is exciting to the other members. It is exciting to the neighbors, too. I hear that it is not the cost of television set that puts a strain on the purse, but the upkeep of the neighbors it attracts and holds. Television is almost a living entity, a companion, a teacher.

I want to consider this new member of the family from the standpoint of a schoolteacher. Schoolteachers must be aware of the child's total environment, of all the influences that mold him. Each one is important; yet the most important part of his environment is that provided by his family and his home. Every member is important, so it is vitally necessary to consider this new force that has come to live in the midst of his family. What will be its gifts? How will it change the family? What controls will need to be placed upon it? Will the family once more become a closely knit group, with increasing common interests? Or will father watch the Yanks, mother toss a new salad, and junior gallop away with a favorite cowboy? All these questions, and many more, the teacher needs to ponder.

Interest in television is tremendous. The workers in television have the zeal of those who see a great light. Their enthusiasm is contagious and almost fanatical. Manufacturers of television equipment cannot keep up with the demands of purchasers. The audience increases with unbelievable rapidity. Engineering difficulties are being overcome so fast that even men closest to the television industry cannot keep abreast of new developments without

constant watchfulness. Motion pictures and radio have already solved many communication problems. This greatly speeds the progress of television.

Because of its powerful impact, because it has invaded the home and will be teaching Junior hour after hour, whether we like it or not, teachers must recognize the many-sided potential of this greatest of all tools of communication. We cannot take a quick look, criticize, and then dismiss or ignore.

To be quite specific: What can teachers do about television right now? I think of four things they can do. First, keep informed. Know the general progress television is making. Try to get inside a television station and see a program telecast. Go and spend an evening with some friends who own a set. What if you do have to watch a prize fight? Watch the video-viewers and see their responses. Eat their peanuts and candy, have a good time, but make a few mental notes about the new entertainer.

Find out how many of your students have television sets or access to sets. Find out what they see, and what they think about what they see.

And that brings us to the second thing we can do. We can learn to evaluate television programs. I say "learn" because this giant is an infant and we are all just learning about it. Evaluation standards for some of the new aspects of television will need to be developed, but many guides can be used here that already have been applied to books, newspapers, the theater, and films. Our young people need help. It has become imperative that they learn to evaluate what they see and read and experience, that they grow toward better and better standards and consequently demand increasingly better video fare.

The television impact is strong. It is potentially dangerous. It can be a powerful and dynamic force for constructive growth in innumerable areas.

The third thing we can do is to support and encourage those who present good programs. Education can be fused with the en-

tertaining, the gay, the humorous, and the exciting. Education can infiltrate programs. Out-of-school learning goes on all the time. It can be constructive. Teachers can offer ideas.

The fourth thing we can do is to look forward with hope and anticipation.

The oldest known printed book, printed in Chinese, bears the date May 11, 868; Gutenberg made his great contribution to mass education about 1440, five hundred years ago. We are still learning to read. Methods for teaching people to read are still being improved. Methods of printing are still being improved. We are constantly improving our ability to produce pictures that communicate ideas more clearly. We are only beginning to learn to evaluate what we read and what we see.

Let us not be discouraged if we fumble while learning to use this great new tool. We must be content to take the first steps.

So let us be informed about television. It's here to stay.

Let us learn to evaluate what we see and hear—so that we may help to safeguard progress.

Let us see to it that educators are vocal and have a part in the forming of this new medium.

And let us look forward with confidence that television will measure up to its high potential.

"The Only Good Indian": A Radio Script

ARNOLD MARQUIS

ARNOLD MARQUIS, veteran radio writer and director, is probably best known for his wartime NBC documentary series, *Pacific Story,* and more recently, in 1946, for the *Fifth Horseman* series, dramatizing the implications of the atomic bomb. For the past three years Mr. Marquis has had his own production company in Hollywood, where he is engaged in preparing programs for radio and television.

The Only Good Indian is one of a series of four broadcasts on the American Indian sponsored by A.R.R.O.W. (American Restitution and Righting of Old Wrongs). With Gregory Peck as narrator, the program was originally presented on station KFWB, Los Angeles, and distributed on transcription to many stations throughout the country. The script is published here as an example of the mass medium of radio used to plead the cause of an American minority group.—THE EDITORS.

THE SCRIPT

(SOUND: *Lone tom-tom, briefly . . . then fade on cut to background*)

NARRATOR: Ever wonder what an Indian massacre was like: (*pause*) Listen!

(SOUND: *Rifle and pistol fire . . . galloping horses . . . Indian yells*)

(BIZ: *Screams and war whoops)*
(Board fade out on cue: in fast)

NARRATOR: (*Cue*) And THIS is what it sounds like when an Indian massacre is over. (*Pause*) This was Custer's last stand when Sitting Bull caught him and his troop at the Little Big Horn and massacred them to the last man.

(*Pause*) And here's ANOTHER massacre, a different one.

(SOUND: *Sudden fierce burst of shooting . . . bursting of shells*)

(BIZ: *Terrified screams of Indians . . . shouts of soldiers*)
(Board fade out on cue: in fast)

NARRATOR: (*Cue*) The silence is always the same when a massacre is over.

(*Deep pause*) This massacre was at Wounded Knee, out in Dakota, on December 29, 1890. Here's what the report said:

REPORT: (*Cold*) Dead, 300 Sioux Indians, and 31 soldiers.

NARRATOR: Dead, 300 Sioux Indians, and 31 soldiers.

REPORT: (*Cold*) Most of the Indian men, including Chief Big Foot, who was ill of pneumonia, were killed around the chief's tent. The bodies of the Indian women and children were scattered along a distance of two miles.

