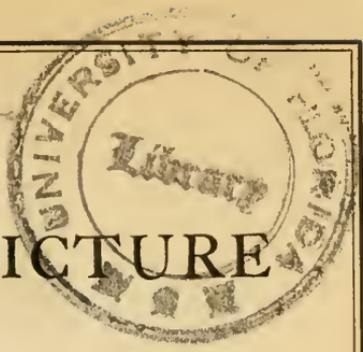


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M918  
21st  
1943



*Motion picture producers*



# THE MOTION PICTURE AND A WORLD-WIDE AUDIENCE

TWENTY-FIRST ANNUAL REPORT

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

*By WILL H. HAYS, President*

MARCH 29, 1943

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Annual Report*

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TO THE MOTION PICTURE PRODUCERS  
AND DISTRIBUTORS OF AMERICA, INC.

MARCH 29, 1943

28 WEST 44TH STREET, NEW YORK CITY



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## I. FULFILLMENT OF A MISSION

At this fateful hour when Americans, as never before, are conscious of world-wide interests, anxieties and efforts, the motion picture industry offers this account of its activities. The industry draws its materials from the far reaches of the world. Its screen portrays a world-wide scene. It serves a world audience. It weaves a web of interest that reaches beyond all the seas and touches life everywhere. It creates a world community and because its basic themes are rooted in the common concerns of all people, it is a cohesive force in a world torn by conflict and discord. Nothing that is human is foreign to its art.

### FIRST THINGS FIRST

A report of the ideals and achievements of the motion picture industry in 1942 properly begins with war and victory. What has it done to wage war and win victory?

We offer as an answer to that question the account of a year of ever-intensifying effort. We do not need to be reminded that the motion picture is in the fight. But we may find the keenest interest in how it has gone to war.

Unlike most industries, the motion picture needed no retooling and conversion. Like the farms of the nation, its product is a daily necessity. To meet war needs its chief duty was to intensify its product, to conserve and, by making more efficient its expenditure of energy, to offer those services that were its special war time contribution.

The vitality of its entertainment, with its concomitant services of information, education and inspiration was essential to the demands of a population deep in the toil and worry of war. That

population, including the millions in uniform, demanded not less but more recreation and entertainment. It needed—and needed prodigiously—relaxation from today's labors and invigoration for what tomorrow might bring. Ninety million came to the screen every week with that inexorable demand. And as the screen met the demand for entertainment, it used this public contact for many more useful purposes—for the sale of war bonds and stamps, for the organization of community war chests, for the Red Cross and U.S.O., for the collection of scrap, and for enlightenment on the purposes and processes of the war effort. At all times the industry clearly recognized that the national welfare has first call on all its facilities, and government and the industry agreed that we must maintain at all times a maximum contribution of wholesome means of entertainment.

#### A SATISFIED DEMAND

Popular demand is accurately registered by the box office records. As in England during the first years of the war, so in this country last year, attendance attained extraordinary proportions.

Annual amusement tax returns, a fairly accurate estimate of the volume of business done by the theatres, show attendance figures of an average of over ninety million admissions a week.

Beginning with the month of Pearl Harbor, the business of the theatres increased progressively through the year. Since the patronage of the theatres largely consists of persons who go regularly to see the movies week after week, the amazing fact about the attendance figures is not merely its size, but the *sustained satisfaction* which it signifies. That satisfaction is ultimately due to a proper proportion of the elements which make up the program—feature pictures and short subjects, cartoons and newsreels, excitement and laughter, diversion and inspiration. The feature picture is itself subject to many variations in thematic material and mode of treatment.

One problem last year was that of striking the right proportion between too little or too great a concentration on the war theme. The attendance figures are one indication of the success of

our policy but additional confirmation was provided by the results of an inquiry undertaken last year.

In November, 1942, a questionnaire was sent by the Industry Service Bureau to a selected group of organizations and individuals—educators, club chairmen, librarians, religious and civic leaders and representatives of business organizations. To the question, "Have motion picture programs, since the bombing of Pearl Harbor, devoted too little, well balanced, or too much time to war subject-matter?", over two-thirds of the respondents replied that the programs have been well balanced; one-fifth of the total group said that too much attention had been devoted to war and one-fifteenth reported that too little attention had been given to war subject-matter.

The same individuals were also asked whether the films dealing with war were effective in the presentation of material. With respect to feature pictures, more than fifty percent reported that they thought the matter was handled well and thirty percent commended the presentation as excellent; less than seven percent reported an adverse judgment. With respect to short subjects, approximately fifty percent thought that the treatment was commendable, and a little under fifty percent were enthusiastic in their approval; and only three percent had an unfavorable reaction.

#### THE MEASURE OF EXCELLENCE

The outstanding films of last year, in the judgment of the critics, the box office, and the Academy of Motion Picture Arts and Sciences, all had a common denominator of artistic excellence, regardless of their classification by type or subject-matter. Some portrayed events of the present war, some reminded us of the last war, and some dwelt amidst scenes of peace; some found romance or satire in the biographies of real men and some invented characters that became real for us; some added song and dance to increase the sparkle of a love story or the gaiety of an extravaganza, and some were melodramas or mystery plays.

The familiar distinctions between "serious" and "escapist" movies, between "war" films and "non-war" films, or between films that fictionalize the facts of current history and those which draw upon great events of the historical past, do not in any way provide a measure of the goodness of a motion picture as a work of art. In any of these superficial categories, inequality of merit is inevitable. Such inequality flows from varying degrees of moral implication, poetic truth, and technical mastery.

Even if we substitute categories which have deeper and more universal significance—comedy and tragedy, fantasy and melodrama—the same truth remains. It is the art of Shakespeare which makes his plays great whether they be comedies or tragedies. It is the art of a Barrie or an Ibsen that holds us, though one invests the fantastic with plausibility and the other invests hard realities with make-believe.

Fiction often uses fact, but to its own purpose—the creation of a moving image of reality, an image that must be faithful, not to the historic outlines of actual events, but to their inner meaning, their moral significance. Poetic or fictional truth is fidelity to the spirit, not to the letter, of reality's law. A great historical novel is great as a novel, not as a history. The measure of its excellence is its artistic worth, its mastery of an artistic medium for the achievement of an artistic effect—a stirring and persuasive story. This does not mean that great art is empty of significance. There is no conflict between entertainment and significance. To hold us a story must have meaning for us—both for our minds and for our hearts. And the story which entertains us most gives us a deeper sense of the abiding values and of the significant forces in human life.

In the evaluation of motion pictures, the critics and the public are not the only ones to recognize the distinction between outstanding and average films. They are not the only ones to conduct annual polls in which the best pictures of the year—ten, twenty, or fifty—are awarded the accolade of merit. Hollywood judges its own product, and perhaps by more severe standards. The industry can justly take pride, not only in its yearly achievement, but in un-

mistakable signs of progress. Not only are the critical standards today much higher than they were ten years ago, but in each succeeding year there is a larger number of pictures about whose excellence there is general agreement. The box office badge of popular approval is more and more frequently conferred on films which both the industry and the critics judge to be the year's best. This reveals the sure development of the public's acceptance of the best.

