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Contents

Shakespeare's Theater: The Globe Playhouse— An Educational Film

THE EDITORS feel that an increasing number of important 16-mm. motion pictures are appearing. They also feel that too frequently professional film people disparage many of these efforts. They know, too, that educational films are very difficult to make and that nonprofessionals are unable to secure educational-film scripts to study. For these reasons, then, they have decided to publish a section on a student-produced educational film which is now being distributed throughout the world.

The complete shooting script which follows is the result of rigid preproduction planning which the producers of *Shakespeare's Theater* believe to be of prime importance in the making of a successful educational film. To secure appraisals of this film, the editors asked English teacher May Gordon Williamson and Shakespeare scholar John Cranford Adams to comment on its use in the classroom and on the transference of scholarship to the screen, respectively. As a partial response to some of these comments, the producers agreed to make a few remarks about their purpose, the audience for whom they made the film, and some of the problems they encountered.

I. The Shooting Script

WILLIAM E. AND MILDRED R. JORDAN

WILLIAM E. JORDAN is a member of the faculty of the Motion Picture Division of the Theater Arts Department and head of University Extension's film production and distribution at the University of California, Los Angeles. In partial fulfillment of their Master's degrees, Mr. Jordan and his wife, Mildred R. Jordan (currently managing editor of the *Quarterly*), produced *Shakespeare's Theater: The Globe Playhouse,* the shooting script of which follows.

FADE IN

Droeshout portrait of Shakespeare which becomes background for titles:

Shakespeare's Theater (in hornbook type)

DISSOLVE

The Globe Playhouse (in hornbook type)

DISSOLVE

Octagon to represent the Globe from above, which becomes background for titles:

Based on Shakespearean scholarship,
particularly the work of
JOHN CRANFORD ADAMS, Ph.D.

DISSOLVE

Acknowledgments

JAMES E. PHILLIPS, Ph.D. for research guidance

RICHARD JONES for "Greensleeves" adaptation

J. ARTHUR RANK for *Henry V* sequence

BARRY EDDY for sound recording

DISSOLVE

Narration by
MR. RONALD COLMAN

DISSOLVE

Direction
Script
Photography
Production Design
Editing
by
WILLIAM E. and MILDRED R. JORDAN

MUSIC IN

Adaptation of "Greensleeves" played on a harpsichord

FADE OUT
FADE IN

(ROLL TITLE:)

Three hundred and fifty years ago William Shakespeare wrote most of his plays for a specific theater—The Globe Playhouse. The conditions of this theater have long been a subject of controversy among scholars. The purpose of this film is to show one possible reconstruction of the Globe Playhouse in an effort to help students better understand and appreciate Shakespeare's plays.

FADE OUT
FADE IN

MUSIC DOWN AND UNDER NARRATOR

1. *Henry V* footage: London in miniature.

   CAMERA TRUCKS BACK over buildings, London Bridge, across Thames, and over Southwark.

   London—in sixteen hundred—was an overcrowded city. Queen Elizabeth and her people loved all kinds of entertainment, especially plays. Although the public theaters had been forced out of London into outlying districts, this did not stop the people. Three to four thousand crossed the Thames River every afternoon, just to enjoy themselves.

   TRUCK reveals Globe with flag fluttering.

   Many stepped from the boats and hurried toward the octagonal building known as the Globe Playhouse—where William Shakespeare was part-owner, actor, and leading playwright.

FADE OUT

2. CU of flag fluttering on model of Globe.

   This fluttering signal atop the Globe announced "play this afternoon."

DISSOLVE

3. LS from top gallery of Tiring-House—all curtains closed. Gallery railing in foreground. CAMERA DOLLIES along railing and TRUCKS IN past railing. END TRUCK showing three levels of Globe Tiring-House in full frame.

   Once inside, whether they were sitting in the roofed galleries or standing in the unroofed pit, the spectators saw a most unusual structure, known as the Tiring-House. Here, lighted only by the afternoon sun, were seven different acting areas—backed by property and dressing rooms.

MUSIC OUT

4. LS HIGH ANGLE of Platform—curtains closed.

   On the first level, the Globe's largest stage, known as the Platform, jutted out into the middle of the audience. Most of a play's action took place here.

5. LS CAMERA HEAD ON of three levels—curtains closed.

   The Platform could represent a street with a row of houses,

Illumination dims on all areas except Platform.

or it became anything suggested by Shakespeare's words—a garden, battlefield, woods, or a seacoast.

6. CU CAMERA LEFT of Platform—curtains closed. Viola, a sea captain, and two sailors enter at R door and move on to Platform.

Here is how Shakespeare created the setting for a scene in *Twelfth Night:*

VIOLA:
What country, friends, is this?
CAPTAIN:
This is Illyria, lady.

FAST FADE OUT
FADE IN

7. MS HEAD ON of first level—curtains closed and well-lighted.

A curtained inner stage, called the Study, was also used regularly.

Study curtains open.

With curtains open, the Study normally resembled a room in the average Elizabethan house. But, by merely changing the wall hangings

8. Same as 7 with a table and chair in Study (Pop-on effect).

or placing a property, this stage could indicate many different settings—a general's tent, friar's cell, room in a tavern, or a cave.

9. LS SLIGHTLY LOW ANGLE of Study and Platform: one figure in Study; another enters L side-curtains and exits through back door; first figure (while Platform darkens) exits R side-curtains.

When the Study was used alone, the actors stayed within its boundaries

and the Platform was disregarded—just as we today forget the orchestra pit or proscenium arch once the play begins.

10. LS LEFT HIGH ANGLE of Platform and Study.

CAMERA BOOMS DOWN to reveal throne with figure seated. Other figures move about, crossing from Study to Platform and vice versa.

Frequently, these two acting areas were used together—to represent one large interior, such as a ballroom, senate chamber, or throne-room. Under the influence of Study furniture, such as a throne, the locality of the Platform changed—and the actors moved freely over the two stages.

DISSOLVE

11. MS CAMERA LEFT of Study and Platform. Juliet on bier in Study.

CAMERA TRUCKS IN

Sometimes the Platform and Study became an exterior connected with an interior:

for example, the Verona graveyard with the Capulet burial vault in *Romeo and Juliet,*

DISSOLVE

12. LS CAMERA RIGHT of Platform and Study representing camp near Sardis

or, a battlefield and a general's tent. In *Julius Caesar,* for example, Cassius and Brutus

and Brutus' tent. Cassius and soldiers enter L door, Brutus and soldiers enter R door, and Cassius and Brutus meet on Platform.

with their soldiers meet on the Platform, representing a camp near Sardis before the tent of Brutus.

BRUTUS:

Before the eyes of both our armies here,
Which should perceive nothing but love from us,
Let us not wrangle. Bid them move away;
Then in my tent, Cassius, enlarge your griefs,
And I will give you audience.

Cassius and Brutus move toward partially opened Study curtains. CAMERA TRUCKS IN behind them.

FADE OUT
FADE IN

13. LS HEAD ON of second level—lights equally distributed and curtains closed.

There were four acting areas on the second level of the Globe.

14. CU CAMERA LEFT HIGH ANGLE of Tarras, back-lighted to bring out railing—curtains closed.

This narrow balcony, known as the Tarras, was rarely used alone.

DISSOLVE

15. MS CAMERA RIGHT favoring L door of Tarras from Platform level. Pindarus enters Tarras. CAMERA TILTS DOWN revealing Cassius and soldiers on Platform while Pindarus remains on Tarras in upper part of frame.

Probably this is where Pindarus "climbed the hill" to scan the battlefield of Philippi at the bidding of Cassius standing on lower ground.

DISSOLVE

16. MS CAMERA LEFT HIGH ANGLE of Tarras and Chamber—curtains closed.

Generally, the Tarras became absorbed

Chamber curtains open.

as the Chamber was revealed. This second-level inner stage was used mainly for interior scenes—and the ladies especially were at home here.

17. CU CAMERA LEFT LOW ANGLE of Chamber and Tarras as Lady Macbeth moves about and out to edge of Tarras.

From the Chamber, Lady Macbeth probably spoke her most secret thoughts to Shakespeare's audience:

LADY MACBETH:

CAMERA TRUCKS BACK during speech.

.... Come, you spirits
That tend on mortal thoughts, unsex me here,
And fill me from the crown to the toe top-full
Of direst cruelty! Make thick my blood ....

FAST FADE OUT
FADE IN

18. MS of Study and Chamber—curtains and rear doors opened.

Connected with the Study by a backstage staircase, the Chamber was often used as a second interior in the same house or castle.

19. MS of Study with Claudius kneeling. Hamlet enters through L side-curtains. CAMERA PANS as he moves in half circle around Claudius. Hamlet exits through back door.

In the Study, Hamlet probably came upon Claudius praying, and during a long soliloquy, made the decision to kill his uncle at another time.
As Hamlet left this room,

SOUND OF FOOTSTEPS ON STAIRS

CAMERA BOOMS to Chamber level, revealing Polonius ond Gertrude.

the audience immediately saw Gertrude and Polonius above in her room.

HAMLET (off stage, on staircase):
Mother, mother, mother!

Gertrude turns to Polonius.

GERTRUDE:
Withdraw, I hear him coming.

Polonius hides behind back curtains as Hamlet enters Chamber.

FADE OUT
FADE IN

20. LS of first and second levels.

Adjoining the Chamber were two identical acting areas:

Both Window-Stages light up.

the Window-Stages—used for scenes of farce, domestic intrigue, prison life, or courtship. Usually the action took place between an actor in a Window-Stage and another on the Platform

Platform lights up.

Chamber lights up and Platform darkens simultaneously.

or in the Chamber.

21. MS CAMERA RIGHT of one Window-Stage and Platform with Juliet above and Romeo below. Rope ladder hangs from window.

More than one crisis in the story of Romeo and Juliet was enacted here. Imagine the excitement of Shakespeare's audience

CAMERA PANS and TILTS to Chamber to reveal Lady Capulet. Romeo cheated out to indicate his exit.

when Lady Capulet appeared in her daughter's chamber

CAMERA TRUCKS BACK to include Juliet again while ladder is pulled up.

while Juliet in the Window-Stage was still pulling up the rope ladder by which Romeo had just descended.

FADE OUT
FADE IN

22. MS CAMERA BOOMS UP to third level—curtains closed.

On the third level, we find the seventh stage, called the Music Gallery.

23. LS LOW ANGLE from Platform of figure at front of Music Gallery—curtains closed.

Occasionally, actors appeared here when a play called for an extra height—to create a tower or ship masthead.

24. CU CAMERA LEFT of Music Gallery, minus figure—curtains closed. Lights on backstage to silhouette musicians.

Lights off backstage.

DISSOLVE

25. LS HIGH ANGLE of Platform where procession moves off Platform through R door.

FADE OUT
FADE IN

26. ELS HEAD ON of darkened Tiring-House.
Tower eaves are rim-lighted.
CAMERA TILTS DOWN to Platform with railing rim-lighted.

Other lights dim and Stage Posts are lighted simultaneously.

27. CU CAMERA RIGHT of L Post with branches on it.

28. CU CAMERA LEFT of R Post with figure hiding behind it.

29. CU ANOTHER ANGLE of Post with figure tied to it.

DISSOLVE

30. LS CAMERA RIGHT of R Stage Door showing figure behind a Door Post.

31. LS SIDE ANGLE of Tarras and Study—curtains closed. Figure stationary above; another, on Platform, moves backwards under Tarras.

FADE OUT
FADE IN

32. ECU of Study's rear-wall hangings. Smoke and figure rise into frame.

However, for Shakespeare's plays the Music Gallery was used almost exclusively to house the musicians; and they were kept busy,

MUSIC OF RECORDER AND HARPSICHORD IN AND UNDER

behind closed curtains—accompanying songs, dances,

and processions—as well as interpreting such musical effects as "flourishes" and "sennets."

MUSIC FADE OUT

In addition to the acting areas, the Globe Playhouse was filled from
the tower holding the flag to
the cellar underneath the Platform with fixed scenery and stage machines to help make performances exciting, spectacular, and realistic.

The most conspicuous features of the fixed scenery were

the two large Stage Posts. They were frequently used by the actors

as trees—

for hiding from each other—

as posts upon which to tie victims—

as well as ships' masts—or Maypoles.

Even the Door Posts were called into use for hiding or eavesdropping.

And, at times, an actor stepped under the Tarras to keep from the sight of a character above.

But what about the sudden appearance of ghosts, witches, and other unworldly characters?

33. CU HIGH ANGLE of Trap in Platform; it opens and then closes.

Trap doors were cut in the floors and ceilings of the larger stages.

34. MS ANOTHER ANGLE of Platform. Smoke and witch ascend through Trap.

Through these the witches of *Macbeth,* Hamlet's father's ghost, and other apparitions appeared—usually accompanied by smoke and thunder—

SOUND OF THUNDER

Witch descends and Trap closes.

and disappeared.

DISSOLVE

SOUND OF THUNDER

35. CU of Study Trap with Hamlet standing in it; a skull rests on Trap's edge; Horatio stands to one side in Study.

In the Study floor was the "Grave-Trap" where Hamlet no doubt stood while he recalled his old childhood friend:

HAMLET:

. . . . Alas, poor Yorick!
I knew him, Horatio; a fellow of infinite jest,
of most excellent fancy. He hath borne me on his
back a thousand times. . . .

DISSOLVE

36. LS of Study and Chamber—curtains closed. Female figure descends into frame and then ascends. CAMERA TILTS to follow figure into Trap.

Sometimes, spirits, gods, or goddesses suddenly dropped from above—and returned to the "Heavens" through the Trap in the Stage Cover.

DISSOLVE

37. CU FULL SHOT CAMERA SLIGHTLY RIGHT of Superstructure.

The "Huts" or Superstructure on the fourth level held the machinery which raised and lowered actors and properties.

CAMERA TRUCKS BACK to a LS.

From here, too, came most of the sound effects.

38. LS SAME ANGLE. Male figure appears in front (Pop-on effect).

In front stood the trumpeter who "sounded thrice" to open a play.

DISSOLVE

39. LS CAMERA RIGHT EXTREME HIGH ANGLE of Platform where figures with swords move in battle scene.

Here, the cannon was shot off during battle and coronation scenes.

SOUND OF CANNON FIRED

Figures continue to move.

Here, hung the great alarum-bell—used to make confusion more realistic.

SOUND OF ALARUM-BELL

40. CU CAMERA LEFT of Superstructure.

And here, the heavy cannon ball was rolled

to make the thunder of Shakespeare's many "fearful nights."

SOUND OF THUNDER

41. LS of Tiring-House darkened and silhouetted against sky. Platform with stationary figure lights up followed at two-second intervals by same procedure in Study, Tarras, Chamber, Window-Stages, and Music Gallery.

This, then, is the theater for which Shakespeare wrote most of his plays. Its great flexibility made possible a scope and continuous sweep of action comparable to the motion picture of today.

Lights on stages begin dimming and remain dim so that darkened Tiring-House can serve as background for following superimposed titles:

Three factors enabled Shakespeare's audience to follow a play's action in the Globe:

Dialogue

the dialogue—

Logical sequence of events

the logical sequence of events—

Movement from one stage to another

and the corresponding movement from one stage to another.

Titles *FADE OUT;* background holds.

The last few scenes of *Macbeth* illustrate these points very well.

42. LS of dimly lighted Tiring-House—same as 41 except curtains closed and figures removed. Lights come up fast. CAMERA TRUCKS IN and BOOMS DOWN to Platform. CAMERA STOPS behind two figures exiting through R Stage Door.

Near the end of Act IV,

Malcolm and Macduff leave England, headed for Scotland—determined to get revenge on Macbeth.

43. MLS CAMERA LEFT of two figures in R Window-Stage.
CAMERA PANS to include Lady Macbeth moving about in Chamber.

Immediately, a doctor and gentlewoman are revealed in a Window-Stage, where they remain throughout Lady Macbeth's famous sleepwalking scene in the Chamber.

44. LS CAMERA PANS LEFT TO RIGHT as Chamber curtains close and figures disappear from Window-Stage. CAMERA BOOMS DOWN on soldiers who enter L Door and move across Platform.

As the Chamber curtains close, a part of the Scottish army, moving to join the English, surges onto the Platform which is localized by the dialogue:

45. MS HEAD ON of two soldiers apart from others.

FIRST SOLDIER:

. . . . Near Birnam wood
Shall we well meet them; that way are they coming.

SECOND SOLDIER:

What does the tyrant?

FIRST SOLDIER:

Great Dunsinane he strongly fortifies.

SECOND SOLDIER:

Make we our march towards Birnam.

46. MS CAMERA LEFT on soldiers exiting through R door.

The army moves on as

47. MLS of Chamber. Curtains open revealing Macbeth and attendants moving about.

the Chamber curtains open showing Macbeth and attendants in a room of his castle at Dunsinane. He knows now that an army of ten thousand is approaching, his wife is ill, and his own men are deserting him; but Macbeth boasts:

48. CU CAMERA LEFT LOW ANGLE of Macbeth.

MACBETH:

I will not be afraid of death and bane,
Till Birnam forest come to Dunsinane.

49. LS CAMERA RIGHT. Chamber curtains close. Army enters L Door and moves onto Platform.

The Chamber curtains close and the united Scottish and English forces under Malcolm and Macduff pour onto the Platform; again, Shakespeare's words identify the setting:

50. MS of Malcolm and Macduff.

MALCOLM:

What wood is this before us?

MACDUFF:

The wood of Birnam.

MALCOLM:

Let every soldier hew him down a bough
And bear't before him; thereby shall we shadow
The numbers of our host and make discovery
Err in report of us.

51. CAMERA LEFT PANS figures out through R door.

Macbeth's pursuers march on,

52. MCU CAMERA RIGHT LOW ANGLE Macbeth enters Tarras through closed curtains.

and again the pursued appears—still boasting:

MACBETH:

Hang out our banners on the outward walls;
The cry is still, "They come!" Our castle's strength
Will laugh a siege to scorn ....

SOUND OF WOMAN'S CRY WITHIN

53. MLS LOW ANGLE of Macbeth.

MACBETH:

Wherefore was that cry?

Seyton enters Tarras.

SEYTON:

The Queen, my lord, is dead.

54. CU CAMERA LEFT LOW ANGLE of Macbeth.

CAMERA SLOWLY TRUCKS BACK to EXTREME LS.

MACBETH:

She should have died hereafter;
There would have been a time for such a word.
Tomorrow, and tomorrow, and tomorrow
Creeps in this petty pace from day to day
To the last syllable of recorded time;
And all our yesterdays have lighted fools
The way to dusty death.

55. CU HEAD ON NORMAL ANGLE CAMERA SLOWLY TRUCKS BACK to EXTREME LS.

Out, out, brief candle!
Life's but a walking shadow, a poor player
That struts and frets his hour upon the stage
And then is heard no more.

56. CU CAMERA RIGHT HIGH ANGLE CAMERA TRUCKS BACK SLIGHTLY FASTER to EXTREME LS.

It is a tale
Told by an idiot, full of sound and fury,
Signifying nothing.

57. MS HEAD ON of Macbeth and Tarras; Messenger enters and Macbeth turns to him.

MACBETH:

Thou com'st to use thy tongue; thy story quickly.

MESSENGER:

As I did stand my watch upon the hill,
I look'd toward Birnam, and anon, methought,
The wood began to move.

Macbeth moves to Tarras railing and messenger exits out of frame.

MACBETH:

Arm, arm, and out!
Ring the alarum-bell!

SOUND OF ALARUM-BELL
SOUND CONTINUES UNDER

Blow, wind! come, wrack!
At least we'll die with harness on our back.

Macbeth exits out of frame.

SOUND OF ALARUM-BELL OUT

58. LS CAMERA RIGHT of soldiers with drawn swords entering L Door and moving onto Platform. CAMERA PANS them to Study curtains through which Macbeth appears with sword drawn.

Now Malcolm's forces collect before the castle, and

Macbeth appears at the entrance:

MACBETH:

They have tied me to a stake; I cannot fly,
But, bear-like, I must fight the course.

59. MS CAMERA LEFT EXTREME LOW ANGLE past Macbeth. Soldiers part and Macduff walks through toward camera to face Macbeth.

Macbeth meets his bitter enemy, Macduff.

60.–69. AT VARIOUS ANGLES for MONTAGE sequence to simulate duel: Macduff and Macbeth, each approaching and retreating, sword tips meeting, thrusting, etc.

SOUND OF CLASHING SWORDS

70. MS CAMERA LEFT HIGH ANGLE of Macbeth backing out R door and Macduff pressing close.

As they leave the stage fighting, we hear Macbeth's final boast:

MACBETH:

. . . . Lay on, Macduff,
And damn'd be him that first cries, "Hold, enough!"

SOUND OF CLASHING SWORDS OUT

71. LS CAMERA RIGHT across Platform to L door. Soldiers part to make way for entrance of Malcolm.

To cover the time necessary for Macbeth's death off stage, Malcolm enters and casualties are discussed, until

72. LS CAMERA LEFT LOW ANGLE from Malcolm's position of Tarras where Macduff stands with Macbeth's head on a pike.

Macduff appears above on the castle parapet with Macbeth's head on a pike. He greets Malcolm:

MACDUFF:

Hail, king! for so thou art. Behold where stands
Th' usurper's head. The time is free.

73. CU HEAD ON of Macbeth's head on pike.

74. CU of Malcolm.

Hail, King of Scotland!

75. MLS and CAMERA TRUCKS BACK as Malcolm and soldiers exeunt through L Door.

King Malcolm then invites everyone to attend his coronation at Scone, and a "flourish" of music

MUSIC IN AND UNDER

accompanies the procession to empty the stage,

CAMERA STOPS TRUCK at EXTREME LS of stage, now empty except for spotlighted Macbeth's head.

DISSOLVE

76. CU of flag on tower being lowered.

and the play is ended
at the Globe.