(MUSIC: *Lone tom-tom . . . segues into full orchestra—heavy hand of retribution—full ten seconds . . . then fade under and hold b.g.)*

ANNCR.: Starring Gregory Peck with Noah Beery, Jr., ARROW, the nation-wide citizens' committee for American Restitution and Righting of Old Wrongs, presents a special program, written and produced by Arnold Marquis.

(MUSIC: *Pow! Dynamic chord . . . and out completely!*)

ANNCR: (*Cue*) The Only Good Indian!

(MUSIC: *Surges up in epic sweep of a continent: the struggle of the Indian and the white man—full 25 seconds)*

NARRATOR: This man is a conquered enemy.

GERMAN: My name is Wolfgang Schmitt.

NARRATOR: He was a gunner in a Nazi tank.

GERMAN: I served in the First S.S. Panzer Division—the Kampfgruppe Peiper.

NARRATOR: How do you feel about the American occupation of your country?

GERMAN: Oooooh . . . we have enough food. I work. I have a place to sleep. In some ways we are better off than before. And . . . one day you Americans will leave. Then we will have our freedom again.

(MUSIC: *Sting*)

NARRATOR: Here is another conquered enemy.

JAPANESE: My name is Fushiri Hodako.

NARRATOR: He was a fighter-pilot in the Japanese air force.

JAPANESE: I flew a ——— at Okinawa.

NARRATOR: How do you feel about the American occupation of your country?

JAPANESE: Of course we do not like it, but what can we do? There are some advantages, yes, but we are waiting for you Americans to leave so we can live our own lives in our own way.

(MUSIC: *Sting*)

NARRATOR: And THIS man is a conquered enemy.

WILEY: My name is John Runninghorse.

NARRATOR: (*Aside*) He's a full-blooded Navajo. (*Up*) Mr. Runninghorse. . . . You fought in the war?

WILEY: I was in the Signal Corps Unit of the 2d Division, U. S. Marines.

NARRATOR: (*Aside*) The Navajo language was the only secret code the enemy could not break. (*Up*) Where did you serve, Mr. Runninghorse?

WILEY: Iwo Jima.

NARRATOR: (*Aside*) The Navajo losses in World War II were 10 per cent; the white men's losses, 3 per cent. (*Up*) Mr. Runninghorse, how do you feel about the American occupation of YOUR country?

(Absolute silence)

NARRATOR: (*Cue*) Well, how does an Indian answer this? (*Pause*) You see, John Runninghorse is a conquered enemy—the same as Wolfgang Schmitt, who killed Americans in the Battle of the Bulge; the same as Fushiri Hodako, who shot down Americans at Okinawa.

(SOUND: *Lone tom-tom, slow at first, then building faster in b.g.*)

NARRATOR: John Runninghorse fought on OUR SIDE in World War II. (*Pause*) But . . . John Runninghorse is a conquered enemy because his GRANDFATHER resisted the white man's encroachment of his land more than three-quarters of a century ago.

(BIZ: *War whoops*)

REPORT: Santa Fe, October 12, 1862: (*Pause*) All Indian men of the Mescalero tribe are to be killed whenever and wherever you can find them.

NARRATOR: This was General James H. Carleton's order to his right-hand man, Kit Carson.

REPORT: All Indian women and children are to be taken captive . . . all crops, destroyed . . . all livestock, seized or slain.

NARRATOR: Colonel Kit Carson, commander of the First New Mexico Volunteers, had his orders. He went to work.

(MUSIC: *Blares into full Indian war . . . [10] . . . then b.g.*)

(SOUND: *Blazing fire . . . hard-riding troops*)

(BIZ: *Wild ad libbing yelling of raiding party*)

VOICE 1: Ride 'em down. Burn every crop to the ground.

VOICE 2: Set fire to everything!

VOICE 1: Out of the way for this torch . . . send everything up in smoke.

VOICE 2: Get that field over there. Don't let a crop stand.

(BIZ: *Wild ad libs*)

(SOUND: *Fire blazes up full . . . roars with wind*)

(MUSIC: *Sweeps up full . . . fierce Indian war . . . dominant tom-tom beat*)

(SOUND: *Rifles and pistols . . . horses*)

(BIZ: *Shouting of troops . . . wild Indian yells*)

VOICE 3: Kill 'em . . . kill every Injun! (*Yells*)

VOICE 4: Shoot 'em down, ride 'em down . . . kill every one of 'em! (*Yells*)

(SOUND AND BIZ: *Rifles, pistols . . . shouts and Indian yells*)

(MUSIC: *Screams up in terror [full 10] . . . down to quiet aftermath b.g.*)

NARRATOR: In 1869, General Ord could report his success:

REPORT: (*Cold*) Thousands of Indians have been killed, generally by parties who have trailed them for days and weeks into mountain recesses, over snows, among gorges and precipices, lying in wait for them by day and following them by night. Many villages have been burned. Large quantities of Indian arms and ammunition, clothing and provisions have been destroyed.

(MUSIC: *Swells full . . . triste . . . heavy tom-tom beat*)

NARRATOR: The Indians had their choice: Death. Capture. Starvation. Or surrender. (*Pause*) There was a saying: (*Music out*)

VOICE 3: (*Rough*) The only GOOD Injun is a DEAD Injun.

NARRATOR: Reprisal brought reprisal. And when the Indian Wars finally stopped, this land of ours had something like 550,000 GOOD INDIANS.

(SOUND: *Lone tom-tom . . . defeat*)

NARRATOR: Five hundred and fifty thousand Indians: Navajos, Apaches, Winnebagos, Blackfeet and Sioux . . . Cheyennes, Mohawks, Comanches, Cherokees, and Crows . . . Chippewas, Choctaws, Chickasaws, Modocs and Crees . . . their bones picked clean by vultures or coyotes . . . bleached by the blazing sun, or rotted in the somber quietude of the forests.