Any listing of the outstanding feature pictures in the year 1942 corroborates this statement: Among those generally hailed for notable quality during this period, and representing products of our member companies, may be mentioned: † MRS. MINIVER; HOW GREEN WAS MY VALLEY\*; PRIDE OF THE YANKEES; IN WHICH WE SERVE; KINGS ROW; WAKE ISLAND; TORTILLA FLAT; THE INVADERS; THE PIED PIPER; HOLIDAY INN; SUSPICION\*; WOMAN OF THE YEAR; THIS ABOVE ALL; TALK OF THE TOWN; NOW, VOYAGER; JOURNEY FOR MARGARET; BALL OF FIRE; IN THIS OUR LIFE; ONE OF OUR AIRCRAFT IS MISSING; YANKEE DOODLE DANDY; BAMBI; ONE FOOT IN HEAVEN\*; SULLIVAN'S TRAVELS; ACROSS THE PACIFIC; JOE SMITH, AMERICAN; MAN WHO CAME TO DINNER\*; REMARKABLE ANDREW; TALES OF MANHATTAN; REAP THE WILD WIND; FLYING TIGERS; SABOTEUR; TO BE OR NOT TO BE; LOUISIANA PURCHASE\*; VANISHING VIRGINIAN; THE MAJOR AND THE MINOR; CAPTAINS OF THE CLOUDS; EAGLE SQUADRON; CROSS ROADS; I MARRIED A WITCH; H. M. PULHAM, ESQ.

These 40 pictures were all included in the 70 selected by a poll of more than 500 film critics the country over. It is also important to note that 24 of these 40 pictures were also in the top 50 pictures listed by the nation's exhibitors as leading box office attractions. In the case of only 16 films was the critical judgment unconfirmed at the box office and with regard to some of these, conditions limiting distribution may have affected that result.

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† With the exception of the titles marked by an asterisk, all of these films were released and exhibited in 1942. The exceptions consist of pictures which, though released in 1941, came late in that year, and so did not reach the full volume of their audience until 1942. They are included here for that reason, and also because they were accorded places of honor in recent tabulations of both popular and critical approval of screen offerings in 1942.

Moreover, of the 70 choices of the critics, 31 were included in the 50 leading box office attractions. Motion pictures need not sacrifice popularity for perfection, nor need they forego excellence to exercise a universal appeal.

It should also be noted that five of the ten top box office attractions were not among the top fifty motion pictures selected by the critics. They were: TO THE SHORES OF TRIPOLI, LOOK WHO'S LAUGHING, THE FLEET'S IN, PARDON MY SARONG, KEEP 'EM FLYING.

The year 1942 also witnessed a large number of shorts which merited attention, not only because they were excellent as graphically instructive non-fictional presentations, but also because they so effectively and directly informed America about the war in all its phases and repercussions. Elsewhere in this report I mention the documentary films produced by the government under the auspices of the Office of War Information and also a number of short subjects produced by the industry's own studios, with the help, or at the suggestion, of government agencies, but the following titles are either short subjects pertinent to the war effort, or pictorial voyages of exploration and discovery in peaceful fields of learning and enterprise:

THE BATTLE FOR OIL, MONSTERS OF THE DEEP, CAVALCADE OF AVIATION, MAIN STREET ON THE MARCH, FLAG OF MERCY, THE GREENIE, HEALTH FOR DEFENSE, HUB OF THE WORLD, MENACE OF THE RISING SUN, SOLDIERS IN WHITE, DON'T TALK, CALL OF THE SEA, GATEWAY TO ASIA, WINGS FOR FREEDOM, INDIAN TEMPLES, PRIVATE SMITH OF THE U. S. A., ARMY CHAPLAIN, WEST POINT ON THE HUDSON, THE WOMAN IN THE HOUSE, FOR THE COMMON DEFENSE, VENDETTA, THE SPIRIT OF DEMOCRACY.

## II. REAFFIRMATIONS OF PURPOSE

### RESPONSIBILITY OF FREEDOM

The democratic community is organized for peace, not only for the peaceful order of free men living and working together for the liberty and justice in which all share equally, but for fellowship and fairness in the intercourse of nations.

We now know that democracy is more than equal to the wager of battle. We also know that the supreme virtue of democracy is ultimately revealed in the pursuits of peace. Our swords are ready to become plowshares again because they were beaten out of plowshares in the first place.

As the repository of a characteristically democratic art, the motion picture industry also knows that its permanent dedication is to peace, not war. With ever increasing effort in all phases of our war activities, we must maintain the principles and perpetuate the policies established in times of peace.

Of all our fundamentals to be reaffirmed, no purpose takes precedence over our determination to prevent license in order to preserve liberty. The Production Code was voluntarily adopted in 1930 as the bulwark of freedom in this popular art. Far from being a strait jacket of censorship, it is the flexible habit of an art that has grown mature enough to discipline itself.

The administration of the Production Code has raised the artistic, as well as the moral standards, of motion picture entertainment. It has augmented every service which the screen performs. The Production Code is not a temporary device, created to meet a short-lived need. It was in origin, has been, and will continue to be the foundation of the screen's freedom, the instrument of its responsibility. We assert and reassert its intentions and tenets with the same annual regularity that we pledge ourselves to defend the

freedom of the film from meddlesome restrictions that serve the special interests of those who would seek to impose them by force.

It would be culpable dereliction if we regarded the war crisis as in any way an occasion or an excuse for abandoning the principles of the Production Code or relaxing its administration.

I shall subsequently refer to the operation of the Office of Censorship which applies the provisions of the Trading with the Enemy Act and the First War Powers Act to the export of motion pictures. The President of the United States clearly opposes interference by any government agency with the content of films. I quote again from his message to Mr. Lowell Mellett on December 18, 1941:

*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.*

In his letters and speeches, Mr. Mellett, formerly Coordinator of Government films, now Chief of Bureau of Motion Pictures (OWI) and cooperating fully with the industry, has reiterated that O.W.I. has no power to censor the contents of films, and no wish to do so. At the dinner of the Academy of Motion Picture Arts and Sciences on March 4, 1943, he said:

*This Government is engaged in a war to save and perpetuate democracy, not in a war to destroy it. So, the Government is not going into the motion picture business. The Government believes the motion picture business is in the right hands.*

The producers have repeatedly assured Mr. Mellett of their desire to receive and their willingness to consider any advice from government agencies.

Quite apart from the problems of film content in so far as they deal with war or the international situation, the exigencies of war call for even greater vigilance in the exercise of self-discipline under the Production Code. Not only during the storm and stress of war itself, but also in the trying days of post-war reconstruction,

there will be present a tendency toward moral relaxation. These are periods of violent emotions and therefore they require unrelenting firmness in our adherence to our policy of self-regulation. We reaffirm this policy during the war in order to protect our liberty from defections to license and from incursions by official force in the difficult post-war days that lie ahead. There may be nothing fundamentally immoral about certain language which, in any generation, becomes common in certain situations. If the intention is not blasphemous or the effect obscene, the forceful expletives may not breach morality in speech or thought but they are nevertheless vulgarisms which remain offensive to the prevalent standards.

#### THE OUTLOOK FOR EDUCATION

The charter of incorporation under which this Association was formed, explicitly pledges the development of "the educational as well as the entertainment value and the general usefulness of the motion picture."

