



THE MOTION PICTURE IN A WORLD AT WAR

TWENTIETH
ANNIVERSARY
REPORT

*to the Motion Picture Producers
and Distributors of America, Inc.*

By WILL H. HAYS, President

MARCH 30, 1942

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Twentieth Anniversary

Report of the President

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AND DISTRIBUTORS OF AMERICA, INC.

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I. THE ORDER OF THE DAY

"WIN THE WAR Now!"

"Business as usual" is a counsel of complacency which everyone today rightly repudiates. The desire to have one's own affairs untrammelled by the common peril betokens either blind selfishness or a failure to understand how radical is the demand which the emergency makes on all of us. First things come first, and there is nothing which takes precedence over the duties of war. At the very outbreak of hostilities, the motion picture industry raised the cry "Win the war now! Everything else is chores." And that will be its slogan, its self-appointed command, until the victory is gained, at whatever cost.

But though business cannot, and should not, go on as usual, there are some phases of our national life so essential to our well-being and for victory that they should be intensified rather than diminished. Education must go on. The services of religion must be uninterrupted. Public and private health must be safeguarded unceasingly. Whatever upholds moral standards and contributes to morale must be sustained—in fact, augmented. For these things to go on as usual—or even more intensely than usual—is not a distraction from the war effort. These things strengthen the sinews of our people and fortify them, as much as armaments and leadership, for the grim and arduous enterprise in which they are now engaged.

Relaxation is one of the indispensable elements of public health at a time when human energies are taxed to the utmost, and nerves are strained to the breaking point. In a statement on March 10, 1942, made in response to numerous letters of inquiry concerning the place of recreation during war time, the President said:

"It is, of course, obvious that the war effort is the primary task of everybody in the nation. All other activities must be considered secondary.

"Such recreation may come by participation in or attendance at various sports, motion pictures, music, the drama, picnics, etc. All of them have a necessary and beneficial part in promoting an over-all efficiency by relieving the strains of war and work. . . .

"Within reasonable limits, I believe that the war effort will not be hampered, but actually improved, by sensible participation in healthy recreational pursuits. It must be borne in mind, however, that 'recreation as usual' is just as bad as 'business as usual.' Recreation under present conditions can be undertaken solely with the purpose of building up body and mind and with the chief thought that this will help win the war."

Morale is invigorated by entertainment, both on the lighter side where laughter rings and in its more serious phases from which inspiration and emotional elevation result. The dissemination of information about current events, and the vicarious experience of war activities which all of us cannot know directly, are important parts of public education at this time.

In all these respects, the motion picture screen is a major contributor to the war effort. The motion picture *business* will not go on as usual, but the performance of its essential *services* to the American people will go on—not simply as usual, but in an ever greater measure. Its recuperation of flagging energies through relaxation and recreation, its provision of entertainment and education, its upbuilding of morale, are almost as indispensable as food and drink, sleep and exercise, for the maintenance of life itself.

The *essential nature* of the service of motion pictures in war time has been recognized by federal officials and would seem to indicate a determination to assure a continuance of these services through provision of sufficient negative and positive film and other critical materials required to maintain a supply of films for civilian and military uses at home and abroad.

A comprehensive study of the raw-material needs of the industry has been filed with the War Production Board by the War Activities Committee of the industry. Special committees on prior-

ity problems representing each branch of the industry have been formed to follow through for their respective branches under the general aegis of the War Activities Committee.

Recreation, education, and inspiration have been our watchwords during an era of peaceful development. Let us now consider each of these in terms of wartime needs.

THE NEED FOR RECREATION

Shortly after the war began, the English government thought it advisable to close down the motion picture theatres, both as an economy and as a measure of protection for civilian population subject to air raids. But they soon discovered that neither economy nor protection counterbalanced the deprivation of amusement. It was easier to ration food and clothing as a war measure than to withdraw from the people what some had thought to be only a luxury, not a necessity. The theatres remained open even during the period of the heaviest air raids. Furthermore, the wisdom of this decision is attested by the fact that last year the motion picture attendance in England was reported as 33% higher than the average pre-war year.

The record of what happened in England is confirmed by ample evidence of the same situation in our own country. The provision of motion picture entertainment to our fighting men is one of the fundamental services of supply. In the teeming industrial centers where men are working three shifts a day, the theatres are hardly adequate to the demands upon their space and time. In every part of the nation, and in connection with every phase of war work, the motion picture screen must meet an increasing demand. The steel mills and the armament factories labor night and day to produce the materials of war. The production stages of Hollywood and the industry's agencies of distribution and exhibition cannot lag behind. Manpower makes the materials of war. Manpower trains to use them. The key to mastery is in manpower, but manpower must itself be served, its fitness guarded and its energies restored.

Comedies are as important in the maintenance of our national morale as serious melodrama and high tragedy. They do not merely

wash away fatigue and worry by the magic metabolism of laughter. They also keep alive in us what is one of our most precious national traits—our irrepressible sense of humor, enjoying the joke at our own expense, finding nothing so grim and dour that it cannot be relieved by lightness and farce. Laughter and liberty are reciprocally invigorating factors in the American way of life.

Therein lies our strength, our resiliency in even the darkest hour, and our avoidance of the blind fanaticism which the totalitarian tyrant demands. The tyrant not only banishes freedom from the world, but with it comedy. Laughter which is the restorative of sanity, and the comic sense which preserves man's humanity by reminding him of its weakness, are alien to the world which breeds typical Nazis of every creed and color.

THE NEED FOR EDUCATION

In time of peace, the screen is a medium of education as well as of entertainment for the general public. The obvious educational functions of motion picture film in the school room must not lead us to forget the sense in which the motion picture is a vehicle of adult education. This is primarily accomplished through the newsreels, the documentary films, the educational shorts, although it is also frequently a by-product of serious and socially significant entertainment films. Not only is the pictorial dissemination of current information a highly effective means of keeping the public in touch with events; but the way in which the screen affords a re-lived experience of what cannot be directly witnessed enables widely separated sections of the population to share in each other's lives as if they were neighbors, their shoulders side by side at the same task.

The educational opportunities of the screen are even greater in war time. There is a greater need for an informed and enlightened public. With a vividness peculiar to itself, the newsreel and the documentary film are able, along with radio and press, to satisfy the public's thirst for news, for an account of what is happening and how it is happening. But, above all, as the need for national unity increases, so does the need for a common understanding of the war

effort which can be achieved only through commonly shared experience. No one can be everywhere, see everything with his own eyes, or participate actively in all the myriad undertakings which must be geared together for maximum efficiency. But it is possible for all of us to gain some knowledge of what others are doing by the sort of indirect experience which carefully prepared documentary films and educational shorts can give.

The preparation and distribution of such films is the task of the War Activities Committee of the motion picture industry, working in close collaboration with the Coordinator of Government Films, Mr. Lowell Mellett. Some of these films are produced by the government itself with the technical aid of the industry, and some are produced by the film companies as part of their regular annual output. But however produced, the main problem is to assure such films the largest possible audiences. To this end the exhibitors are doing all they can to fit them regularly into their programs.

The work of the War Activities Committee is reported in detail elsewhere in this Report, but here let it be said that all branches of the industry recognize the need for a balanced film diet. The theatre is first of all a place of entertainment, not of education, however important the dissemination of information and experience may be during war time. If the amount of time devoted to such films were unduly increased, the theatre would lose its patronage and thus defeat its own usefulness to perform these other functions.

In the past five years, there have been a great number of fine motion pictures, both long and short, which have made Americans deeply aware of the great elements in their national history. A study made of films released during the years 1939-1941 shows how many feature films and short subjects have contributed to the knowledge of American traditions and the institutions of democracy. But what is needed now, and in the years to come, is an understanding of America's place in world affairs, its role in the family of nations, its social and economic ties with peoples on other continents.

The feature film may help us to appreciate our cultural ties with other peoples, but the short is ideally suited to the task of teaching us the facts about the world community. The war has made many

Americans realize that they must learn more geography if they are to understand what is going on. Geography consists in more than the bare facts about the location of places, the boundary lines of countries. This is a global war, and it is therefore necessary for us to understand the globe in terms of its land and water routes, the economic interdependence of its areas, comparative distances and means of communication. The use of animation techniques may serve to make the map of the world as familiar to us as our own backyard.

THE NEED FOR INSPIRATION

The morale of a nation at war is measured by the emotional vigor with which its people give their full measure of patriotic devotion. Energy for the labors of war and information about its prosecution are indispensable, but they are not enough. The recreational and educational services of the screen must be completed by its capacity to focus emotional energies upon our common task. The screen can and will use all its skill to build morale through the inspiration of patriotic emotions.

In large part, this may be the work of specially prepared shorts which dramatize and spotlight the forces and factors moving on a world-wide stage. But though directing thought to the problems of this war is primarily the work of such shorts, they are not the only type of film to evoke the desired emotional response to the war's demands. That is also powerfully effected by feature pictures.

What the legendary epic and the popular ballad did of yore, film narratives help to do today, for they are the most popular form of fiction, reaching more men and women than the printed word. Fiction waves a magic wand which lifts the eyes of men above the present moment, inspirits them with a sense of the great tides in human affairs to which their lives give motion, and charges their sentiments with emotional impetus and elevation.

Through fictional portrayals, many films not only interpret the spirit of America, but bring that spirit to life in each of us with emotional vitality. Taking us from the humdrum routines of our daily labors, dramatic fiction enables us to participate in the inten-

sity of those great moments when history is being made, or in the heroic acts of men and women whom fortune has raised above their fellows.