(SOUND: *Lone tom-tom—crushed spirit—triste . . . down b.g. hold*)

NARRATOR: Today the *survivors* of this massacre are huddling together in horrible health on some three hundred reservations. They are shackled by illiteracy—weakened by starvation. And their death rate? Listen.

REPORT: The death rate among the Indians from tuberculosis is fourteen times the U. S. rate.

NARRATOR: Fourteen times the U. S. death rate.

REPORT: Half the Navajo children die before reaching the age of seven.

NARRATOR: (*Pause*) And unlike our more recent defeated enemies of World War II, the Indians, although vanquished and crushed, STILL must keep fighting. Only TODAY, instead of fighting whites armed with guns, they fight things like this:

OLD INDIAN: Need more sheep.

SUPT: But you've killed and eaten your sheep—both your spring lambs and your breeding stock.

OLD INDIAN: Hungry . . .

WORKER: This Indian's family had no other food; and even so, his aged mother died of starvation.

SUPT: Well, he can't expect to kill his sheep and then . . .

WORKER: Isn't it true that government experts have estimated that an Indian family needs three hundred and fifty sheep units to be able to eat some meat, and still keep the flock of sheep alive and multiplying?

SUPT: Well, yes, but . . .

WORKER: Then sheep permits were cut to fifty sheep.

SUPT: But that, as you know, was necessary to keep Boulder Dam from filling up with silt from the arid Navajo range.

WORKER: That's true. But if a family needs three hundred and fifty sheep and is cut to fifty, that family simply doesn't have enough to live on, and these Indians did the same thing you do when you get hungry: eat what you have. The range is understocked, the grass is thick, but there is no way for him to get more sheep.

NARRATOR: No, the Indian no longer fights the white man with guns, but he fights apathy like this:

INDIAN: You mean I can't get training under the G.I. Bill?

ADVISOR: I'm sorry, but you can't qualify. You haven't had a grade-school education.

INDIAN: Isn't there any way I can . . .

ADVISOR: I'm sorry.

NARRATOR: (*Pause*) There are no facilities to give these young Indian G.I.'s job training and elementary schooling, either as a reward for their war service or to make up for their lack of opportunity in the past. (*Pause*) And . . . the Indian fights indifference.

VOICE 1: We've read about the suffering of you Indians in the last winter's blizzard disaster . . .

OLD INDIAN: Bad.

VOICE 1: How much of your livestock did you lose?

OLD INDIAN: All.

VOICE 1: All your livestock?

OLD INDIAN: And two children.

VOICE 1: (*Quietly*) And two children. Has any help been given you to get more livestock?

OLD INDIAN: None.

NARRATOR: (*Pause*) None . . . (*Music*) (*Pause*) Some of the reason for this apathy, this indifference, stems from the scrambled relationship of the Indian to the rest of us. On the one hand we have treaties with the Indian nations, recognizing their sovereignty the same as we recognize the sovereignty of England or France. On the other hand, we regard the Indians as wards of the government. Ask this Indian.

INDIAN: Most of the time, we find out about a new Indian law only when it is too late. OUR opinion is almost never asked.

NARRATOR: When do you use a voice in your own affairs?

INDIAN 2: (*Pause*) What voice?

NARRATOR: (*Pause*) The answer to THAT question is written in the sheaf of Indian reports which grows fatter with each passing year. Western States fight against giving the Indians social security . . . or old-age pensions . . . or . . .

DOUBTER: Wait a minute. What was that about no pensions? Everybody knows that Indians get government pensions.

NARRATOR: (*Pause*) THAT . . . is a classic white man's myth.

DOUBTER: What do you mean, myth? I've heard it all my life.

NARRATOR: A lot of people have. (*Pause*) Here's how it started.

(MUSIC: *Grim . . . stern military power . . . ponderous . . . briefly . . . then b.g.)*

(BIZ AND SOUND: *Ad libs of milling mob . . . horses . . . clanking of firearms*)

CAPT: Keep them under control, Sergeant, or we'll have a riot here.

SERGT: Yes sir. (*Yelling*) Keep in line, down there, or you won't get any.

VISITOR: Those Indians are starving . . .

CAPT: Little different here than it is back in Washington, D.C.

VISITOR: Yes . . .

(BIZ: *Crowding of Indians . . . pushing . . . ad libbing for food*)

SERGT: All right, stand back, stand back. One at a time. Here, here's your two pounds of flour. And here's your salt.

VISITOR: Don't these Indians have ANYTHING to eat, Captain?

CAPT: Not since we ran 'em out of the buffalo country.

SERGT: (*Tough*) Get back there, I said. (*Effort of blow*)

(SOUND: *Smashes Indian a wallop*)

VISITOR: That sergeant of yours is a little rough . . . way he struck that Indian.

CAPT: That's the only kind of soldier that survives out here in the Indian country . . .

VISITOR: Well.

CAPT: Besides . . . did the government send us out here to feed these Indians . . . or to fight 'em?

SERGT: All right, move on. Come on, step up. Here you are . . . here's your flour . . . and here's your salt.

VISITOR: Well . . . long as they're our prisoners, I suppose we've got to feed them.

CAPT: But what do we want with prisoners?

(MUSIC: *Swells up . . . tense military sharpness . . . briefly . . . then fade under*)

NARRATOR: From this grew the supposition that the Indians were well paid for their continent. We gave them U. S. Army flour rations and salt, to keep them from starving. They were our prisoners, rounded up and held in captivity. But we gave them few payments and no pensions, nor do we pay them pensions today.