In the past this Association has made every effort to facilitate and develop the use of film and screen as a means of instruction in the schools and colleges of our country. Much of this work continues during the war but more will be done in the post-war period. New trails have been blazed by Hollywood technicians in the production of training films. Skills learned in war time will augment the educational utility of the screen.

We must also take into account the fact that at the end of the war the armed forces will return to the educational institutions a large number of teachers who will have become accustomed to teaching with films. It is therefore to be hoped that the place achieved by the industry in the educational world through the agency of Teaching Film Custodians will be maintained and strengthened. We are prepared to cooperate with the nation's educators in the making and realization of plans, looking toward a future in which the facilities of the industry will be more fully used.

## FUTURE OF THE SCREEN IN WORLD-WIDE UNDERSTANDING

It is in our lifetime that men have first discussed peace in world terms. It is also in our lifetime that an art has achieved world dimensions as a medium of expression and as a source of entertainment to all men everywhere.

These two facts are not unconnected. An *international community* in the art of motion pictures already exists. In it men of every race, creed, and nationality have found a common denominator.

When we face the problem of what role the screen shall play in the aftermath of war, our thinking may be guided by the fact that in the movie theatres of the world the earth's peoples have been moved by common emotions, have participated in a common experience. What the films have already done is the portent of what they may be able to do. Not in the area of political negotiations or economic planning, but through promoting mutual understanding and sympathy, will the motion pictures contribute to the peace that lies ahead.

Even before two world wars were required to compel men to seek a common road to peace, the motion picture was on the way toward its present position of a world-wide means of entertainment and communication. Over barriers of suspicion, unawareness and tradition, the motion picture offers the language of pictures which is the common language of mankind. This we of pictures recognize; more, we know that our obligations are peculiarly great because the motion picture has been universally accepted by the world audience.

We must never lose consciousness of the duty to preserve the only international community in existence. Thus and only thus, will the film have completely performed its vital mission.

## “THE INEXORABLE ALTERNATIVE”

Freedom of expression in film—as well as in print and in speech—is indispensable.

All services the motion picture industry of America has performed for the people of this country, spring from the liberty of expression which the democratic institutions of this country have jealously safeguarded. No international community of entertainment can be maintained, unless the film's fundamental artistic freedom is everywhere preserved.

On January 30th of this year Adolph Hitler boasted of the things that had been achieved in Germany by the destruction of freedom. He told his silent audience how “the revival of the cultural life went hand in hand with the revival of economic life” and how “architecture, drama, music, the cinema and broadcasting had an unprecedented boom.” Above all, he said, “the film and the radio ceased to be elements of decomposition in our body politic and were put to the service of national unity.”

Note well his words, for when we compare them with the tragic fact of the complete demise of motion picture art in Nazi Germany, we see how that decay followed upon the destruction of the film's freedom when it was “*put*” to the service of “national unity,” as the Nazis conceive it.

In contrast compare the words of President Roosevelt, congratulating the motion picture industry on the way in which it has freely served America at war “*without the slightest resort to the totalitarian methods of our enemies.*” When the public good is freely served by an art it can be served without the death of art itself.

This truth was magnificently expressed last year by Dr. Harry Emerson Fosdick in the sermon which he delivered at the funeral of Mr. Sidney R. Kent, one of the best beloved of our industry's executives. He found in the life and action of that man “*the innermost principle which unites freedom in art and freedom in politics.*” And he went on to say:

*Our fathers at their best had a powerful voluntary life. In this country they widened for us, as never had been done before in history, the realm of self-directed, self-controlled, self-dedicated living. They trusted us to go on with that. But that order of life is not merely a political system, self-perpetuating. The maintenance of that order of life depends upon the maintenance of the free and voluntary spirit in the people, creating uncoerced character, conduct, and public spirit. Democracy depends upon volunteers.*

*Whenever coercion increases, as it does today, that means that voluntariness has failed. Whenever in any realm the government cannot get enough volunteers, it necessarily turns to compulsion. Here is a truth, without seeing which I think we cannot understand the major problem of our social life today. When coercion increases and multiplies its impositions, that is because the voluntary, that is to say, the free spiritual life, has failed. For life is divided into two parts: the compulsory and the voluntary. They are like the sea and the land. They share the earth between them. The more there is of one, the less there is of the other. We therefore have our choice: We can develop in ourselves and in our nation a strong and fruitful spiritual life that creates uncompelled character and public spirit, or if we fail in that, coercion will come flooding in like an encroaching sea. That is the inexorable alternative.*

The motion picture recognizes this inexorable alternative. Its war activities have been its means of giving as a volunteer in war for the privileges of freedom in peace. That is the way free men behave. We have meanwhile held high our purpose to be self-directed, self-controlled and self-disciplined. So far as our opportunity to serve a world-wide audience is concerned we seek only to reveal these democratic privileges and duties to an ever widening horizon.

### III. UNITED WAR ACTIVITIES

In the week after Pearl Harbor, when unity for victory was everywhere the watchword, the Motion Picture Committee Co-operating for National Defense, whose efforts since Dunkirk and the fall of France were described in my last annual report, was transformed into the War Activities Committee. This Committee, with the Hollywood Victory Committee and the Research Counsel, mobilized every division and affiliate of the motion picture industry into a single company of men and women engaged in the service of their country. Now, after little more than twelve months of operation, the War Activities Committee has published a report of things accomplished,\* which outruns the hopes that any of us might have dared to entertain at the beginning of last year. That report speaks in the name of a united motion picture industry and for more than 200,000 persons laboring in its various fields.

The members of this Association, along with all other representatives of the industry, are the grateful beneficiaries of the work of the War Activities Committee. All of us working alone could not have done what all of us have been able to do together.

In its anonymity and modesty, the report of the War Activities Committee does not say what we can say—that the magnificent cooperation of its seven working divisions made the W.A.C. an effective instrument of industry service to the nation.

The interdependence of exhibitors and distributors, producers and manufacturers of film and equipment, is an axiom all of us have recognized, but it has been made even more evident by the fact that over-all unity was indispensable for an efficient war effort.

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\* This 32-page illustrated report is published under the title "Movies at War," copies of which may be obtained from the War Activities Committee—Motion Picture Industry, 1501 Broadway, New York City.

We cannot doubt that the War Activities Committee will continue for the duration to enlist all the elements of the motion picture industry in the war. In the beginning it expressed our unity of purpose. Now it can point to great accomplishments resulting from that unity. To speed the day of victory, every facility the motion picture industry possesses will be fully used.

In order to bring out the story of how this industry went to war I shall summarize—often quoting without quotation marks—the most important facts and figures set forth in fascinating detail in “Movies at War”; and to complete the recital I shall add from other sources additional material pertinent to the war activities of the whole industry.

For the purposes of this report, the industry’s war effort can be summarized under three major headings: the production, distribution and exhibition of films, including training films; the organization and execution of drives and campaigns for public or charity funds, or for precious materials; and the employment of technical skills and services.

*Production, Distribution and Exhibition of Films*—Shorts and documentaries have been made for exhibition to the civilian audiences in this country, and for the people of the United Nations. Some of these, called “Victory Films,” have been made by the United States Government, through its Office of War Information. Of the 50 trailers and shorts approved by the War Activities Committee, prior to December 31, 1942, 40 were made by the Federal Bureaus, six by the industry for the government, and four by the industry for nation-wide charitable organizations.