MUSIC UP

FADE IN

Superimposition of

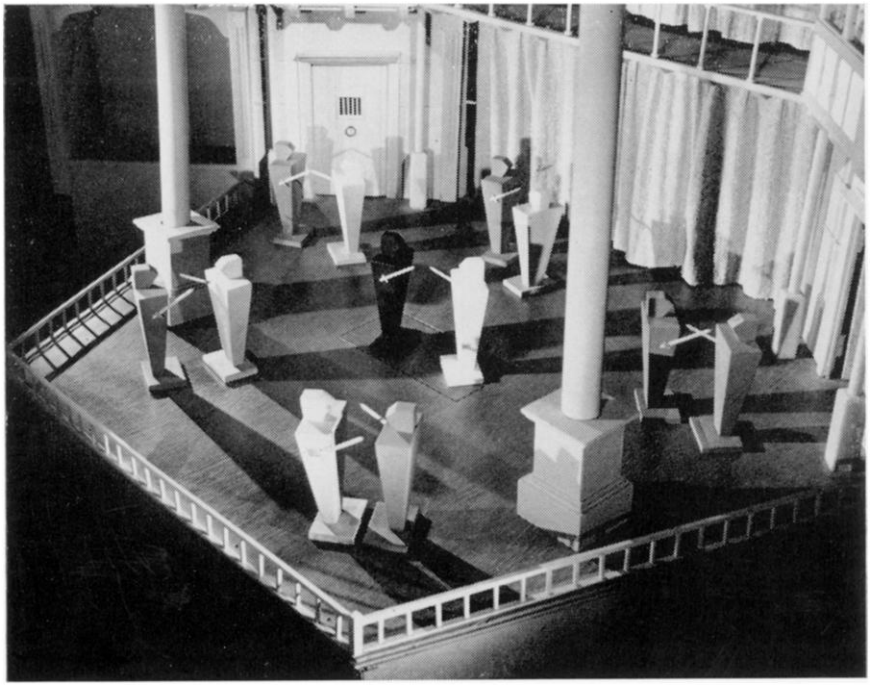
The End (in hornbook type)

FADE OUT

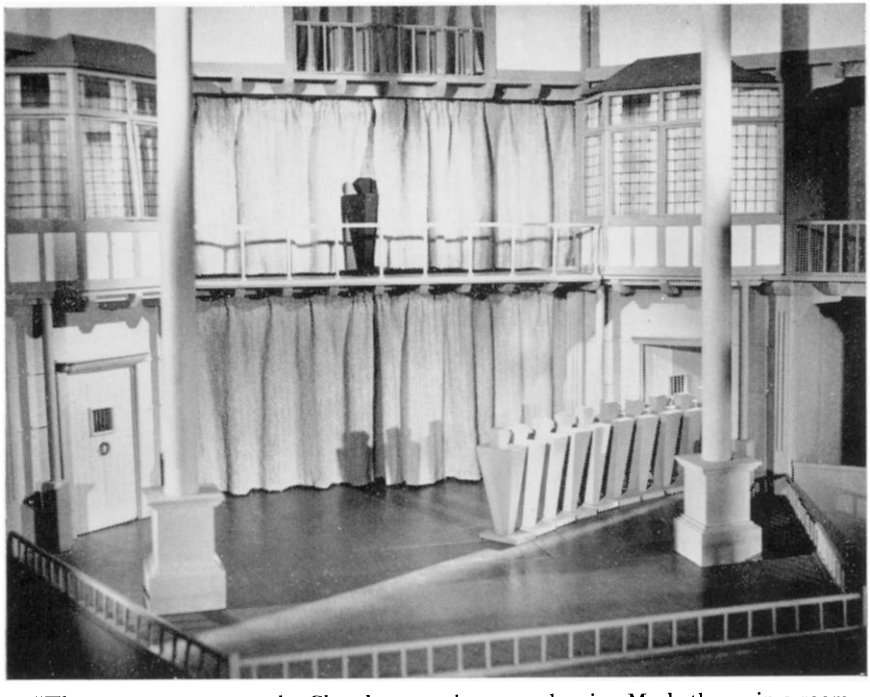
MUSIC OUT

Assistants move figures with magnets from below during shooting.

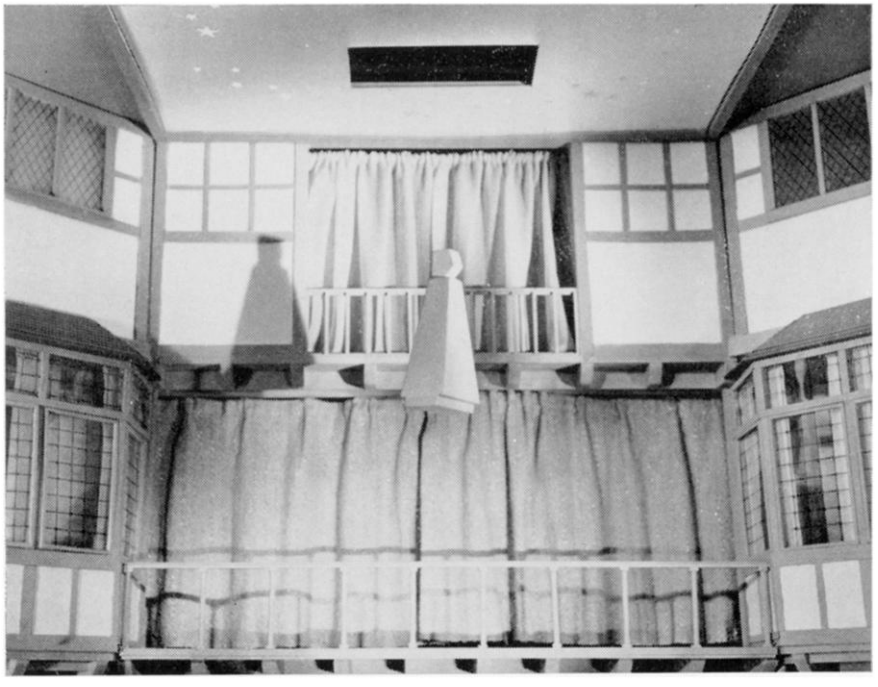
". . . the spectators saw a most unusual structure, known as the Tiring-House." (Scene 3)



". . . the cannon was shot off during battle . . . scenes." (Scene 39)

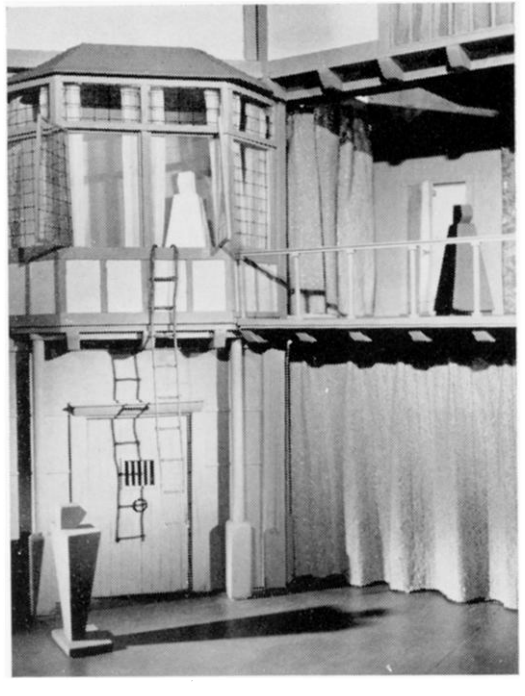


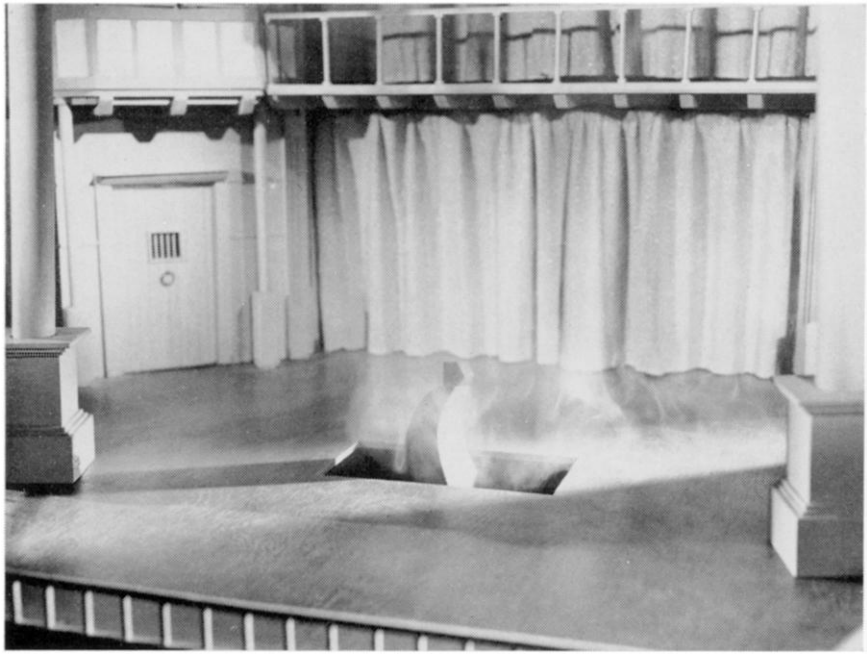
"The army moves on as the Chamber curtains open showing Macbeth . . . in a room of his castle at Dunsinane." (Scene 47)



"Sometimes spirits, gods, or goddesses suddenly dropped from above . . ." (Scene 36)

"More than one crisis in the story of Romeo and Juliet was enacted here." (Scene 21)





"Through these [trap doors] the witches of Macbeth . . . appeared . . . usually accompanied by smoke and thunder . . ." (Scene 34)

"As Hamlet left this room, the audience immediately saw Gertrude and Polonius above in her room." (Scene 19)

II. The Film in the Classroom

MAY GORDON WILLIAMSON

MAY GORDON WILLIAMSON is an English teacher at Boroughmuir School in Edinburgh, Scotland. She is also a film enthusiast whose interests in this field have included work as script writer and assistant director of documentaries. Dr. Williamson's publications include articles in the *Scottish Educational Journal* as well as her interesting report on the 1953 Edinburgh Film Festival which appeared in the *Quarterly of Film, Radio, and Television,* Volume VIII, Number 3.

Shakespeare's Theater: The Globe Playhouse is a film that every conscientious teacher of English literature at any level from high school to university ought to welcome unreservedly.

One of the complaints most commonly expressed about the use of the film medium in the English classroom is that the subject of literature as a whole is essentially auditory, and does not lend itself to the visual approach. However, only through film, which can demonstrate movement and spatial relationships, can an adequate conception be given of the fluidity of a Shakespearean production as written for the stage of the Globe, of the uninterrupted sweep of events from the first line to the last, of the essential unity of the whole play. Mere talk on the subject of Shakespeare's stage conditions is just so much wasted breath to school children. Even illustrated lectures are not enough. Perhaps some account of my experience in this field over the last ten years may help to prove this contention.

An American may well imagine that in Britain, the home of Immortal Will, the latest theories of Shakespearean production are canvassed in the universities and taught in the schools. But as recently as ten years ago, when I began my teaching career, I learned differently. Imbued with the passion for historical accuracy and the eager curiosity about Elizabethan methods of publishing and stage production which Professor (now emeritus) J. Dover Wilson instilled in those fortunate enough to "sit under" him, I was shocked to discover how heavily the spirits of the two great Henrys, Irving and Bradley,

brooded over the Shakespearean scene. Many of the theater productions in London as well as in the provinces were still by "ham" companies, ensconced behind the proscenium arch and embowered in fake greenery. Aged textbooks and "gift editions," lavishly illustrated with photographs of late nineteenth-century mountings, were still very much in evidence. My older fellow teachers still thought of the characters in the plays as personalities existing in their own right and of the plays themselves rather as sustained efforts of great poetry than as drama designed for a particular type of theater.

Within the last five years, however, a change in outlook has been taking place. In Edinburgh, especially, during our annual Festival of Music and Drama, we have been blessed with one or two exquisite productions by young companies from Oxford and Cambridge. These companies play under conditions approximating those Shakespeare must have encountered in the great halls of the Inns of Court or of noblemen's houses. And more recently, we had a memorable production of *Romeo and Juliet* in, of all unsuitable places (many a guid and godly old Calvinist must have turned in his grave in Greyfriars Kirkyard!), the Assembly Hall of the Church of Scotland. There, the Old Vic Company constructed an open stage with levels to match the Tarras and Window-Stages and acted to an audience massed on balconies all-round, very similar to those of the Globe.

These productions might have provided necessary illustrations of Shakespearean stage conditions to the young people; but, unfortunately, the average young person in our schools does not frequent festival performances. If he goes to the theater at all, he goes to a variety show; for his main diversions are the "light" radio program, the football match, the dance hall, and the fish-and-chip saloon.

To communicate enthusiasm about Shakespearean drama and its production in Elizabethan and Jacobean times to this type of student requires more than the academic approach. But, in my callow unwisdom during my first years of teaching, I attempted this approach with the result that I bored a great many innocent youngsters and gave them a permanent distrust of the subject. I had just come upon Dr.

John Cranford Adams' work,[1] and, fired with missionary zeal, I spent a great amount of time copying his drawings and plans and sticking them round the walls of my classroom. Friends and relatives in the States sent me collections of prints from the Folger Library in Washington, and these I photographed and made into film strips to supplement the material on the walls. The lack of pupil response was heartbreaking: the gifted few and the assiduous plodders appeared interested, but the majority yawned politely behind their hands.

What was lacking? Not material. Not enthusiasm. Not even teaching technique, for I found that the children could reproduce the facts quite accurately when questioned. Then gradually I came to realize that the missing factors were third dimension and movement. For a time, I toyed with the notion of having a large model constructed and of moving tiny figures about on it. But in wartime, materials for such projects were scarce; furthermore, others who might have helped, such as teachers of technical subjects, were too busy with other and more serious commitments.

Then, 1945 brought the film *Henry V,* and the answer to my problem seemed to be approaching "without my stir." However, disappointment again awaited. The "Shakespearean theater" of the film's opening turned out to be more like the Swan than the Globe. Here, for the first time, we got something of the breadth and sweep of a Shakespearean play; but the very freedom from limitation, the scope and naturalism of parts of the film, to some extent defeated the object I was seeking—an illustration that the very limitations of the Globe gave the plays their artistic unity. Of course, *Hamlet* took us even farther away: the admirable fades from the theater to the semireal world of *Henry V* fulfilled the advice of the Prologue; but the crude vulgarity of Ophelia's drowning had no connection with either stage or reality but came straight out of Millais and the "super-bosky" tradition of Irving and Beerbohm Tree. We were back to where we came in. Nevertheless, one thing did emerge from these two attempts: the

[1] *The Globe Playhouse: Its Design and Equipment* (Cambridge, Mass.: Harvard University Press, 1942), 420 pp.

film as a medium seemed to provide the nearest thing to a real understanding of the construction of Shakespeare's plays as entities.

Shortly after this I became script writer to a small documentary film unit and spent all my spare time helping to make government- and municipal-sponsored short subjects. The idea of making a film for my own use was the obvious result, and I once more began to consider the possibility of a model with figures which could be moved about to accompanying dialogue and music. And just when the boss was saying, "No time. No money in it. No market for it," I saw in the *Scottish Educational Journal* a tiny paragraph about the Jordans' venture in California. It seemed an answer to a prayer, although I cannot claim to have taken the matter up with the Higher Authority.

With a peculiar mixture of envy and excited anticipation, I wrote at once for details. Unfortunately, for the serious use I should have liked to have made of the film in school, it arrived during the last week of the session and too late altogether for the university which had already dispersed for the summer vacation. I was able to show the film to selected school audiences; but I had no opportunity to test their reactions either on paper, in full discussion, or at a second showing.

First, however, I viewed the film alone. I had not dared to hope for so much. Each point covered was presented lucidly and informally, not as a lecturer might expound some academic subtlety, but as a friend might show one around his house, stopping to point out each feature of interest, switching on the light for a moment to illuminate some particular corner. The third section, devoted to the presentation of the latter portion of *Macbeth,* was, however, what I had been especially interested in by the advertising matter. Now at last, for the first time (except for possible performances on the Blackfriars stage in the Folger Library), there was a reconstitution of a Shakespearean production, moving swiftly from stage to stage, from level to level—one party of actors moving off as another came on; music, spectacle, and effects blending and dovetailing, not just being superimposed upon the action. Of course, no attempt was made to give a complete play; only the essential dialogue of each scene to give the clue to the action

was spoken. But what *was* demonstrated was that unity of action which Shakespeare, who understood his theater, created by making his own rules to suit his own conditions.

My one adverse criticism on the side of content was that I wanted more—more examples from the plays, more effects, more about the audience and its accommodation, more about costume and properties. But when I showed the film the following day to the fourth form at school, about 150 pupils aged between fifteen and sixteen, I realized how wrong I was and how right the producers were in this matter. With the genius of the natural teacher, they avoided the cardinal sins of giving too much information and of confusing the mind of the recipient. There was just enough for the pupils to grasp at one sitting—too much indeed for the less intelligent ones; and when I showed the film later to the fifth and sixth forms, I found that even they had so much material to digest that any more would have defeated its object.

I teach in a large, mixed, free school attended by children of lower middle-class parents of whom the majority provide their offspring with neither books nor conversational facilities and with whom ideas are either culled from the sensational press or are nonexistent. These children are conditioned to the cheap and violent excitements of the commercial cinema; and so, if a film succeeds in holding their interest, it must have some exceptional quality. Most of the educational films I show in the classroom are voted "corny" (and how right the pupils are!). The reaction to *Shakespeare's Theater* was therefore as good a test as any it might encounter of its powers to stimulate and maintain interest. It was received at the end of each of the two showings by a burst of spontaneous and prolonged applause, a tribute to its excellence.

For the sake of contrast I took the film to another school, a fee-paying public school for boys, where the pupils come from fairly cultured homes and attend the cinema with more discrimination. In this school, they have an exquisite model of the Globe, constructed from J. C. Adams' plans; and before the show, the boys had been issued

typewritten notes which contained full descriptions of the theater and of its operation. These students were, therefore, in a position to assess the film from a more critical standpoint than the pupils in my own school of whom only a few had seen my static material, although I had given a short introductory talk to both audiences. The reception, however, was exactly the same—sincere applause, in which the English masters joined most heartily.

Of course, there were in both schools some difficulties in the way of a Scots audience. To the younger children, especially, the American speech was irresistibly comic in familiar lines. The effect of the great "Tomorrow and tomorrow and tomorrow . . . ." speech was unfortunately marred by their familiarity with the inimitable Hyman Kaplan, whose adventures in the realm of literature I had read to them in my best attempt at a Jewish-Polish-New York accent. The tiny fragment, "This is Illyria, lady," with its lovely retracted l's and r's seemed as funny to Edinburgh children as their speech would sound to a Los Angeles audience.

In summing up the film's value as a teaching aid, I would say—with all the confidence of one who has taught Shakespeare with love and devotion for the past ten years at every stage from first-form secondary school (age eleven) through university classes—that *Shakespeare's Theater* is a film I would recommend for presentation to young people from the age of fifteen on as one of the most useful and stimulating adjuncts to the study of Shakespeare. How to use it is another matter, and much depends upon the curriculum of the school and the methods of the teacher.

In Scotland, as distinct from England, Shakespeare is not generally taught much before the pupils reach the age of fourteen, when perhaps *A Midsummer Night's Dream* and *The Merchant of Venice* are read. At this stage, the children are too young to benefit from the film. I usually have them act scenes on an open dias. Rarely do I discuss the Elizabethan theater unless a real curiosity is expressed. *Macbeth* and *Julius Caesar* are frequently studied during the next year. Then, I think, only the first part of the film would be of much value except

to the most gifted pupils, since at this age they are still too immature to see the plays as artistic wholes but are old enough to benefit from some discussion of stage conditions. In the final three years, selections—usually two plays each year—from *As You Like It, Twelfth Night, The Tempest, Hamlet, Henry IV, Henry V,* and *King Lear* form the basis of study; and the film might well be shown in its entirety. Although this film is sufficiently lucid in presentation to suit fairly young children, it is sufficiently scholarly and adult in approach to suit the needs of the serious student; therefore, it would be a most valuable asset even up to the honors courses in English at the university. In the history classroom, too, it could justify its place.

This film can be used profitably at so many stages because the approach of the teacher must vary considerably with each age group and ability level. Increasing amounts of preparation are demanded of the instructor with each stage in the upward direction. And here I stress very strongly that, no matter how good a film may be, it must have adequate preparation and discussion if it is to be fully successful as a teaching aid. Some sort of historical introduction is necessary with older classes to show the logical development of the Shakespearean stage from the innyard and the great hall; and some sort of follow-up is necessary to discuss how the modern theater came to recede behind the proscenium arch.

Is it too much to suggest that the Jordans might turn their talents to a film on the development of the theater in England—or perhaps on the theater as a whole from Greek times—or even to a series of filmed excerpts from plays of different periods with, as climax, a full-scale Shakespearean production on a full-scale model, clothes, properties, and all? They have proved their abilities. Given adequate financial support and technical facilities, the possibilities of their future experiments are endless. Should they find it feasible to proceed, they will be doing a great service to the study of literature; and thousands of school children and university students everywhere will be grateful.

III. The Film and Scholarship

JOHN CRANFORD ADAMS

JOHN CRANFORD ADAMS is a Shakespeare scholar of international fame. His many contributions to scholarship include *The Globe Playhouse: Its Design and Equipment* and a model of the Globe which is now in the Folger Library, Washington, D.C. Mr. Adams is currently president of Hofstra College, Hempstead, N.Y., which annually produces Shakespeare's plays in a full-scale Globe Playhouse. The following letter is Mr. Adams' informal review of the film, especially in terms of the transference of scholarship to the film medium.

3 August, 1953

Dear Mr. and Mrs. Jordan:

Your exciting and highly original film *Shakespeare's Theater: The Globe Playhouse* reached my office yesterday, and I ran it through twice this morning. Without doubt it is the best thing of its kind. I cannot imagine a more effective means of informing alert students, either in their senior high school year or in their early college courses, of certain basic facts which they must become acquainted with if they are to read Shakespeare's plays intelligently. To make Shakespeare's dramatic techniques comprehensible, the student must know that an Elizabethan stage was designed with seven distinct playing areas fused into one multiple stage; and he should understand how, by means of this stage and the distinctive theatrical conventions of that era, a Shakespearean play could flow in an uninterrupted sequence of episodes upstairs and down as well as forward and back through these seven acting areas. In certain basic techniques the Elizabethan drama is closer to the motion picture of today than to modern theater productions. The continuous flow of action, the surging movement—supporting with theatrical logic the rapid turn of events—and the almost limitless power to vary the scene—to take the play indoors and out, upstairs, downstairs, in my lady's chamber—as best suited the plot: all these lie hidden in an Elizabethan play unless the student knows something of the stage for which the play was designed and something of the conventions which govern and distinguish Elizabethan drama.

I sincerely wish that time permitted my attempting a detailed re-

view of your film. Will you instead let me write you informally about some impressions and some questions that may be of interest to you?

Intelligence and ingenuity have clearly gone into the planning and the making of this film. The opening sequence borrowed from the J. Arthur Rank film of *Henry V* opens your project admirably, though one misses the color that so enhanced the original. I thought the transition into the Globe, represented by your replica of my model went a bit too swiftly; but I recognize that time was your constant enemy in making *Shakespeare's Theater,* and that you had to make every second count.