The motion picture as entertainment can also be a vehicle of emotional surcharge and inspiration. The greatest films of recent years have been noteworthy for this quality. The morale of a people at war requires this aspect of entertainment, as well as its merely recreational value. Energy must be recuperated by relaxation, but so also must energy be charged by proper emotional stimulation, and lifted to the highest plane by genuinely inspired sentiments. Here is work which the motion pictures have shown they can do. They will do it now, as they have done it before, by taking their fictional materials from past or current history, by making the heroism of their characters reflect the highest values which Americans respect, by focusing the climaxes of their plots upon actions or events which command our admiration.

This function of the screen is exemplified by the film *LAND OF LIBERTY* which helped to condition the mind and heart of living Americans to face the present emergency with the undying spirit of the whole American tradition.

LAND OF LIBERTY appeared to be a timely presentation, but its elements were drawn from the motion picture productions of the last ten years. It was composed exclusively of excerpts from 123 previously released feature pictures and short subjects, together with newsreel material and stock shots. The fact that such a cavalcade of American history *could be composed from pictures already made*, without the necessity for any additional shooting, shows how freely and frequently our industry has drawn upon the history of our country for backgrounds and for story plots in the course of providing wholesome entertainment.

THE INDUSTRY'S WAR ACTIVITIES

For more than a year and a half—from the fall of France to Pearl Harbor—the American motion picture industry, unitedly and wholeheartedly, supported this nation's defense program. Now we are vigorously sponsoring an all-out victory effort.

Within a week after Japan's attack, industry leaders "streamlined" the Motion Picture Committee Cooperating for National Defense, changed its name to War Activities Committee—Motion Picture Industry, drafted a full time Executive Vice Chairman and Industry Coordinator, requested President Roosevelt to designate a Coordinator of Government Films through whom all of Washington's requests of the industry would be channeled, and pledged all-out cooperation to our Commander in Chief in the fight for freedom. All branches of the industry are represented on this committee and its seven divisions, as indicated in my last annual report which carried the entire roster of members as of that time.

President Roosevelt appointed Mr. Lowell Mellett as Coordinator of Government Films. Mr. Mellett both in his published letter to Mr. George J. Schaefer, Chairman of the War Activities Committee, and again in his conference with industry leaders in Hollywood in mid-January, paid sincere tribute to the volume and sincerity of the industry's patriotic service and registered his own strong conviction that voluntary cooperation was the foundation upon which the wartime program should be built. It is against this background of mutual understanding, joint planning, and patriotic zeal that the war activities of the motion picture industry are summarized.

1. *Films for Fighting Men.* The eleven national distributors of theatrical motion pictures, upon learning that the War Department this year would need four prints each of 300 current feature pictures together with prints of more than 400 current short subjects for gratis showing to our expeditionary forces in combat areas, presented the entire 1200 programs to the War Department without cost. Companies which had never before agreed to reduce current product to 16 mm. width reversed their policies in order that soldiers overseas might see latest releases at the same time these pictures were playing in their home theatres. Film manufacturers, upon learning of the project, generously agreed to supply the millions of feet of raw stock needed for this service.

Distributors and exhibitors cooperated in working out procedures here at home under which the entire current product of

our studios is made available to the U. S. Army Motion Picture Service, on mutually acceptable terms, for exhibition in post theatres which exceeded 450 in number when we entered the war and will exceed 650 in number by mid-year. Ten thousand showings per week at 277 army posts in the United States and on the Atlantic bases from Trinidad to Newfoundland are required to provide this popular and inexpensive form of wholesome entertainment to our greatly expanded army. Similar arrangements provide current films for navy and coast guard on ship and shore. For men in uniform on leave, exhibitor committees in many cities provide free admissions for thousands each week, while reduced admissions for all men in uniform are in effect in hundreds of communities across the country.

2. *Informational Films and Trailers.* More than 12,000 exhibitors signed pledges of cooperation agreeing to include in their film programs any pictures sent to them with the approval of the program committee of the Theatres Division of the War Activities Committee. Distributors have handled these subjects in their 352 exchanges without cost to the government. Trucking companies, which transport more than 85 percent of all shipments between exchanges and theatres, have hauled all of these subjects without any charge. Twenty-eight separate releases, involving more than a quarter of a million bookings and over half a million shipments were thus handled between February 1941 and February 1942.

Recent releases of special interest include **WOMEN IN DEFENSE**, for which Mrs. Roosevelt wrote the commentary narrated by Miss Katharine Hepburn; **SAFEGUARDING MILITARY INFORMATION**, produced as a War Department Training Film under auspices of the Research Council of the Academy of Motion Picture Arts and Sciences, and exhibited in theatres at War Department request because of its special pertinence after Pearl Harbor; **TANKS**, a graphic exposition of the importance of this weapon in the arsenal of democracy; and **THE NEW SPIRIT**, Walt Disney's Donald Duck cartoon produced at less than cost for the U. S. Treasury to make clear to millions of new income tax payers the importance of their role in achieving victory. National Screen Service, which distributed 1100 prints of this subject for the War Activities Committee, booked it

into 11,800 theatres in the six weeks preceding March 15th. This extraordinary record achieved through the joint efforts of producing talent, distributing efficiency, exhibitor zeal and governmental foresight, vindicates Mr. Mellett's confidence in voluntary cooperation as an answer to wartime needs.

3. *Training Films For U. S. Army.* Passage of the Selective Service Act, early in the national emergency, expanded army personnel much more rapidly than the weapons for their training could be manufactured. The War Department turned therefore to the motion picture industry for aid in solving the problem. A most important and unique project in the field of visual education was projected under which the Research Council of the Academy of Motion Picture Arts and Sciences, of which Council Lieutenant Colonel Darryl F. Zanuck is chairman, arranged with Hollywood studios to produce a series of Training Films at cost for the War Department.

Under this arrangement, 45 training films, totaling 110 reels, have been completed, approved and accepted by the War Department, with numerous others in work or projected, including a series on training air raid wardens and other civilian defense volunteer groups. The chief of the U. S. Army Signal Corps and other ranking officers of the army have not only expressed sincere appreciation for industry cooperation but declare that the value of the motion picture as a teaching aid in visual education has been convincingly demonstrated in army camps throughout the nation.

4. *Varied Wartime Services.* The fiery ordeal of global war offers an opportunity for the motion picture as a child of democracy to serve the land which has cherished it. As already indicated, our industry was among the first to respond. In addition to the war activities discussed above, the following further illustrate the variety and volume of this service:

(a) Manufacturers of films, lenses, cameras, projectors, electrical and sound equipment are producing enormous quantities of essential equipment for the American armament and lease-lend programs. Bombers are useless without bomb sights, reconnaissance planes without motion picture cameras, cannon without range finders. In numerous phases of modern war, the inventions, devices

and equipment developed by the motion picture industry have been found to be indispensable. Plants manufacturing these articles are filling important government contracts while maintaining the supplies required for the industry's own unique service—the provision of wholesome entertainment, useful information, and patriotic inspiration for the screens of the United Nations.

(b) The March of Time is conducting a technical training school for enlisted men in the Navy, Marine Corps and Coast Guard in which 40 men at a time are being taught how to handle a camera in the field, various production problems, film cutting and editing. Three successive classes have been graduated to date and a fourth class is now in training. The need for technicians competent to take their places in camera crews and production units continues to grow as the armed services expand.

(c) Balaban & Katz Corporation through its television station in Chicago has given the U. S. Navy an ultra high frequency training school, the first of its kind in the nation. Six days each week a class of trainees, all enlisted Navy men, march from the naval armory on Chicago's lake front to the Balaban & Katz classrooms in the Loop where this theatre organization's television engineers use half a million dollars worth of special laboratory equipment for classroom demonstrations in training men for special service in aircraft detection and other technical tasks important in a war of machines.

(d) Facilities, equipment and personnel of Hollywood studios have been mobilized for special wartime services in the Pacific coastal defense zone. Day and night, tasks of importance are carried out in the spirit of patriotic service.

5. *Talent Participation.* Hundreds of filmdom's outstanding personalities have joined the Hollywood Victory Committee which is serving as a general clearing agency for personal appearances connected with any phase of the war effort. Scores of popular entertainers are visiting army camps and naval stations each week under the banner of USO-Camp Shows, Inc.

The name of Miss Carole Lombard leads the lengthening list of stars who, in the same gallant spirit in which she gave her life,

are devoting themselves wholeheartedly to sales of defense bonds and savings stamps, participating in financial campaigns for wartime charities, and responding to a wide variety of calls to national and community service.

In some instances, well known industry executives head the U. S. Treasury's volunteer staffs for sale of Defense Bonds, while the success which hundreds of theatres have attained in selling Defense Stamps at their box offices has prompted the Secretary of the Treasury recently to request the War Activities Committee to mobilize the nation's exhibitors in a national drive for the sale of bonds and stamps at box offices. Similarly men of special talent in the fields of advertising and publicity have been assigned to the Treasury, the American Red Cross, the USO, and other organizations from the ranks of our industry.

6. *War Service in the Studios and with the Colors.* Thousands of the industry's older personnel must content themselves with memories of active service in the first World War. Thousands more aid the Victory Program through special projects of importance. This war will be won by the hand that guides the lathe as well as by the hand that points the gun. Every man and woman in the motion picture industry has the satisfaction of knowing that the service which this industry is rendering this nation and its allies has been found to be essential to the maintenance and strengthening of military and civilian morale and, in certain phases, to war production.