All of these films are distributed by the industry, without cost to the government and, in accordance with the signed pledges of 16,486 exhibitors, these films regularly reach a larger audience than that of even the exceptional commercial release. The prime purpose of these pictures is to reach the largest possible audience in the least possible time. These films are, from the government’s viewpoint, in the nature of news.

The scope and variety of these documentary presentations is exemplified by the following selection from the 50 short subjects issued before the end of 1942: CALLING ALL WORKERS (War Jobs), WHERE DO WE GO? (USO), POTS TO PLANES (Scrap Aluminum), RING OF STEEL (Morale), FRYING PAN TO FIRING LINE (Save Fats), VIGILANCE (Forest Saboteurs), COLLEGES AT WAR (Education), LAKE CARRIERS (Iron Ore), BOMBER (OEM).

Distinct from, but similar to, the foregoing series of "Victory Films," are the shorts in the "America Speaks" series, which are entirely an industry product, though themes, facts and figures in many cases have been provided by OWI. Producer-Distributor companies voluntarily produced the films in this series, without calculating overhead studio charges in the cost. Many of these have already been distributed without profit. Recognized war charities are to be the beneficiaries of all receipts above actual cost of the negative and prints. MR. BLABBERMOUTH, the first of these films, will net about \$50,000 for the Red Cross. The following titles are cited to exemplify the character and range of subject treated: LETTER FROM BATAAN (Don't Waste), MAGIC ALPHABET (Vitamins), WE REFUSE TO DIE (Lidice), MR. SMUG ("Let George Do It"), A DAY IN MOSCOW (Our Russian Ally), ARSENAL OF MIGHT (U. S. at War).

*Newsreels.* Another industry product is the commercial newsreel. The semi-weekly newsreels are the screen's front pages. They are of the utmost importance in making the American public an eye-witness to the events and efforts of this war.

Perhaps among all the heroic sacrifices of the conflict, none is more outstanding than the courage shown by newsreel cameramen in the areas of combat. Many of these men have sacrificed their lives and died with their cameras in hand. The only limitation in what the newsreels bring to the screen is the military censorship.

In the year following Pearl Harbor the newsreels presented 4278 different subjects or "clips", of which 78.3 percent deal with some phase of the total war effort. Of these 23.2 percent deal with

scenes of fighting; 27.4 percent deal with our armed forces at home; 14.6 percent with war-time Washington and government campaigns; 9 percent with activities on the war production front; and 4.1 percent with "Good Neighbor" relations.

The newsreels not only keep America informed, but reinforce the community of purpose throughout the United Nations by increasing communication of interest between America and its allies. What local newspapers, and even national magazines, do for their localities, the newsreels do for a community that extends throughout this hemisphere and includes our allies and friends in Europe and the Far East.

The service performed by the newsreels may be realized by a recital of some of the events shown: The damage done at Pearl Harbor; the scene in Congress when President Roosevelt asked for a Declaration of War; the air raid on Tokio; General MacArthur's arrival in Australia; Admiral Halsey's attack on the Gilbert and Marshall Islands; the battle of Midway; the capture of the Solomons; the fighting in New Guinea; the invasion of Africa; the last moments of the heroic U.S.S. Lexington; the raid on Bremen by 1000 Bombers of the R.A.F.; the Commando exploits at Dieppe; the attack on a Malta convoy; Rommel's rout by the British; the scuttling of the French fleet at Toulon; a United States carrier under Jap fire somewhere in the Pacific; the almost incredible defense of Stalingrad; the rescue of Captain Rickenbacker.

In managing to do so much, the newsreels have surpassed themselves, despite unprecedented difficulties. They have given to the armed forces half of their cameramen and every foot of film from war zones must clear through military channels.

Two important developments in the newsreel field of the past year—both occasioned by the war—have real significance. The newsreels have gotten together on a "coverage pool", comparable to the news services of the press, with 14 cameramen scattered all over the world collecting picture material for their joint use. Also the five newsreels are contributing material for a composite "united newsreel", which is shown abroad.

The U. S. Army Motion Picture Service is now operating 840 theatres at army camps in the United States, Alaska and the Caribbean bases. These theatres, with a seating capacity of 543,576 had, in 1942, a total attendance of 118,000,000 men in uniform. The nominal admission of 14 cents set by the Army Service, enables these camp theatres to turn over a profit to their camp mess funds. Under another arrangement, the Navy also secures films for ships and naval bases. The wounded and the ailing have not been forgotten. Motion picture equipment and films have been provided for therapeutic use in over 100 Service hospitals.

The entertainment of our soldiers at home and overseas during the last war was, of necessity, largely a voluntary contribution of theatrical performers who could travel, *in person*, the circuit of the camps and posts. But in this war no such effort could have been summoned. It is a happy coincidence that the world wide potentiality of the screen should have reached development at a time when the exigencies of world-wide warfare require us to solve the problem of providing entertainment for our soldiers and sailors.

Prints of current feature pictures and short subjects have been donated to the War Department, in the name of the American motion picture industry, for the entertainment of our soldiers in combat areas abroad. The gift comprised 4700 complete film programs for showing overseas. Thus we light the home fires on the battle fronts of the world. Commanding officers have told us again and again how indispensable to the morale of their troops have been the hours of relaxation which movies have provided. Thousands of expressions of gratitude from the fighting men themselves corroborate the statements of their leaders.

In still another category are the *training films* which have been made for the War Department by Hollywood studios, functioning through the Research Council of the Academy of Motion Picture Arts and Sciences. These are increasingly important as effective visual aids in the training of the American army.

Some of Hollywood's greatest directors and ablest cameramen, now working for the Government, are preparing a series of Orienta-

tion Films, with the aid of experts in history and psychology. These also were intended for the men in our armed forces, and are designed to be fundamental education in the background and issues of this war. *PRELUDE TO WAR*, *THE NAZIS STRIKE*, and *THE BATTLE OF BRITAIN* are the first three in this series of seven.

One of the impressive services of the industry has been to draw upon its film libraries to provide the Office of Strategic Services with approximately one million feet of film, portraying coast lines, harbors, city streets, and other topographical features of present and possible future combat areas. Scenes taken from old feature pictures, as well as from travelogues, contain location shots which have proved invaluable. The industry's film libraries, including the libraries of the newsreels, as well as the still photographs employed by the studio research departments, have become an indispensable auxiliary to naval and military intelligence which face the tasks of planning the expeditions of world warfare.

Finally, mention must be made of films produced by our British, Canadian and Russian Allies, and released in the United States, distributed by our commercial companies, and shown in thousands of our theatres: by the British, such pictures as *LONDON CAN TAKE IT*, *TARGET FOR TONIGHT*, *COASTAL COMMAND*, and *WE SAIL AT MIDNIGHT*; by the Canadians, such excellent shorts as *CHURCHILL'S ISLAND*, *THIS IS BLITZ*, *OUR RUSSIAN ALLIES*, and *HITLER'S PLAN*; by the Russians, 11 feature pictures, including *MOSCOW STRIKES BACK*, *OUR RUSSIAN FRONT*, and *THIS IS THE ENEMY*, and 12 short subjects, including *ALL SLAVS UNITE*, *CHILDREN AT WAR*, *BATTLE OF THE DON*.