Ronald Colman's enlistment as narrator was a stroke of genius. His warm, scholarly, and musical voice at once gave the picture clarity, conviction, and excitement. He was so good that any other voice, needless to say, suffered by comparison. Those student assistants who read lines from the plays, to illustrate this point or that, may have done their best; but in a cast which also included Mr. Colman, the contrast between the gifted professional and the young amateur was somewhat prominent (an exception might be made for the girl reading Lady Macbeth's lines).

Manifestly you had given much thought to the early sequences of the film in which you placed the camera in front of the Globe's multiple stage and then, by combining the arts of the spotlight and the movable lens, directed attention to the units of the stage and the relationship of one part to another. Swiftly and clearly your audience learns the names of each part, sees how one element could be used by itself or in a logical combination with a second element, and how the whole formed a stage utterly unlike anything in common use since 1642: the Platform jutting forward into the pit, the curtains at the rear of this principal stage concealing an inner stage or Study, the pair of stage doors in the Tiring-House wall flanking the stage curtains; then, on the second level, the centrally located Tarras or wide balcony in front of the upper-stage curtains and the pair of projecting bay windows, one over each of the stage doors below, which played so memorable a part in *Romeo and Juliet* and many other plays of the

period; and finally the Music Gallery on the third level (directly over the inner stages), curtained to conceal the musicians at work; but curtained so diaphanously that their strains, however faint and dulcet, could be heard throughout the theater. Then followed your shots of the Huts, constructed over the stage ceiling (supported by those two great posts whose bases rested on the Platform 32 feet below), and of the bell tower, above which fluttered the great white flag on days when a play was to be performed.

All this portion of your film is admirable. The eye assimilates such matters far more surely and quickly than the ear alone. Your five or six minutes devoted to this exposition is well spent. An hour's lecture could not hope to cover the ground so convincingly.

The only fault I could find was the fault of your medium itself: black and white, light and shade, the moving lens. These tended to insist, on the one hand, that the Globe made use of artificial light—such lighting as modern stages rely upon—which, of course, is not the case and, on the other hand, that the scale of the stage was modest, if not downright small. On the contrary, as you know, the Platform was considerably larger than most New York stages today; and each of the two curtained inner stages approximated the dimensions of a typical college stage.

The second half of the film is devoted to explaining how Shakespeare employed the multiple stage to achieve variety, fluidity, and an unbroken flow of action. Here you have an even more complex and novel problem to communicate; here the limitations of the little model, the occasional awkwardness of the puppets, and again the inexorable sweep of the minute hand present difficulties of the first magnitude. I frankly think you have done as well in solving these problems as anyone could; and, though I come soon to some suggestions and murmurs of scholarly dissent, let me say here that your film is a vast credit to you: it does more in twenty minutes to make clear the physical conditions of the Globe Playhouse and the distinguishing characteristics of Elizabethan stage techniques than anything else that has ever been attempted. What is more, at the end of the

showing one has the sense of having actively participated in a real experience.

Since viewing *Shakespeare's Theater,* I have speculated about the exact audience for whom you designed the film. High school students reading Shakespeare in the junior or senior years? College students in a beginning course? Both? I assume some such level to be your target, and by this time you will have heard from a host of teachers and will know for a fact how helpful the film is and just how accurately and completely it accomplishes its mission.

In contrast to such actual experience, my own doubts are merely tentative; but is it possible that you plunge into the problem too suddenly? That you go too fast? That you attempt to cover too much ground (assuming that some twenty-minutes total running time was a limit imposed upon you from the outside)? Bringing some twenty years of acquaintance with the topics involved to my first viewing of your film, I find it hard to assess the correct answers to these questions from the point of view of your intended audience.

I venture to suggest, however, that the young student, coming to this film for an introduction to the subject, will get a bit confused. The meal consists of rather exotic dishes, and it is served at lightning speed: allusions to plays, snatches of dialogue, ghosts or witches rising through traps, gods descending from the stage Heavens, bursts of excellent off-stage music or sound effects, the roar of cannon, sequences of several scenes having most of the dialogue cut except for the cues, and of course the hundred-and-one physical details exhibited separately or together.

Doubtless the bright student will learn much and will straighten out a number of misconceptions. But I suspect also that he will inevitably miss a good many things, and would be hard put to it to write an accurate précis of basic Elizabethan stage conventions. Perhaps a pamphlet could be supplied for students expected to view the film, preparing them in advance with background information that would ensure a readier grasp of details strange and new to them. By means of such a pamphlet you could also correct one or two quite misleading

impressions created by limitations of the film medium. One of these I have already mentioned: the effect of night productions or a roofed-in theater requiring all the usual apparatus for artificial lighting. As you well know, Globe performances were daylight performances, and the stage was specially designed to take that condition into account. Again, the film reminds us that stage lighting today can focus attention on a given portion of the scene, spotlight an actor, indicate the passing time, or even assist in creating a mood. Shakespeare could also achieve these effects, but not by means of stage lighting; he achieved them by quite other means.

A second misconception arising from the use of black-and-white film to photograph a small-scale model animated by puppets is this: all comes out in black and white—the stage, the properties, the hangings, the actors in their costumes, even the playhouse itself. The truth is, of course, that the Elizabethan theaters glowed with color. Their walls were framed in dark oak having white or tinted plasterwork between the beams; the roofs were thatch or tile; their yards were paved in brick; their stages were gaudy with tapestries, hangings, lavish costumes of silk and velvet (the costume for a leading man often cost as much as a week's rent of the whole playhouse), and a host of scenic properties as colorful as their counterparts in the flamboyant London outside the playhouse. Puritan preachers, you will recall, cried out against these "gorgeous playing places"; and Henslowe's *Diary* records for us the very considerable expenditures that were undertaken to keep a theater and its appurtenances abreast of the latest fashion and dramatic needs. Now a black-and-white film can't supply color, and a project like yours can't wait ten years for the model-maker to supply intricate carvings at a greatly reduced scale. But these gaps can be filled in by a supplementary pamphlet, especially if it can include a few illustrations in color.

An even more serious fault I have to find with the film is in the use of modern camera tricks to explain Elizabethan stage conventions. I for one am greatly bothered by the way the lens moves from side to side or glides in for a close-up as you illustrate the flow of action char-

acteristic of an Elizabethan play designed for a multiple stage. Your modern camera technique overlays Shakespeare's technique, distorts it, and confuses it. You substitute camera art for the very art which Shakespeare and his contemporaries evolved to achieve the same dramatic ends. This Elizabethan dramatic technique can best be grasped by the viewer (or camera) remaining fixed in one place: then the play itself does the moving—right out to the fore edge of the Platform, back to the Study, up to the Tarras, over to the left stage door, forward to the center of the Platform, down from the Heavens, up and far back to the bedstead curtained off in the alcove at the rear of the upper stage. That's how Shakespeare gave pace, emphasis, and variety to his plays; that's how the Elizabethan drama discovered how to achieve unbroken continuity in the flow of action from the first line to the last; and that's how a play could be constructed with twenty, thirty, or even forty scenes representing a dozen different localities without a single pause for scene change (to say nothing of pausing for advertisements or for station identification). But your cameraman apparently did not understand that Shakespeare was a master craftsman of the theater of his own day and could perform miracles with his stage that cannot yet be matched with all the brains and all the machinery moderns can muster. Your cameraman moved his tripod around and switched lenses from time to time, so that *he,* not Shakespeare, provided the close-ups; *he* supplied the dramatic shift from Birnam Wood to castle battlement or from battlement to ladies' chamber; *he* called to his assistant to bathe one portion of the stage in light and darken out the rest. All this muddies the water and kills the trout you are fishing for. I heartily wish you might have placed your camera (with a wide-angle lens?) in some one location representing a spectator's view from a good seat in the Globe's middle gallery, and then have shot your whole *Macbeth* sequence from just there.

Here at Hofstra we assemble each Spring our almost full-scale replica of the Globe stage. Our play is mounted as Shakespeare mounted it, scene by scene following the original pattern of movement from one part of the multiple stage to the other. The results are mem-

orable; the performance is lucid, swift, exciting, and infinitely dramatic. The audience needs no program notes to follow the story or the shift from place to place. The play is full of movement. Big scenes come right down almost into the audience's lap; street fights range over a wide area; subplots are kept distinct—and frequently apart in space—from main plots; surprise quickens the pace as one resource after another of the complex stage are called into play. For example, that elaborate Study set in Act I, scene 2, closed off by curtains as the action flowed elsewhere, has been silently and invisibly replaced by a very different set; and now, ten minutes later, it is suddenly revealed as the stage for Act I, scene 5. The spectator watches all this shift in space and time with ready comprehension; he sees one episode in relation to what went before and as a link in what is to follow. All this is vitally important to a swift and a thorough grasp of a well-paced Elizabethan play. You get the underscoring—the emphasis that Shakespeare intended for a given scene—only when it follows immediately after the scenes before and only when it is enacted in that unit of the Globe's multiple stage for which Shakespeare designed it.

Your film tries to teach the student these portions of Shakespeare's high art. But I contend that the overlay of the camera technique complicates the telling of the story and to some degree negates your purpose.

I have two other minor quarrels with your camera. Why did you borrow from Hollywood the device of representing a hand-to-hand combat by a brief sequence depicting two bright sword blades clashing and re-clashing against a pitch-black background? Your intent was clearly to suggest the exciting nature of an Elizabethan performance. But such a sequence as this is strictly a film device; no real stage can make use of it, much less a stage which cannot be darkened.

Again, would it not have been advisable to allow for the inescapable distortion of a camera lens by blowing up the size of some units of the Platform stage and reducing others? I found the bases of the two stage posts disproportionately swollen and, perhaps because of the taper given to the projecting Platform, the area of this very sizable main

stage disproportionately reduced. No doubt for the same reason, the inner stages seemed too small, with little of the depth which made it possible to design scenes for six, seven, or as many as eight actors moving freely inside the room. The very knowledgeable student who ran the projector while I sat viewing the film made the suggestion later that a wide-angle lens used close up might have lessened these distortions and might also have kept in view that larger frame of stage and Tiring-House which a spectator's eye would have accommodated.

As the film was running, I found myself so absorbed and fascinated that it was hard to jot down minor points to ask you about. But here are a few. You suggest that the public theaters were forced outside the city of London because it was too crowded. The reason usually given for their location on the Bankside across the river from the city is that there they escaped the restraints of the city fathers whose jurisdiction did not extend so far. Moreover, the Thames provided a swift, clean, and inexpensive means of access to the Bankside stairs.

Do you have any evidence that branches were lashed to the main stage posts when some play called upon these posts to represent trees? Study sets may have relied upon small trees, bushes, hedges, and the like; but I doubt if the outer stage posts were ever treated in the manner you depict.

During the commentary upon the upper stage one statement implied that exterior scenes were occasionally represented there. So far as I am aware, this upper stage or Chamber, once its curtains were opened, invariably represented an interior setting suggesting some upper portion of an Elizabethan house, inn, or castle. Of course, once the upper-stage curtains were closed, the Tarras took on a different identity: it usually suggested an exposed, elevated locale—the walls of a castle, the balcony of a palace, the brow of a hill. These logical and theatrically convincing rules governing the use of various stage units were strictly observed by all professional dramatists of the period.

The points mentioned above can be resolved without much debate. Here are two or three others which venture into uncharted waters. First, how do you know that Hamlet's Father's Ghost "rose" through

the Platform trap (or indeed any other)? A good case can be made for the belief that in all his appearances the Ghost *walked* on stage. The only trap-work with which he is involved comes in Act I, scene 5, to make his farewell to Prince Hamlet yet more spectacular.

Again, why do you place Lady Macbeth's attendants in a Window-Stage in order to have them observe that stricken woman in the Chamber during the sleepwalking scene? This violates a basic convention of Elizabethan stage management. Close scrutiny of all plays written between 1590 and 1650 reveals that Shakespeare and his contemporaries observed something akin to our "fourth-wall" technique in all Chamber scenes. An actor may enter the Chamber from the wings, from an adjoining Window-Stage, or through the door at the rear. He may talk with someone in the wings or in the window, but only as if the person were not in view. He may also peer out of the window in the rear wall and describe an off-stage garden, or converse through that window with an off-stage acquaintance. Very significantly, however, an actor in the Chamber never refers to an object on the Platform or converses with another actor there. On the contrary, to do either of these things he invariably leaves the Chamber and enters a Window-Stage. Once there, as a hundred scenes testify, he is able to scan freely the entire Platform (except for the recessed doorway immediately beneath), talk face-to-face with persons below, toss out a message or a ring, or even lower a ladder and pass from one stage to the other. Conversely, the Chamber curtains are never opened when actors are present on the Platform; nor do actors in a Window-Stage ever comment on matters taking place in the Chamber. (In a few plays actors in one window comment on actors in the other window; and in one play a young man in the window scans appreciatively the charms of a woman on the Tarras.) Your treatment of the sleepwalking episode, however, violates these rules and spreads misunderstanding of Elizabethan stage conventions.

And finally, the closing episodes of the *Macbeth* sequence need some revision. I believe that Macbeth should not enter the Platform through the Study curtains to meet and fight his enemies, nor should

Macduff appear on the Tarras with the tyrant's head—let him conclude his off-stage victory by returning to the Platform with his grim token of success.

But these last points detract but little from the over-all value of a film which will help thousands of students to visualize the physical conditions of the Globe's multiple stage and the techniques which gave realism, scope, vigor, and continuity to Elizabethan drama. As a teaching aid this film is worth a half-dozen lectures. It tackles a complex subject with gusto, vision, and competence. The result merits the grateful thanks of all who love Shakespeare.

Yours sincerely,

JOHN CRANFORD ADAMS

IV. Postproduction Notes on the Film

WILLIAM E. and MILDRED R. JORDAN

THE IDEA TO PRODUCE a film on Shakespeare's theater was literally an inspiration—which was instilled in us several years ago by Professor James E. Phillips in a fifty-minute lecture when we were taking his Shakespeare course at the University of California, Los Angeles. In learning about the amazing, multiple-stage theater, a whole new approach to the appreciation of Shakespeare's plays opened up to us.

We had already discussed and discarded about fifty different subjects for a film. Each one of these ideas had been examined with three research perspectives in mind: (1) producibility from our point of view, (2) suitability from the viewpoint of distribution in the existing framework of film circulation, and (3) utility to the audience because we did want to make a socially useful film.

Not only from study at the university, but also from twelve-years' experience in the 16-mm. distribution business, we knew that too many so-called educational films missed the boat and failed to satisfy teachers' needs. We asked ourselves: Who makes the selection of educational films? Obviously, the answer is the user, or the audience. How does he make his selection? Again, obviously, the basis of preference is evaluation. Then, we asked ourselves: Could not the film producer help in this evaluation (and, in the end, in the selection) by having a purpose firmly in mind from the very beginning—or in every step of the preplanning stage as well as on through writing, shooting, and editing to the completed product?

Thus, even before we hit on the Globe as our subject, we had checked all of the ideas with the following formula in mind: Define purpose and consider audience. We found that this formula helped us tremendously during the research and script stages, in particular, of *Shakespeare's Theater*. Our idea to make a film to tell people about the Globe Playhouse was a very specific one; but, in execution it had

to be modified to fit the various considerations which were brought to bear on it.

Starting with only a hazy idea of how we could treat the subject, we early realized that an identification of the audience would not only point the way to the treatment but would also help delineate the subject itself. The decision was reached to aim the film primarily at high-school groups—and early college and even adult levels, if possible. English and Literature are taught in all secondary schools, but Drama or Theater is not. Therefore, the audience was further narrowed down to English and Literature classes or study groups.

Next, we had to decide on the purpose of such a film. The Globe Playhouse is familiar to very few people. As interesting as this theater seemed, it was, after all, a piece of architecture. At this point, we might well have decided to produce a film strip, which would have been adequate merely to describe a piece of architecture. But we wanted to do more than describe the theater. We wanted to transfer some of the excitement that we had felt when we learned that the Globe Playhouse was the one for which Shakespeare had written most of his plays; we wanted to show, if we could, that a knowledge of this theater and some of its staging conventions would throw entirely new light on the reading of Shakespeare's plays.

The purpose was becoming more clearly defined. We decided to make a film to describe the theater with its multiple acting areas and to give illustrations of some of the more popular stage conventions in order to aid students in the reading and understanding of Shakespeare. The drawing of broad limits around the subject was done.

With these basic ideas in mind, research was carried out over a period of eighteen months. Since no one really knows what the Globe was like inside, there exist several schools of thought. We based most of our research on the work in one school which is best represented by the American scholar, John Cranford Adams. (As it has since turned out, his reconstruction of the Globe is probably the least challenged of those of any Shakespearean scholar to date.)

The development of our script as well as the production design of

the film had to proceed hand in hand. The theater stage was five stories high. How could we illustrate this? We could not think about how we would show something until we knew what we had to show. Animation was the first thought, but this is a slow process—and we are not artists. Because of size and budget, full-scale sets had to be discarded. A model seemed the only answer to illustrate the theater itself. Then, we thought, parts of the theater in full size might be used with actors to illustrate conventions.

Scripts were written and rewritten, and even some of the casting was tentatively plotted. To describe visually the complex structure of this theater, as we had reconstructed it, was a major script problem. The prosaic manner of animation labels was discarded; and a varying technique of using animation with light on the three-dimensional model, combined with extensive camera movement was finally written in. However, suddenly we realized that there was a risk of diluting the purpose of the film by the inclusion of live, dramatic action. There was more than the probable overshadowing of visual description by drama; there was the never-ending controversy of how Shakespeare should be acted. We ruled out live acting. Again, we were left with a piece of architecture to be animated only with lights and camera movement.

So far, so good, to show the Playhouse; but our plan was inadequate to show the continuous action and great flexibility of the Globe's seven acting areas. We desperately needed representations of characters or actors to illustrate these important points. We considered marionettes, hand puppets, and cardboard figures; but again, there were dangers in the possible dilution of the film's subject matter—and we are not puppeteers. Further, there was the possibility that puppets of any sort would be too cute and would overshadow the points they were supposed to illustrate.

With a tentative idea of stop-motion photography, we began to design a stylized scale figure. Months were required to find a design which could represent believable actors without distracting characteristics. With our design problem solved, the script continued, but not

easily or quickly. Writing an interesting script to take place within a fifty-inch cube of space was quite a chore.

Another troublesome aspect of the script development was in fulfilling a formula which teachers have preferred. They have liked films to review briefly the content of a film, and we have believed this is educationally useful. But we have also believed that there is nothing more deadly than the stereotyped method of "Now, let us review . . ." accompanied by repeat shots from the earlier part of the film. By shuffling and reshuffling the factual content of the script into different formats, we found what we felt would be an interesting solution—divide the film into the following three movements:

1) show the theater piece by piece with illustrations from plays;
2) have the narrator summarize while the screen would show the conclusions to be drawn from the first cataloguing;
3) and have the conclusions reviewed with excerpts from *Macbeth,* dramatically portrayed and linked by the narrator.

Our selection of excerpts from plays was made with two points in mind. First, we wanted to underline a few of Shakespeare's staging conventions, such as setting the locales with characters' words and using the couplet for exits. Second, we wanted the excerpts to be scenes from plays that are most familiar to high-school students. We had already talked with adults who had read nothing more of Shakespeare's since their high-school days when they had been taught to read his plays *only* as great literature. Too many of these people never thought of Shakespeare as a practicing, successful playwright in his time, just as he apparently never thought to write down his plays for students to grub over merely as so many printed words. Trite and sentimental as it sounds, we wanted "to save Shakespeare" for more people *to enjoy,* rather than to study as a class assignment. Thus, in the last analysis, our idea was to show just enough of Shakespeare's methods of offering his plays to his public to stimulate today's students to re-create similar scenes in their imaginations as they would continue (we hoped) to read Shakespeare throughout their lives.

No small amount of preproduction planning had to be taken into

account during the process of production design and script writing. However, when we came to the problem of building a one-inch scale model of the Globe Playhouse, we could find no help. It had to be built in nine weeks in order to fit into the shooting schedule. Although we had never built a model before, we set to work. With research notes and photographs of existing models, our model of the Globe's Tiring-House was built in a total of 522 hours. Many times whole sections had to be ripped down and started again because we had forgotten to make certain parts "wild" to admit camera and lights. Parts of the script had to be broken down into camera angles and lighting plots to determine the construction.

One of the most fortunate discoveries that we made here was in the color scheme for painting. Architectural models of any sort with simulated wood finishes do not normally photograph well. We selected, mixed, tested, and adjusted a modification of the animation gray scale. The results achieved an effect of three-dimensional animation.

Other serious problems included the making of believable curtains which could be operated in proportion to the theater's scale.

In plotting the movement of the puppet-actors, we found that the script called for considerable stop-motion photography. Rewriting the script to cheat camera angles, movement in medium shots, and the like was tried in an effort to achieve movement with wires, slats of wood, and other devices. But, somehow, none of these looked well. We were experimenting with the half-constructed model one day, and we found that by using two magnets—one in the base of a figure and another underneath a stage floor—the figure moved, and amazingly smoothly. As a result the theater's floors were sanded and waxed, and magnets were finally adopted to achieve movement at normal camera speed.

Although we had never thought of anything but a black-and-white finished picture—again, with the audience in mind, especially its pocketbook—the consideration of the script in relation to film stock, laboratory control, and cutting had to be faced. Disregarding our limited budget, we would have preferred to shoot in color for black-

and-white release because of cutting and ultimate quality advantages. The script, at that stage, required twenty-two dissolves and several superimposed titles. After some technical research, we decided to test Eastman's Blue Base Reversal for the advantages of A, B, and C roll cutting as well as uniform quality in the release print.

A two-hundred-foot test roll of Reversal was exposed during preproduction planning to test the following aspects of the production: photographic quality of the model, color schemes of the model and the puppet characters, lighting variations, movement of the puppets, exposures, camera movement called for in the script, appearance and movement of the curtain materials, quality of the original reversal print and duplicate negative as well as the final print, and the elimination of splice marks on the finished print by cutting from A to B rolls. Corrections had to be made based on this test.

Camera movement was solved fairly simply by employing a small crane which permitted short and slow truck-ins and truck-backs, using segments of the arc movement of the crane arm. Counter-weighted, the crane arm simulated full-scale boom shots quite well.

Only a few deviations from the preproduction planning were made in the shooting. We were off about two days in shooting schedule, not because of underestimating the shooting time, but because of inexperience in building a model set. We were still whittling out tiny thrones and discovering unpainted places after we moved in on the sound stage. Only one minor change was made from the shooting script on the set.

In conclusion, our various experiences in making *Shakespeare's Theater* have served to reinforce the firm belief with which we started; namely, that films with a specific purpose aimed at a particular audience are made only through the use of a carefully prepared script and intelligent preplanning as blueprints for production.