(MUSIC: *Grim, heavy rhythm, tom-tom beat . . . military motif, briefly . . . then under b.g.*)

NARRATOR: The American Indian DOES NOT get a government pension for being a ward of the government. Old Indians die in poverty and squalor without old-age pensions. Blind children grope, sightless, behind their diseased eyeballs; cripples drag themselves with crutches improvised from tree branches; orphan Indian children attach themselves to already poor Indian families. The American Indians are destitute. (*Music: out*) They are illiterate. They are illiterate because of LACK of schools and because . . .

DOUBTER: Wait a minute, now, Mister. What about all those Indians that get a college education and then go back to their blankets and wigwams?

NARRATOR: That . . . is another classic white man's myth.

DOUBTER: Myth? You mean the Indians WANT to go to school?

NARRATOR: Listen.

(MUSIC: *Sharp attack . . . ponderous power motif with tom-tom beat, briefly . . . then b.g.*)

NARRATOR: At the time of the Civil War we deported between 7,000 and 8,000 Navajos to the Bosque Redondo, a concentration camp forty miles square in the no man's land of New Mexico. Lieutenant General William Tecumseh Sherman was sent to New Mexico to sign the treaty of peace. This is what General Sherman reported:

(MUSIC: *Out*)

SHERMAN: We found 7,200 Indians in the Bosque Redondo, abject and disheartened. They have been prisoners four years. The cost has been diminished to about 12 cents per head a day, being only a pound of corn and a pound of beef each day. . . . Now this was the state of facts. The scarcity of wood, the foul character of the water, which is salty and full of alkali, and the utter despair of the Indians made it certain that we would have to move them, or they would scatter and be a perfect nuisance. We concluded to move them. We have chosen a small part of their old country, which is *as far out of the way of the whites and of our future probable wants as possible.*

NARRATOR: "As far out of the way of our future probable wants as possible." Do you know what General Sherman meant? He meant *badlands.* Drive the Indians onto badlands. The good land is for the whites.

SHERMAN: And we have made a treaty which will save the cost of their maintenance.

NARRATOR: A treaty between the U.S.A. and the Navajo nation. And in it was this solemn promise: SCHOOLING. A school teacher and a schoolroom for every thirty children of the Navajo. But today, eighty years after the U.S.A. signed that treaty, there are four generations of illiteracy among the Navajos. Why is this? Listen to the report of a white worker on the Navajo . . .

WORKER: To begin with, we never kept the treaty. Today, out of 24,000 Navajo children, there are still 17,000 Navajo children without any schools. Most Indians, adult and child, lack schooling for the overpowering reason that there are no schools to go to.

NARRATOR: But there are some schools.

WORKER: A very few. The Navajos are clamoring to have eight closed reservation schools opened, and to have scores of others built.

NARRATOR: (*Pause*) There are thousands of Navajo grown-ups and children who have never seen an electric light, nor furniture, nor a pair of pliers, nor a square room, cement, nor a water pipe, can't imagine a Neon sign, never saw a radio or victrola, never have seen a doctor. But they know that the whites outside the reservation are eating, and staying free from ghastly disease, while they are cut down by dysentery and TB. The Navajos desperately want schools for their children . . .

WORKER: And there's another thing. If an Oklahoma Indian child lives in a miserable shack in the Cherokee Hills, five miles from a school, but is barefoot, has no coat, has no lunch to eat at school, THAT child can only stay home and exist from day to day, or dies as they do, of malnutrition, starvation, and disease.

NARRATOR: Does this answer the question whether Indians want to be educated? And what about their CAPACITY to be educated? Scientists have checked on the intelligence of the Indian. Here's what THEY say:

SCIENTIST: The I.Q. of the American Indian ranks brilliantly with that of the white man.

(SOUND: *Tom-tom . . . hold b.g.*)

NARRATOR: The ATTITUDE of the whites toward the Indian is deep-rooted and long-standing.

VOICE 1: They are hostile savages, barring our way.

VOICE 2: Why should we tolerate the delay and cost of our westward movement because of the interference and malignance of these recalcitrants?

VOICE 3: (*Rough*) The only good Injun is a dead Injun!

VOICE 1: They'll kill you and scalp you like that. (*Snaps fingers*)

NARRATOR: On their side, the Indians had reason to be terrified of the white man. (They learned scalping from him.) They feared massacre by the whites as much as the whites feared massacre by them. They remembered what happened at Camp Grant in Arizona on April 30, 1871.

(SOUND: *Tom-tom . . . out*)

REPORT: The enemy was surprised and the Indian camp destroyed. One hundred and eight Indians were killed. Of this number *only eight* were men. One hundred were women and children!

NARRATOR: And the Indians knew about Colonel John R. Baylor's order to Captain Helm, in command of the Arizona Guards:

REPORT: (*Cold*) You will use all means to persuade the Apaches or any tribe to come in for the purpose of making peace, and when you get them together, kill all the grown Indians and take the children prisoners and sell them to defray the expense of killing the Indians.

NARRATOR: The Indian has no less contempt for the white man than the other way around. The Indian hated our greed; hated our haste; hated our itchy trigger fingers. He rose up in fury at our invasion of his lands. Today he bitterly resents the white man's failure to give him the right to make his own decisions on his life and his family's. But, like other captive people, the Indians have their own bitter humor about the whites. Like this:

REGISTRAR: Your name, please?

INDIAN: John Runninghorse.

NARRATOR: A young Indian is applying for admission into a college.

REGISTRAR: John Runninghorse, umm hmmmm. You understand that a requirement for admission into this school is one foreign language?