*Drives and Campaigns.* The popularity of screen actresses and actors is immeasurable. They, together with the motion picture theatres, have thrown their whole influence toward enlisting film fans in the support of drives and campaigns originated by the government or undertaken by charitable organizations. To expedite the sale of bonds, over 4500 theatres are issuing agents for war bonds and stamps. Thousands of theatres have helped in the work of piling up scrap for conversion to military uses. The theatres of

the entire nation have collected from their patrons millions of dollars for the various war charities.

In four national charity campaigns, the nation's moviegoers, through their theatres, generously gave the following sums: \$777,586.26 for Greek War Relief, \$997,885.95 for the USO, \$1,420,568.72 for Infantile Paralysis and \$2,120,212.66 for Army-Navy Emergency Relief. In 1943 similar collections have already been successfully conducted for the United Nations Relief Fund, Infantile Paralysis and the Red Cross. In addition, local theatres have cooperated in their own communities with local drives for community chests, war chests, and other charities.

For its part in all of the industry's war activities, and especially in connection with these drives and campaigns, the TRADE PRESS is highly commended for its contribution of over 100 pages of space devoted to the publicizing and advertising of these undertakings within the industry itself.

In September, 1942, our industry executed a project of gigantic proportions. Every one of September's thirty days was a red letter day on the calendar of effort which resulted in the sale of war bonds with a billion dollar redemption value. It is impossible to convey the spirit of that undertaking. The cold facts and figures must be allowed to speak plainly for the phenomenal success achieved.

In 43 of the 48 states previously-set quotas were exceeded, and both Treasury and industry goals were topped. During that month of September a million more workers were added to the 10% payroll war savings plan. Distributors contributed their important movies, and exhibitors their theatres, for bond premieres; seats were priced from \$25 to \$25,000 in bonds and these "free shows" are credited with sales of \$94,048,179.35. During this September campaign 59 Hollywood stars travelled 21,000 miles for Bond Rallies in 368 cities, which resulted in a total sale of \$206,635,779.

The *Hollywood Victory Committee* was organized three days after Pearl Harbor to coordinate and plan the manifold activities of the members of the 13 affiliated organizations it represents. Its New York affiliate, the United Theatrical War Activities Committee,

has shared in these manifold activities and distinguished service. In December, 1942, the Hollywood Victory Committee issued its "First Yearly Report," outlining basic purposes and recounting purposes accomplished. Again I summarize—quoting freely from this report.\*

By the end of 1942, 1390 different artists gave a total of 7620 performances at 492 different events. These events included personal appearances in many cities to aid charity drives for the Red Cross, USO, Army and Navy Emergency Relief, and participation in the continuing efforts of the United States Treasury in the sale of war bonds and stamps. Another of the far-reaching activities of the Victory Committee during the past year has been its work on the radio. Special radio broadcasts for the War, Navy and Treasury Departments and other governmental agencies, charities and miscellaneous organizations, made heavy demands upon the Victory Committee's talent pool. During the past year the Committee furnished a total of 474 prominent personalities who participated in 222 radio programs which have assisted recruiting, stimulated bond sales, supported charity drives, and aided in the cementing of better understanding between the United States and its South American neighbors. The Victory Committee has also furnished talent for the recording of radio transcriptions, to be used by governmental and other agencies for the same fundamental purposes. A total of 507 players have participated in the making of 111 such transcriptions, most outstanding of which is the War Department's "Command Performance". This is not broadcast for American civilians, but is short-waved to the men of America's fighting forces on all battle fronts. Each Sunday this program is beamed over 18 different international short-wave stations 32 times.

In selling United States war bonds, the Hollywood Victory Committee has played a memorable part since the day it was formed. Treasury officials have testified that film stars make top war bond salesmen. The records of the Committee reveal that during 1942, 270 players made a total of 2773 personal appearances in connection with the sale of war bonds.

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\* This report can be obtained from the Hollywood Victory Committee, Inc., 415½ North Beverly Drive, Beverly Hills, Calif.

Especially must be mentioned the entertainment of the men in our armed forces, both in continental United States and abroad. The Victory Committee's policy is that entertainment of the men of the armed services of the United States is of primary importance. Such entertainment takes precedence over all other requests for talent. While the Committee aids all branches of the government, no branch comes before camp entertainment.

During the past year, more than 600 players have participated in a total of 352 "spot" camp shows. The designation "spot" show is given this type of entertainment because they are shows that are "spotted" in individual camps one time only. Sometimes they have been given before an audience of 20 soldiers; sometimes before 2000 and often more. These shows are considered by military authorities to be of vital importance, for they reach camps where USO camp tour shows are not regularly scheduled.

Fifty-one top-name players have headlined USO camp tour shows, travelling through the United States to present spectacular entertainment in army camps and naval stations during 1942. During the course of these tours, each of which required from three to five weeks, the stars made appearances in 273 camps. Plans for the further extension of this service are now in preparation.

In Alaska and the Aleutians, Newfoundland and Iceland, England and Northern Ireland, the Canal Zone and the Carribean bases, and recently in North Africa, Hollywood talent has been engaged in giving theatrical performances for the fighting men at the front. More than a score of players have undertaken this work and over a hundred more have volunteered for overseas entertainment service during the current year.

Playing a vital part in the success of all the foregoing projects was the work done by a group of the industry's top-flight writers and directors who prepared radio scripts, wrote material, and directed the shows.

The invaluable assets upon which the Hollywood Victory Committee has been able to draw without reserve are talent and patriotism. Together they are an unbeatable combination. Hollywood provided bountiful supplies of each.

In concluding this section, I turn again to the part played by the theatres of the country. The profound importance of the various campaigns to collect scrap metal, to conserve various useful materials, and to bring every man, woman and child in the community into war activity is well known. The theatres have aided in this scrap offensive by giving special matinees to which the only admission required was a contribution of some of the critical materials. In the regular theatre programs they exhibited well-planned shorts to stimulate the collections; and by the continual exhibition of screen trailers and the display week after week of lobby posters, sustained these drives. The industry itself is engaged in its own campaign to save copper drippings and copper-coated carbon butts in its projection booths.

These added burdens impose themselves upon an industry already suffering from depleted manpower. It must ever be borne in mind that the industry's product is almost wholly dependent upon personalities. The loss of a skilled, trained technician or a widely popularized personality is almost an irreparable loss. Months are required for replacement and often such personalities are entirely irreplaceable. The very nature of talent is unique. The screen personality is a rare combination of fortuitous discovery and continuous development. There is no reserve inventory of talent.

*The technical proficiency* and industrial art of the motion picture studios have made themselves useful in various ways, such as the development of camouflage techniques and demonstrations for the army of motion picture methods for creating smoke and fog. Furthermore, 150 film cameramen and 176 still photographers have been trained for the United States Army Signal Corps, at no cost to the Government, through the Research Council of the Academy of Motion Picture Arts and Sciences. The MARCH OF TIME in New York has graduated several classes of cameramen for service in the Navy. The Balaban & Katz Theatre Circuit in Chicago continues to operate a school for the U. S. Navy which trains men in the amazing new skills in sound detection. No war plants are busier with high priority orders than our industry's manufacturers of lenses, cameras, projectors, film and sound equipment.