We pay special tribute to the ever lengthening list of men from all branches of this truly American industry who are privileged to wear the uniform of army, navy, or marine corps as members of the armed forces. To these—and to our newsreel cameramen at far off fighting fronts or with naval task forces upon the dangerous oceans—we voice the heartfelt appreciation of us all. Theirs the high privilege of risking most through service with the colors; ours the more prosaic task of backing them to the limit with our service at home. But regardless of our individual place in the line, all of us in this industry are enlisted for the duration, determined to go all out for victory, and firmly resolved as beneficiaries of freedom to aid the fight for its preservation and extension through the world.

II. TWENTY YEARS OF PROGRESS

PAST, PRESENT, AND FUTURE

The year 1942 completes a period of twenty years in the program of self-regulation and public service begun by the motion picture industry with the creation of the Motion Picture Producers and Distributors of America, Inc.

In this year of war when our forces on land, on the sea, and in the air have joined in a life or death struggle now proceeding on five Continents against monstrous powers that seek to destroy all that free men hold dear, this fact is important only if what has been accomplished in the past has prepared us better to serve *now*. That is the test of the screen and of every other American institution in this vital hour. We could not have foreseen the meaning the words would take on in the present supreme crisis, when it was declared in the very incorporation of our project that

“by establishing and maintaining the highest possible moral and artistic standards in motion picture production, by developing the educational as well as the entertainment value and the general usefulness of the motion picture,”

we would foster our own and the common interests of the nation.

Today the American screen serves on every front and in many ways to contribute its entertainment, information and inspiration to final victory. Pictures might have been a degrading element in the recreation of our vastly growing forces doing war work at the front or doing war work in our factories; today this entertainment is generally recognized both for its high moral as well as artistic content. The screen might have been a medium gauged to the requirements of the lowest common denominator of amusement; but

instead leading educators of the nation are finding ever-greater educational values in more and more pictures. Producers might have devoted their skills and facilities to entertainment only; the fact is that with the co-operation of the best skills and talents in the industry, a vast animated blackboard for the instruction of our armed forces is being created through training pictures developed by our military establishments.

Nothing that the American screen under freedom has achieved in the past, however, is a tithe of the service which this democratic medium of expression should, must and, I am confident, will render as an instrument of morale, a means of information, a medium of training, and a source of inspiration for the struggle and sacrifices we must make to win the war and build a better world for free men to live in.

This war is a total war, demanding our total participation and our total energy. That is how it is being fought against us and that is how we must prepare ourselves to assure final victory. But war and victory do not mean the same thing to the democratic peoples and to their adversaries. Though we shall not be found wanting in the trial of strength, though we shall not relent without triumph, we cannot forget that peace and justice are the ultimate goods which justify war and sweeten victory.

The militaristic spirit of our totalitarian enemies worships the false god of war. Even in time of peace, their governments are tyrannical expressions of might—rules of martial law. But we regard martial law as the very antithesis of government. We think of government as the voice of reason, not the hand of force, as fostering liberty for the pursuits of peace, and safeguarding them by justice. For us, therefore, war is not itself an ideal, nor does victory mean a barbaric triumph.

What a country stands for in peace is what it fights for in war, and how it fights a war is the surest proof of the virtues emblazoned on its armor. Our resolution not to forsake peace-time ideals does not diminish one bit the energy or efficiency of war-time effort. On the contrary, the fact that we maintain constitutional government and protect civil rights elicits from the citizens of our democracy

the ardor of free men, which always surpasses the robot-like efficiency of slaves. Men who have learned to govern themselves know how to cooperate freely in the building of industrial and military might. They can gain that might without loss of rights, just as they can use it for the sake of the rights they cherish and will defend to the death.

For many years now, we have been developing the conception of motion pictures as the art of democracy, reflecting its spirit as well as serving it. It is not only as a medium of popular entertainment and of popular education that the screen is a vehicle of democracy. The motion picture industry also practices democracy in its own processes of self-government. This year celebrates the twentieth anniversary of the industry's fusion of freedom with responsibility in the solution of its problems as a public servant. Both in program and in execution, the effort of the producers, distributors, and exhibitors to work together and to work freely for the public good has followed the pattern of democracy.

No greater recognition of this achievement could be received by the industry than the statement by the President of the United States less than two weeks after we entered war. Writing to Mr. Lowell Mellett on December 18, 1941, he said:

“The American motion picture is one of our most effective media in informing and entertaining our citizens. The motion picture must remain free insofar as national security will permit. I want no censorship of the motion picture; I want no restrictions placed thereon which will impair the usefulness of the film other than those very necessary restrictions which the dictates of safety make imperative.”

Just as it is our national resolution to maintain the ideals and the blessings of democracy even through the dark days of war, so the motion picture industry, as the child of democracy, reaffirms those principles which have guided its public service during twenty years of peace and which now during war, more than ever before, will secure the best effort of which the industry is capable.

THE ORIGINS OF SELF-REGULATION

There is no room for complacency today in any department of an industry whose supreme task is still ahead. Our determination for the future should be strengthened by our experience on the road we have traversed. It may be well, therefore, to review briefly in this report some of the landmarks of our progress.

The situation facing the industry in 1921 is well summarized in the trade publications of the day:

“Never probably in the entire history of the motion picture industry was a period stressed with such difficulties as that which developed during the year ending August 30, 1921. . . .”

“The business depression, the result of the return to normal conditions following the war period, finally hit this industry. . . .”

“Constant threats of investigation, legislation and litigation afflicted the industry. . . .”

“There was prospect that some 22 censorship bills would become law. . . .”

None could deny that the lusty infant which was the movies had by 1922 transgressed some of the religious, ethical, and social mores upon which our society was built.

So on June 22nd, 1922, some three months after the incorporation on March 11th of the Motion Picture Producers and Distributors of America, Inc., a Committee on Public Relations was organized, in the realization that public co-operation was required to support a program of higher moral and artistic standards in motion picture production and to develop the educational and other values of motion picture entertainment. The co-operation of many national, civic, religious, educational and welfare groups was secured.

Heretofore the press had been the vast outlet for complaint directed against the motion picture screen. Criticism and invective-filled letters addressed to the newspapers and condemnatory editorials were constantly appearing in the press. In 1923, therefore, the Association took steps to focus upon itself public opinion with reference to pictures so that complaints, suggestions and reactions

coming from public bodies and individuals might be properly channeled, so that no criticism would be ignored and so that the impact of constructive opinion might be reflected from the screen.

The succeeding years, 1924, 1925, 1926 and 1927 saw the adoption and development of formulae with reference to the avoidance of the picturization of certain themes, treatments, books and plays; the establishment of a Title Registration Bureau to create some order out of chaos and avoid objectionable titles; the organization of a Studio Relations Committee to interpret directly to producers, directors and artists the reaction of public opinion and public taste; and the adoption of the first specific Production Standards affecting the protection of social values in silent screen entertainment.

By 1929 the original effort had grown into the Public Relations Department of the Motion Picture Producers and Distributors of America. The Association was co-operating with 326 national organizations interested in one or another aspect of the motion picture screen. The theory of the public relations for the industry had been proved. Public group leadership representing half the adult population of the country showed that as between censorship and self-regulation, it preferred to support the reforms that could be brought about by co-operating with the industry.

In 1930, with the industry revolutionized from silence to sound and with talking pictures bringing in a multitude of new problems for self-regulation, the organized industry voluntarily adopted a motion picture production code, which was implemented by an advertising code, and by various procedures with regard to the uniform interpretation of the detailed provisions. In the several years of trial and error that followed, additional organization, unremitting vigilance and strengthened means of enforcement were undertaken, and, finally, there emerged the present successful pattern of self-regulation for the screen, referred to by *Fortune Magazine* as "easily the most successful of the long-established group efforts."

THE GROWTH OF SELF-REGULATION

The value of our experience must be measured by the lessons we have learned from it. A record of progress is prophetic of further achievements only if there is understanding of the causes of success. From difficulties already surmounted, we have learned how to face problems. The present crisis does not find us unprepared.

In the twenty years of this Association's existence, neither the country nor the industry has been able to pursue the even tenor of its ways. During the last twenty years, we have witnessed the hysteria of a financial boom period, the depression consequent upon its collapse, the problems of labor and the ordeals of the unemployed, the growing sense of national insecurity in a threatening world, and political conflict over both domestic and international policies. Nevertheless, we have never forsaken the democratic processes by which free men try to meet their economic and political problems. On the contrary, the nation has faced each emergency with a deeper sense of the responsibilities which rest upon those who decide their course of action by debate and deliberation.

The motion picture industry has, of course, been affected by the state of the nation and of the world. But, in addition, it has had problems peculiar to its own development and destiny. In this period, it has gone through many difficult financial and corporate reorganizations. It has dealt with a rapidly changing labor situation. It has had to adjust itself to the exigencies of world trade under the violent impact and pressures of revolutions and wars in Europe and Asia. It has faced organized movements critical of the content of the films, demanding reforms, seeking to impose extrinsic controls.

But, above all, it has undergone an artistic transformation in the transition from silence to sound without ever failing for a moment in the performance of its basic function to provide an uninterrupted daily flow of entertainment for its American and world-wide audience. Anyone who considers the magnitude and complexity of this transformation will realize the miracle of its accomplishment—almost like an ocean liner undergoing complete

refitting of its engines and alterations of its superstructure while continuing on its voyage. The full significance in service of this miracle is immeasurable. No story ever written for the screen is as dramatic as the story of the screen itself—and no chapter in that story can excel in consequence that which brought the synchronization of the reproduction of sound and action. The beauty which genius has created has always been imperishable, but the artist's interpretation of that beauty was a fragile thing, caught only for a moment and held only in memory. Now never again can time wither or age destroy anything that is imposing or exquisite or memorable. This is not possible in just the same way in any other art form; and, indeed, by no other function is the significance of this art form more effectively demonstrated. It is a great tribute to those pioneers who visioned in sound the creation of a new art and almost of a new industry, that their faith did not falter because of the problems involved.