Shakespeare for the Family

LEON HOWARD

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I

SHAKESPEARE SCARES ME because it seems impossible to write, talk, or even think about him without falling into some sort of pose. A consideration of the production given one of his plays generally reveals two states of mind—one inclined toward the opinion that Shakespeare is an admirable institution to be respected and preserved despite the eccentricities of his followers, the other disposed to be on the defensive against the kind of enthusiasm which might be mistaken for sentimental idolatry. The result is a highly artificial response to one of his acted plays, altogether different, I am convinced, from the spontaneous reaction necessary to a good judgment of a theatrical performance.

Consequently, I should have had the timidity of my convictions when someone suggested that I see Maurice Evans' television performance of *Richard II* and express the mass man's reaction to Shakespeare as seen through this latest means of mass communication. The suggestion was an obvious trap which any person of good sense should have avoided.

Yet it was an appealing trap. For I had never been sympathetic with the notion that literature was only for the elite, and I was curious about the impression Shakespeare would make upon a modern audience interested in entertainment rather than institutions and perhaps as spontaneously responsive as the audiences for whom he wrote. Furthermore, there were peculiarities about television, as a medium of entertainment, that I had not squarely faced.

The most important of these peculiarities is that television provides the only means of dramatic entertainment which is essentially nonselective. The theater draws its audience largely from those who have free evenings and the energy and foresight to plan their recreation well in advance. Playgoers are rarely inert, because they have had to overcome a considerable amount of inertia in order to assemble at all; and, in the mysterious ways of audiences everywhere, they participate in the performance and affect its quality. They may be unpredictable, but they are not undecided. They form a small but selective and coherent mass.

The greater mass of motion-picture audiences is more varied and more inert. It assembles less from an active than from a passive desire to seek entertainment, and sometimes from a merely negative desire to escape boredom. It gathers at odd hours in all parts of the world, and is made up of all kinds of people. Yet it too is a voluntary audience, composed of individuals who have either gone out to a movie or dropped in on one with the feeling that the film will somehow justify the cost of a ticket. Like the audience in a legitimate theater, the motion-picture group is a self-selected one with a common, though more casual, expectation and a financial commitment to see the show through to the end.

The radio, by virtue of its ability to pursue an audience into the home, over the roads, and wherever a portable receiver can be carried, is quite different in its attractive powers. But its listeners are the most completely self-selective of all. The ability to throw a switch, turn a dial, or close one's mind to a habitual noise is a protective device which cannot be overcome; and a multiplicity of inexpensive sets enables almost any member of a family to listen at will to his favorite program. Ten million people may be held breathless by a radio presentation of the knocking at the gate in *Macbeth,* but those who prefer the Lone Ranger can still hear the hoofbeats of Silver. Radio may capture the largest of audiences, but its followers are certainly the most individual, casual, and whimsical.

Each of these media has acquired certain characteristics related to the type of audience it anticipates. The theater is relatively adult, sophisticated, and conscious of formal criticism. The motion picture is inclined to seek a golden mean which will induce the mythical "average person" to approach the box office: it tries, with malice toward none and charity for all, to make its appeal to man, woman, and child, not only in the United States but in all nations. The radio, though fascinated by the Hooper ratings of its major offerings, goes in for the specialized appeal of musical, novelty, and children's programs; and drama is only one of its many specialties.

In this extraordinarily selective world of entertainment, television has a peculiar place. For it alone necessarily involves such a nonselective group as the family. Television depends upon audiences which are biologically and economically coherent but which are as diverse as possible in their ideas of entertainment. Yet there are times when it must either reach the whole group or break it up if television is to operate at all. Few living arrangements and few budgets permit a multiplicity of sets. Television dominates the living room, and each individual member of a family must endure a particular program or get out.

The question which interested me was one of survival in the matter of Shakespeare *versus* the family. After having been the object of more than three centuries of idolatry, in the theater and in the schoolroom, could Shakespeare show any prospect of becoming one of the *lares* and *penates* of the modern electronic equivalent of the hearth?

II

With this question in mind, I decided to undertake an experiment. Why not, I thought, gather a whole family together for *Richard II* and see what would happen? Actually, for a more complete range of observation, I gathered up two families and a couple of extras, forming a group of six young people ranging

in ages from six months to seventeen years and six adults from twenty-five to fifty. The gathering was made easy by a rain that kept the children indoors, and we were all able to settle down in comfort.

Had the house not been a large one the experiment would have blown up in my face, and neither Shakespeare nor the family would have survived for two full hours. Two of the younger children, aged five and seven, were unsympathetic from the beginning for they were missing a favorite program of their own and were prejudiced against finding any virtue in the substitute. Fortunately for my scientific inquiry, however, their mother had to be out of the room most of the time with the baby; and they were persuaded to join her, enabling their father to divide his time about equally between persuasion and Shakespeare. At the end of forty minutes and after vainly trying to read in an inadequate light, the ten-year-old followed them into an escape from what she whispered was a "pretty corny" performance. The last two thirds of the program was fairly peaceful.

The permanent audience, then, consisted of half the original group—a boy of fourteen, a girl of seventeen, and four adults—and this soon divided itself into two equal parts. One became preoccupied with what I sometimes suspect is the major and only spontaneous interest of most Shakespearean audiences, the question of "What is being done to the play?"

One thing that may be said for television is that it permits the full flowering of this kind of interest. Three copies of the text were brought down from the shelves, three heads were bowed to the screen, and the rustling of pages provided an adequate substitute for the crunching of popcorn in a movie. With almost continuously whispered conferences, as it turned out, three people together could follow the relationship between the performance and the printed text. This procedure would have been impossible in the legitimate theater, where other members of the audience would have become irate at the disturbance: but

it was easy enough in the home where, by this time, only a small minority of three were left merely to look and listen.

And, as one of the lookers and listeners, I must confess that I, too, became more interested in what was being done to the play than to what was unfolding on the screen. But it was the revision of the characters rather than the revision of the text that bothered me. Although I was quite willing to agree with one of my colleagues that Shakespeare's Richard was really a ham actor at heart, it seemed to me that Evans' Richard was hogging entirely too much. My spirits were especially depressed as I watched the scene which I had always considered one of the most human and touching in Shakespeare—the one on the walls of Flint Castle where Richard at his royal best stands before Northumberland. There, Richard turns to Aumerle: first, in doubt as to whether defiance would not have been the better policy and, second, in a reaction (as I had always read it) of exaggerated humility and self-pity which leads to abject surrender in a childish bid for sympathy. To my shocked surprise, the video Richard paraded his weakness before Northumberland instead of confiding it in his supposed comforter. Shakespeare had let Richard make a speech and lose his throne. Evans let him make a declamation and lose his character as well. From that point on I looked and listened more in wonder than in admiration.

The substitution of sentimental bungling for fine scorn in John of Gaunt's famous dying speech about England should have prepared me, I suppose, for a drama without subtlety and without that sense of human weakness affected by surroundings and circumstances which had been the haunting attraction of Shakespeare's play. But it had not. After Richard went to pieces, in a way that I am sure his creator had never intended, I was shocked once more at the villainizing of Bolingbroke. Surely, I thought, it was the Bishop of Carlisle who had been allowed to revise the script which made the new king a vicious hirer of assassins, a hypocrite rather than a penitent, and a man who was disallowed

his pilgrimage to the Holy Land. Why should Shakespeare's humanly ambiguous characters, I wondered, have been turned into such artificial fools and villains?

Not having seen Evans' successful stage version of the play, I was unable to guess whether the changes represented a reflection of his own intelligence or his opinions concerning the intelligence of a television audience. I suspected that this new rendering of *Richard II* descended considerably below the level of the audience it had more or less succeeded in capturing. The next stage in my experiment was to find out.

III

Getting satisfactory evidence of what the experts call "audience reaction" proved difficult. Any two-hour television performance leaves viewers in a state of something resembling shock, and the immediate responses of those around me ranged from undefined enthusiasm, through noncommittal tolerance, to an undisguised impulse to disperse. Impressions have to settle for a while, and be reviewed before judgments develop; and even then, they may be blocked by the tendency of Shakespeare to scare one into a pose. My efforts at scientific inquiry were mostly eluded; and as I expanded them to include others who had seen the performance under different circumstances, I acquired a sizable collection of incidental opinions but very few impressions of what anybody thought of *Richard II* as popular entertainment.

The fourteen-year-old boy, in fact, supplied me with the only opinions which I consider sufficiently unself-conscious and candid to be worth passing on as provocative of thought along the general lines of my investigation into Shakespeare and the family. They were three, each definite and in his own words: "It started off all right, and I liked the scene of the three men in front of the fireplace. But it got sort of boring toward the end." "There was too much spouting, too much passion—and too many passions." "It didn't occur to me that Bolingbroke wanted to be

king, and it didn't seem right for them to have him hiring somebody to kill Richard." As I meditated what he said I realized that he had not done badly as a critic. He had got at the problems which were most relevant to the interests of a family audience, sophisticated and unsophisticated members alike.

"Unsophisticated" may not be the proper word for the younger members of a family audience, for most children, these days, are so thoroughly familiar with motion-picture techniques that they take them for granted; and the boy's first comment indicated his recognition and appreciation of the use of these techniques in *Richard II*. Neither he nor most other lay observers could appreciate the extraordinary technical achievements which characterized the production; but it is significant, I think, that a certain virtuosity of camera work was recognized and admired. Olivier's *Hamlet* had suffered, as a film, from the excessive use of actors' devices rather than the resources of the camera as a means of focusing attention upon the main speaker; and the effort to escape this particular influence of the theater was the most encouraging sign *Richard II* gave of the dramatic potentialities of television. Within the range of my limited knowledge, it marked a great step forward in technique; and the production should be memorable for this if for nothing else.

Some of the implications in the first comment and all of those in the second had reference to the cutting of the play and to a basic difference between motion-picture and stage traditions. The motion picture, as a rule, contains more action and fewer words than does the spoken drama; and *Richard II* was cut severely into the pattern of the older stage tradition which allowed a star to talk his way into the firmament. Particularly, the exciting concluding action of Shakespeare's fifth act, involving the Duke of York and his family, was omitted; whereas very little of Richard's rhetoric was suppressed. For those who knew the play and had developed the habit of attending Shakespearean performances "to hear the quotations," the procedure was normal and satis-

factory. But it will not do for the larger audience to which television must appeal.

Nor is it necessary. The technical achievements, to which the production bore witness, make it possible for television to escape the restrictions of the modern stage and restore something of the balance between action and speech which the Elizabethan theater permitted. Actually the balance might be improved by cutting much of the expository dialogue (even when some of it belongs to the star) and by concentrating more efficiently upon the dramatic action. The vaguely defined but sure desire of the cinema-conditioned audience for this sort of cutting is sound, I think; and I suspect that the popular success of Shakespeare on television will depend upon the results of a conflict between the interests and expectations of the viewers and the egotism of actors trained to think of a Shakespearean role as a legitimate means for stealing a show. Evans stole his show from most of his audience; and, in a medium which depends upon a certain consensus for the selection of a program, I can think of no better way to steal the show from the air.

The third comment was, to my mind, the most important of all; for it bears a close relationship to the important question of the sensitivity if not the intelligence of the television audience. The one scene to which the boy objected as incoherent or not "right"—that in which Exton talks of methods of murder learned in Naples, and is frankly bribed by Bolingbroke to murder Richard—is the one scene gratuitously written into the play. Its purpose, I suppose, was to "clarify" the character of Bolingbroke to even the most stupid member of the audience.

The question of whether this scene represented a clarification of the character or a confusion of the new King Henry with the old King Antiochus (in *Pericles*) is beside the point here. The real question is the wisdom of lowering the level of character interpretation to a point which offends the intelligence and dramatic sensitivity of a fourteen-year-old boy who knows nothing of

Shakespeare and whose literary interests are restricted to science fiction. My own opinion, as an investigator or amateur pollster rather than as a literary scholar, is that this is the ultimate stupidity. If Shakespeare must be revised for a television audience, the last thing that should be revised is the perception of human nature which has given him his universal appeal. Much of his rhetoric can go without offense to anyone except the connoisseurs of quotations, but the human foundation of his drama cannot be destroyed without the loss of any chance for a mass appeal.

IV

There were a number of incidental virtues in *Richard II* on which, in all fairness to the production, I might comment if I were not engaged in the larger project of exploring the relationship of Shakespeare in the family. Whether so restricted an investigation has any value I do not know, but one experience was enough to convince me that if Shakespeare had to battle the family group for a television screen, the family, by the very nature of its relationships, would win. A television program must arouse a more widespread and spontaneous interest than *Richard II* evoked if it is going to have anything more than an occasional *succes d'estime*. It must hold a majority group together if it is to hold its own in the normal competition of family interests.

Richard II failed to do so and would have failed more abjectly had it not been for the influence exercised by a special occasion and an unusual amount of advance publicity. Yet I am not at all sure that the prospects for Shakespeare on television are poor, for I think that the comparative failure of this play can be attributed primarily to the production—technical landmark though it may be. At any rate, my own reaction to the program and my observation of other reactions lead me to certain opinions which are as positive as they may be unjustified by well-informed experience.

First, the production should be entirely in the hands of a producer who has complete control of the script, the actors, and the

technical resources of the stage and cameras; and he should be a person primarily interested in the new possibilities of television rather than in the traditions of the stage. The presentation of a stage play on the television screen is a legitimate form of theatrical bigamy, but when practical circumstances require a choice between two brides, an inability to choose is certain to provoke dissension in the household. If Shakespeare must be divorced from stage tradition in order to be a success in a new medium, the divorce should be granted.

Second, the script should be prepared with more respect for the dramatic talents of the original author than for those of a particular actor. Shakespeare lends himself readily to the expectations of a cinema-conditioned audience, and the balance of action and talk should be preserved regardless of the demands of the star performer. The actor who declaims himself into fame across the footlights can quickly declaim himself into silence in the home if the activity off the screen exceeds that which is found on it.

Third, a family group might be more sensitive to the subtleties of human relationships than a theatrical audience might be, and an oversimplification or straining of Shakespeare's characterizations could possibly become the major obstacle to the family's acceptance of the drama. If the adapter feels obliged to cut the play down to some lower level of perception, he should do so in such a way as not to be caught at it by children. Grown people, on the whole, are more tolerant than children of insults to their intelligence; and theatrical intelligence, anyway, is measured in terms of perceptiveness rather than in theories of behavior.

Finally, the major problem of a television show is that of arresting attention, and Shakespeare himself might well be examined as a source of practical devices for attracting and holding the masses. His audiences may have been closer to the television audiences than to those of the modern legitimate theater. Never-

theless, it is a provocative experience to read his plays after looking at one of them through the eyes of a miscellaneous group.

For about the only real satisfaction I got out of my experiment was a fresh view of a dramatist at whom I had generally looked pedantically. A good deal of the variety in his plays—the use of low characters and comic interludes, the sometimes incongruous wordplay—may offer aesthetic problems to the critic, but it is explicable on practical grounds as a means of arresting attention. When the Duke of York's "grace me no grace nor uncle me no uncle" got a belly laugh from the fourteen-year-old whose mind seemed at the time to be off in space, I began to wish for more such sudden and unexpected violations of everyday language. They would, I am sure, have appealed to the children just as some of the finer rhetorical flourishes appealed to the grown-ups. The ten-year-old, for one, would have been brought back to attention; and there would have been that much easing of the strain which had developed in the family audience.

Whether my experiment has any other value or not, it has been important to me because it has convinced me that I am less scared of Shakespeare than of the tradition which has grown up about him. I am still hesitant about expressing my real opinions to my academic associates, for I remain, on sacred ground, a timid soul; and I hope to be on the other side of the world when and if these opinions appear in print. However, I cannot help suspecting that if somebody connected with television had the courage of my new conviction—if he could admit the inhibiting effect of tradition and make a fresh approach to the plays—Shakespeare would stand a fairer chance of being taken into the bosom of the family.

Educational Television—World-Wide

HENRY R. CASSIRER

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AMERICAN EDUCATORS who are faced with the difficult task of developing rapidly the resources for the establishment of educational television stations may think with considerable justification that theirs is a unique effort in the world today. Only in the United States does there exist a broad movement on the part of educators and public-spirited citizens to set up scores of new television stations devoted exclusively to educational broadcasts. But seen in broader context, the effort in the United States has its parallel in many other countries. The problems of educational television are world-wide, and so is the need for mutual coöperation.

Elsewhere in the Western Hemisphere where television is developed primarily on a commercial basis, its employment for broad cultural purposes meets some of the same problems as in the United States; but there the task is even harder. For television stations are not generally compelled by government regulations to devote a certain amount of their time on the air to sustaining programs, and the resources of commercial organizations are not large enough to permit the production of many cultural and educational broadcasts.

Characteristic is the situation in Cuba, which ranks third among the world's "television countries," next to the United States and Great Britain. A relay network stretches across the entire island. With more than 150,000 receivers and large family units grouped around each set, television has become a major force in national life. Yet cultural programs are few and far be-

tween, and no strictly "educational" broadcasts are carried by the commercial stations.

The need for such programs was emphasized by a conference held in 1952 at the University of Havana. This conference brought together station owners, advertisers, and educators, who agreed unanimously that televised educational programs should be tried out. All participants showed themselves willing to work together in this effort, but stated at the same time that commercial broadcasters and advertisers were unable to undertake this task without the help of the government and educational institutions. The conference, therefore, could do no more than express the hope that such help would be forthcoming and that Cuban television would be used to a greater extent not only for popular entertainment but also for school and adult education.

There are men and women of good will, inside and outside the broadcasting organizations in Cuba and elsewhere in Latin America, who would like to use television to broaden the horizon of viewers, to bring to them the treasures of the world's cultural achievements, and to instruct them in new skills and knowledge. There is thirst for such programs among the public. In São Paulo, Brazil, a commercial station broadcast a series of programs on modern painting. Much to the surprise of the producers themselves, the program soon was highly popular and attracted a prominent sponsor. More programs of this kind are in demand. But where can broadcasters find proper and suitable material, and how will they get over the initial economic and psychological obstacles to the start of such a series? It is here that coöperation on an international scale could play a vital role.

The first noncommercial educational-television station of the American continent went on the air at the end of 1952, not in the United States, but in Venezuela, when the government of Venezuela started to operate station YVKA-TV at Caracas. Its objective, according to a government statement, "is to contribute to the moral, intellectual, social and technical development of the

Venezuelan people." This station is competing with the fast-growing number of commercial stations of the country, but it is firmly established and broadcasts about three hours every evening.

Brazil is constructing perhaps the most modern and elaborate educational station anywhere. Radio Roquete Pinto, the station of the city of Rio de Janeiro, has a long record of educational-radio broadcasting. The organization now is adding television with the purpose of supplying exclusively educational and cultural programs to viewers who are served so far only by a commercial station.

And now, consider Europe and Japan. At first, conditions here might seem to be different from those faced by educational broadcasters in the Western Hemisphere. In most European countries, television stations are financed by the government or through license fees on home receivers, and broadcasters enjoy a national monopoly. But this monopoly is threatened in more than one country by the advent of commercial television, and the public funds at the disposal of broadcasters are far from sufficient in view of the high cost of television.

The B.B.C., French Television, N.H.K. in Japan, and other broadcasting services in Belgium, Denmark, Germany, Italy, the Netherlands, and Switzerland are charged to supply both entertainment and education to their public. Here, broadcasters are in a constant quandary. On the one hand they must seek to satisfy public taste so that a maximum number of receivers are sold. Like the commercial broadcasters, they are compelled for financial reasons to seek the largest possible audience and to produce programs of wide popularity. On the other hand, they are compelled by charter to use television for educational and cultural purposes, to satisfy the demands of minorities, and to develop the new medium in the interest of the community as a whole. When the program director has to divide his meager budget, he has to ask himself every day: Shall the large sum be spent for entertain-

ment programs and spectacular broadcasts which will induce the public to buy television sets; or shall equivalent resources be put at the disposal of school programs and broadcasts for adult education, which, though valuable in themselves, are not as likely to lead to a large sale of receivers?

The result of this choice in most countries is that stations devote the larger part of their funds to programs which they hope will find great popular response. But at the same time they schedule a considerable number of educational programs, though with much lower budgets. The producer of such educational programs finds himself, therefore, in a situation very similar to that in the United States. He is expected to produce many broadcasts with small funds and limited production facilities, but he cannot prevent comparisons being drawn between his efforts and the rest of the programs. These comparisons are frequently to his disadvantage through no fault of his own.

It would be wrong, however, to see this merely as the problem of the educational-program director. In most countries the new television station as a whole suffers under a similar handicap. Unfavorable comparisons are drawn with the scope of broadcasting in the United States and with the kind of entertainment available to the public through films, the theater, and the radio. Small countries like Switzerland, Denmark, or the Netherlands just do not have the resources in money and talent to produce thirty or forty hours a week of top-notch television programs. Hence the demand for international coöperation and for the enlightenment of public opinion, so that adequate funds may be placed at the disposal of those who are struggling to place television on its feet.

This coöperation can take many forms. First of all, countries must learn from each other. Though no one can be spared his own fumbling experience, an exchange of ideas among those seeking to achieve the same objectives can provide many a short cut. The response to the UNESCO publication *Television and*

Education in the United States by Professor Charles Siepmann has shown the value of such an exchange. Yet ideas expressed on the printed page can never have more than a limited value. A book cannot be asked for suggestions concerning a particular situation which has no exact parallel in its pages. Personal contact among producers of cultural and educational programs is the next step. To promote such contact, UNESCO is organizing in 1954, in coöperation with the B.B.C., an international seminar for television directors from eleven countries. During three weeks of intensive work, the members of the seminar will report on their own activities and discuss many different types of program from documentaries to school broadcasts and from drama to music.

This exchange of ideas should not, however, be confined to the professionals of television. Educational broadcasters in the United States have found it vital to mobilize the entire educational world and the public at large for support of their efforts. A similar mobilization could have a profound effect in Latin America and elsewhere. In fact, one of the lessons learned in the United States is that educators should not wait to make their voices heard until television is fully developed. If all educational broadcasters in the United States had acted as quickly as the University of Iowa and had obtained authorization to establish stations during the formative stage of television, their lot today might be considerably better. Some educators in other countries are aware of this. In Germany, the people's high schools whose field is adult education are taking an active interest in television, and so are the Protestant and Catholic churches. In Brazil, farsighted educators were able to enlist the support of the municipality of Rio de Janeiro for educational television. But in most countries, educational opinion still turns its back on television and has not realized the great challenge of this new medium. Here is a field of activity for national and international educational organizations which, so far, is largely unexplored.