## IV. DEPARTMENTAL ACTIVITIES

### PRODUCTION CODE ADMINISTRATION

The volume of work and variety of activities involved in the administration of the Production Code during 1942 can be summarized in the following table:

TOTAL NUMBER OF FEATURE PICTURES APPROVED BY THE PRODUCTION CODE ADMINISTRATION FROM 1935 TO 1942, INCLUSIVE								
	1935	1936	1937	1938	1939	1940	1941	1942
<i>Produced by:</i>								
Member								
Companies								
(U. S.)	334	337	339	322	366	325	403	369
Non-Member								
Companies								
(U. S.)	169	229	228	169	161	154	143	147
Foreign								
Companies	<u>61</u>	<u>55</u>	<u>41</u>	<u>54</u>	<u>57</u>	<u>44</u>	<u>22</u>	<u>30*</u>
Total....	<u>564</u>	<u>621</u>	<u>608</u>	<u>545</u>	<u>584</u>	<u>523</u>	<u>568</u>	<u>546</u>
Reissues.....	338	142	55	49	12	7	4	2

To the foregoing table must be added the fact that during last year, 683 short subjects were approved, of which 616 were produced by member companies and 66 by non-member companies, in the United States; one foreign short subject approved by the Production Code Administration was produced by a non-member company, but was released by a member company. These facts show that reissues, short subjects and domestic-made features have decreased in comparison with last year, while foreign-made features have increased.

\* Of the 30 pictures produced abroad in 1942, 7 were distributed by member companies and 18 by non-member companies.

AMOUNT AND CHARACTER OF MATERIAL  
SUBMITTED TO THE PRODUCTION CODE ADMINISTRATION  
FOR CONSIDERATION AND CONSULTATION IN 1942

Number of synopses read .....	47
Number of feature scripts read .....	930
Number of additions and changes considered .....	1,435
Number of retakes considered .....	23
Number of short subject scripts, including serials, read ...	304
Approximate number of consultations on features and short subjects .....	141
Number of letters and opinions written, dealing with stories, scripts, reviews for features and short subjects	3,423

In accordance with the slightly reduced number of feature pictures and shorts considered in 1942, the number of consultations and opinions written was also slightly smaller.

FEATURE PICTURES FOR 1941 AND 1942 ANALYZED  
ACCORDING TO TYPE

*Melodrama*

	1941	1942
Action .....	65	75
Adventure .....	9	12
Comedy .....	59	56
Juvenile .....	16	14
Detective-Mystery .....	6	7
Murder-Mystery .....	45	41
Musical .....	1	0
Social Problem .....	16	6
Romantic .....	6	2
Football .....	0	2
	— 223	— 215

*Westerns*

Action .....	110	108
Mystery .....	4	2
Musical .....	5	2
	— 119	— 112

*Drama*

Action .....	8	11
Adventure .....	1	0

FEATURE PICTURES FOR 1941 AND 1942 ANALYZED  
 ACCORDING TO TYPE (*Continued*)

	1941	1942		
Biographical-Historical .....	6	10		
Musical .....	6	4		
Romantic .....	9	6		
Social Problem .....	32	48		
Comedy .....	0	1		
	—	62	—	80
<i>Crime</i>				
Action .....	24	14		
Social Problem .....	1	1		
Prison .....	0	2		
	—	25	—	17
<i>Comedy</i>				
Romantic .....	42	29		
Musical .....	35	30		
Juvenile .....	6	6		
	—	83	—	65
<i>Miscellaneous</i>				
Farce-Comedy .....	44	27		
Cartoon Feature .....	3	2		
Fantasy .....	3	6		
Documentary .....	2	4		
Horror .....	7	14		
Religious .....	1	0		
Allegorical .....	1	0		
Travelogue .....	2	3		
Historical .....	0	1		
	—	<u>63</u>	—	<u>57</u>
TOTALS .....		<u>575</u>		<u>546</u>

During the year 1942 no appeals were taken on any decisions rendered by the Hollywood Division of the Production Code Administration. Appeals were taken on three pictures submitted to the Eastern Division and these were heard by the Board of Directors.

Three feature pictures were definitely and finally rejected by the Production Code Administration during 1942. Eighteen completed feature pictures, originally rejected, were successfully revised and approved.

Twenty-seven scripts, or treatments for feature pictures, rejected in their original form, were rewritten and subsequently found to conform with the provisions of the Production Code.

The Latin-American Advisor of the Production Code Administration has continued to read scripts and review pictures which contain material involving Latin-America. During 1942 he read 177 scripts, reviewed 184 pictures, and participated in 591 conferences.

The enforcement provisions of the Office of Censorship hereinafter referred to required the examination of all motion pictures intended for export. The requirements of the Boards of Review could not properly be included among the direct responsibilities of the Production Code Administration; but the Production Code Administration, during the process of reviewing scripts before production, was in a position to offer advice to the studios in instances where it would be desirable to confer with the Board of Review before entering upon production. It was agreed that the Production Code Administration would include in its reports upon scripts to the individual studios a recommendation that a conference be had with the Board of Review whenever the script presented a problem that might involve export censorship. Similar procedure was organized for the Eastern Division of the Production Code Administration in connection with the New York Board of Review.

A further problem, especially important in Hollywood, was the procedure by which the Board of Review should be given the opportunity to review pictures. For the convenience of the Board and the companies, it was agreed that a representative of the Board would sit with the members of the Production Code Administration when each picture is reviewed by that organization. This was accomplished under conditions satisfactory to all parties concerned.

## ADVERTISING CODE ADMINISTRATION

The high degree of compliance with the provisions of the Advertising Code is indicated by the fact that there were only two violations during 1942. One of these, by a member company, was the first violation of the sort since 1933, and on appeal the Board of Directors upheld the Administration's ruling. The other violation was by a non-member producer.

While the total amount of material submitted to the Code Administration in 1942 was less than in 1941 (508 press books as against 539), the total amounts of rejected and revised material were also lower in 1942. Therefore, percentages of discarded material remained about the same, or less than 1% of the total submitted.

Of the 508 completed press book campaigns submitted, all but two were approved. This total, indicative of the number of full-length feature pictures, can be compared with 539 in 1941, 490 in 1940, and 509 in 1939.

Discarded or revised advertisements in 1942 totalled 313 as against 472 in 1941. This represents 3.21 percent of the 10,099 advertisements submitted to the Code Administration, as compared with 4.24 percent of discards out of a total of 11,143 items submitted in 1941.

As in other phases of self-regulation in the motion picture industry, the principal concern of the Advertising Code Administration has been directed toward preventative measures at all times and it is this fact which accounts for the exceedingly small percentage of the total amount of material submitted that ultimately had to be completely discarded.

The following table gives a statistical summary of the year's activities:

	<i>Material Considered on Submission</i>		<i>Discarded or Revised</i>	
	<i>1942</i>	<i>1941</i>	<i>1942</i>	<i>1941</i>
Stills—Hollywood	96,116	117,105	1,288	2,320
“ —New York	2,219	4,479	20	30
Advertisements	10,099	11,143	313	472
Publicity Stories	9,589	9,844	1	3
Exploitation Ideas	7,188	9,641	11	21
Miscellaneous Accessories	4,999	4,915	8	18
Posters	1,555	1,615	35	37
Trailers	918	1,129	10	3
Completed Press Books	508	539	2	None

Since Pearl Harbor, the ever increasing number of films dealing with some phase of the war has called for special facilities in reviewing this type of advertising. The Advertising Code Administration has been careful to allow nothing to pass that might be objectionable to the Army, Navy, Marine Corps, or any other branch of the armed forces. The use of the American flag in advertising is carefully watched and the treatment of all our allies is given special consideration.