All of this has been accomplished by voluntary cooperation, through the democratically conducted enterprise of self-government. In both its commercial and artistic phases, the industry has solved its problems by discussion, not by fiat; by self-regulation, not by coercion from without. Of course, it is true that wherever men proceed in the democratic manner, there will be divisions of opinion, opposing parties, divisive as well as cooperative elements. But it is also true, in the affairs of the industry not less than in the business of the nation, that the ordeal of obstacles and threatening calamities has called for and elicited renewed and augmented efforts to surmount these differences for the sake of our common good.

At every critical juncture, the members of this Association and all their far-flung affiliates have forged a stronger unity upon the anvil of adversity. Not in a bed of roses, but on the hard iron of necessity and under the hammer strokes of crises, the motion picture industry has moved toward greater unity, has maintained its spirit of free cooperation, and vitalized its will to turn problems into progress.

A survey of the last twenty years will show that the great ad-

vances in screen entertainment have occurred at the very moments when the industry has seemed most beset by difficulties. The crises we have surmounted have proved to be turning points, at which the road to improvement has been found. We have never been satisfied merely to regain the *status quo*. No problem is ever really solved by returning to the situation which produced it.

We have always regarded our major difficulties, not as impediments to the continuance of business as usual, but as occasions for developing new and greater realizations of the screen's limitless resources. Nor have resourcefulness, technical inventiveness and artistic ingenuity, been the only factors responsible for these advances. In large part, they have been due to the industry's courageous adherence to its vision of what can be accomplished through self-government and through the unified effort of all its branches.

In the dark days of our colonial history, our forefathers stood together because they knew the wisdom of the maxim that in union there is strength. Our national history has verified this truth again and again, especially at critical moments. A nation which has learned this lesson painfully will not forget it now when it faces what is perhaps the gravest challenge to its endurance. Nor will we in the motion picture industry forget what the past twenty years have taught us about the strength of a united effort.

This war challenges us, as it challenges every other department of American life. Compared to this emergency, all of our other problems pale into insignificance. But though they seem minor now, these other trials have helped us to forge an instrument that is ready for its greatest test. We are resolved, not merely to do our utmost for the national welfare, but to make this crisis a turning point to a brighter future. If we use the instrumentality of the organized industry now in the same spirit which led us to form it, and which increased its usefulness at every critical juncture, we can be confident that our pledge to each other and to our country will bear its promised fruits.

One thing is certain: we cannot fail as long as initiative, artistry and wholesome expression remain unfettered in picture making. In fact, the greatest significance inherent in the freedom of the screen

in the present emergency is that the industry can move, progress, and serve with every progressive demand that the nation may make upon it. It would have been tragic, indeed, if through a failure in self-regulation the screen in this emergency were frozen in a vise of political censorship, its initiative subject to the control of red tape, and its function distorted by outside controls.

SELF-REGULATION IN THE PUBLIC INTEREST

If the public interest is best to be served, the screen must provide wholesome entertainment. To do this it must remain free to utilize the full resources of artistry and talent. Indeed, it is only through the democratic process of self-regulation that this public service can be accomplished effectively. Wholesome entertainment must be built on the solid foundation of a will and a purpose to that end.

The United States was a hundred years old before the motion picture business was born. The screen had no traditions upon which to build, no pattern to follow. It grew from the peep show to the palace through experience gained day by day, through a course of trial and error. It cut its own trail. Its trade practices were dictated by the exigencies which arose and the problems which had to be solved. A workable system had to be evolved and changed to meet the necessities of what has become one of the most complex industries in existence.

The fact that the motion picture has remained free during the past twenty years is not something which just happened. It is something which very definitely has been brought about. The price of freedom has been more than eternal vigilance. It has been due to constant effort, vision, and wise, long-term planning. It has above all depended on its honest purpose to deserve to remain free.

A great asset has been the ability of the executives of the industry to see clearly that, if an organized and effective effort to retain the freedom of the screen was to be made, the producers must themselves take the full responsibility for decency. If the springs from which it rises are polluted, the river cannot be pure. The only

logical place to assure the purity of a stream of entertainment films is the source. It is an axiom that you cannot legislate people into practicing virtue. Morality is a matter for education and of the will.

There has been a studied and constant effort to make powerful and understanding friends for pictures by an organized long-term campaign of education and information. This is not only highly legitimate, but it is common sense. This long-term policy has served the industry well. The screen has retained its system of self-regulation by building up a record of integrity of purpose and of accomplishment. It has retained it by such proofs of sincerity that many in high places who once wished to hobble it have become defenders of its freedom.

Because the motion picture theatre has in so many places become a part of the community life, because it deals with the lives and joys and problems of people, is supported by the people, and belongs to the people, the people may be trusted to see that it is never unjustly put in jeopardy. So universal is the interest in the motion picture that public opinion concerns itself not only with the products of the industry shown at local theatres, but also with the leaders in all branches of the business and with the manner in which the business is run.

The industry's future development is dependent on the continuity of its freedom; its freedom in turn is a corollary of the continued success of its program of self-regulation; but that is not all. If the motion picture is to continue to enjoy freedom of expression, it must maintain the same vision and vigilance, the same integrity of purpose and performance that it has exercised in the past.

THE CONDITION OF PUBLIC SERVICE: FREEDOM OF THE FILMS

Last year a subcommittee of the United States Senate undertook an investigation of the charge that certain feature motion pictures were propaganda—"designed to influence the public mind in the direction of participation in the European war."

The representatives of the motion picture industry who testified at the hearing were able to prove conclusively the utter falsity of

the charge, both with respect to the element of *design* which had been alleged, and also with respect to the claim that motion pictures had been *extensively* devoted to materials drawn from the then current world situation. The very able, exhaustive and effective testimony at the Senate hearings given in turn by Mr. Nicholas M. Schenck, President, Loew's, Inc., Mr. Harry M. Warner, President, Warner Bros. Pictures, Inc., Mr. Darryl F. Zanuck, Vice-President of the Twentieth Century-Fox Film Corporation, and Mr. Barney Balaban, President, Paramount Pictures Inc., is contained in the public record of the Committee's proceedings. Messrs. Keough, Hazen and Rubin, of the Legal Committee in the East, and Messrs. Freston, Benjamin and Silberberg, of the same Committee in the West, and Mr. Wendell L. Willkie, Special Counsel, also deserve the thanks of the industry for their services in helping to meet the false charges directed against the screen.

As President of this Association, I had been invited by Senator D. Worth Clark, Chairman of the Sub-committee set up by Senate Resolution 152, to appear as a witness. Knowing that I would follow other industry representatives, I prepared a statement which would constitute a summary presentation of the evidence and arguments, fully supported by statistical surveys and authentic documentation. Before this statement could be presented, the hearings (which had been actively prosecuted between September 9th and 26th, 1941) were temporarily discontinued early in October. On December 8, 1941, Senator Clark publicly announced their abandonment; and on January 12, 1942, the Senate itself officially suspended the work of the Sub-committee.

The statement which I had prepared, along with all the evidence and documents collected in the appendixes thereto, and along with a letter from Mr. Wendell L. Willkie to Senator Clark, will be published under the title *Freedom of the Films*. From that statement I quote the following:

"This hearing and the public concern that has been aroused by its challenge to free speech may prove to be as epochal in the definition of our democratic liberties, as was the case of Peter Zenger in New York, in the year 1735,

which established in this country the fundamental right of freedom of the press.

"That basic liberty, enshrined in our Federal Constitution by the First Amendment, has never been seriously challenged since the enactment of the Bill of Rights. However, it has been suggested that freedom of the screen was not included in the original constitutional provision for a free press. To say this is to ignore the evident determination of our forefathers to guarantee *freedom of expression*. No thoughtful person can doubt that if the motion picture and the radio had then existed, these forms of expression also would have been specifically mentioned as entitled to this fundamental liberty. If we regard the spirit, not the letter, of the Bill of Rights, 'freedom of speech' must be construed as including every avenue of public expression.

"I will go further. The screen not only shares this generic freedom, together with the press, pulpit, and platform, but in addition it can claim the liberty which belongs to it in a specific sense—as a recognized art of story-telling and of pictorial narrative. Freedom to report and discuss the facts is indeed important. Equally important is freedom in fiction to illuminate the facts we know. If this hearing results in a recognition of the rights of art in a democracy, it will have a great achievement to its credit."

Let us mark well the fateful coincidence of events in the year 1941. In the same year in which the people of the United States planned to celebrate the 150th anniversary of their Bill of Rights, they were called by war to rededicate their lives, their fortunes, and their sacred honor to the cause of human rights and liberties throughout the world. December 15, 1941, the day set aside by presidential proclamation to commemorate the Bill of Rights, followed close upon December 7, 1941, which made every American conscious of his nation's destiny in the continuing struggle between free men and despotism. But, ironically, 1941 also saw the Bill of Rights momentarily obscured by the challenge to the screen's free-

dom that arose with the Senate inquiry. How fortunate it seems in retrospect that even before the fateful December, the challenge was forcefully met, and the threat dissipated.

In retrospect the Senate inquiry is overshadowed by the events of December 1941, but its portent is far from being unconnected with their significance. On the contrary, the position taken by the industry and successfully maintained during the course of that inquiry, was directly relevant to the very freedoms for which we began to fight in December, as well as to the Bill of Rights, which permits us to live and act, even during war, as free men rather than as puppets.