Exchange of ideas goes a certain way, but it does not solve economic problems. It is here that exchange of programs comes in. Educational-television broadcasters in the United States are aware that each individual station cannot possibly produce out of its own resources an adequate number of programs. Pooling of programs, pooling of equipment, and pooling of personnel are vital to the success of educational television. But there is no reason why such pooling should be confined within the borders of the United States.

Television is already developing or is planned on every continent of the world. The new UNESCO publication *Television, A World Survey* provides detailed information on these activities in forty-four countries; and it is designed to aid broadcasters, film producers, and educators in planning future action on an international scale.

There are, of course, considerable differences between the programming of various countries; and broadcasts produced in one place will frequently not be suitable for rebroadcast elsewhere without some adaptation. Nevertheless, it is possible to produce educational or documentary shows so that they are suitable for more than one country. Other programs can use elements which have been created from an international point of view, provided each station has the facilities to integrate them into broadcasts adapted to its own audience.

Let us take an example. The city of New York has produced on film a half-hour program on the problem of water pollution faced by a big harbor city. A similar problem is faced by harbor cities in other parts of the world where there is television—London, Hamburg, Rio de Janeiro, to mention only some of them. The New York program could be used in these cities exactly as it was produced (with, of course, a commentary in the foreign language) to show how another city copes with the problem. Or it could be adapted to national conditions by adding a special report on how activities in New York compare to what is done locally.

Many television programs integrate film into live-studio action. In a children's program, the life of animals or children in different places may be illustrated by short film sequences. Programs on science, travel, or art will seek to bring to the audience studio action and demonstration, together with film sequences which show science at work, life in foreign countries, art collections, or other artistic achievements. Here is the kind of film which does not in itself constitute a complete program, but which can be fitted into existing broadcasts of individual stations.

A format in which many such items can be united is that of the magazine. It would seem entirely feasible to produce, on an international scale for noncommercial use, a program composed of filmed items which show the cultural, social, and educational life in many places and countries. European broadcasters are already planning to create such a magazine on a European scale, and the project lends itself well to world-wide expansion.

One obstacle which must be overcome is the language difficulty. In radio, language differences offer almost insuperable problems to the exchange of other than musical performances. But pictures cross barriers of language and nationality. As long as shows are produced primarily with off-screen commentary, there is little problem in translating the text. Other programs can be made understandable by off-screen explanations in the foreign language, or even by dubbing.

In Europe, some experience of this sort has already been gained, and broadcasters are planning more extensive international direct relays of programs in 1954. These relays will go to eight countries with six different languages. A similar exchange on a more-than-continental scale could well be organized by means of films and kinescopes.

Here is a field which UNESCO is at present studying. Its surveys cover such different aspects as copyright problems, customs, technical and distribution problems in the exchange of films, acceptability of program formats, audience-research data, and the

like. But the subject also requires the direct exchange of views between the broadcasters about practical steps for the organization and pooling of production.

As for the production by individual stations of filmed programs suitable for exchange, the work now begun in the United States with the aid of the Ford Foundation may have direct international application. Through direct contact with foreign broadcasting organizations and through the aid of UNESCO, a practical scheme for the world-wide exchange and coproduction of noncommercial programs might be worked out.

It is fortunate that for once realistic and idealistic purposes coincide. International coöperation is vital for economic reasons. There is an insatiable demand everywhere for new and good programs. Producers of educational and cultural programs are short of funds and welcome additional resources which give them greater scope.

At the same time, here is an effective way to promote international understanding, to make countries better known to each other. Short of traveling around the world, the best way for people to meet the folk of other countries and to understand their way of life is to see and hear them on television.

The problems and challenge of educational and cultural television are world-wide and so are the need and opportunities for closer international coöperation.

Notes on the World and Work of Carl Mayer

HERBERT G. LUFT

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EARLY IN JULY OF 1944, while World War II was rapidly moving toward its climax, Carl Mayer died in London after a long illness. His grave is in Highgate Cemetery—next to the tomb of William Friese-Greene, an inventor of cinematography—and was chosen by Paul Rotha, his most intimate friend during Mayer's long exile in England.

Not much attention was paid to the passing of Carl Mayer. Few persons came to pay their last tribute: Wilhelm Wolfgang, screen writer; Kraszna-Kraus, editor and publisher; and Emeric Pressburger, producer-director. Some say that Filippo Del Guidice paid for the funeral with funds from his Two Cities unit, one of the J. Arthur Rank subsidiaries.

What were the merits of the frail man laid to rest in Highgate ten years ago? Little is known. Carl Mayer left no imprint of immortality on paper—no stage plays, no books. Nevertheless, he remains one of the true virtuosos of the screen. His contribution to the advancement of films can be measured only in a darkened projection room when light images flash on the screen to reproduce *The Cabinet of Dr. Caligari, The Last Laugh, Tartuffe,* and *Sunrise*—all masterpieces of the silent era born in the mind of Carl Mayer and destined to become his epitaph.

After World War I ended, there was an upsurgence of spiritual values in Germany. A fresh impulse in the creative arts—long

imprisoned by the Imperial Reich, which had hated culture in any form—emerged out of the chaos. Coincident with a genuine search for academic freedom was a renaissance of the theater. Men like Max Reinhardt, Leopold Jessner, Heinz Hilpert, and Erwin Piscator stimulated audiences by manifesting new dramatic trends and by freeing the stage from the shackles of grand pathos and conventionalism. The cinema, originally an offshoot of the theater, took on an added impetus: keynoted by Reinhardt's pageantry, Ernst Lubitsch, Carl Froelich and Buchovetski—supported by such writers as Hans Kraely and Norbert Falk—indulged in romantic spectacles with many plume-waving stereotypes. But, it was Carl Mayer who discovered the film as a medium for expressing deeper feeling.

When *Caligari* appeared on the German screen in the spring of 1920, few *avant-garde* films dealing with psychological aspects and human relations had preceded it. The first one, *Der Andere* (Albert Bassermann), was a forerunner of *Dr. Jekyll and Mr. Hyde,* and was released as early as 1913. Simultaneously, Wegener brought out his earliest version of *The Student of Prague,* in which author Hanss Heinz Ewers paraphrased the Faustian theme of the student who sells his soul to the devil. This picture was followed by Wegener's *The Golem,* the medieval Jewish legend of a clay-made monster. With these rather crude exceptions, German audiences had been looking at detective thrillers, exotic adventure yarns, and ornate costume films. Although the few mature subjects were studies in human relationship, they were laid in different historical or social atmosphere.

Carl Mayer's writing of *Caligari* was inspired by a young actress, Gilda Langer. Coauthor Hans Janowitz reveals that, in June of 1918, he was on furlough in Berlin where he struck up a friendship with Carl Mayer, who was then secretary to stage director Eugen Roberts. Mayer was deeply infatuated with Gilda, the star of Roberts' Residenz Theatre, and her presence alone held him to his insignificant job. When Janowitz returned

to the capital after the end of World War I, the actress suggested that Mayer and he collaborate on a film story—with a part for her, if possible. They found the germ in Janowitz' book *Three Chapters from Hamburg,* in the Hostenwall tale of young Gertrude who had been murdered by an unknown sex fiend—a headline story Janowitz had experienced in October of 1913. True, Janowitz had originally recorded the incident; but it was wholly Mayer's intuition to conceive it in filmic terms. The central character of the mountebank-hypnotist, who forces his hypnotic to commit murder in the darkness of night, stems from Mayer's deeply rooted disgust for a psychiatrist who had tested his sanity in an attempt to prove that he was fit to serve in the armed forces. The name "Caligari" was borrowed at random from *Unknown Letters of Stendhal,* merely for its catching sound. Caligari may also have been inspired by Edgar Allan Poe's "The System of Dr. Tarr and Prof. Fether,"[1] in which the warden of the insane asylum falls victim to his own obsession. Janowitz and Mayer wrote their treatment in six weeks, during February and March of 1919. Gilda Langer, meanwhile, made her screen debut in Fritz Lang's *Der Herr der Liebe.* Just before *Caligari* went into production, she jilted Mayer to become the fiancée of Dr. Paul Czinner,[2] and then died in less than a week. The part of Jane, originally written for her, now went to Lil Dagover. Disillusioned by Gilda's inconstancy and deeply affected by her untimely death, Mayer cherished this only love, a love that had remained Platonic, to the end of his days. Mayer's early films reflect his loneliness as well as his frustrated and incurable unhappiness.

Earlier in 1919, while the Spartacus uprising was raging through the streets of Berlin, the two young authors had presented their *Caligari* to Eric Pommer, who was then production head of Decla-Bioscop. Pommer, who bought the story for less

[1] Also, the premise to Richard Oswald's *Unheimliche Geschichten,* Lang's *The Last Will of Dr. Mabuse,* and the French movie *Le Corbeau* deal with an identical theme.

[2] Dr. Czinner later married Elizabeth Bergner and directed all of her films.

than $200, did not realize that it was destined to become a turning point in European and, perhaps even, world cinema. To Pommer, *Caligari* was just another Grand Guignol yarn, comparatively easy to produce and quick to market. The trio of art directors—Warm, Reimann, and Roehrig—suggested an expressionistic setting, not only to intensify the nightmarish slant but also to conserve on electricity—a commodity rationed in Berlin at that time. Pommer, at first, rejected the absurd idea of *eckische* sets and of painting light and shadow on canvas and yielded only after he had become convinced that the idea would save time and money and would still increase the picture's artistic values. So, the "revolutionary" experiment was added, almost unwillingly.

Finally, in November of 1919, *The Cabinet of Dr. Caligari* went into production in the small Weissensee studio. It was completed for an equivalent of $18,000, when Decla's major competitor, the Ufa (with which it was to merge three years later), was spending millions of dollars for costume spectacles. The much talked-about fragmentary sets cost less than $800. Actors, such as Conrad Veidt and Werner Krauss—later giants of the German screen—received a mere $30.00 a day.

Even today, living participants in *Caligari* contradict each other as to the responsibility for the frame story. Janowitz claims that director Robert Wiene reversed his and Mayer's conception, after Fritz Lang (who was originally assigned to it) had added the arbitrary ending. Pommer and Lang emphatically deny this and maintain that the screen treatment came to them as "a story within a story." Rotha confirms that it was Mayer's own idea to present *Caligari* in retrospect as seen through the tortured eyes of the student (Friedrich Feher) who is plagued by a persecution complex.[3]

When *Caligari* was first presented in Berlin—according to Pommer—the audience, perhaps in confused embarrassment,

[3] While Lang visualized the frame story realistically—in contrast to the hallucinations of the madman—Dr. Wiene finished the picture in the same expressionistic setting and thereby obliterated the dividing line between the two layers.

jeered and laughed the picture off the screen. The heavily greased and grotesque faces, the weird and ecstatic movements, and the Hasidic environment were foreign to the spectators. Hostile reception at the opening-night caused the management to cancel the second evening performance.

Pommer shelved the inexpensive feature and had almost forgotten about it when, in the spring of 1920, his releasing organization asked for new attractions. Film production had almost ceased during the continued civil strife; and, once more, Pommer offered the controversial movie and simultaneously spearheaded an extensive publicity campaign. Metropolitan audiences became hypnotized by posters and handbills reading: "You must become Caligari!" The rest is history. When *The Cabinet of Dr. Caligari* opened in the Marmorhaus, it had a tremendously long run and became the most talked-about picture, not only in Germany but also abroad. At the time when German-made films were still banned in France and England, *Caligari* was shown by private societies and clubs. Later on, it played in Paris in one theater alone for seven years. Controversy created the cult of "Caligarism." Samuel Goldwyn brought the picture to America; it opened in New York in April of 1921 and became an inspiration for the production of artistic films in Hollywood.[4]

When Carl Mayer wrote *Caligari,* he crossed the threshold of an undiscovered territory. He had had no experience in the field of writing, except for some drama editing in Vienna and Berlin; nor had he ever worked in a motion-picture studio. But he did have a vision to look at things unspoiled by theatrical tradition. It is certain that Mayer never wrote for any other medium after he began his screen-writing career. Encouraged by director Wiene, who shared his specific feeling for pantomine, Mayer was to continue with him on another surrealistic feature.

Born in Graz, Austria, in 1894, Mayer was the son of a speculator who committed suicide and left his children penniless. As

[4] James Cruze film *Beggar on Horseback* (1925), and others, according to Barnet Braverman in *The Billboard.*

the product of a broken home, he had had to support his family from his childhood days. Obsessed with an urge for the stage, he traveled extensively and played in choruses in provincial theaters, doing bit parts and assisting the directors. From World War I, he emerged a confirmed pacifist. As Dr. Kracauer puts it, *Caligari* was his denunciation of the insane authority that forces human beings to kill against their own will.

On the set of his first picture, Mayer explored the infinite possibilities of the screen with an ever-increasing fascination and remained determined to master it. With no experienced hand to guide him, he accumulated a thorough knowledge of movie making to the point of its advancement in 1920; film creation became an integral part of him. Fundamentally, he believed that one who is writing for motion pictures should never write anything else. And he thereby disagreed with his coauthor, Janowitz, who not only wrote screen stories but also coproduced pictures,[5] published satirical poems and songs, wrote for foreign newspapers, and even organized the first political cabaret in Berlin. Mayer resented such spread of a man's talent. Only once again did the two collaborate on a screen treatment: *Das Gespensterschiff,* based on Wilhelm Hauff's classic; but, although Paul Leni purchased the script and paid a record price for it, the picture itself was never produced.

Caligari had exploited the complexities of the cinema. It had also provided a powerful stimulant for Mayer to go on—alone. *Genuine* (Fern Andra), his next assignment for Pommer and Wiene, was the last purely expressionistic film mapped by Mayer. It was a continuation in the fantastic style and told of the folly of a painter in love with one of his objects, the pagan priestess Genuine. An artistic experiment in metaphysics, in which designer Cesar Klein pushed the grotesque décor to the extreme, *Genuine* remained artificial in substance; and it probably is the least important of Mayer's work. Yet it is significant for our sur-

[5] *The Ancient Law* (Ernst Deutsch), E. A. Dupont's first directorial assignment.

vey because this earlier work defines Mayer's aptitude for cinematic effectiveness. *Genuine,* in spite of its stationary camera, made a point of visual storytelling.

Until 1920, German movie audiences had looked at the screen, but they could not participate because the happenings did not concern their lives or the lives of familiar characters. It was Carl Mayer who ushered in a new trend, not only in his unique technique but, even more, in subject matter. After *Genuine,* he shifted his inventiveness primarily to the intimacy of the living room, to the everyday life of ordinary people in their normal surroundings. In *Scherben* (Werner Krauss and Edith Posca), the first of his *Kammerspielfilme,* he centered his drama around the conflict of three people of the lower middle classes: a railroad worker, his daughter, and the company inspector—the daughter's seducer. Even in those days, a film by Carl Mayer had an absolute unity of time and locale, a purity of form, and a closely knit story with one straight plot line. With his group of offbeat films, which were never popular in Germany, Mayer abolished the fantastic romanticism of his contemporaries. In Lupu Pick, he was fortunate to find a producer-director who was just as determined as he was to create realistic images of life. Mayer stressed irrational and emotional factors and frankly discussed passions and perversions that few had dared to present previously on the screen. A story of all-pervading violence, *Scherben (Shattered)* came as a daring innovation in theme and treatment. With the introduction of inserts and pan shots, this film was also a distinct challenge to the possibilities of the medium.

From the conflict of a railroad trackwalker, Mayer turned to an even smaller cosmos, the world of a lowly housemaid. *Hintertreppe (Backstairs)* was written for Professor Jessner,[6] who was then one of Germany's foremost stage directors. It is the story of a fragile woman (Henny Porten) tricked into intimacy by a sex-obsessed, crippled mailman (Fritz Kortner) who withheld her

[6] Jessner had made only one other motion picture before this—Wedekind's *Erdgeist* (Asta Nielsen).

sweetheart's (William Dieterle) letters to make her willing. In all its heartbreaking simplicity, this film brings out the futility of the individual, crushed in a cold and indifferent world. Mayer deals with ordinary human impulses; and, through his meticulous minutely detailed description, he leads the actor away from theatrical mannerism. In *Scherben,* Mayer had introduced a new element of screen storytelling—the camera focus on details—which was perfected in *Backstairs* and all his subsequent films. Up to that time, only complete images were photographed; and setups were shifted only between scenes. Of course, it would have been possible to shoot inserts, but the technique was not utilized in Germany until the writer's idea had penetrated that of the film director. Mayer's vision primarily concentrated on objects which people normally would look at in their daily anxieties. The mute object of his camera was not allegoric, but an integral part of storytelling.

Between major assignments for Pick, Mayer wrote *The Hunchback and the Dancer* (Lydia Salmonova), which is only vaguely remembered by most of us. Made as early as 1921, it links Mayer for the first time with director F. W. Murnau.

With his screen treatment of Stendhal's *Vanina Vanini* for director Arthur von Gerlach (1922), Mayer revitalized the distorted atmosphere—this time in a realistic setting of the Napoleonic era, adding to it a specific fluidity.[7] *Vanina*[8] (Asta Nielsen, Wegener, and Paul Hartmann) was a period film reduced to human terms. In his thorough analysis of abnormal impulses, Mayer probed deeply into man's consciousness. The governor of *Vanina,* who crushes his daughter's dream world, becomes a symbol of destructive potentialities and another variation of the omnipresent army psychiatrist—the final word in authority.

At a time when the majority of German screen writers concerned themselves with surface problems adorned with romantic trappings, Mayer dealt with life itself. *Sylvester (New Year's Eve),*

[7] Béla Balázs, *Der sichtbare Mensch.*

[8] *Vanina* was not released in America until 1928.

another scenario for Pick, written in 1923, ranks as the most representative of his intimate films. As in *Scherben* and *Hintertreppe,* it focuses on the imperfection of man and the ugliness of human existence in an impoverished world. The picture stars Eugen Kloepfer, Edith Posca (Mrs. Lupu Pick), and Frieda Richard; and it is another love-hate triangle—this time on an Oedipus theme. Interpreting the devastating tragedy of one representative of the middle classes trapped in a downtrodden society, this film shows us a mother and daughter-in-law jealousy which causes the husband's suicide at a joyous New Year's celebration. Deeply penetrating, *Sylvester* elevates instinct above reason and mirrors Mayer's passive sexuality and pent-up frustration. The release of *New Year's Eve* was coincident with the peak of Germany's mad inflation.

Only recently, a Hollywood art house showed a double bill of two features written by Carl Mayer: *The Cabinet of Dr. Caligari* and *Der Letzte Mann* (incorrectly translated as *The Last Laugh*). When Mayer wrote the latter story in 1923 (as he revealed to Rotha), he did it for Pick, the star-director whom he greatly preferred. Mayer always maintained that Emil Jannings' role was bad casting. Nevertheless, it was fortunate that producer Pommer turned the property over to director F. W. Murnau.

In *Der Letzte Mann,* Mayer had the boldness to hold up to the Germans their greatest weakness. The story is a piece of inescapable logic. It reflects a fundamental grasp of the tragedy within the German, to whom a uniform means more than life. The doorman of the Hotel Atlantic is demoted to serve as washroom attendant to the end of his days; and his uniform is taken away. The physical loss of the uniform to the German is a major disaster and affects him much more than the actual loss of the job. It creates within him a quick metamorphosis. Without the magnificent uniform with its sparkling row of gold buttons, the majestic, umbrella-wielding hotel porter becomes a tottering old man. He actually shrinks in size—his back bends, his face slack-

ens. As long as the gilded uniform and the dashing cap is out of his reach, he appears as a man who has given up. But, repossession of the uniform becomes an obsession. What matters to his friends, cousins, and even his own daughter is not the man but the position. When the irreproachable authority invested in the coat disappears, they no longer show their respect and devotion. This is a reverse presentation of *The Captain of Koepenick* in which the shoemaker puts on a uniform and impersonates an officer in order to require and to exercise authority.[9]

In spite of Mayer's protest, Pommer insisted on tacking on a farcical happy ending (in which the doorman inherits a million dollars), mainly to attract the American market. Thus, the Last Man becomes the First Man having the last laugh on those who had degraded him.

In its original conception, *The Last Laugh* was the tragedy of the petty bourgeois who cherishes false hopes of grandeur. Just as Willy Loman in *Death of a Salesman* is destroyed by his own sense of values and universal injustice, Mayer's hero falls victim to a specific German malady.

It is interesting to compare *The Last Laugh* of 1923 to the *Caligari* of 1919. In five short years, the movies had acquired a wealth of subtlety in technical know-how and maturity, which was unmatched in the following thirty years. According to cinematographer Karl Freund, it was Mayer who unfolded a completely new technique through his visual approach—in the scene in which the aunt discovers that the doorman had been demoted. Mayer wanted to move into an extreme close-up of Jannings' face and frightened eyes. Freund responded to the writer and, for the first time, mounted his camera on a dolly. After they had coped with this problem, Mayer insisted on making the agility of the camera an integral part of the revised script—such as in the opening shot in which the elevator spews out the group of hotel guests who rush across the lobby and through the revolving door. The

[9] *Der Hauptmann von Koepenick,* Carl Zuckmayer's play and Oswald's movie is based on the true story of cobbler Wilhelm Voigt.

constant fluidity with which the camera follows the progress of action, capturing every fleeting thought, becomes the flow of life itself. Mayer's approach of visually embracing his players, automatically ruled out overacting, because of the close camera range. *The Last Laugh* made a point of telling its story in uninterrupted motion. Printed subtitles had already been eliminated in *Warning Shadows* (Robison) as well as in *Shattered* and *New Year's Eve,* but only in *The Last Laugh* did Mayer develop the idea to perfection. In this picture, no one's lips move. There is only one exception, when the hotel manager shouts an order; but we need not know the words; his gestures tell us unmistakenly that a man is being fired from his job.

Perambulating trucks, panoramic shots, and swinging cranes had been tried sporadically as early as 1916 in America by D. W. Griffith in *Intolerance.* And, in Carl Mayer's films, the approaching train in *Scherben* and the steadily advancing clock tower in *Sylvester* had been forebodings of impending tragedy—in otherwise stationary pictures. Yet, never before had photography reached such a technical competence. Freund utilized his camera mobility with utmost precision. But first and foremost, it was Mayer who saw his story visually, seeking his object—not merely presenting it—and thereby identifying the audience with the lens of the camera. Even though the camera was freed from the tripod, *The Last Laugh* maintained a well-balanced sense of pictorial composition. Dolly shots were used wisely, and the camera moved into close-ups only to emphasize story points. Made entirely at the studio, the picture opened untapped reserves in its half-toned, subdued lighting; in innovation of miniatures; and in sets built in proper perspective to create an undistorted image of extreme low-angle shots.