The Hollywood branch of the Advertising Code Administration put into effect a number of war-time procedures for the sake of saving essential materials, economizing on the use of transportation facilities, and decreasing the use of man-power.

All of this work was accomplished with a minimum of friction between the Administration and the studios and it is a pleasure to report that the Advertising Code Administration has found its services increasingly called upon by non-members with whom most cordial relations have been maintained.

#### TITLE REGISTRATION BUREAU

The Title Registration Bureau was established in 1925, as a result of the desire of the member companies of the Association to develop some formula to protect themselves against financial

losses incident to numerous duplications in the titles of their motion pictures.

With the development of self-regulation of the moral content of motion pictures, it became necessary to give attention to titles from the standpoint of moral acceptability and good taste. This necessity was further emphasized by the resolution of the Board of Directors on December 10, 1930, requiring member companies to submit all proposed titles for registration and the determination of their acceptability.

Twenty-five producing and distributing companies, including 19 members of the Association and six non-members, now take advantage of title registration service. The number of titles of released pictures is over 40,000. The number of titles registered in the unreleased file is about 11,000 and approximately 3500 new titles are registered annually.

The statistical record for the year 1942 shows: titles registered, 4219 (average of 16 per day); releases, 2020; titles cleared for non-members, 300; titles rejected, 53; arbitrations, 4.

#### COMMUNITY SERVICE

The dominant problem at the beginning of last year was whether the groups and organizations with which this department normally works would modify their programs and alter their activities in accordance with war-time conditions. There was no precedent on which their attitude could be predicted. Our decision was to continue all of these community service activities and to watch for shifts of interest, so that our program could be adapted to them.

Before the year was over, however, we discovered that, for the most part, the groups with which we worked were continuing their activities. By means of a questionnaire, enclosed with our research exhibit on the feature picture *WAKE ISLAND*, we attempted to get a fair sampling of the interest on the part of schools, libraries, club groups, and other institutions. We found that a negligibly small percentage of their replies indicated a curtailment of interest,

and that more than 95 percent of the replies indicated a desire to continue to receive promotional and informative material on current short subjects, feature pictures, and industry activity in general.

Our cooperation with organized groups begins with, and is based upon, their preview of our product. The maintenance of previewing facilities is therefore fundamental. We do not issue promotional material on pictures until they have been generally endorsed by the West Coast and the East Coast Previewing Group.

These previewing groups regularly issue reports to their constituent members. A joint report of all the groups represented in the work of our West Coast office is published by that office under the title "Estimates on Current Motion Pictures" and widely distributed. In addition, these reports are distributed by the Chairmen of the previewing groups to their various organizations. They are also used by the national Parent-Teacher Magazine and in "Film Music Notes" of the National Federation of Music Clubs.

In the East Coast previewing group, the Daughters of the American Revolution and the International Federation of Catholic Alumni prepare their own separate appraisals and mail them out to their constituents. These reports are also used by a number of magazines, both in publicizing the opinions of individual organizations, and in making up composite estimates of pictures, as in the case of Parents' Magazine, Cue, and Wilson's Reports.

There are many by-products of, and other activities incidental to, this previewing work. Our West Coast office publishes a monthly leaflet, entitled "Leading Motion Pictures", and a weekly bulletin entitled "What's Happening in Hollywood". It prepares study aids for the use of club groups, schools and colleges. At the suggestion of many secondary school teachers who thought that our weekly bulletins would serve as an excellent basis for the study of motion picture art, the West Coast office prepared a series of articles which have been and are being published in Scholastic Magazine, which has a circulation of 347,000.

In addition to the personal contacts maintained by the staff of the West Coast office, field representatives of this department serve other areas of the country by personally meeting in their own communities the various groups it is our ultimate aim to reach and help. Thus, last year, our field representative, operating out of Chicago and through the middle western states, travelled 20,940 miles, attended 37 group conferences and delivered 171 addresses in 65 different communities, located in 11 different states. Grouped institutionally, his visits covered 57 church groups, 42 colleges and high schools, 27 women's clubs, 23 men's service clubs, 12 Better Films Councils, and 8 Parent-Teacher Associations.

It has already been noted in this report that there has been a progressive tendency for films of genuine artistic excellence to gain an enthusiastic popular acceptance. This fact is the greatest tribute to the integrity of motion pictures as a living and lively art, and a reliable portent of the progressive cultivation of good taste and critical appreciation on the part of the mass audience. It is not too much to say that one of the factors responsible for this happy state of affairs is the promotional activity of this department.

There could be no more effective form of institutional advertising than to promote the industry's best products in a non-commercial way; and at the same time it is precisely such non-commercial promotion of specific outstanding films which has brought these pictures to wider and more varied public notice than they might otherwise have received. By thus increasing the popular enjoyment of films that have special merit, as notable entertainment and as works of cinematic art, the audience for motion pictures is not only increased by reaching new elements in the population, but the general level of popular acceptance is raised.

The work done by this department in its nationwide promotion of certain specially selected films each year at once serves the public good and the good of motion picture art. Community service is also service to the industry.

*Pedagogic Films.* "Teaching Film Custodians" is the corporate name of the Advisory Committee on the Use of Motion Pictures in

Education, which was authorized by the member companies to receive and administer requests from educational institutions for 16 mm. prints of theatrical short subjects for classroom use under restrictions set by the producing companies. December 31, 1942, marked the end of the first three full years of operation of Teaching Film Custodians.

A small beginning was made in 1939 for the distribution of these films under 12 long term and 21 short term license agreements, executed with educational institutions. By the end of 1940, 33 additional long term agreements and 99 short term agreements were signed. The long term agreements were mostly with the larger school film libraries, subsidized by the state universities of the West and South, and operated as an extension educational service for local schools in their respective states, and the short term agreements were made with local schools or school systems in various parts of the country.

In 1941 the volume of distribution greatly increased. By December of that year a total of 207 educational institutions were using, or distributing, these short subjects. A casual survey of the situation at that time revealed that in excess of 5,000 local schools were availing themselves of this service with more or less regularity, thus using the industry's short subjects for the instruction of more than 6,000,000 elementary and high school students. During the year just concluded the extent of distribution continued to develop. The total number of short subjects actually in circulation has now grown to 443 titles, of which a total number of 5,509 prints are in circulation on restricted license.

The effectiveness of this service has thus reached a new high point, which demonstrates not only a continued, but a growing, usefulness in the visual education field. That usefulness, which has largely been accomplished through the aid of the State universities of the West and South, has made it apparent that some steps should be taken to make these films more readily available in the middle Atlantic states, where as yet no State universities or State department of education serves this valuable purpose, although

the local schools in these states have availed themselves to some extent of the inadequate facilities provided by the New York office. To meet this need a joint project was established with the American Museum of Natural History, through which a rental library of Teaching Film Custodian prints was deposited for distribution under established restrictions to schools in these states.