The first right, the first freedom, defined in that constitutional charter was "freedom of speech, or of the press" and "the right of the people peaceably to assemble" for all the purposes of human communication. The full significance of that right and freedom gained widespread public attention in 1941 as the result of the inquiry concerning alleged propaganda in motion pictures, which threatened to abridge the freedom of the films, challenging their right to the same privileges which the press has now enjoyed in this country for over 150 years.

One result of the inquiry, of inestimable importance, is a broader understanding of the first article in the Bill of Rights, whereby it is recognized that freedom of the radio and of the films is intended, as well as free speech and a free press. That the motion picture screen and the radio are co-equal with the press under the guarantees of freedom of communication, was subsequently confirmed by the provisions of the price control bill, enacted by the 77th Congress on January 30, 1942. Herein exemption from licensing, as a condition of selling or distributing their commodities, is granted to "newspapers, periodicals, books, or other printed or written matter, or motion pictures, or as a condition of selling radio time" (H.R. 5990, Section 205, f.1).

The long history of a free press has proved the importance of its constitutional rights and privileges. Though the motion picture is still comparatively young as a medium of entertainment, expres-

sion, and communication, we know how much the performance of its public service depends now and in the future upon such rights and privileges. We know, moreover, how much the vitality of all our democratic processes depends upon freedom of communication among free men. The motion picture industry has always regarded and will always hold its grant of freedom as an opportunity for doing its best work, and as an obligation to serve the best interests of America and Americans.

III. DEPARTMENTAL ACTIVITIES

PRODUCTION CODE ADMINISTRATION

The important work of the Production Code Administration increased considerably in 1941 over the previous year. Its activities are summarized in the following tables:

1941 Summary

Number of feature scripts read	1,086
Number of additions and changes in feature scripts read	1,729
Number of short subject scripts read, including serials ..	456
Number of books, stage plays and synopses read	132
Number of consultations	1,650
Number of opinions written dealing with stories, scripts, pictures, etc.	4,708
Number of feature pictures approved	572*
Number of short subjects approved	721†

* Includes 4 reissues and 22 foreign-made productions.

† Includes 10 foreign-made productions.

It is interesting to note that 45 more feature pictures and 14 more short subjects were approved in 1941 than in 1940.

TOTAL NUMBER OF FEATURE PICTURES APPROVED BY THE PRODUCTION CODE ADMINISTRATION FROM 1935 TO 1941, INCLUSIVE

Produced by:	1935	1936	1937	1938	1939	1940	1941
Domestic Member Companies	334	337	339	322	366	325	406
Domestic Non-Member Companies	169	229	228	169	161	154	140
Foreign Companies	61	55	41	54	57	44	22
Total	<u>564</u>	<u>621</u>	<u>608</u>	<u>545</u>	<u>584</u>	<u>523</u>	<u>568</u>
*Reissues Approved	338	142	55	49	12	7	4

* Refers to features originally released without code seal prior to July 15, 1934, and not included in the totals in the line above.

FEATURE PICTURES FOR 1941 AND 1940 ANALYZED
ACCORDING TO TYPE

Type	1940	1941
<i>Melodrama</i>		
Action	39	65
Adventure	12	9
Comedy	43	59
Juvenile	13	16
Detective-Mystery	10	6
Murder-Mystery	40	45
Musical	0	1
Social Problem	48	16
Romantic	7	6
	212	212
	223	223
<i>Westerns</i>		
Action	99	110
Mystery	1	4
Musical	5	5
	105	105
	119	119
<i>Drama</i>		
Action	4	8
Adventure	0	1
Biographical-Historical	14	6
Musical	5	6
Romantic	3	9
Social Problem	25	32
	51	51
	62	62
<i>Crime</i>		
Action	20	24
Social Problem	7	1
Prison	4	0
	31	31
	25	25
<i>Comedy</i>		
Romantic	36	42
Musical	39	35
Juvenile	8	6
Human Interest	10	0
Farces	21	44
	114	114
	127	127
<i>Unclassified</i>	17	16
TOTALS	530	572

Two feature pictures were finally rejected by the Production Code Administration during 1941. Twenty-two completed feature pictures, originally rejected, were successfully revised and eventually made to conform to provisions of the Production Code.

Forty-three scripts or treatments for feature pictures rejected in their original form were re-written, re-submitted, and approved. Seventy-three additional scripts, synopses, or story treatments rejected during the year were in process of correction at the end of 1941.

Rejections and eliminations under important provisions of the Code related to: excessive killings, illicit sex without adequate compensating moral values, offensive sex suggestiveness, nudity, unpunished criminal heroes, glorification of gangsterism, gruesomeness and brutality, improper treatment of the institution of marriage, comedy treatment of ministers of religion, sex perversion, bigamy, white slavery, and glorification of suicide.

When an artistic enterprise has experience in self-discipline, the merits and qualities of its workmanship are in no way diminished. We feel it is appropriate, therefore, in the very context of considering the disciplinary aspects of our work, to review the achievement of artistic worth and the production of quality entertainment during the last year.

Features

Among the feature pictures generally hailed for outstanding quality during the year may be mentioned: *HOW GREEN WAS MY VALLEY*; *SERGEANT YORK*; *CITIZEN KANE*; *HERE COMES MR. JORDAN*; *BLOSSOMS IN THE DUST*; *DUMBO*; *THE LITTLE FOXES*; *THE PHILADELPHIA STORY*; *MEET JOHN DOE*; *ALL THAT MONEY CAN BUY*; *BIRTH OF THE BLUES*; *BALL OF FIRE*; *CAUGHT IN THE DRAFT*; *CHEERS FOR MISS BISHOP*; *DIVE BOMBER*; *HOLD BACK THE DAWN*; *MAJOR BARBARA*; *NIGHT TRAIN*; *ONE FOOT IN HEAVEN*; *SKYLARK*; *SUSPICION*; *UNDERGROUND*; *THE STARS LOOK DOWN*; *SUNDOWN*; *TOM, DICK AND HARRY*; *MANHUNT*; *REMEMBER THE DAY*; *LADIES IN RETIREMENT*; *THE LADY EVE*; *PENNY SERENADE*; *SO ENDS OUR NIGHT*; *BACK STREET*; *LOUISIANA PURCHASE*; *ANDY HARDY'S PRIVATE SECRETARY*; *APPOINTMENT FOR LOVE*; *THEY DIED WITH THEIR BOOTS ON*; *ZIEGFELD GIRL*; *BUCK PRIVATES*.

Short Subjects

A much greater interest in short subjects as a means to enrich, balance and make more colorful the theatre program was noticeable during the year. There was general recognition of an upturn in quality. The improvement has not been in technique alone; a fine maturity of thought and intelligence has reflected itself in the short subjects of serious intent with consequent broader audience interest.

Cooperating first in the program of national defense and latterly in the war program, the short subject departments of member companies have brought to the public—and this is not to be confused with the program of short subjects produced for military training—fifty or more one and two-reel pictures dealing with the war and its related problems. A few titles indicate their content: *MAIN STREET ON THE MARCH*, *WAR CLOUDS IN THE PACIFIC*, *GREECE FIGHTS BACK*, *WHEN AIR RAIDS STRIKE*, *WHAT'S HAPPENING IN ARGENTINA*, *HOW WAR CAME*, *UNCLE SAM'S IRON WARRIORS*, *THE TANKS ARE COMING*, *SOLDIERS IN WHITE*, *CAVALCADE OF AVIATION*, *THIS IS BLITZ* and *HEALTH FOR NATIONAL DEFENSE*. I know of no finer example of cooperation between private industry and Government.

Such miniatures as *THIS IS THE BOWERY*, *RED, WHITE AND BLUE HAWAII*, *DOG OBEDIENCE*, *NEW YORK'S FINEST*, *SECRETS OF THE FJORD*, *GATEWAY TO ASIA*, *WHITE SAILS*, *MINSTREL DAYS*, *CHURCHILL'S ISLAND* and *MENACE OF THE RISING SUN*, have left nothing for the lover of the factual to desire—but, from the point of view of “theatre” entertainment, it is important to note that the producers have dramatized their subject-matter.

Almost every field of human endeavor is explored: music—serious and frivolous; the laboratories of science; the world of sports; the wider world of travel; what people do and, in March of Time, what they think; the world of adventure; and, last but not least, the world of imagination which is the world of the animators.

The year has brought us, too, exploration in the use of the short

story form as photoplaylets. Such pictures as DOG IN THE ORCHARD, AT THE STROKE OF TWELVE, LIFE OF A THOROUGHBRED, FORGOTTEN MAN, HAPPIEST MAN ON EARTH, and THE TELL TALE HEART are noted.

Newsreels

With history in thunderous explosion, the past year was a vital and difficult one for the newsreels. No previous year offered more news or more heart-breaking obstacles to newsreel editors getting it. Nevertheless, there were many great moments which the newsreels caught and recorded—the inauguration of our first third-term President; the Churchill-Roosevelt meeting on the high seas; the fiercest of the blitz bombing attacks on London; battles at sea where convoys rode the life-line to Britain; the ever growing song of the machines stamping out the tools of war; the President's war address and Congress declaring war on Japan; Germany and Italy declare war on the United States; Churchill's historic address to Congress uniting the United States and Britain for war; the raid of the British Commandos on Norway; and the bombardment of the Gilbert Islands by the American fleet.

The attack on Pearl Harbor took place December 7, 1941; the motion pictures of this great disaster did not become available for newsreel release until February 27, 1942, though they were made by a staff cameraman on the spot. The exigencies of military secrecy made this long delay necessary; but the Axis powers used the delay to advantage—claiming that "half the United States fleet had been destroyed."

The inevitable friction of adjustment to war continues to be a problem but the formulae for newsreel cooperation with Army and Navy and State Department are being perfected. This is particularly important in a war where the Army behind the lines is more than ever before essential to victory; it is important to the welding together and preservation of the singleness of purpose of the United Nations.