When the next Murnau-Mayer collaboration *Tartuffe* was previewed in the United States in 1927,[10] *Photoplay Magazine* commented "Another one of those artistic German pieces that

[10] *Tartuffe* was produced by Ufa in 1925.

isn't worth a dime. A picture within a picture is always the height of intricate drama and between the queer lighting and wanderings of the actors, this is plain bunk—not art."

Little then, did the reviewer realize that *Tartuffe* would endure three decades; even today, it is being studied as a classical example of subtle film making. Carl Mayer, in his two-layered screen treatment of Molière's comedy, used the Shakespearean technique of presenting life in the frame of a play. Undoubtedly, *Tartuffe* is the clearest-cut example of Mayer as a moralist. In line with Schiller's philosophy that "The Theatre is a moral institution," Mayer was determined to create motion pictures with a deep sense of responsibility, and not merely for entertainment.

According to Freund, Carl Mayer insisted on different lenses for the frame story which was harshly and realistically photographed and for the baroque comedy which came out of the past as a soft image of life. For the modern sequences, sets were raised—for the first time in German studios—onto a ramp to be photographed in extreme low-angle shots. The prelude presents a young man (André Mattoni), disguised as a magician, showing to his rich uncle (Hermann Picha) on the makeshift screen the tale of Monsieur Tartuffe—a philandering hypocrite masquerading as a saint. The *moritat* was designed to convince the old gentleman that his self-righteous housekeeper (Rose Valetti) was about to poison him slowly in order to snatch the inheritance. *"So schlechte Menschen gibts ja gar nicht,"* says the tottering simpleton before the flash back forces him to admit the truth.

Whereas *The Last Laugh,* in its consistent and coherent pattern, castigated the German weakness of bowing to the dubious authority of a uniform, *Tartuffe* ridicules universal hypocrisy. It creates aesthetic and moral standard, imbued with a logic rarely achieved on the screen.

In 1927, when William Fox called Murnau to Hollywood, Carl Mayer was assigned to adapt Hermann Sudermann's *The Excursion to Tilsit,*[11] which was to become the motion picture

[11] In 1939, *Die Reise nach Tilsit* was re-made in Nazi Germany by film director Veit Harlan.

Sunrise. When he was invited to come to America, Mayer flatly declined, maintaining that he could work only in his own environment. Nothing would induce him to accept. Possibly Mayer was the only European who ever refused such a lucative Hollywood offer. It took him many months to write the screen play. Murnau, meanwhile, making preparations in the Fox studios and at Lake Arrowhead, was forced to postpone production; Mayer would not deliver his scenario until he was absolutely sure it was perfect.

The theme of *Sunrise* is a simple one: A man frees himself from the bondage of evil to obtain forgiveness through love. Mayer's radiant treatment showed a complete reversal of his former appraisal of humanity. Gone was his biting harshness. His picture writing had now become a compassionate affirmation of life, a belief in ultimate goodness. He imprinted man's inextinguishable hope in this work. Whereas the hero of Sudermann's story—a farmer who had tried to kill his wife to run off with a female tramp—redeems himself in death, Mayer's translation has the farmer redeem himself to live once more with the one who had maintained her faith. Through the author's eyes, the two major characters (Janet Gaynor and George O'Brien) are seen with deep psychological insight. Their innermost thoughts and impulses are transposed onto the screen. Mayer's imagination creates a transparent world in miniature. His descriptive flair catches the smell and texture of the village; and the farm, the boat trip, and the city loom in the background of his poetic description.

For this picture, architect Rochus Gliese built a multitude of sets: Ansass' cottage, the railroad station, the town sparkling with a million lights, a huge main square to accommodate 4,000 extras and 500 automobiles, the fair grounds, an enchanting restaurant of gigantic proportions—the most elaborate construction any studio had ever witnessed. The original design by Herlth and Roehrig was enlarged many times to make the picture physically

as attractive as possible. Freund, who remained as head of Fox-Europa in Berlin, says that Mayer was furious when he saw the rushes. To the author, the prodigious sets looked more like a metropolis, U.S.A., than a small, sleepy-eyed country town. *Sunrise* had indeed become a grandiose spectacle, but it had lost much of its warmth.

Mordaunt Hall—reviewing for the New York *Times*—said about *Sunrise:*

> Murnau reveals himself to be a student of psychology. Characters in his brilliant achievement live and they act according to the intelligence they are supposed to possess. Murnau never permits them to surpass expectations of them. Yet they see, hear and think. Unlike most of the characters in motion pictures, these men and women always show that they know what is going on around them.

The critic's glowing praise failed to mention that the picture owed its dramatic construction to Mayer's creative imagination which had stamped the characters to the roots of their existence.

The Academy of Motion Pictures Arts and Sciences presented its annual award for the best picture of 1928 to Fox Studios for *Sunrise*. It was the first Oscar of its kind.

The name of Carl Mayer was almost forgotten.

Sunrise remained the last produced screen ballad from the pen of Carl Mayer. In 1926, when S. M. Eisenstein's *Potemkin* opened in Berlin, the self-critical Mayer had to admit the existence of an element bound to change the foundation of the cinema. He came to the realization that there had been a vacuum in his own theory. He now learned that the silent screen could talk effectively, not by compassionately seeking its object, but through the Russian method of staccato cutting and montage. Eisenstein photographed real people, unrehearsed and sometimes unprepared; he created his dynamic composition by a scientific process of editing—through inter-cutting—by fusing his elements and building up the rhythmic movement of machines, faces, and objects, to a high-pitched climactic shock effect. It was Eisenstein, and later

Pudovkin, who moved into an utterly cruel realism; in Germany this was further developed by G. W. Pabst.

Although *Potemkin* had a paralyzing effect on Mayer's screen writing, it also inspired him to suggest to Freund the idea of *Berlin, Die Symphonie einer Grossstadt,* the first feature-length documentary with the sole hero—a city. The picture, made by Walter Ruttmann, was not much to the liking of Mayer who had withdrawn from actual production and had decided to limit himself henceforth to advisory work. With the coming of sound films, he participated in two features, *Der Traeumende Mund* and *Ariane,* made by Dr. Czinner and Elizabeth Bergner in Berlin and Paris. In the adaptation of the Claude Anet novel, Mayer added an element of sophisticated humor to his scale of emotions.[12]

In January of 1933, when Hitler rose to power, Mayer, a Jew who had given more to German culture than many of the so-called 100 per cent Aryans, went to England into voluntary exile. Here, he was associated with Gabriel Pascal on *Pygmalion* and *Major Barbara.* Pascal says that Carl Mayer to him was a true source of inspiration and that his views and comments had a way of lighting up a particular scene or a single line of dialogue which helped the director to visualize and recognize it afresh.

The late Robert F. Flaherty introduced Mayer to Paul Rotha, eminent film historian and maker of documentaries. During the earliest phase of World War II, Mayer worked on *The Fourth Estate,* a feature-length documentary produced and directed by Rotha, showing world events through the pages of a metropolitan newspaper—the London *Times.* Mayer took credit as consultant—the only screen credit he had received since leaving Germany. He did no actual writing, but went through drafts of sequences to analyze them and to suggest improvements about continuity and structure. Mayer sat in on the rushes and was

[12] During the silent era, Mayer had helped director Czinner with selection and treatments of the films the latter made with Elizabeth Bergner, foremost among them, *The Violinist of Florence* and *Dona Juana.*

helpful when *The Fourth Estate* reached the rough cut and final editing stages. As Rotha tells us, Mayer would scribble away in the dark of the projection room, and then spend two or three hours with his producer in a Soho café where he drank innumerable cups of coffee as he deciphered his notes and explained his points. Rotha rarely failed to adopt Carl Mayer's suggestion.

The exile, again breathing freely in the British atmosphere, was passionately anxious to make a film of Goldsmith's *She Stoops to Conquer* in which he wanted to eliminate almost entirely cuts and changes of camera setups; his idea was to film the whole picture with a mobile camera—much as Hitchcock did later in *The Rope*. He also wrote a screen story about the Salvation Army and its activities in the slums of London, but nobody would produce the picture.

Mayer anticipated Anthony Asquith's more recent picture *The Importance of Being Earnest,* but Mayer visualized a more fluid camera than the British director contrived. He spent much time going the rounds of the studios trying to sell his story ideas. If, as so often happened, his project was turned down by a producer, he accepted the rejection philosophically.

From 1941 until a few months before his death, Carl Mayer did considerable advisory work for Rotha's documentary units. He would go out on location with the crew and discuss the script breakdown detail by detail. During Christmas of 1942, when German rockets were bursting over London, Mayer was helping Rotha in the assembling and final cutting of *World of Plenty*.

Rotha tells us that, during his last ten years, Mayer led a most frugal life. Strangely, he read few books but devoured every newspaper he could find. Loved, not only by film people, but even more by the little folk of the Soho district—the waiters and café keepers and old loungers around on seats in the park—Mayer would always talk with them, enjoying the contact with life itself.

Mayer was short in height, scarcely five feet, and frail; but he

had an unusually large and fine head. His face, with its warm eyes, was always a smiling one. Even though his hair was silver gray, he never grew old. Restrained physically by a weakened body, he remained strong mentally. Filled with plans for the future, he died of cancer when he had just reached the age of fifty, after an illness of over a year.

Carl Mayer was a unique figure in the world of the cinema. Like Chaplin, Griffith, and Stroheim, he was one of that small number of men who shaped the images on the screen into an artistic pattern of their own composition. A film written by Mayer remained the work of an author, not that of a member of an industry. His work is not voluminous; he wrote only ten produced screen plays.[18] The first German screen writer of stories which were original in theme and treatment, he caught the expression of the unrest after World War I with the deepest understanding.

In preparing a scenario, Mayer went out of town to hide for days and even weeks. He took the smallest descriptive detail seriously, working out setups and angles, experimenting with a camera finder before jotting down his stage directions. Unlike descriptions given by many of his contemporaries, Mayer's scripts could be transposed without changes. The continuity of his films took shape in his mind before production, not afterward in the cutting room—as happens too frequently now. Mayer achieved, through movement alone, a complete unity of story construction. He freed the silent screen from stationary photography and printed captions. Under his hands the cinema grew to maturity. He added intellectual depth and delved into the profundities of human emotions. To Mayer, a motion picture was above all a pictorial form of expression. Gabriel Pascal says, "He had the soul and eyes of a poet—a poet who wrote in visual images rather than in words." Anthony Asquith believes that Mayer conquered

[18] The British Memorial Program credits him with an additional scenario, the one to Grune's *At the Edge of the World* which, however, like Karl Grune's *The Street* was wholly written by the director. The *Production Encyclopedia* for 1928, mistakenly adds another credit, Murnau's picture, *The Four Devils,* made for Fox.

a new emotional field for the cinema and that his influence, conscious or unconscious, is especially visible in many of today's films, such as *Citizen Kane.*

In spite of recent, rather speculative interpretations of his work, Mayer, according to producer Eric Pommer, was not at all politically inclined, and, in the creation of plots and characters, he was never aware of any trend toward totalitarianism. He wrote for purely artistic and moral reasons, and fought for truthfulness far above any party lines.

Ivor Mantagu, in his essay, "The Impact of Caligari," as published in the English Memorial Program (1947), states

> We have only to run over the record of Mayer's work to see how many original conceptions it includes, to see how often in their realization good directors, good cameramen, good actors and actresses achieved each the outstanding performances of their careers, to realize what a powerful original force in the team was there at work. His influence pervaded and moulded all his colleagues.

In conclusion, I wager that if Carl Mayer today would offer his *Sunrise* script—embellished with dialogue—it would be returned by every story department with the blunt remark that he should learn the proper technique of screen play writing before submitting further material. Mayer never picked up the so-called conventional formula. I doubt that he wanted to conform to any established pattern. Although he did meticulously indicate each and every shot and angle, he described it in his own language, like poetry or a symphony, not in cold technical terms. He comprehended the resources of the pure cinema, stood his own ground, never competed with the stage, and used the camera as his foremost instrument of expression.

His original manuscript to *Sunrise* has remained a dramatic achievement that few contemporary works in the field of literature can equal. A screen play of Carl Mayer was a transparent piece of art in itself; it was just as edifying to read as to see transposed onto the screen. As Karl Freund has put it, it was already a completed motion picture in itself.

Films from Overseas

GERALD WEALES

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IT IS DIFFICULT to say precisely what went wrong with the Herbert Wilcox–Sir Laurence Olivier production of *The Beggar's Opera.* John Gay's ballad opera is so delightful that even the rankest amateur performance fails to kill its charm and its wryness; yet the motion picture is only occasionally effective. Perhaps the blame should be shared by Peter Brook's direction and Olivier's performance in the leading role of Captain Macheath.

As a director, Brook seems to have a penchant for clutter and detail—an inclination which can smother a script that requires either simplicity or singleness of focus. Just as Brook's television version of *King Lear* tripped over a preponderance of props and fell on its face, so *The Beggar's Opera* is drowned out by its surroundings. In the physical world of Captain Macheath, heroes of popular fancy live; this world is as stereotyped as the backgrounds for Hollywood's cowboys and gangsters, and it is designed for the same purpose. Only a few scenic conventions are needed to identify the type of hero; too many will draw attention from him.

The ideational world of *The Beggar's Opera* is, of course, a topsy-turvy version of the ordinary world. Here, Gay places platitudes in the most unlikely mouths—for instance, Mr. Peachum's sententious statement, "Do you think your mother and I should have lived comfortably so long together, if ever we had been married?" But, there is no need for the heavy eighteenth-century paraphernalia that crowds the screen to resemble a Hogarth canvas. For example, the opening scene finds the real Macheath

in prison from which, as the beggar tells the story, the film will wander into the opera itself. Brook's camera, however, lingers so lovingly on the details of the prison—the dirty, ragged, unshaven prisoners; the instruments of torture—that the transition into the elaborately false main story cannot be made with ease; the introduction almost swallows the body. Again, during the long triumphal procession to the gallows, Brook spreads his attention over the crowd and fingers details—the children who steal meat pies from the peddler, the handsome chairs which are set up as a makeshift reviewing stand, the lathered customer in the barbershop who has gazed down on so many thousands of cinematic parades. Although the smiling Macheath is occasionally center screen, he can scarcely be considered of much importance in such a hoorah. Nor does his triumph lead to the foot-of-the-gallows song, "My Courage Is Out," particularly since the empty bottle which is a symbol of the absence of courage is discarded in the film.

Then, in Brook's staging there is his repeated use of the disconcerting trick of mixing a song with movement—Macheath on horseback; Lockit, Peachum, and Mrs. Trapes in the carriage; the frenetic prisoners at the end of the film—which increases in speed until the figures become blurred and the words of the song seem inaudible. Although the exact effect Brook was after is not certain, it obviously was not the one of annoyance which he achieves in the finished film. Among the few good examples of staging is that of Lucy's and Polly's duet, "I'm Bubbled," on the double stairs that surround Macheath's cell.

The performances in *The Beggar's Opera* are a disappointment also. Gay's ballad opera should be played with a mixture of seriousness and mockery. Each character should give the impression that, although he is terribly determined about his villainy or his heroics, he knows that he is simply a fiction in a preposterous play. Olivier does not manage to do this with any consistency. Only Stanley Holloway, an admirable Lockit, sustains the spirit

of Gay's piece. Another idea that does not come off is Filch, the pickpocket, cast as a midget. Filch is an amusing character in Gay's play; but he dwindles into pointless cute villainy, like a dwarf in a Cocteau film.

Christopher Fry's additions to Gay's dialogue consist mostly of the handsome invective that he did so well in *The Lady's Not for Burning*. However, even the strongest Fry admirer must admit that it is out of place here; the spareness and sharpness of Gay's lines—"Hang your husband, and be dutiful"—reduce Fry's flights to verbiage.

From England have come three more comedies—*The Captain's Paradise, The Passionate Sentry,* and *Folly to Be Wise*—which are more conventional, weak on plot, and rich with slightly eccentric characterizations. The first of these has received the highest praise, almost certainly because Alec Guinness is the star. Guinness is the captain; his paradise is an arrangement whereby he keeps a domestic British wife in Gibraltar and a fiery Latin one in North Africa and commutes between the two. The film is not really very funny, although one risks violence from the Guinness followers in saying so. The initial idea is clever, but once it has been presented—one scene for each wife—there is nothing left but variations on the theme. The law of diminishing returns sets in early, and the gimmick that is supposed to keep the film going—each wife's decision to be the other type—is not strong enough to keep the picture alive. Now that the first delighted shock of Guinness' comic playing has worn off, one begins to notice a certain sameness in his characterizations. His captain, although he does an exotic Spanish dance in North Africa, is much the same throughout; and, what is more unhappy, he does not seem particularly interesting as either husband. Yvonne De Carlo, a refugee from the Hollywood seraglio where she has been playing for years, is only adequate as Nita. Celia Johnson's Maud is the same mousy English type that she has played over and over;

and, although there is something pleasantly bizarre about her doing a jitterbug dance, one realizes that her sudden extroversion has been done often enough in Hollywood by everyone from Spring Byington to Betty Grable. Charles Goldner's performance as Ricco, the admiring and amazed chief officer to the captain, is one of the best things in the picture; his reactions come closest to giving the story continued interest.

Anthony Kimmins, who produced and directed *The Captain's Paradise,* provided the same double service for *The Passionate Sentry.* A mild little comedy about a romantic mix-up involving the residents and guards of St. James's Palace, it was designed to show that the icy-faced, busby-topped young men of the guard are quite human after all. George Cole, a kind of English Ezra Stone, is the sentry of the title. The film's chief virtue is Nigel Patrick's relaxed comic style, and its main inventiveness lies in a few good lines written for Christina (Peggy Cummins), the Irish girl who finds truth a difficult thing to tell.

Folly to Be Wise, which director Frank Launder and John Dighton adapted from a play by James Bridie, is much the funniest of these three English comedies because an amusing situation is made more appealing by witty, slightly acid dialogue. The chaplain of an army post, acting as entertainment officer, drags in all the local celebrities, plus a visiting B.B.C. brain truster, to present a question-and-answer program for the troops. The panel disintegrates completely as an alcoholic artist, his wife, and the B.B.C. man develop into a violent triangle before the fascinated audience. The device begins to wear thin before the end, and the film grows a little didactic about marriage as the solid yeoman Walter explains things in terms of *blokes* and *judies* to the overemotional intellectuals; yet, on the whole, the picture is superior to the other two. Admirers of Alastair Sim, a group less vocal but just as determined as the Guinness crowd, will want to see *Folly to Be Wise* because of his performance as the chaplain. His wheezing mannerisms can be annoying; but his ability

to throw away good lines without losing them saves him from being merely grotesque. There is a high level of performance throughout this picture, but Roland Culver's truculent artist, Martita Hunt's imperturbable noblewoman, and Miles Malleson's deaf old country doctor are the best. The types, of course, are commonplaces in English comedies; but they manage to retain their vitality here. Such things, however, as the noblewoman's doting on her dogs and the inevitable and ghastly string quartet are not as funny as they might have been ten or twelve pictures ago.

Just as conventional in its way is the Italian comedy *Two Cents Worth of Hope,* which won the grand prize at the Cannes Film Festival in 1952. It opens with Filomena Russo, who plays wonderfully the hero's mother, running through the streets of her village and screaming at the top of her voice. It continues at a dead run and at an unending shout until the last reel ends. The plot concerns the efforts of Antonio to provide for his fatherless family with enough money left over for him to marry the strident, overeager Carmela whose enthusiasm manages to ruin everything that he tries to do. In the end, although he is still as poor as ever, he marries Carmela; and, in a burst of the sentimentality, which is usual in all the new Italian films, the village merchants bestow gifts on the young couple. There are many ingenious comic situations in Antonio's attempts to earn money. He works as a sexton in the village in the daytime and as a Communist billposter at night in Naples; he carries reels of film from one theater to another on a bicycle; he acts as driver for a co-op bus company which never gets started because the oldest of the members lies down in front of the wheels when he is not allowed to be a ticket taker. Each of these situations is barely touched on. Perhaps director Renato Castellani was afraid that an extension might wear the joke out, but to the viewer these moments seem a taste where a bite would have been more filling.

There are faults in the comic offerings, but in the serious films—*The Cruel Sea* and *The Man Between*—there is genuine failure. The first of these has received much critical praise, but there is no reason that it should. *The Cruel Sea* is simply another sea story about World War II with tiring expanses of ocean and the continued "ping-ping-ping" of radar equipment. If you have seen the sinking of one submarine, you have seen them all unless a director or script writer gives new meaning to the experience; there is nothing new in this film. Along with the seagoing clichés, there are the usual landlocked chestnuts—the unfaithful wife, the love affair that develops despite the man's insistence that war is not the time for genuine attachments, the bombed-out loved ones. A cheap ironic effect is attempted by the repetition of speeches from the land bits as the bodies of the appropriate sailors float by in the wreck. No controlling idea seems to hold the film together. It is not the story of the ship "Compass Rose," since the picture goes on well past her sinking; nor is it the story of those who sailed on her, since most of them die when she goes down. The film's title suggests that the sea is the main character, but the emphasis in the film is not there. Rather, so much time is spent hovering over the controls and the communication equipment (these are apparently replacing those lovely scientific doodads that used to downstage the actors in Frankenstein movies) that the sea's cruelty becomes almost an afterthought. If the main plot is supposed to be the developing friendship and trust between Ericson and Lockhart—the commander and his assistant—the screenplay—written with an amazing lack of suspense by that master of suspense, Eric Ambler—would have done well to quit shooting off in all directions. Those who think that a certain documentary efficiency in the presentation of the tools of war make a film and idolaters of the sea will like this movie, but it remains—"ping-ping-ping"—an instantaneous echo of a host of other films of Tom Brown's sea days.

The Man Between finds Carol Reed, in Berlin this time, shoot-

ing *The Third Man* again with remarkably less success. Differences exist, of course. This film's Harry Lime is a mysterious German named Ivo, played in a mysterious German accent by James Mason, an essentially good and moral man who has drifted into postwar European gangsterism as a result of his experiences during the war. He is almost saved by the love of a good woman, Claire Bloom, who has just been through all this with Charlie Chaplin in *Limelight;* but death and the Russian guards bring Ivo down on the snow-covered streets of Berlin, where he reaches out toward his beloved, as Lime reaches through the Viennese sewer grates in *The Third Man.* The long arm of coincidence, which always operates in Reed's pictures, works overtime in *The Man Between*—relationships among the characters in the film are uncovered whenever a twist in the plot is needed with a complete disregard for relevancy to anything that has gone before. But Reed's violation of the logic of his own plot, the fault of Harry Kurnitz' screenplay, is not what most offends. For all the talk about moral problems, the film never seems quite certain what it is trying to say. Simply stated, the picture is dull. Reed has been confused and capricious before and has been forgiven, but dullness is fatal.