INDIAN 3: I have one foreign language.

REGISTRAR: And what is that?

INDIAN: English.

(MUSIC: *Chord . . . then quickly b.g. . . . rollicking Indian humor*)

NARRATOR: Or, like this: A young Indian G.I. on a brief furlough to the reservation told his father about the menace of Germany and Japan, and that he was fighting to keep the Germans and Japanese from capturing America.

OLD INDIAN: Well, I'm glad you are doing this, son, but you know that, no matter who wins, the superintendent won't let them on the reservation, anyway.

(MUSIC: *Surges up in sweeping epic melody* [*The Plow That Broke the Plains*] . . . *b.g.*)

NARRATOR: While we were cursing, deriding, swindling, dispossessing, hunting down and killing those 550,000 Indians, burning and destroying their property, THEY were making certain imperishable contributions to our white culture and civilization. We yanked a continent out from under the American Indians the way you would yank a rug. We took their continent with its topsoil ten feet deep, with its great rivers, thousands of lakes, its long sea coasts, its vast forests, its towering mountain ranges, its underground bursting with minerals and with oceans of oil, its limitless prairies, its deep grass, its free wind, and its clean sky. We drove its owners into waterless badlands generations ago, and we've held them there as conquered enemies ever since. (*Music out here*)

(SOUND: *Lone tom-tom, briefly*)

NARRATOR: As a heritage from the Indians, we got two-fifths of the world's agricultural products. The Indians gave us tobacco . . .

REPORT: Today tobacco is a multi-million-dollar industry . . . a thousand million dollars' worth is sold each year.

(SOUND: *Lone tom-tom*)

NARRATOR: The Indians gave us corn . . .

REPORT: (*Extent of corn industry*) Today corn is America's largest crop, outranking everything else in our vast production, five BILLION dollars' worth each year.

(SOUND: *Lone tom-tom*)

NARRATOR: The Indians gave us cotton . . .

REPORT: Today cotton is a two-billion-dollar industry.

(SOUND: *Lone tom-tom*)

NARRATOR: The Indians gave us potatoes . . .

REPORT: Six hundred million dollars' worth of potatoes are sold each year.

(SOUND: *Lone tom-tom*)

NARRATOR: The Indians gave us tomatoes . . . two hundred million dollars' worth are sold each year. And the Indians gave us turkeys, peanuts, maple sugar, popcorn, beans, squash, artichokes, more than forty important cultivated foods.

(MUSIC: *Starts simultaneously with following speech: grim hopelessness . . . hold b.g.)*

NARRATOR: Today the people who gave us all these foods are hungry! The Navajos have fewer calories per day than the amount called the minimum above starvation for the enemies of our nation which the Navajo youths helped to conquer. Here's what a disaster director of the American Red Cross said.

DIRECTOR: Anything the Red Cross could do would be the merest palliative. I saw in Navajo hogans (the little log-and-adobe huts in which these widely scattered herdsmen live) diets scantier and tuberculosis worse than was reported from Europe at its lowest ebb.

(MUSIC: *Desperate chord underscoring dynamics of this speech . . . then segues into motif of thriving enterprise . . . hold b.g.)*

NARRATOR: These are our conquered enemies—the people of the sovereign nations with whom we made treaties. They taught us canoeing, hunting, trapping, fishing, fire striking. They taught us how to make and how to use moccasins and buckskin. They taught us a hundred techniques of skinning, processing, and cultivating. The white man's children, the Boy Scouts, have taken their main inspiration from the Indians. And the Indians enriched our language. Who doesn't know the meaning of: (*Music drifts out*)

INDIAN 2: Wampum, Powwow, Wigwam, Tomahawk, Toboggan, Hominy, Papoose, Succotash.

NARRATOR: What nation has our richness of colorful Indian names:

INDIAN 2: Chicago, Omaha, Massachusetts, Topeka, Illinois, Iowa, Kansas, Dakota, Oshkosh, Hackensack.

NARRATOR: They gave us whole concepts: the concept of "Southwestern."

SCIENTIST: "Southwestern" connotes the architecture of the Hopis, the Zuñis, the Taos Pueblos. It means southwestern Indian designs and colors. It means southwestern Indian silver, weaving, textiles, pottery, leatherwork, basketry, and jewelry.

NARRATOR: Today the Indians who made these contributions to our white civilization and our white culture together with all the other American Indians . . . from the Eskimo and the Aleuts, up near the Arctic, to the Seminoles down in the Florida glades . . . from the Yakima Indians in our great Northwest to the Yuma Indians on the desert of our Southwest . . . these American Indians, numbering now 426,000, are deeply sick. They are unemployed, exasperated, frustrated. They tell a story about a reservation Indian who went to see the superintendent:

INDIAN 2: I would like to get some of my money.

SUPT: Joe, you know your money is in the Treasury of the United States.

INDIAN 2: Mmmmm. Then could I get some of my land?

SUPT: Afraid you can't do that either, Joe. Your land is held by the land office of the United States.

INDIAN 2: Mmmmmm. Maybe you can help me get some livestock.

SUPT: It wouldn't do any good, because you can't have a grazing permit for your land.

INDIAN 2: Mmmmm. Well, then, can I get my children into the reservation school?

SUPT: There's no school on this part of the reservation!

NARRATOR: So the reservation Indian decides to go to the city to try his luck. He goes looking for a house.

VOICE 1: I'm sorry you can't get into this restricted neighborhood. You're an Indian.

NARRATOR: He goes to the bank to make a *loan* to *buy* a house.

VOICE 2: Sorry . . . can't give you a bank loan. You're an Indian . . . a ward of the government.

NARRATOR: He tries to buy a car.