While the portrayal of war in the newsreels makes other subject matter pale by contrast, their editors recognize the necessity

for maintaining a balance which will preserve the popularity of the American newsreel.

ADVERTISING CODE ADMINISTRATION

The high standards of motion picture advertising as a whole during the year are evidenced by the fact that there was not a single serious violation of the Advertising Code. During the year 539 completed press book campaigns were submitted and approved. These include advertisements, publicity stories, newspaper art, lobby displays, outdoor posters and exploitation ideas. While some individual pieces of copy or art were either rejected or revised while in proof form, no completed books had to be rejected.

This total, which is indicative of the number of full-length features, compares with 490 in 1940 and 509 in 1939. The increase in the number of press books is attributed to the fact that more non-member-producers are now submitting material to the Advertising Advisory Council than formerly.

Rejected or revised advertisements numbered 472 out of a total of 11,143 submitted—or 4.24 percent. Rejections of exploitation ideas and miscellaneous accessories also increased somewhat, but there was a distinct falling off in the number of trailers which had to be revised.

Since our entry into the war, particular attention has been given to the portrayal, both in art and text, of our uniformed service men in screen advertising.

Likewise, Latin American good-will relations have been carefully watched in all advertising submitted to the Advertising Advisory Council.

Summary of Activities, New York and Hollywood

	Material Considered on Submission		Discarded or Revised	
	1941	1940	1941	1940
Stills—Hollywood	117,105	95,090	2,320	1,196
" —New York	4,479	3,243	30	21
Publicity Stories	9,844	10,646	3	None
Advertisements	11,143	11,256	472	324
Exploitation Ideas	9,641	9,021	21	11
Miscellaneous Accessories	4,915	4,796	18	16
Posters	1,615	1,759	37	39
Trailers	1,129	1,027	3	9
Completed Press Book				
Campaigns Approved	539	490		

In the early part of 1942 the functions of the International Publicity Committee, consisting of the directors of foreign advertising and publicity of member companies and of representatives of the Association, were expanded to make even more effective the industry's cooperation with the Coordinator of Inter-American affairs and the Coordinator of Information.

TITLE REGISTRATION BUREAU

The Title Registration Bureau, it will be recalled, was established in 1925 to assist our member companies in avoiding the simultaneous release of motion pictures bearing identical or harmfully similar titles. With the development of self-regulation of the moral content of pictures it became necessary also to give attention to titles from the standpoint of moral acceptability and good taste.

The present regulations in governing memoranda with regard to the activities of the Title Registration Bureau resulted from experience gained over a period of years.

The scope of the present service is indicated by the fact that 25 producing and distributing companies, including 19 members of the Association and 6 non-members, now take advantage of the Title Registration service. The number of titles in the file of released pictures is over 40,000. The number of titles registered in the unreleased file is about 11,000, and approximately 3,500 new titles are registered annually.

The statistical record for the year 1941 shows: Titles registered, 3,587; releases, 1,076; titles cleared for non-members, 312; titles rejected, 40; arbitrations, 3.

There was a slight decrease in the number of foreign titles registered during the year, the total being 2,100 compared with 2,150 the previous year. Our files now contain a total of approximately 31,350 foreign title cards, mostly in the Spanish, Portuguese and Dutch languages.

COMMUNITY SERVICE

Year by year since its inception, the Department of Community Service has extended its activities to render new types of service required by the awakening interest of additional groups and organizations and by the broadening of motion pictures to cover new subject-matter fields.

The scope of community service operation is determined by the number of actively interested groups and organizations represented in the American motion picture audience. Its components have come from the four corners of the world; it includes illiterates and intellectuals, children and grandfathers, individuals and groups. These groups are often directly and vitally interested in subject-matter presented on the screen. Furnishing information to them with regard to the aims and progress of the screen, assisting them to take advantage for their own purposes of presentations featuring their own objectives and eliminating the frictions inevitable from the impact of the screen upon such a variety of opinion oftentimes holding completely diverse conceptions concerning the acceptability of entertainment, reflect the functions of community service.

The necessity for the reconciliation of these varied points of view inheres in the fact that not only the cornerstone but the foundation of the success of the American motion picture enterprise may be summed up in the phrase, "*one program for one audience.*" Here pictures are not rated for showing to children or adults, theatres are not graded and films are not made for different classifications of audiences. The interest of national organizations in motion pictures is invariably constructive when opportunity is furnished for them to participate in promotional activities furthering their own

ideals. They include facilities to see pictures in advance of release, the development of channels for publicizing group appraisals of photoplays and short subjects, and such promotional materials as bookmarks distributed by the circulation departments of libraries, research exhibits displayed by school and public libraries, film-strip exhibits presenting backgrounds of photoplays used in classroom teaching, study guides designed as supplementary school texts and lecture material prepared for the use of club programs or presentation in other public assemblies.

The extent of the activities of the Department of Community Service is indicated by the fact that during the year the Department prepared more than 50,000 letters individually dictated, more than 100,000 form letters individually addressed, held interviews with more than 15,000 individuals, and made or received approximately 30,000 telephone calls. Further to illustrate this, our field representative in the middle west visited 76 different communities in 11 states, making 131 public addresses, attending 31 group conferences and interviewing 740 community leaders during 1941. All members of the staff also engaged in this field work so far as other duties permitted.

During the past year the principal accretion to this activity has come from the more extensive publication of these opinions. Magazines which either preview themselves or accept committee previews and carry extensive lists of endorsed pictures now number more than one hundred, including the D.A.R. Magazine, Parents' Magazine, Boy's Life, Good Housekeeping, Christian Herald, Christian Science Monitor, Library Journal, Scholastic Magazine and others.

No amount of ordinary publicity or institutional advertising could substitute for this cooperative enterprise. Frequently the groups participating are the mentors of public opinion in the cultural, social or entertainment areas where the motion picture must function. To the support of these groups much of the industry's prestige is directly attributable; without it much hostile legislation founded on misunderstanding might have resulted. Community service is a channel through which the stream of entertainment is kept reasonably consonant with public taste. If in the process of

rendering service to these public groups the motion picture insures its own future, the industry is well served.

The *Studio and Public Service Department* located on the west coast renders specific services widely appreciated by the national groups interested in social and cultural progress. Extensive previewing facilities organized in Hollywood correspond exactly with similar facilities provided in New York. Preview appraisals from both sources find their way into many local newspapers, are broadcast by local radio stations, are multiplied by the word-of-mouth transmission of telephone committees and are reproduced in community bulletins. As its title implies, however, the Studio and Public Service Department is able to render some unique services greatly appreciated by all. While each of the national organizations previewing has its own way of distributing its review to its own membership, this department distributes in behalf of the chairmen of all the previewing groups a "Joint Estimate of Pictures" which, originally designed for the use of organizations not previewing, is of value to all as a cross-section of the American point of view on pictures. Similarly, its publication, "Leading Motion Pictures," points up those photoplays which have great interest to and value for programs of the cooperating groups. The weekly radio script, "What's Happening in Hollywood," contains current information of timely interest for use by speakers and special news items. A monthly booklet contains three or four pages called "Looking Ahead in Hollywood" which aids motion picture chairmen of the groups to keep track of the quality and flavor of pictures in production, presents picturesque phases of studio life and reports innovations and inventions; from the group point of view this has the great virtue of making possible advance planning of programs.

Other important functions of the department are liaison between the groups and the studios assisting in the organizing of Hollywood previews with subsequent promotional values and co-operation with writers interested in presenting more fulsome presentations of the industry than those that find their way into the daily press.

Universities and Colleges continue their active interest. Accelerating over these twenty years, higher education has taken cog-

nizance of the motion picture institution. Some 200 college and university courses based on the medium now exist. In 1941 three developments in this field came to fruition. Harvard has incorporated a motion picture course in its summer school in the Department of Dramatic Arts. City College, in New York, has added a series of courses in motion picture technique to its curriculum. And New York University established the first full four years' liberal arts course in motion pictures, granting at completion the scholastic degree, Bachelor of Liberal Arts.

The *Human Relations Films* are growing in popularity. During 1941 there were 4,462 showings of 371 prints of the 71 subjects. Initiated as the "Secrets of Success" Series by the Association, they were subsequently developed by the Progressive Education Association through a grant from the General Education Board of the Rockefeller Foundation. They are one and two-reel excerpts from photoplays, reduced to 16 millimeter film, each one presenting a problem of the individual adjustment of youth to complex adult environment. These films are used exclusively in classrooms by personality-guidance experts.

Teaching Film Custodians, Inc., through supplying film-teaching-materials to the schools, has strengthened and broadened the service of motion pictures to education.

The Advisory Committee on the Use of Motion Pictures in Education consists of

MARK A. MAY, *Chairman*
Director, Institute of Human
Relations
Yale University
JAMES R. ANGELL
President Emeritus
Yale University
FREDERICK H. BAIR
Superintendent
Bronxville (N. Y.) Schools
ISAIAH BOWMAN
President
Johns Hopkins University
KARL T. COMPTON
President
Massachusetts Institute of
Technology

EDMUND E. DAY
President
Cornell University
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The research which the Advisory Committee on the Use of Motion Pictures in Education is conducting in the use of films as the basic materials for the study of the social sciences, history, geography, and presently of drama and literature, is attracting the favorable attention of progressive educators everywhere.

During 1941, 141 new non-current theatrical short subjects were selected by this Committee and made available by our member companies for classroom use in schools.