The German Film: Comeback or Setback?

STUART SCHULBERG

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OUT OF THE ASHES of World War II has come a new German motion-picture industry which today threatens to outproduce every other country in western Europe. Little wonder that one of the several hundred postwar-production and distribution companies of Western Germany calls itself "Phoenix Film." This celluloid bird is already flapping its wings, testing its strength, and hoping to take a nip at the box-office receipts of the Americans, French, and Italians, who have long considered the European market their special sanctuary.

A glance at the production record from 1947 to 1954 quickly confirms Western Germany's spectacular rate of climb:

Year	*Number of films*
1947*	9
1948	23
1949	62
1950	82
1951	60
1952	82
1953	103
1954	150 (Estimated)

Thus, this year Western Germany will outstrip every European producing nation but Italy.[1] Already one wonders what next year will bring—and the year after. Will the German film eagle—

* First year of postwar production.

[1] This article deals exclusively with West German production. The State-controlled East German film monopoly—DEFA—has produced 63 films since the war, but few have achieved distribution outside the Communist sphere.

a fledgling no longer—keep on soaring to new heights? Certain factors suggest it will. For one thing, German studio space is vast, thanks to the unilateral policies of the occupation powers which encouraged regional studio expansion in each of the western zones. Second, this country is the exception to the rule that European audiences prefer American films. The Germans like German films best— so much so, that today it is hard for American companies to find release dates for their product during the peak movie-going months. Third, the German federal and state governments have adopted involved subsidy schemes whereby German producers get up to 100 per cent of their films backed by the Bonn or local authorities. These three positive factors are the prime reasons for the apparently robust state of current German production. But there are still other factors involved, and all of them are negative. Those who take a second look at the German industry are now predicting serious trouble ahead.

They point out that the domestic market alone cannot support 150 new German films per year, especially when at least double that number of imported films (mostly American) are added to the annual list. Even now theaters are so glutted with product that exhibitors often have to cut short successful runs in order to meet their contract commitments with other distributors. Competition for dates is already playing havoc with box-office receipts. For example, the weakest film on the 1952 release schedule of a top German distributor grossed 2 million marks; last year, the weakest film of the same distributor turned in a gross of only 700,000 marks. The distributors, who today control the German industry, may one day put the brakes on unlimited new production. (They may also start fresh moves to place a quota on foreign imports, something German producers have been demanding—along with tax reductions—for years now.)

Chances are Germany will eventually level off at about 100 features a year, which seems a likely figure for a movie-loving population of 48,000,000. Even this number, however, should be

enough to challenge, if not panic, Germany's film competitors—primarily France and Italy which are fighting to hold their export bridgehead in several different foreign markets. But a closer look at the situation proves, to date at least, that foreign concern is unjustified. The fact is that the Germans have failed so far to produce postwar films capable of significant distribution outside Germany. The reasons for their failure abroad are obvious; substantially they are the same reasons why their films have failed to impress the critics inside Germany itself. What are the reasons? Why has Germany, which once was a pacemaker in international production, failed to regain the position of critical prestige and financial success she enjoyed in the twenties and early thirties? These are some of the answers:

1. The Nazis cut the heart out of the German industry with their racial policies. In came Hitler—and out went the makers of *The Blue Angel, M, Congress Dances,* and the other great Ufa hits. Moreover, the Nazis left behind a legacy of artistic mediocrity which is still hindering the development of originality and individuality.

2. The war and postwar era left the Germans cut off from modern trends and international ideas cultivated abroad. Today, German production is still marked by an outdated, provincial approach which makes its films seem corny—there is no other word—to non-German audiences.

3. The distributors have slowly but surely captured control of production, mainly through their own subsidies and guarantees without which independent producers cannot function.[2] Most of these distributors frankly aim at the lowest common denominator—the small-town audience. And the German small-town audience psychologically and intellectually is today in a class by itself.

4. Government-subsidy bodies—badly burned in the past with heavy-handed "serious" pictures—are now avoiding risk by supporting only "sure-fire" commercial ventures.

[2] Since the breakup of the Ufa monopoly by the occupation powers in 1945, German production has been handled by scores of independent producers who make picture-to-picture release deals with independent distributors.

Therefore, current German films, while still successful enough inside Germany, are consistently failing to meet the international standards of foreign distribution, whether this be in neighboring France or in far-off South America. The pictures turned out by the studios of Hamburg, Berlin, Munich, and Wiesbaden are simply not suitable for export to discriminating markets. Last year, afraid of winning the booby prize again at an international festival, the Germans refused to send any entries to Cannes. This year, encouraged at last by the production of two professional films—*As Long as You're There* and *Dancing Heart*—they entered the Cannes race again. But 1954 brought still another German setback before a sophisticated audience of critics and experts.

From the point of view of other film-making nations, Germany's export predicament is surely consoling. Only crocodile tears are wept in New York, London, Paris, or Rome when one mentions the plight of German films in foreign markets. But for the Germans themselves the problem is very real—and so it is for those serious filmgoers the world over who sometimes wonder whatever happened to the German film. Somehow German cinema must regain the technical and imaginative level which once brought it such glory—and wealth. Time, of course, will bring improvement.

But perhaps the process can be speeded by ushering into Germany some key writers, directors, and producers who can help revitalize German film making. Germany badly needs a creative shot in the arm—an injection of wit, humor, taste, and sophistication which so far, at least, has not been administered by the local film practitioners. Already, two units from America have set a good example here with English-language films shot on location. *Martin Luther* and *Decision before Dawn*—as different as any two films could be—have at least shown German producers what can be achieved with German themes when they are approached with artistry, skill, and conviction. But to be really

convincing, foreign artists and technicians must combine with their German counterparts in the production of truly German films of international quality. *No Way Back,* directed by the young American ex-documentarian Victor Vicas, is a good case in point. This film, which was issued the coveted "Especially Worthy" award by the German Film Evaluation Board, was an international venture from start to finish. Americans and Frenchmen joined with Germans to produce an international film which promises to do relatively better business outside Germany than inside. Plans for several new coproductions—especially those between France and Germany—are hopeful signs for the future.[8] Perhaps, at last, the German film will break out across the borders of Germany and into the foreign markets which once made up its movie hinterland.

In the end, export is this country's only chance to develop a new industry which is artistically respectable as well as financially solid. With production costs mounting all the time, the day is approaching when only the cheapest and surest product can be designed solely for domestic distribution. Those who want to rebuild the German industry qualitatively rather than quantitatively—those who still want to say something new and distinct with film—will have to fashion pictures which are amortized in the world market and not in Western Germany alone. Then and then only will German production find its proper level—and with it the world-wide recognition which has been lacking since production resumed in 1947.

[8] Although the Franco-German coproduction agreements duplicate exactly the Franco-Italian arrangements, only one or two films have been produced under the former, many dozen under the latter.

Mexico's Rural Radio

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MEXICO CITY is the industrial and cultural showcase of the Mexican Republic. This largest Mexican city naturally originates all radio-network programs. Except for two border stations serving United States communities in Texas and California, all television currently is concentrated in the federal capital. In addition to serving the hinterland through affiliates of three radio networks, Mexico City reaches directly into homes in every sector of the Republic through its three most powerful transmitters, 250,000-watt XEX, XEW, and XEQ. Yet Mexico is a rural nation and has a thriving system of provincial broadcasting stations.

Of the Republic's 26,000,000 inhabitants, 3,000,000 reside in Mexico City, 1,500,000 live in the eight other major cities, and the remaining 21,000,000 are scattered into small communities. If we define as "rural" any community of less than 2,500 population, Mexico has 104,000 rural communities and only 700 urban ones.[1]

In 1953, Mexico had 1,500,000 radios in daily use, or a ratio of 17.33 persons per receiver. Mexico has one-fourth the territory and one-sixth the population of the United States, but only one-twelfth the number of radios. Yet the Mexican radio audience is larger than such a receiver percentage may indicate because of the common practice of group listening. In rural Mexico, many a small merchant uses a radio to draw customers

[1] See the study of this classification in *Hechos y problemas del México rural* (Semenario Mexicano de Sociología, 1952).

to his store or stand; as, in a similar manner, a bar or café owner in the United States uses television.[2]

Away from Mexico City, the most extensive broadcasting activity goes on in seven cities: Monterrey, Guadalajara, Puebla, Torreón, Ciudad Juárez, Mérida, and San Luis Potosí. On the United States border, Nuevo Laredo and Tijuana also have considerable radio activity; but it involves across-the-border listening and substantial segments of English-language programming.

Broadcasters of the federal capital try to dominate the states, even though 186 of the 215 standard-frequency (550 to 1,600 kilocycles) stations are located away from Mexico City—in every state and territory except the Territory of Quintana Roo, a sparsely populated area facing the Caribbean. Of the twenty-one Mexican short-wave stations licensed to broadcast to the general public, seven are located away from the federal capital, in five of the twenty-nine states.

All Mexican radio stations are privately owned commercial outlets except for the two of the University of Mexico and of the state government of Jalisco. Formerly, the federal Ministry of Education and the Ministry of the Interior operated outlets, but now they rely on commercial stations to carry special programs produced by ministry officials.

As in politics and in many other facets of life, the federal capital tries to dominate the nation in radio too. The powerful wattages of XEW, XEQ, XEX, and XEB, together with their short-wave counterparts and the three national networks, allow Mexico City stations to compete with local outlets far distant from the capital.

One problem facing the hinterland station managers is that of how to keep their most promising personnel from leaving for Mexico City. The glamour of capital broadcasting—including the lure of television and network opportunities—beckons.

[2] Group listening is common in many Latin-American republics. See W. K. Kingson and Rome Cowgill, "Radio in Puerto Rico," the *Quarterly of Film, Radio, and Television,* VI (Winter, 1951), 159; R. H. Fitzgibbon, "The Press of Uruguay," *Journalism Quarterly,* XXIX (1952), 445.

Two of the Republic's three national networks are transcription chains. The Radio Cadena Nacional supplies daily its seventy-five affiliates with four hours of tape-recorded programs, plus many transcription discs. Some of these programs come from the studios of XEX; others, from various artists and agencies.

Mexico's other national-transcription network, the Radio Programas de México, supplies ninety-four affiliates with programs from XEQ and XEW, plus special shows from individual advertising agencies.

The third national network, the Cadena Azul (the Blue Network), is Mexico's only national chain using telephone wires for simultaneous broadcasting of shows over twenty-one affiliates.

To put in focus the relationship between local stations and the network outlets in Mexico City, let us consider separately each provincial broadcasting center.

Monterrey

Monterrey is 620 miles from Mexico City to which it ranks second as the most industrialized city in the Republic. Monterrey's population of 340,000 makes it the third largest Mexican city, but in business activities it is the country's second city. This metropolis, located in the northeastern part of the Republic, has eight radio stations, with three others and a television station planned for late in 1954. Three of the Monterrey stations—XEFB, XEAW, and XET—have elaborate studio facilities, including ample space for dramatic productions and audience-participation shows. Of these three studios, XEFB is the largest and newest. Three of the remaining stations—XEAR, XEMR, and XEOK—have partially adequate studio facilities for local productions, though such shows are rarely produced. The other two stations, XEH and XEG, operate from turntables in control rooms.

XET is owned by a company whose stockholders have a controlling interest in two of Monterrey's four daily newspapers, *El Norte* and *El Sol.* XET utilizes this relationship by obtaining all of its news scripts directly from the editorial offices of *El Norte.*

None of the Monterrey stations maintain teletype-news machines in their studios; nor do any other provincial stations. However, in the future any beginning of such a news service to the provincial stations will undoubtedly occur in industrial Monterrey. XET further makes use of its connection to *El Norte* by airing some of the paper's columnists as commentators. As an affiliate of the Radio Cadena Nacional, XET has aired the network's news roundup, which is produced by the *Voice of America.* Also a part of XET's news-and-special-events schedule is the long-time feature *El Investigador Policíaco del Aire,* a police report in which missing persons are described. Families have been united and criminals apprehended through this five-minute program heard three times nightly at 5:55, 11:15, and 11:55.

XEFB, an affiliate of the Radio Programas de México network, does not have any tie-in with *El Norte;* yet this station manages to use one of that paper's most popular columnists, Toni Corona, as a sports commentator. XEFB's regular newscasts are compiled in the offices of the daily paper *El Porvenir.*

Usually, either XET or XEFB rates the highest percentage of radio homes surveyed during both daytime and nighttime hours. At hours when XET leads its seven rivals, XEFB will usually rate second place. At many other hours, XEFB will lead XET.[8] Both XET and XEFB stress important special-events coverage and daily newscasts that are well written. All radio stations in the state of Nuevo León are located in the state capital of Monterrey. One station, XEG, is an English-language outlet beaming to the United States. The Belden surveys show that 2 to 4 per cent of the radio homes surveyed at different hours are tuned to XEW in Mexico City. When atmospheric conditions are favorable, some Monterrey listeners tune to Spanish-language stations in the southwestern part of the United States, though not many do that for long periods of time.

[8] Joe Belden and associates, *El Radiómetro de México* (Monterrey, 1951). The Belden-audience surveys are the most reliable in Mexico. They are the Republic's only nationwide, continuous, comprehensive radio surveys. Each Belden report is based upon the coincidental, in-person interview set up for a stratified cross section.

Through the R.P.M network, XEFB has been able to air such Mexico City productions as the quiz program *El Dr. I.Q.* and the soap opera *La Mentira.* Incidentally, the expression "smart as Doctor I.Q." is as common in Mexico as the phrase "sixty-four-dollar question" is in the United States. In both countries, many people use the terms without being conscious of the radio programs from which they spring; but the usage serves to illustrate radio's impact on everyday speech.

XEMR, Monterrey's affiliate of the Cadena Azul, captures second- or third-highest audience ratings during those evening hours when it carries Blue-Network shows from Mexico City.

XEAW and XEAR are both owned by Jesús González D.,[4] who has chosen not to hook them together but to let them carry different program schedules from studios in different locations. By contrast, certain other cities have stations with common ownership hooked together to air the same programs simultaneously. XEAR, an affiliate of the Radio Cadena Nacional, tries to avoid featuring too many R.C.N. programs of the same type that Monterrey's other R.C.N. affiliate, XET, uses. In Mexico, two or more stations in the same city can obtain affiliation in either of the two national transcription networks, plus membership in regional chains; but the Blue Network allows only one affiliate in any one area.

Pioneer station XEH, one of the oldest stations in Mexico as well as Monterrey's first, relies on recorded music for its program fare. One big public service that XEH renders is the airing of weather reports, compiled by owner Constantino de Tárnava's own meteorological staff.

XEOK, the most recent arrival on the Monterrey broadcasting scene, had its inauguration in 1949. This station provides newscasts and special reports compiled from Morse-code dispatches from Mexico City and from items gleaned by monitoring worldwide short-wave broadcasts.

In Monterrey, and in other Mexican provincial cities, an im-

[4] In Mexico there is no prohibition against one individual owning two stations in the same city, a limitation strictly enforced in the United States.

portant news bulletin is not rushed from a teletype machine in the studio to a nearby microphone. Such United States-style operations can be found only in Mexico City. Provincial Mexican stations cannot afford wire-service facilities of their own. But in Monterrey, more consistently than in other provincial centers, the news roundups are never more than a few hours behind the news tickers of the local newspapers. Such slightly delayed news by radio constitutes a public service in view of the amount of rural illiteracy—approximately one third of the total population is illiterate—and the lack of printed media away from the cities. For each copy of a daily newspaper printed in Mexico there are 23.1 inhabitants (as compared to one daily newspaper per 2.8 inhabitants in the United States).[5] Further, half the telephones of Mexico are located within the federal district, few roads run east and west, and most of the books and magazines are in the hands of a minority of the population with secondary schooling or better. As a result, low-income radio homes take on a special importance in Mexican efforts toward national integration.

Guadalajara

Mexico's second largest city, Guadalajara, is located 125 miles from Mexico City in the western-central portion of the Republic, and has a population of 380,000. This capital city of the state of Jalisco has many thriving businesses but lacks some of the industrial bustle of Monterrey. Guadalajara has twelve radio stations to Monterrey's eight, but the latter programs more nonmusical features. Guadalajara's guitars and folk singers are kept busy extolling the virtues of the Jalisco region. Eleven of the stations are commercial. The remaining outlet, XEJB, is the official cultural station of the state government of Jalisco. XEJB does not average even 1 per cent of the radio homes surveyed, daytime or nighttime, any day of the week.[6] Neither do the individual ratings of three of the city's commercial stations: XEAD, XEGJ, and

[5] José E. Iturriaga, *La estructura social y cultural de México* (Fondo de Cultura Económica, 1951).

[6] Joe Belden and associates, *El Radiómetro de México* (Guadalajara, 1952).

XELT. The ten stations consistently listened to most are eight local—XEDK, XEHL, XEAV, XEHK, XEBA, XESP, XELW, and XEJE—and two out-of-town stations—XEW and XEQ of Mexico City.

XEHL is the Guadalajara affiliate of the R.C.N. network; XEAV, that of the Blue Network; and XEDK, that of the R.P.M. chain. The latter two stations, XEAV and XEDK, also constitute a special two-station chain of their own, the Cadena Radio Guadalajara; although their owner-manager, Manuel López Díaz, usually schedules separate operations for them with the exception of major special events.

XEHL, which almost always manages to have one of the top Belden-audience ratings, goes in for considerable promotional material. Although large-scale promotional advertising is rare for a Mexican station, XEHL's full-page advertisements in national magazines make this provincial station known to potential advertisers outside its own broadcasting area.

Despite heavy competition among ten of the Guadalajara stations, XEW and XEQ of Mexico City manage to capture 1 to 3 per cent of the sets in use during afternoon hours and sometimes 4 per cent each during choice evening hours, when the sets-in-use figure is highest. Both Monterrey and Guadalajara have one fourth to one third of the available radios in use during daytime hours and one half or more of the sets in use during evening hours. In Mexico City, where 75,000 television sets are in nightly use, the sets-in-use radio percentages are slightly lower.

Puebla

The Republic's fourth city, Puebla, with a population of 230,000, is only 85 miles from Mexico City. Hence, it is not surprising to find only two local radio stations in Puebla. Of the twenty-nine standard-frequency stations in Mexico City,[7] four are powerful enough in wattage and popular enough in program-

[7] For a detailed study of the programming devices used by the many competitors in the Mexico City radio market, see Marvin Alisky, "Mexico City's Competitive Radio Market," *Inter-American Economic Affairs* (Winter, 1954).

ming to capture regularly audiences in Puebla. In order of popularity, these are XEW, XEQ, XEX, and XEB. In addition to the impact of Mexico City radio, one of the Puebla stations, XEHR, carries many Blue-Network features at night; though its daytime program schedule is entirely local.

Torreón

Torreón, a city built only sixty years ago in the northern part of Mexico (about 300 miles southwest of Laredo, Texas), contrasts with most Mexican cities whose histories stretch back centuries. Like Monterrey, Torreón has a business life with some of the bustle of a United States community. Torreón and the neighboring city of Gómez Palacio, just across the Coahuila-Durango state line, constitute one population area of 175,000. This two-city unit, the fifth largest urban area in the Republic, has three stations: XEBP, XEDN, and XETB. Two new stations, XEOB in Torreón and XERS in Gómez Palacio, are ready to join the broadcasting scene in this area.

Three Mexico City stations, XEW, XEQ, and XEX, usually capture 1 per cent or more of the Torreón area's radio sets during evening hours; but they lose out completely to the Torreón stations during the day because of atmospheric conditions. In 1951 and 1952, a few nighttime shows from XEW were transcribed and rebroadcast as daytime features on XEBP. One such program was *Increíble pero Cierto.* This series was made up of a combination of brief dramatic dialogues and narration to spotlight inspirational episodes in the lives of people, such as Helen Keller, who have overcome adversity.

As with other provincial programming, Torreón's radio schedule is heavy with recorded popular and folk music. Mexican hinterland stations are one of the world's strongholds of genuine regional music, and they offer hundreds of distinctive songs that belong to the specific section of the nation being served. The word "regional" is more appropriate than "folk" in referring to

this music. Not only the programs proper, but also most Mexican commercials, make use of music. If United States radio is somewhat heavy with singing commercials, Mexican radio is literally saturated with them. Especially in the provinces, Mexican radio time is filled with jingles—ranging from the familiar Pepsi-Cola song to excerpts from tangos, sambas, rhumbas, and waltzes—fitted to a selling message.

Ciudad Juárez

Ciudad Juárez, across the border from El Paso, Texas, is a city of 123,000 population. Less than half the size of Monterrey, Juárez seems to support almost as many radio stations. However, Juárez manages to keep seven radio stations on the air because of two factors: the many nearby Spanish-speaking listeners in the United States and some English-language broadcasting by its most powerful station, XELO. Unlike some of the other border towns, Ciudad Juárez has a broadcasting activity that concentrates more on serving Spanish-speaking listeners than on airing English-language mail-order offers. Neighboring El Paso has 140,000 Spanish-speaking residents. The six Juárez stations, other than XELO, program almost exclusively in Spanish; thus, they have a market larger than their own across the Rio Grande.

Juárez is 1,310 miles north of Mexico City; nevertheless, XEW, XEQ, and XEX in the federal capital draw regular though small followings in this border city. Each of the three Mexico City outlets does not draw more than 2 per cent of the radio sets in use during an average evening hour.[8]

Some transcription discs from the R.C.N. and R.P.M. networks are heard, but most of Juárez' programming consists of recorded and live music, local interviews and commentaries, and a few United States-style radio shows. This last-named category includes the telephone quiz in which the listener called tells the announcer what slogan the sponsor is currently using. There is

[8] Joe Belden and associates, *El Radiómetro de México* (Ciudad Juárez, 1952).

no affiliate in Juárez of Mexico's only wire national network, the Cadena Azul.

Mérida

Mérida, with a population of 143,000, is the communications center for the entire Yucatán peninsula, that portion of Mexico which juts from the southeastern corner of the Republic into the Gulf of Mexico and the Caribbean. Five radio stations in Mérida will soon be joined by a sixth, XEME. And, Mérida's nearby seaport, the town of Progreso, will soon have its own station, XECN, on the air.

Of the five present-day Mérida stations, XEQW and XEMH are only 250-watt outlets; XEMQ and XEFC, 1,000-watt stations; and XEZ, a 2,000-watt station. The latter three stations reach much farther into the Yucatán hinterland than any outlets with similar wattage could do in the mountainous portions of Mexico or even in the less-mountainous United States. Yucatán's vast flatness is the reason. A major portion of Mexico is mountainous, with half the total area of the Republic more than 3,200 feet above sea level.