VOICE 3: If you can pay cash, yes. But we can't let you have it on the installment plan. You're a ward of the government.

NARRATOR: He tries to put his children in a public school.

PRINCIPAL: No . . . not unless the federal government pays the state's tuition!

NARRATOR: He gives up, and decides to drown his frustration in drink.

BARKEEP: Get outa here. It's a penitentiary offense to sell a beer to an Indian.

(MUSIC: *Hits . . . frustration, briefly . . . tom-tom motif . . . then b.g.*)

NARRATOR: In Rapid City, South Dakota, Indians representing 85,000 members of 52 tribes are assembled in the annual convention of the National Congress of American Indians . . . guests of the Sioux from the near-by Standing Rock and Pine Ridge reservations. Here, considering the many problems facing their people, are Indians in all stages of transition between the culture of the red man and the culture of the white man: the old-time Indian in his blankets and braids, unable to speak English, speaking through a translator; the reservation Indian in his faded and worn blue jeans; the educated Indian in his business suit.

(RECORD: *Sioux song . . . fades up full briefly . . . then down b.g. and hold*)

NARRATOR: This is a Sioux sweet-grass song, sung by the Sioux Indians who live in the Dakotas. And here is William Firethunder, chairman of the Sioux Tribal Council. (*Recorded music out*)

FIRETHUNDER: We lost many cattle in last winter's blizzard. Before the government started sending in oilcake, we had borrowed $120,000 to feed our stock. It will take years to pay off this $120,000 debt and to replace our cattle. We need help and we need schools.

(RECORD: *Papago song . . . fades up full briefly . . . then down b.g. and hold*)

NARRATOR: This is a Papago medicine song sung by the Papago Indians who live on three million acres of barren ground in southern Arizona. And this is Tom Segundo, chairman of the Papago Tribal Council. (*Recorded music out*)

SEGUNDO: Since our hospital burned down more than two years ago, our sick and hurt people must travel many miles over bad roads for help. We must have a hospital. And we need help to fix up our roads, and schools for our children.

(RECORD: *Cherokee song: fades up full briefly . . . then down b.g. and hold*)

NARRATOR: This is a Cherokee work song sung by the Cherokee Indians who were deported from the eastern seaboard to the Indian Territory in Oklahoma. And here is Jim Pickup, head of the Ketooah group of full-blood Cherokees. (*Music out*)

PICKUP: My people are skilled weavers, but we have only homemade hand looms. If we had big weaving looms in working sheds, we could develop a weaving-industry town. We need help to do this, and we need schools to train our children.

(RECORD: *Navajo riding song . . . up full briefly . . . then down b.g. and hold)*

NARRATOR: This is a Navajo chant, sung by the Navajo Indians who live in the badlands of Arizona, New Mexico, and Utah. And here is Sam Akeah, chairman of the Navajo Tribal Council. (*Recorded music out*)

AKEAH: My people are hungry and sick. We need food. We need clothes. We need medicine. We do not have enough sheep or enough range. We want to earn our living. We do not want always to beg. But we must have food.

NARRATOR: These are the words of real Indians, tribal leaders, assembled in the annual convention of the National Congress of American Indians at Rapid City, South Dakota. And here are the words of a white man—Abraham Lincoln:

LINCOLN: (*Slowly*) If I live, this accursed system of robbery and shame in our treatment of the Indians shall be reformed.

NARRATOR: (*Pause*) But Abraham Lincoln didn't live, and in all the years since, the "accursed system of robbery and shame" has not been reformed. (*Pause*) In the freest nation on earth, symbol of hope for the downtrodden everywhere, sits a captive people, more than 400,000 Indians, crushed by military defeat, shackled by illiteracy, weakened by disease and starvation. Ground into the soil of the buffalo country, the hills, the mountains, the plains, the prairies, the desert, are the bones of their forebears, the 550,000 Indians who died defending their land . . . the GOOD INDIANS.

(MUSIC: *Apache mountain spirits dance*)

NARRATOR: As we pay special honor and tribute to our people of Indian blood, the challenge to the white man stands clear: Shall we rehabilitate them, free them as we are doing to peoples everywhere, and right our old wrongs? Or shall we stand by until time has forever erased the question, and the 400,000 survivors have also become GOOD Indians?

(MUSIC: *Lone tom-tom beats dolorously . . . music sneaks in on same beat . . . builds into sweeping paraphrase of signature melody: epic sweep of a continent, struggle between Indian and white man . . . up full 25 seconds to brilliant button)*

ANNCR: You have just heard Gregory Peck as the Narrator of "The Only Good Indian," written and produced by Arnold Marquis, and featuring Noah Beery, Jr. A presentation of ARROW, the nation-wide citizens' committee for American Restitution and Righting of Old Wrongs.

(MUSIC: *Theme, briefly . . . then b.g.*)

ANNCR: Again, Gregory Peck.

PECK: If you wish information on how you can help the tragic American Indian situation, write ARROW, Hollywood, and join with distinguished Americans in a nation-wide effort to right an old wrong. The address again: write ARROW, Hollywood, and help us right an old wrong.

(MUSIC: *Fill as needed . . . out on cue*)

Cinema 16: A Showcase for the Nonfiction Film

AMOS VOGEL

NEW YORKERS no longer have to be school children, "shut-ins," or club members in order to see documentary films. Cinema 16, at first an ambitious dream to create a permanent showcase for 16-mm. documentary and experimental films, has today become very much a reality. More than 3,000 persons crowded into New York's modern Central Needle Trades Auditorium to see one of Cinema 16's shows. Radio stations and magazines carried announcements, and the *New York Times* alone printed releases in three different sections of one Sunday issue.