The *Museum of Modern Art Film Library* originated in a request for screen classics for use by students of art in museums and educational institutions. The Museum's library of film today is unparalleled. During 1941 there were 1,175 showings of its prepared courses of study. The library includes masterpieces, some of them irreplaceable; all of them representing the step by step development in the mastery of a new medium.

In 1941 the Metropolitan Museum of Art began using 16 millimeter films on Saturday mornings to supplement lectures on its Egyptian, Greek and Roman collections.

A number of museums are now willing to display research exhibits of current photoplays. The Director of the Baltimore Museum of Art, having seen the exhibit on *How GREEN WAS MY VALLEY* in the New York Public Library, asked the Director of Public Relations of the Library to borrow it for display. Permission was granted.

The wide theatrical distribution of the motion picture *LAND OF LIBERTY*, originally designed as the motion picture industry's exhibit for the two recent World's Fairs, has developed into an outstanding example of what cooperation between a medium of expression and national organizations interested in patriotism can contribute to a better understanding of democracy. To date there have been 8,503 theatrical bookings of this picture. This phenomenal success of a composite film, which in the beginning was thought incapable of commercial exploitation, was made possible in part by the rapport existent between this department and national groups concerned and in part by an intensive use of correspondence. More than fifty thousand personal letters were written

explaining just how this picture might be of greatest local service. The purpose to make a film that would show a cross-section of America—democracy in action and in perspective—had been considered for ten years before the World's Fairs presented the opportunity and occasion for its production.

While *LAND OF LIBERTY* was welcomed by the public organizations which cooperated in centering public attention on the film for its own sake, they did not miss the point that the many photoplays, presenting the patriotic ideals which they exist to conserve and promote, that went into its composition, justified not only their past cooperation but its continuance into the future. To illustrate, each month during 1941 the American Legion in New York has shown *LAND OF LIBERTY* to several hundred prospective citizens, attendance being required by the judges of the Federal Court of the Eastern District before the Oath of Allegiance would be administered. The noted educators affiliated with Teaching Film Custodians, Inc., have earmarked it as the backbone of a pedagogical film series on American history; it may well be that the greatest service of this picture still lies ahead.

The patriotic service typified by LAND OF LIBERTY will continue. All the national groups, concerned more than ever with historical implications of democracy as motivating factors in the successful prosecution of the war, are alert to the use of current film attractions in furthering their purposes. From April, 1941, through March, 1942, these groups have actively supported 24 outstanding photoplays and 38 short subjects which, in their judgment, have contributed the type of patriotic motivation essential to the unifying of public opinion behind the all-out endeavor to achieve victory. These pictures are all prime entertainment; because they were designed for nothing else, they are the more effective. It is inevitable that the pattern will change as the war progresses but working together we shall not miss any opportunity for the motion picture's patriotic service.

Meantime, we have not neglected those forcibly non-combatant parts of the population who are shut-ins in hospitals or necessarily "holed up" in other institutions. For them gratis film service con-

tinues to provide, sometimes, their only ray of sunshine and brings a welcome contact with the world outside. In many of these institutions physicians report this service their best psycho-therapy.

PUBLIC INFORMATION

The statistical service of this Department, which analyzes expressions of public opinion, reports that the motion picture industry as a whole enjoyed good press relations in 1941, the overwhelming sentiment expressed in newspaper and other comment being favorable to industry activities and policies.

There was a significant drop in demands for censorship of the screen or any form of regulation of the industry, only 1 per cent of the total volume of press comment being in this category. This low volume reflects a general acceptance of the industry's machinery of self regulation.

Such events as the publication of the Annual Report last year, the documented denial by the President of the Association of charges of war-mongering in the industry which preceded the hearings in Washington, the public relations campaign accompanying the showing of *LAND OF LIBERTY*, the publication of *FILM FACTS* by the Association and finally the surge of press and public opinion which supported the industry during the Senate sub-committee hearings last fall, were among the favorable factors.

The Department continued to prepare the regular weekly short-wave broadcasts to Latin America.

During the last months of 1941 and the early part of 1942, the directors of advertising and publicity in the New York offices of our member companies organized themselves into a committee corresponding to the committee which was formed in Hollywood during 1941.

THEATRE SERVICE AND TRADE RELATIONS

The emphasis on unity, better understanding and better relationship among all factors in the industry, noted during the year, points to the direction from which must come the eventual solu-

tions of still existing trade problems in the industry. It was not to be expected that the disruption of trade practices, some almost as old as the industry, made necessary by the provisions under the Consent Decree negotiated by five companies in the industry, would not be followed by difficulty, uncertainty and disagreement when new operations were put into effect. Such difficulties necessarily arose during the year.

In the first twelve months of arbitration procedure under the Consent Decree, 168 complaints were filed with 31 arbitration officers. Most of these complaints, 134 cases, involved alleged unreasonable clearance, the remainder were mostly complaints of inability to license last run or a particular run desired; 78 of the 168 complaints were heard before arbitrators and awards entered; 42 were withdrawn before hearing. Of the 78 awards, 23 were appealed to New York and final decisions have been rendered in 17 appeals; 37 awards favored the exhibitor and 41 favored the distributor against whom the complaint was made.

The prospect of eventual solution of all the trade problems in the industry lies in the mutual desire of all factors to remove all obstacles to disunity and the sympathetic attitude expressed by government to listen to such effective proposals as may be made that will assure the highest possible standard of trade practices in the industry.

As the war situation was intensified progressively throughout 1941 the theatres became increasingly active in defense and war activity. The use of the screen in the theatres for the showing of government films and national defense subjects was organized capably by the committee set up for the purpose.

In addition to the Red Cross, infantile paralysis, poppy day, community fund, and numerous other established charities that expect theatre co-operation regularly, in 1941 the theatres were called upon to help with Greek War Relief, the aluminum collection drive, the Defense Bonds and Savings Stamps campaign, the U.S.O. campaign in June, and again in September, the Red Cross War Fund in December; and a considerable number of local and minor requests and demands for theatre co-operation were made.

Practically every motion picture theatre in the country makes

cash contributions and donates screen time to the local American Red Cross and other charities. In addition voluntary contributions are solicited among the 145,600 theatre employees and their families with roots in 8,488 communities. In 1941 motion picture theatres collected \$988,000 for the United Service Organizations. Variety clubs gave approximately \$900,000 to help underprivileged children.

Our Association, acting as trustee for the entire industry, distributed the net receipts from **LAND OF LIBERTY**, totaling \$148,923.88, to the following organizations representing various types of war emergency welfare work:

Aid for Air Raid Sufferers in England
American Red Cross
Jewish Welfare Board (Jewish Chaplains)
Military Ordinariate (Catholic Chaplains)
Protestant Commission on Army & Navy Chaplains
R.A.F. Benevolent Fund of the U. S. A., Inc.
United China Relief
United Service Organizations

CONSERVATION

During 1941, the importance of the safety activities inaugurated by the Conservation Department of the Association was immediately increased by possibilities of sabotage, fire and explosive hazards as a consequence of bombing or other acts of war. The Department is active in anticipating hazards and coordinating preventive measures with personnel related to the handling of film.

Because of the national emergency, the Department recently has appointed air-raid wardens in all coastal and important industrial centers where it is feared air-raids might occur. The duties of these air-raid wardens have been clearly outlined so that they may cooperate to the fullest extent with the local authorities of the Civilian Defense Program and the employees of each exchange in their respective cities were instructed as to just what they should do if an emergency arises. The supervisors of exchange operations of member companies cooperated 100 per cent in this regard.

In 1941, only one fire was reported from a distributing office in

the United States with a monetary loss of about \$200. In the period from January 1, 1926 to December 31, 1941 there have been a total of 14 fires in member distributing company exchanges. The total monetary loss from such fires was only \$4,594.50.

The Department cooperates in its conservation and protective work with all fire protection and fire prevention bodies and conservation groups, among which are the National Fire Protection Association, National Board of Fire Underwriters, National Fire Waste Council, the Bureau of Explosives and the United States Fire Marshals Association.

The Department has cooperated in preparing for the use of the War Activities Committee of the Motion Picture Industry voluminous and technical questionnaires for motion picture laboratories, film reclamation plants, exchanges, home offices and newsreel companies, which ultimately will provide the necessary factual information as to the priority needs of these important divisions of our industry for the year 1942.

Because of the shortage of tin, an application was submitted to the Bureau of Explosives for permission to use a cardboard container for the shipment of motion picture film in lieu of the tin cans which have been used since the beginning of the film business. The application was granted and very soon the film manufacturing companies will begin using cardboard containers for the shipment of positive raw stock film from their plants to the laboratories.

TECHNICAL PROGRESS

In the field of motion picture technology much progress was made last year in various details of technique. This and the preceding year have been periods which saw the intensified application of new developments in the art. There has been considerable study and experimentation with noise-reduction systems, and the principle of frequency modulation control has received wide attention.

The fine grain film, developed by manufacturers some years ago, came into general use for production and release printing during the year. Much work on the techniques of using the fine grain film has been done in both the studios and the laboratories. There is considerable activity in trying to find substitute materials in photo-

graphic processing. Although not definitely cinematographic, the new Kodacolor film developed by Eastman during the past year, it is believed, may prove of considerable interest to the motion picture industry, in view of its possibilities in exploitation and advertising.

HOLLYWOOD

There is a growing appreciation in Hollywood of the fact that either good or bad public opinion is inherent in nearly every activity of the industry.

Publicists Committee. This is bearing fruit in the work of the Committee composed of the leading publicists of our studios which is working with a similar group in the East. The increased activities of this Committee are aiding materially in developing a significant industry spirit. It has applied itself successfully to the solution of many vexing problems.