Although Mérida lies more than 1,200 miles from Mexico City, the federal capital's radio influence is felt, just as it is in the other parts of the nation. XEW and XEQ regularly capture from 1 to 15 per cent of the sets in use during certain selected evening hours. Of the Mérida stations, XEPC usually has the most listeners; but XEQW offers the most adequate news and informational programs. At certain evening hours, all five Mérida stations lose out to XEW in Mexico City. The latter is then airing musical and dramatic shows that feature Mexican movie stars and recording artists.

San Luis Potosí

San Luis Potosí, capital of the state of the same name, is a city of 126,000 population and is located 400 miles northwest of

Mexico City. It has five radio stations; but one of them, XEWA, is merely a relay duplicator for XEW in Mexico City. Of the four remaining outlets, two—XECZ and XESL—have the same owner, G. Delgado Ramírez. XEBM is the affiliate of the Blue Network; and in the evening, XEQ programs from Mexico City can be heard over this San Luis station or can be picked up directly. XEW programs can be heard directly from Mexico City or from the San Luis relay transmitter, XEWA. At night, therefore, XEW and XEQ are each able to reach San Luis listeners at two different dial positions.

Villages

In the tiny villages that encircle each of the provincial cities mentioned, groups gather to hear broadcasts from Mexico City and the capital city of their respective states. The town of Quiroga, situated halfway between Mexico City and Guadalajara, is an example. This community of 5,000 is half illiterate and averages one radio for each fifty inhabitants. Most of the merchants keep radios blaring with music, news, soap opera, or comedy in order to lure passers-by through the open doorways into their stores. But Quiroga is on the Mexico City highway. What of the many Mexican villages not on the main roads?

It is difficult to find a Mexican village that has been studied adequately by competent social scientists both before and after the introduction of radio to the community. Fortunately, Tepoztlán is such a village. It was studied by anthropologist Robert Redfield in 1926 and 1927[9] when the village was still living in the preradio age; and it was studied again by historian Oscar Lewis in 1943–44 and 1947–48[10] after modern-communications media had begun to break down age-old isolation.

In 1936, an asphalt road connecting Tepoztlán with the Mexico City-Cuernavaca highway was completed; and for the first

[9] Robert Redfield, *Tepoztlán, A Mexican Village* (University of Chicago Press, 1930).

[10] Oscar Lewis, *Life in a Mexican Village: Tepoztlán Restudied* (University of Illinois Press, 1951).

time, the village was invaded by a bus. Before that event, transportation between the village and the outside world was by burro and by foot. The city of Cuernavaca had been four hours' travel over footpaths. With the road, the city is now forty minutes away by bus and twenty minutes by private car.

In 1939, motion pictures were shown in the village for the first time. Although a regular theater has not been maintained, the sporadic demonstrations have broadened the cultural sophistication of the villagers. Now, the younger Tepoztecans travel into Cuernavaca to see an occasional movie. However, even a fifty-*centavo* (about six U.S. cents) admission price makes movies beyond the range of most village pocketbooks.

However, with two exceptions, when groups gather to listen to the radio, no precious *centavos* need to be parted with. The exceptions are two homes where enterprising owners of receivers (battery-operated) charge the equivalent of one United States penny for an entire evening's listening. The crowd that assembles votes on the station to be dialed, and XEW in Mexico City wins most often.

In 1926, Redfield found that most of the villagers of Tepoztlán spoke both Spanish and the indigenous Náhuatl, Indian tongue of the Aztecs. Seventeen years later, Lewis found that the bilingualism of the village had dropped from 82 to 47 per cent. By 1944, only five inhabitants of Tepoztlán spoke only Náhuatl. The village was ripe for radio.

In 1947, a demonstration group from the federal Ministry of Education demonstrated the operation of a radio and generated interest among Tepoztecans in broadcasting for the first time. Finally, in September, 1951, announcers at station XEJC in Cuernavaca told the author that the first two requests for musical selections had recently been received from Tepoztecans.

After six years of radio, this village still has a ratio of more than one hundred homes per receiver. Besides group listening, word-of-mouth relays give radio magnification. The custom is now

established for one villager to hear something on the radio and then repeat the information to a friend. In 1926, Redfield found that Tepoztecans made very little use of the stored experiences of other groups. In the 1940's, Lewis found an increase in such usage. One road, a few movies, traveling teachers, and radio have begun to broaden the cultural horizon of Tepoztlán.

Conclusion

In the United States, each month finds television coming to some community for the first time. In Mexico, radio is still experiencing a status of novelty in at least one locale each month. Some Mexican broadcasters, though unfortunately still few in numbers, realize the tremendous opportunity their transmitters represent to attack two ancient ills of Mexico—isolation and its resulting ignorance. For example, Enrique Max Gómez Blanco, manager of station XEBL in Culiacán in the state of Sinaloa on Mexico's Pacific Coast, has never forgotten his prebroadcasting days as a schoolteacher. XEBL's microphones have devoted time to educational broadcasting and still have been quite successful commercially. Student forums, contests in conjunction with the public schools on various subjects, and graduation ceremonies are worked into XEBL's broadcasting schedule. Nearby communities, devoid of the few newspapers that are distributed in Culiacán, rely on one daily newscast to learn about the outside world. Microphones in the hinterland can be instruments of the social reform for which Mexicans have fought in other ways.

Mexico has employed land reform and rural education for the past forty years to carry out a social revolution. The primary problem has been to integrate the Republic, to escape from the communications dilemma of a nation divided between a minority living in a modern urban world and a majority living in an isolated, primitive rural world. Radio is certainly one of the instruments of integration in Mexico.

A Bibliography for the Quarter

Book Editor, FRANKLIN FEARING

BOOKS

ONE OF THE STRIKING manifestations of the current interest in those sciences concerned one way or another with human relations is the volume of research on human communication. The person sensitized to the cultural climate of the United States cannot help but be impressed by the concern which many of these studies show for the *arts of persuasion.* Under this chaste phrase are included all the techniques concerned with making friends and influencing people, selling breakfast foods as well as ideas, modifying public opinion, and conducting successful "public relations"—in a word, all the methodologies for changing people's minds. The practical importance of all this in the modern world cannot be doubted, and the art itself seems virtuous and even noble especially when practiced in the interests of "our" side.

Perhaps the most authoritative and comprehensive statement to date of the methods and results of controlled experiments on the ways in which words and symbols influence people is found in *Communication and Persuasion* by Carl I. Hovland, Irving L. Janis, and Harold H. Kelley (Yale University Press, New Haven, 1953, $4.50). Within the framework of a carefully considered theory, the authors have tested hypotheses regarding the credibility of communicators, the diverse effects of various kinds of "appeals," the effects of drawing or not drawing the desired conclusions in persuasive communications, the effects of certain group memberships on resistance to persuasive arguments, the personality factors in susceptibility to persuasion, the factors in the retention of persuasive effects, and so on. The experiments are carefully designed to control those variables which are sus-

ceptible to control—the authors are careful to note that not all the important variables are at present susceptible to experimental control—and the results are presented with admirable scientific caution. In fact, the book reflects constantly the formal commitment of the authors to the study of theoretical issues and basic research. "It is," they say, "to be contrasted with the greater part of research in this area which is of an applied or 'action oriented' nature." If practical considerations are involved at all it is "only to the extent that there is clear indication they will contribute to the formulation of important theoretical issues."

This is all in the best tradition of objective science. It is clear that these investigators are not solving the practical problems for industry, for advertising agencies, or even for government propagandists. There is, however, a moral dimension inescapably present in *any* study of mass persuasion. Perhaps the best statement of this dimension is found in another monograph which is by way of being a classic in this field. Robert K. Merton in the last chapter of *Mass Persuasion: The Social Psychology of a War Bond Drive*[1] puts it thus:

> He [the social scientist] may adopt the standpoint of the positivist, proclaim the ethical neutrality of science, insist upon his exclusive concern with the advancement of knowledge, explain that science deals only with the discovery of uniformities and not with ends, and assert that in his role as a detached and dispassionate scientist, he has no traffic with values. He may, in short, affirm an occupational philosophy which appears to absolve him of any responsibility for the use to which his discoveries in methods of mass persuasion may be put.

The "value-free" investigator, according to Merton, says in effect:

> If these techniques of persuasion are used, *then* there will be (with a stated degree of probability) a given proportion of people persuaded to take the desired action. . . . The investigator takes no moral stand. He merely reports his findings, and these, if they are valid, can be used by any interested groups, liberal or reactionary, democratic or fascistic, idealistic or power-hungry.

[1] (New York: Harper and Bros., 1946), pp. 187 ff.

Merton believes that the value-conscious investigator as distinct from the value-free investigator would have framed his hypotheses differently in the beginning. He would have distinguished between the *immediate* results obtained from the more remote effects. He would have been concerned, for example, with hypotheses regarding the effects of acceptance of persuasive appeals on the critical capacities of the recipients in general. He would have desired to know the effects on the personality of "being subjected to virtual terrorization by advertisements which threaten the individual with social ostracism" unless he uses a specified product. This last is interesting in the light of the section on "Fear-Arousing Appeals" in the book before us in which the primary concern is with hypotheses regarding the effectiveness or ineffectiveness of certain types of "threat" appeals.

It would obviously be unfair to indict the present study for ethical shortcomings which it shares (if we accept the orientation of Merton) with much, if not all, social science research in this field. And the answer to these problems is certainly not a simple one. We may not expect the social scientist to refuse to do research on certain problems simply because the results of his studies may be put to ethically indefensible uses—there may not even be agreement as to what is ethically defensible or indefensible. But, if we are to be concerned with the effectiveness of *threat appeals in producing a desired action* (strictly, of course, from the point of view of basic research), we should at the same time endeavor to design research to test hypotheses regarding the effects of *threat appeals on personality structure.* Communications research does not become immaculate merely because it divorces itself from market-place considerations. Moral neutrality, perhaps unfortunately, is neither desirable *or possible.* With all its excellencies we should feel more comfortable about *Communication and Persuasion* if its authors, like Merton, had recognized the "intimate interrelation of technique and morality."

In *Three Years of New York Television* (Monitoring Study Number 6, National Association of Educational Broadcasters, Gregory Hall, Urbana, Illinois, 1953, no price quoted), Dallas Smythe reports the results of monitoring for the third successive year all the TV programs broadcast in New York City for one week. Previous monitoring studies reported results from Chicago and Los Angeles, but the present monograph is confined to the results from the 1953 New York study as compared with the 1951 and 1952 studies in the same city. As the author notes in the preface:

> While three years is scant time for trends to appear, television programming has changed so rapidly in style and content that at least the beginnings of significant trends are discernible within the span of time covered by these reports.

The making of comparisons is possible since the studies were conducted in the same calendar week and since the concepts, definitions of categories, and training and recruitment of monitors were the same for all three New York studies. The only additional data obtained in the 1953 study were concerned with what Mr. Smythe calls "stereotyping." Under this category he has attempted to monitor the types of character portrayals in the TV-drama programs. It is possible here to present only a few of the more important results of these comparisons:

1. Entertainment-type programs continued to dominate TV fare, rising in 1953 to 78 per cent of all time. The drama category represented the sharpest increase—47 per cent of all TV time was devoted to this type in 1953 as compared with 33 per cent in 1951 and 42 per cent in 1952. Crime was the subclass of drama which stood first in 1953.

2. In 1953, there were twelve programs identified with recognized educational institutions as contrasted with thirteen in 1952 and one in 1951.

3. The number of acts and threats of violence increased substantially from 1952 to 1953. In 1953, there was an increase of 15 per cent with 3,421 acts and threats of violence monitored. The "saturation rate" rose from 6.8 per hour in 1952 to 7.1 in 1953.

4. In the children hours, violent acts and threats occurred at the rate of 9.6 per hour for both years. The children hours contained two fifths of the acts and threats of violence in 1953.

5. Live programming decreased from 1952 to 1953, especially on the variety, information, religious, public institutional, and personal-relations programs.

6. Advertising continues to increase. The proportion of total time devoted to it was 18 per cent in both 1952 and 1953 as compared with 14 per cent in 1951. Advertisements which interrupted the flow of the program (primary advertisements) were 22 per cent more numerous and took 27 per cent more time in 1953 than in 1952. Secondary advertising (which either accompanies or is the program content) was 10 per cent less in 1953 than in 1952, though still about two-and-one-half times its 1951 level.

The results of the study of "stereotyping"—a category of analysis appearing for the first time—are more difficult to summarize briefly. The purpose here was to obtain a picture of the personality characteristics of the characters portrayed in the dramatic programs which were prepared specifically for TV. To do this the monitors made use of a series of seven-step scales which defined a selected list of character traits such as happy-sad, clean-dirty, generous-miserly, quick-slow, kind-cruel, or smart-dumb. In addition, the monitors catalogued the characters relative to sex, age, occupation, respect for law, whether heroes or villains, nationality, and so on.

The results are interesting. For example, people in the TV-drama world are predominantly white American males, in the courting and child-bearing ages (i.e., at the peak of their presumed sexual attractiveness), who work, especially as managers and service people. This last is especially interesting since it reflects a culture which places a high value on managerial and service activities and in which physical-production work rates low. Housewives make up the largest single occupational category for women in the TV-drama world, as in the real world. In the hero roles, males outnumber females two to one and are pre-

dominantly white American. The villians, on the other hand, are typically not American and are in the labor force, especially in such capacities as managers, officials, and proprietors. Among the professional groups depicted, journalists are shown as closest to community ideals in character attributes; and scientists, as most distant. The prevailing ambivalence of American culture toward teachers (including professors) is shown as this group is typically portrayed as the weakest, softest, slowest, cleanest (!), kindest, and fairest of the professional groups. Scientists are the least kind, least honest, and most unfair.

These studies continue to furnish the most reliable picture of what appears on the TV screens in the United States. No discussion of TV as a social force—its future prospects or its educational potential—is complete if it fails to take these studies into account. Although the present study is in many ways the most interesting and significant one to date, this reviewer is not altogether happy with Mr. Smythe's venture into the characterology of the TV world. The use of the term "stereotyping" is unfortunate since it implies more than the data, strictly speaking, show. As used in this study it is synonymous with typical (in the statistical sense). For most social psychologists (Mr. Smythe's strictures regarding their vagueness in using the term scarcely seem warranted), "stereotyping" refers to characteristics presumably possessed by *all* members of a particular group (an ethnic group, for example) *as these are perceived* by members of the larger culture or subculture. These perceptions, of course, may be wholly or partially at variance with the characteristics actually possessed by the group. Further, this usage implies that the "stereotyping" of a group occurs because it justifies certain kinds of behavior—usually unfriendly or hostile—toward the group stereotyped. Gordon Allport states this in succinct form in his recent study of prejudice: "Whether favorable or unfavorable, *a stereotype is an exaggerated belief associated with a category. Its function is to*

justify (rationalize) our conduct in relation to that category."[2] The frequency with which TV characters manifest certain traits *may* reflect that the producers of the drama (or the writers) are sensitized to certain group stereotypes which exist in our culture, and have built up their characterizations accordingly. Certainly, the mass media are among the important agencies which transmit stereotypes. But there are no data in the present study which show this, and the trait scales used for the ratings are not necessarily those which might reveal stereotypic traits. The testing for stereotyping, as defined above, in TV drama might not be as complicated as Mr. Smythe seems to feel. There are already many data regarding the existing stereotypic traits attributed to various groups, especially ethnic groups (Allport reviews this literature); and the problem would be to monitor TV-drama programs for these traits. The procedures would not be any more "subjective" than those used in the present study.

These mild strictures do not invalidate or render less interesting the findings of the study regarding the characterology of the TV world. The use of the Osgood semantic-scaling techniques is interesting and ingenious. The particular set of character dimensions developed for this study appear to reveal socially significant aspects of the characters, but certainly they do not exhaust the possibilities.

According to the statement on the dust cover, *Television in School, College, and Community* by Jennie Waugh Callahan (McGraw-Hill, New York, 1953, $4.75) is the first book in the field to deal exclusively with educational television. If so, it is an excellent first attempt. The "bright new field," as the author calls it, is presented in attractive colors, with enthusiasm, and—interestingly enough—with extensive documentation. The book is divided into three parts. The first part is concerned with the

[2] *The Nature of Prejudice* (Cambridge, Mass.: Addison-Wesley Publishing Company, 1954), pp. 191 ff. The italics are in the original.

establishment of an educational-television station and its equipment. The second part deals with TV-programming problems in the public schools, colleges, adult-education courses, and so on. Part three is devoted to writing and production techniques, and includes a dozen or so TV scripts. The subjects of these scripts range from *Lunch-Time Gallery Talks* (developed by the Memorial Art Gallery of Rochester, New York) and *Traveling with Tunes* (presented by the Baltimore Public Schools) to *Greek Tragedy* (a script for a kinescope presentation by the University of North Carolina Communication Center). The appendices contain an extensive bibliography of source material for educational-TV planning and programming as well as books and articles, a listing of TV-equipment manufacturers, and, of course, a glossary of terms.

Although the author's picture of educational TV is somewhat roseate—one wryly recalls the picture presented in similar books about the educational future of radio—she may be forgiven since the book contains a vast amount of solid, usable material. It will be indispensable to any person concerned professionally or non-professionally with educational TV.

Television Broadcasting by Howard A. Chinn (McGraw-Hill, New York, 1953, $10.00) is a 700-page treatment of all the technical aspects of the subject. This is not to say that the author is concerned with production techniques, directing, writing, and the like. The book is intended primarily for technicians, who, as the dust cover hastens to explain, need have no mathematics beyond arithmetic to understand it. A sampling of the chapter headings reveals the book's scope. These include Television-System Fundamentals, The Image-Orthicon Camera, Field-Pickup Techniques, Studio-Television Equipment, Studio Lighting, Television Projectors, Program-Transmission Systems, Studio-Building Planning, and Color-Television Broadcasting

Equipment. The author is chief engineer, Audio-Video Division, of the General Engineering Department, Columbia Broadcasting System.

Utilizing the information in the record books of the Copyright Office which contain the original applications for registration of copyright claims, the Library of Congress has been issuing a series of film catalogues. The first of these, *Motion Pictures, 1912–1939,* was published in 1951. Two more have just been published, *Motion Pictures, 1894–1912* and *Motion Pictures, 1940–1949* (Copyright Office, Library of Congress, 1953, $2.00 and $10.00, respectively). Together, these publications provide a fifty-five year record of motion-picture copyrights containing the descriptions of more than 76,000 films made in the United States. The content of the entries varies somewhat but, in general, includes the title, date, producing company, facts about the published work on which the film was based, and the author of the screen story. The information in the 1894–1912 volume was compiled by Lamarr Walls, former curator of the motion-picture collection of the Academy of Motion Picture Arts and Sciences.

The 1894–1912 volume is historically the most interesting. It lists 8,506 works beginning with *Edison Kinetoscopic Record of a Sneeze* ("Fred Ott's Sneeze"), registered January 7, 1894, and ending with *The Feast of Belshazzar,* copyrighted January 23, 1913. There are many titles documenting important events recorded on film: *McKinley Taking the Oath* (1897), *Roosevelt's Rough Riders Embarking for Santiago* (1898), *Admiral Dewey Landing at Gibraltar* (1899), *Queen Victoria's Funeral* (1901), *The Attack on Port Arthur* (1904), *The Inauguration of President Roosevelt* (1908), and many others. During this early period no copyright protection existed for films as such, and producers protected their works by copyrighting contact paper prints, made from the 35-mm. film, which they deposited in the Copyright Office. The films have long been lost or destroyed, but the paper

prints remain; and, after considerable experimentation, methods have been perfected for reconverting these paper prints to 16-mm. film. The importance of this material not only for the historian of motion pictures, but especially for the social historian, cannot be overestimated. Completion of the reconversion project will require funds from outside sources. The Academy of Motion Picture Arts and Sciences is coöperating in this venture. Requests for information regarding the reconverted films should be addressed to the Chief of the Stack and Reader Division, Library of Congress, Washington 25, D.C.

Mass Media and Education (Fifty-Third *Yearbook* of the National Society for the Study of Education, Part II, 5835 Kimbark Ave., Chicago 37, Illinois, no price quoted) is a 300-page monograph prepared by a special committee of educators consisting of Edgar Dale (chairman), Wilbur Schramm, I. Keith Tyler, and Paul A. Witty. The eleven contributors to this volume are not concerned with educational films, radio, or TV as such, but with the mass media of communication as influences arising in the out-of-school life of the child or youth and in the normal experiences of the adult. Professor Dale states the purposes specifically:

1. To give background on ownership, control, regulation, and purposes of mass media so as to be able to appraise their place in modern American society.
2. To examine the content and influence of communication by mass media in so far as these are relevant to the educational activities of teachers, parents, and public-opinion leaders.
3. To theorize on broad philosophical and educational grounds about the influence of the mass media and to present specific research data on such influence.
4. To offer suggestions to parents and teachers on how to use the mass media fruitfully.
5. To discuss the obligations of the citizen in relation to the mass media.

The following are the specific subjects discussed by the contributors: "The Role of Mass Communication in American Society," Fred S. Siebert, School of Journalism and Communications, University of Illinois; "The Social Functions of the Press," Theodore Peterson, School of Journalism and Communications, University of Illinois; "Motion Pictures in Relation to Social Controls," Robert W. Wagner, Ohio State University; "Freedom and Access to Broadcasting," I. Keith Tyler, Ohio State University; "Procedures and Effects of Mass Communication," Wilbur Schramm, Division of Communications, University of Illinois; "Procedures and Effects of the Printed Media," Charles E. Swanson, Institute of Communications Research, University of Illinois; "Social Impact of the Mass Media of Communication," Franklin Fearing, University of California; "The Content and Effects of Broadcasting," Dallas W. Smythe, Institute of Communications Research, University of Illinois; "The Classroom and the Newspaper," Per G. Stensland, Texas Technological College; "Teaching Discrimination in Motion Pictures," Edgar Dale, Ohio State University; "The Citizen and the Mass Media," R. J. Blakely, Fund for Adult Education, Ford Foundation. The editor of the volume is Nelson B. Henry, University of Chicago.

The titles on the Mentor and Signet Key book lists (New American Library of World Literature, 501 Madison Ave., New York 22, N.Y., 25 and 35 cents each) continue to be astonishing. Current titles are *The Shaping of the Modern Mind* by Crane Brinton, *Greek Civilization and Character* by Arnold J. Toynbee, *The Sea Around Us* by Rachel L. Carson, *How to Make a Success of Your Marriage* by Dr. Eustace Chesser, *Gandhi* by Louis Fischer, *The United States Political System and How It Works* by David Cushman Coyle, *The Song of God Bhagavad-Gita* with an introduction by Aldous Huxley, *Basic Selections from Emerson* (edited by Eduard C. Lindeman), and *Speak Better Write Better English* by Horace Coon.