Organized on a shoestring by people with more enthusiasm than experience, Cinema 16 has validated its original contentions: first, that there were scores of superior nonfiction films gathering dust on film-library shelves; and second, that there were large potential audiences eager to see them.

Cinema 16 offers films that comment on the state of man, his world, and his crises, either by means of realistic documentation or through experimental techniques. It "glorifies" nonfiction. It finds excitement in the life of ants, Hindustan music, microbiology, aboriginal life. It hails a film that is a work of art, but will not hesitate to present a film that is important only because of its subject matter. Its avant-garde films comment on the tensions and psychological insecurity of modern existence or are significant expressions of modern art. Its social documentaries stimulate rather than stifle discussion and controversy.

Incorporated as an educational, nonprofit, membership society, it has, since its inception in October, 1947, presented more than eighty films. They include Julian Huxley's *Monkey into Man,* Grierson's *Night Mail, Lamentation* (a dance study of Martha

Graham), Rotha's *The World Is Rich,* Eisenstein's *Death Day,* the Canadian *Feeling of Rejection, Seeds of Destiny,* Ferno's *And So They Live, Boundary Lines* (International Film Foundation), and such films as *Crystallization,* Lester's *On Time and Light, Neurosis and Alcohol* (PCR). The films *Maillol* and *Henry Moore* are examples of the art films shown.

Among the experimental films are *Un chien andalou,* Peterson's *The Potted Psalm,* color abstractions by Francis Lee and Douglas Crockwell, Markopoulos' *Psyche,* the Whitney brothers' *Abstract Film Exercises* with synthetic sound, *Fragment of Seeking* (Harrington), and *House of Cards* (Joseph Vogel). Freed from customary censorship restrictions as a result of its status as a membership organization, Cinema 16 has shown Liam O'Flaherty's controversial *The Puritan* and Hackenschmied's *Private Life of a Cat,* both of which are barred from public showing.

Originally, Cinema 16 presented its films to the general public at the Provincetown Playhouse. Its first twenty performances were sold out; for four months, four performances a week were regularly presented. More than 14,000 people attended. Financial and censorship problems led to the incorporation of Cinema 16 as a film society. Starting with 150 members, the society now has more than 2,200 members and continues to grow. Each member sees one two-hour program a month, consisting of four or five films (usually a social documentary, a scientific, an animated, an experimental, and a "special interest" film). Members are also entitled to free guest tickets and discounts on film books and equipment. Yearly membership is $10, $17 for husband and wife, $8 for students or groups. Performances are held at the Barbizon Plaza Theatre, the Hunter College Playhouse, and the Central Needle Trades Auditorium.

The founders of Cinema 16 included Amos Vogel as executive secretary, Marcia Vogel in charge of organization and membership, Renee Avery, Robert Delson, and David E. Diener. The work of the organization is carried on by three full-time employees

and the many volunteers without whom such a project can never succeed. In spite of its success, financial problems continue. Costs of promotion and advertising are almost prohibitive, suitable and reasonably priced auditoriums difficult to find. Patient recruiting activities, mailings, and publicity work consume a disproportionate amount of time and money.

The benefits of this full-scale, professionally conducted showcase for the 16-mm. industry have been both direct and immediate. Often for the first time, members of the general public are becoming aware of the very existence of films of this type. Program notes and Cinema 16's information service refer them to producers and distributors. Press releases, special previews for the press, and reviews further increase public awareness. Professional, rather than slipshod projection, with new arc equipment (in an auditorium seating 1,600!), gives evidence that 16-mm. projection can be as satisfactory as 35-mm. Representatives of social, labor, teacher, and parent organizations using films in their programs belong to Cinema 16 and thus see important new releases. Hundreds of letters ask for advice on film sources and programming. More and more, Cinema 16 is becoming a clearinghouse for information on documentary films now available in the United States.

Present plans call for a further expansion of membership and increases in membership privileges. Expansion to other metropolitan centers is indicated, and specialized screenings for clubs, unions, and children are being planned.

Increasingly, the nonfiction film is coming into its own in the United States. The work started by the British film societies, the comprehensive and important activities of New York's Museum of Modern Art, and the screenings of San Francisco's Art in Cinema and other societies are now bearing fruit. As the only showcase devoted to the exclusive and regular presentation of such films, Cinema 16 has already made its own modest contribution to the future of the nonfiction film in the United States.

A Bibliography for the Quarter

Book Editor, FRANKLIN FEARING

BOOKS

THE *1949–1950 International Motion Picture Almanac* (Quigley Publications, New York, 1949) edited by Terry Ramsaye is just off the press. This is the twenty-first issue of this useful volume. There are few questions of fact about motion pictures which it doesn't answer. The major headings include as subjects who's who in motion pictures (374 pages), the structure, organization, and executive personnel of the film corporations, theater circuits, feature releases of the year, listings of distributors, talent agencies, film laboratories, and all types of film organizations including the talent guilds and unions, texts of the film production code and Paramount and RKO consent decree, etc., etc. A comprehensive index makes the volume usable.

The Public Library Inquiry, under the auspices of the Social Science Research Council, is studying the role of the public library in contemporary American society. In addition to the conservation and distribution of books, this role in conceived to include all the communication media. *The Effects of the Mass Media* (Bureau of Applied Social Research, Columbia University, New York, 1949), by Joseph T. Klapper, is a carefully documented review of research findings relevant to four questions: Do the mass media raise or lower public taste, and how? What are the comparative effects of books and each of the other media, including face-to-face discourse, and of multiple-media operations? What is the function and effect of "escapist" communication (best sellers, soap operas, etc.)? How is persuasion with regard to important civic attitudes carried on with the greatest likelihood of effectiveness? The professional literature bearing on the questions is reviewed in detail. This is probably the most comprehensive summary of

communications research on problems of effects that has yet been made. There are 104 items in the bibliography.