Call Bureau. During 1941 our studios placed 4,265 calls to this Bureau. From this amount, 3,070 engagements were recorded for a total of 1,557 players. These engagements were signed on the Screen Actors Guild contract and were separate to and apart from the picture deals.

Public Charities. Show business has always been known for the generosity of its heart. Carrying forward this tradition, the motion picture industry willingly gave of its time, services and money to numerous charitable enterprises.

Stars donate their services to benefit performances, to radio broadcasts and to the production of Community Chest films. In addition, the Hollywood film colony made the following contributions in 1941:

Los Angeles Community Chest	\$ 475,826
American Red Cross	440,000
Infantile Paralysis Fund	75,000
Motion Picture Relief Fund	295,714
British War Relief	250,000
Greek War Relief	104,833
United Jewish Welfare	325,000
United China Relief	70,000
U. S. O.	215,000
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	\$2,251,373

FOREIGN TRADE RELATIONS

Our American motion pictures are still the most popular form of amusement throughout the world wherever audiences are free to select their entertainment. This popularity has been increased rather than diminished by the world war. Total warfare under modern conditions involves civilian as well as military personnel.

The relaxation offered by motion picture entertainment is invaluable for the maintenance of morale, both civil and military. For this reason motion picture entertainment ranks along with food and military supplies as an essential factor in the prosecution of the war. Also it is vitally important that the American motion picture continue to serve as an exemplar of the American way of life.

Axis War on American Films. Because our motion pictures vitally express the life and customs of a free people under a democratic form of government, the Axis nations virtually declared war upon our industry long before the treacherous attack on Pearl Harbor.

This attack began in Germany soon after the Nazis came into power in 1933. The Nuremberg laws imposed Nazi supervision of the branches of our member companies. In 1935 the Nazis instituted drastic "Kontingent" restrictions which reduced the already limited imports of American films into Germany by 50 per cent, and assessed high "Kontingent" fees on the importation and release of American films in addition to the import duties. The same decree introduced other restrictions as well as censorship by the Nazi Propaganda Bureau. These were the elaborate devices used to prevent the showing of outstanding American pictures.

The Nazis not only feared the influence of American films on their own population, but they also feared their effect on world opinion. They took every measure to combat the release of our pictures in Latin America and the Far East as well as in Europe. Their activities in the International Film Chamber, which they formed with representatives of a dozen other countries in Europe, were aimed primarily at reducing the markets for American pictures on the Continent of Europe.

In 1938, Italy, after several years of restrictions on remittances, excessive taxes and other discriminatory measures against our films, created a State film monopoly, aimed at confiscating the business of our companies in that country. These had the effect of forcing our companies out of business and resulted in important revenue and capital losses, for our distributors refused to deal with a monopoly.

Beginning with the Anschluss in 1938, and thereafter, each time a European country was invaded by the Nazis, an overseer—generally a Gestapo agent—took over the control of the branch offices of the American companies. He fixed his own salary, payable by the office. A few months later the offices were closed and the distribution of American films was stopped.

In 1937 Japan conferred a monopoly upon a State company for the importation, production and release of films in Manchukuo, aimed to force our companies to turn over their business to the monopoly of this vassal state. Our companies refused to deal with the monopoly.

For three years before the attack on Pearl Harbor, Japan adopted measures aimed towards total elimination of the release of American films in Japan. Drastic reductions on imports of American pictures were instituted, providing for only 40 features by 1941, and restrictions were enforced limiting the release of American films already in the country. During these three years, remittances to our member companies were strictly forbidden, except for part payments of print costs. The Japanese Government never complied with its own agreement with the branches of our member companies in Japan covering film import permits and foreign exchange remittances. A short time before Japan attacked the United States, our representatives in Tokyo were forced by police pressure to sign employee indemnity agreements providing for large payments to employees should the offices be closed. This was after an unsuccessful attempt by the employees to take over partial control of our member companies. It may be that even then Japanese authorities foresaw the coming war against the United States.

Foreign Revenue Reduced by War Conditions. Because the motion picture is one of the essential resources in the war against the Axis powers, the American industry has recognized its obligation to maintain the constant supply of wholesome entertainment in every possible foreign country. This service has become increasingly difficult during the past year because of the drastic reduction in revenue occasioned by war conditions.

Thirty-one foreign countries are completely closed to us because of occupation or domination by the Axis powers. In normal times these countries produced about 10 per cent of the total world revenue received by our producing companies.

In normal times 35 to 40 per cent of the world revenue was received by American distributors from countries outside the United States. In the countries which still remain open to us there is a considerable reduction in revenue due to the depreciation of foreign exchange against the United States dollar. This reduction amounts to about 20 per cent, and accounts for a further loss amounting to approximately 6 per cent of the normal pre-war world revenue.

Freezing. An additional element of loss in world revenue is the freezing of foreign exchange in numerous countries because of the dislocation of world business. This condition deprives many countries of their normal revenue from exports and therefore compels them to limit the amount of dollar exchange which may be paid out for imported American motion pictures.

Because of the obligation imposed by the war emergency, the American motion picture industry has continued to furnish the normal supply of films, even to those countries which could not remit the rental receipts in full. With such countries various exchange agreements have been negotiated by which the American industry receives an agreed percentage of the remittable funds normally due for motion picture rentals. In these countries, notably the United Kingdom and the British dominions, a very large amount of sterling belonging to the American motion picture companies is still impounded. The annual amount of remittable funds withheld from the American companies in accordance with these

exchange agreements totals approximately 11 per cent of the normal pre-war world revenue.

Increased Taxation. The tremendous burden of expenditure for war purposes, together with the generally demoralized condition of business, have occasioned in all countries a frantic search for new sources of revenue. This has resulted in an increased burden of taxation upon the American motion picture industry in many of the countries where it is still possible to operate. For example, in one of these countries the sum of various taxes paid by American distributors equals about 27 per cent of their gross revenue.

The English Agreement. From the business standpoint, the important development in the foreign field in 1941 was the conclusion by the industry of the Third English Exchange Agreement for a year beginning November 1st. The Agreement provided for the transfer of \$20,000,000 of the sterling revenues, in the United Kingdom, of the eight American agreement companies, plus 50 per cent of the companies' blocked funds as of October 30th. The new Agreement renewed the general clauses of the previous agreement and the "Measures for Regulating the Disposal of Film Companies' Revenues."

In pre-war years revenue to the industry from the United Kingdom accounted for about 20 per cent of the total production costs. During the negotiations for the 1941-42 Agreement it became apparent to the British Government that it was vitally necessary to permit the transfer of a larger share of the industry's revenue in the United Kingdom to enable American producers to continue their essential service of supplying motion pictures to the democracies.

Hemispheric Solidarity. The unity of the Americas in our common defense demands the co-operation of every medium of mutual understanding. Axis propaganda is working ceaselessly to disrupt that unity. The American motion picture industry has enlisted for the duration in the task of helping to maintain a firm solidarity among the republics of the Western Hemisphere.

The industry continues its three-point program. First, care is taken to see that American pictures accurately portray the history, culture and traditions of the nations to the south of us. An impor-

tant step to further this purpose was the addition of a specialist on Latin American Affairs to the personnel of the Production Code Administration. Second, American newsreel companies are undertaking more extensive coverage of both the North and Latin American scenes and these will be given wide release. Third, every effort is being made in the production of entertainment films with domestic locales, most of which are released in Latin America, to convey a truthful and understanding portrayal of our own country.

The growing solidarity of interests among the American Republics was reflected in the fact that notwithstanding serious threats in several Latin American countries to restrict importation and release of American motion pictures, none of them materialized.

The Axis powers were active in Latin America during the year in opposing by every possible means, including public disturbances, the release of a number of our films. They did succeed in preventing the showing of some outstanding American films in important Latin American markets, but it is expected that with the new developments in inter-American relations in 1942 most of these pictures will now be passed, particularly in those countries which break off diplomatic relations with the Axis powers.

IV. CONCLUSION

The role of the screen in the struggle in which our country is now engaged is, indeed, a major one. Its recreative, educational and inspirational functions cannot be exaggerated. The spirit of the men who will use the vast armaments we are producing and the spirit of the nation behind the millions we are marshalling for combat, light the road to victory. The moving image of that spirit will be reflected on the screen, and the reverberations of its message will reach everywhere in this land and even to the distant home and fighting fronts of our gallant allies.

No other medium can give its audience a greater sense of participation—and it is only through a universal sense of participation in the great task before us that our democracy will prove itself. There has never been a greater opportunity for the film art to exercise its powers as an instrument of freedom. The industry as a whole cannot fail to encourage the production of films which inspire the imagination, rekindle patriotism, and fortify the will.

War, as Americans wage it, is for the sake of peace. That is why even now we are concerned with the sort of world in which American democracy will live and play its part after the war is over. A moment's thought will show what an immeasurable service a free motion picture screen will perform in the advancement of world understanding after the war.

Within the boundaries of our own country, films have done much to break down the barriers of sectionalism. They have helped to bring our people together in a genuine community of national life as no treaty or body of laws alone could have done. The motion picture is an international popular art. It is almost an international language through which men can share common experiences and common emotions. It has, therefore, a tremendous international

opportunity and a tremendous international responsibility. Hollywood, as the film capital of the world, will have a mission in the difficult post-war years—aiding the development of amity, mutual sympathy, and broadened understanding among the peoples of the earth. So long as this end is kept in view, the means will be progressively realized.

In this report we have considered the motion picture in a world at war. We have defined its functions and measured its powers. We have seen how the past achievements of the motion picture industry, in artistic product and in democratic process, have prepared it for its present task and for great ones in the future. Nothing short of what it has already done would warrant us in saying that it is equal to the call for victory.

WILL H. HAYS

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