The University of California Press (Berkeley and Los Angeles) has just reissued *A Grammar of Film,* by Raymond Spottiswoode. This important work was first published by Faber and Faber in Britain in 1935. The author has contributed a Preface for the present edition. This book is well known to all older students of motion pictures. For the benefit of recent recruits it may be said that this volume represents one of the very few attempts to give a systematic presentation of all aspects of film making. These include the aesthetics, the structure, characteristics of various film forms, camera and cutting techniques, and film history.

The most thorough analysis of the problems, theory, and technique of content analysis yet made is found in *The Analysis of Communication Content,* by Bernard Berelson (University of Chicago) and Paul F. Lazarsfeld (Columbia University). The copy before me is mimeographed and marked "preliminary draft." I assume and hope this is to appear in book form.

The Film Answers Back, by E. W. and M. M. Robson, first published in 1939, has been reissued (John Lane, The Bodley Head, 8 Bury Place, London W.C. 1). The subtitle is "an historical appreciation of the cinema." The general method of this book is to demonstrate the relationship between film content and the social forces which surround it. In this it anticipates Kracauer's *From Caligari to Hitler.* Both American and European films are analyzed, and the time span is from the beginnings of film making to the present.

The *Language of Politics,* by Harold D. Lasswell and Nathan Leites and seven associates (George Stewart, New York, 1949), is primarily concerned with the technical problems and results of analyses of communications content. Its central theme, according to the Preface, is "that political power can be better understood, and that the language of politics can be usefully studied by quantitative methods." Irving L. Janis discusses the problem of vali-

dating content analysis, and Abraham Kaplan contributes an especially important chapter on the reliability of content-analysis categories. Problems of coding and recording content are discussed by Alan Grey, David Kaplan, and Harold Lasswell. The use of samples in content analysis is discussed by Alexander Mintz. The section on applications of these techniques deals with propaganda detection and the courts, May Day slogans in Soviet Russia, the Third International on its change in policy, and the response of Communist propaganda to frustration. Especially because of its presentation of the theory and techniques of determining the validity and reliability of content analyses, this book will be indispensable for researchers in the communications field.

Two books of extraordinary interest to the student of the mass media of communications are *Human Relations in a Changing World,* by Alexander H. Leighton (Dutton, New York, 1949), and *Sykewar,* by Daniel Lerner (Stewart, New York, 1949). The first is an analysis, by the methods of social science, of Japanese civilian and military morale from the point of view of war and postwar policy making. Its author is Professor of Sociology at Cornell and was Chief of the Foreign Morale Analysis Division of the OWI. The second is a study of psychological warfare ("Sykewar") against Germany as it was conducted by the Intelligence Branch, Psychological Warfare Division, SHAEF. These are studies of the underlying assumptions, the media, and the techniques of propaganda considered as strategy in war. Various mass media of communication, especially radio, were utilized, but these books are mainly concerned with the forces which maintain or destroy men's will to believe and to struggle, and what these factors portend for the postwar world.

There is some reason for saying that Walter Lippmann's *Public Opinion* (1922) and *The Phantom Public* (1925) mark the beginnings of the modern phase of communications study, at least as it relates to politics and propaganda. A recent book, *Walter Lippmann: A Study in Personal Journalism,* by David Elliott Wein-

gast (Rutgers Univ. Press, 1949), is a thoughtful critique of Lippmann's published work and a study of his cultural, social and economic backgrounds.

ITEMS FROM UNESCO

UNESCO continues to be the most prolific source of material on communications media in the world. The following items have just been received:

International Index of Films on Conservation and Utilization of Resources. This index lists approximately 700 films, each of which is described with respect to content, running time, and distributor. There is included an index covering both subjects and titles.

Films on Art lists and describes a large number of films on art and artists, and contains eight articles by different contributors. It is beautifully illustrated.

A series of mimeographed catalogues of films and film scripts on international understanding, popularization and social implications of science, tools of fundamental education, health education, domestic education, and literacy education.

Two releases from the fortnightly press service (*UNESCO Features*), Nos. 8 and 10, devoted respectively to *Films Bring Art to the People* and *Films Help Science—Science Helps Films.*

RECENT JOURNALS

Sight and Sound, formerly a quarterly, now appears monthly, and is edited by Gavin Lambert. It is published by the British Film Institute, 164 Shaftesbury Avenue, W.C. 2 (Temple Bar 1642), London. The three numbers before me contain articles on a wide variety of subjects related to films, book reviews, reviews of current motion pictures, and critical discussions of trends in film production and direction in all countries. The articles are lavishly illustrated, well written, and authoritative. I especially liked the section called *Critics' Forum,* written by Richard Winnington,

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which appears in two of the issues but not in the third. Harold Leonard, contributor to the *Quarterly,* is the U.S.A. correspondent.

The first number of *Films in Review,* the successor to *New Movies,* published by the National Board of Review of Motion Pictures, Inc., 31 Union Square West, New York 3, N.Y., has appeared. The editor is John B. Turner. It contains articles on the directors Wyler, Wellman, and Huston, film making in France, and a review of the National Board's forty years of work. Three current films are critically reviewed. Of particular interest is the report and critical review of the National Board's selection of the ten best pictures of 1949: *The Bicycle Thief, The Quiet One, Intruder in the Dust, The Heiress, Devil in the Flesh, Quartet, Germany: Year Zero, Home of the Brave, Letter to Three Wives,* and *Fallen Idol.*

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