The revenues received from the rental of Teaching Film Custodian prints have been adequate to make the project self-supporting and, in addition, have allowed small annual surpluses, which are being used for research work, aimed in making the motion picture increasingly useful in the educational field. Three research projects are now in operation. One concerns the use of motion pictures in teaching social studies in high schools, stressing such topics as human welfare, civic responsibility, and global geography. A second project under development is concerned with planning a sequence of films showing the geography and modern life of China. A third project concerns the use of films in the teaching of English literature, which so far has been one of the most conspicuously barren areas in the visual education field.

Following the action of the board of directors of this Association, the World's Fair feature picture, LAND OF LIBERTY, has been reduced to 16 mm. film for school use. This subject has been divided into four historical segments, so that, in addition to its use as a unit in general assemblies, it may also be used as a teaching text. An initial issue of 50 prints was made, all of which have now been leased to school film libraries. The distribution of this subject to schools throughout the country promises to be extensive. It is an excellent indication of the way in which the historical materials portrayed in feature films can be converted into pedagogic usefulness.

*The Museum of Modern Art Film Library* finds each year increased usefulness and interest to the motion picture industry. Established with the aid of a grant from the Rockefeller Foundation and the support of patrons of the Museum of Modern Art, the Museum of Modern Art Film Library announced its purpose of collecting, preserving, and showing (non-commercially) note-

worthy films of all types and periods in order that the motion picture might be studied and enjoyed on the same basis as the other arts. To review briefly the Film Library's better-known achievements in the past eight years tells only part of the story.

Its archives by now contain 17,500,000 feet of film representing the cream of production both in the United States and abroad since 1895. They include items as popular as *The Birth of a Nation* and *The Jazz Singer* and Walt Disney's first Mickey Mouse, besides rarities like the silent picture of 1916, *Cenere*, in which appeared the incomparable actress, Eleanora Duse. They include subjects as old as the film itself, like *The Execution of Mary Queen of Scots*, and as new as *How to Dig*, a short for victory gardeners just received from England. A wealth of the old Biograph Company's negatives are here, all of Pathe newsreel since its inception, and here, too, are housed in safety the films of the late Douglas Fairbanks and those of William S. Hart and his beloved pony.

But the Film Library is not a dead storage concern. Its purpose is to make its treasures visible. Consequently it has formulated over 70 separate programs of film illustrating the history and development of the motion picture, and has circulated them to some 700 colleges, museums, and societies on a non-commercial basis. In addition, over 300,000 people visited the Museum in New York.

There daily in the Museum's auditorium, the whole progress of the art of the motion picture from its beginning is now spread before visitors in the form of approximately 120 separate programs, under the collective title of *A Cycle of 300 Films: 1895-1940*—a series which takes more than eight months of daily showings to complete.

The Film Library, in thus so amply fulfilling its purpose of displaying the motion picture as a living art, has performed a great service. That this service has not gone unappreciated is evidenced by the fact that the Academy of Motion Picture Arts and Sciences conferred upon the Film Library a Special Award for its significant work.

Recognition of its earnestness of purpose was forthcoming from another direction when, early in 1942, it was appointed as agent of the Library of Congress with the specific charge of reviewing and indexing all films submitted for copyright and of making recommendations to the Librarian as to which films should be preserved in the Library's national collections.

#### INDUSTRY SERVICE BUREAU

The Industry Service Bureau of Motion Pictures is the industry's approach to current over-all problems and opportunities arising from public relations. It came into being a year ago. It consists of the advertising and publicity heads of the member companies. Those operating in New York are known as the Eastern Division of the Bureau. Those operating in Hollywood are the Western Division. The Association provides the coordinator.

For various reasons, great importance must be attached to this new development. The organization of the committees brought together highly competitive agencies into spirited discussion of those industry problems which arise from contact with the public and should properly be considered common to all. At the same time the committees could, and do, maintain the active competition between companies which is their right and the measure of their success. These able men have recognized that the appraisal of the public in many fields does not run to individual pictures or individual companies, but to the general impression motion pictures make.

This organization effected many economies consistent with war times. Co-operative arranging of previews, trade showings, and other industry processes cut costs of all companies and saved great quantities of gasoline, rubber and man-hours. It also enabled highly skilled hands to assist in publicizing the various activities by which the entire industry aids the government's war effort.

These committees are clearing houses for outstanding advertising minds in the industry and through them clear those inevitable

problems which are of the whole industry's impression upon the public mind rather than of the component parts which are the individual companies' impressions. They have perfected a long range plan which is directed by the Association through its co-ordinator. The basic aim of this plan is to show to industry workers, important groups outside the industry, women's clubs, civic clubs, religious organizations, educational leaders, editors, commentators, librarians and the public generally, the purpose of our industry, the effectiveness of its efforts, and the dimension of its services as an art-industry.

The plan has been a year in the making. That its purposes will be accomplished is now clearly indicated. Vital public groups have for six months been provided with *The Motion Picture Letter*. This is issued from time to time as a factual, unembellished statement of industry news. It has an excellent reception. It is often editorially quoted by the public press.

A series of public meetings is now in progress. For the most part, these are luncheons at which the motion picture industry is honored. In Boston, on February sixteenth, the Advertising Club was host to civic, religious, educational and women's leaders as well as two hundred exhibitors and distributors of motion pictures. In New York City on March ninth, the Sales Executives' Club was host at a similar meeting. In both instances the guests represented outstanding leaders of all industries, and all opinion-forming groups. Meetings are in process of preparation for key cities from coast to coast.

At these gatherings a simple, direct, factual statement of the industry's purposes and achievements is made. The reaction from these meetings has been excellent both within and without motion picture circles. This reaction warrants a continuing schedule of meetings.

Pamphlets pertinent to various phases of the motion picture's service have been prepared and are available for distribution through theatres and mailing lists. Three field men are at work

contacting exhibitors, distributors, and civic leaders. Their purpose is to emphasize the vital importance of the neighborhood theatre to each community, and the need every individual has for those theatres and the able men who operate them.

In the Association offices a graphic file has been set up. Into this file, by states, are placed the names of leaders in all walks of life who have manifested an interest in pictures. These influential people are constantly provided with current news of motion picture industry developments.

In complete humility, fully cognizant of human limitations but quite definitely proud of the industry's achievements, the Industry Service Bureau is exactly what the name implies. It gives service to those in and out of our industry to the end that the industry may stand squarely upon its merit. Any fair-minded, responsible person seeking truth about "the movies" may find it through the Industry Service Bureau.

Those Americans who have only that inescapable interest in "movies" which everyone has, will be promptly provided with increasing understanding and appreciation of our industry as well as of its art. They need only make inquiry as their interest broadens.

In the days of peace ahead, as well as in these war days, we shall want thousands of friends to aid us in fulfilling our tremendous tasks. We intend to have them. The Industry Service Bureau is dedicated to the belief that to understand our industry is to be its friend. To that end, the Bureau labors.

Each of the Divisions of the Bureau has its own Staff under the immediate direction of a Secretary. These men are learned in the practical problems of the industry. Weekly meetings are held to discuss ways and means of raising the standards of exploitation and advertising activities; of providing government agencies with quick and accurate channels of information and assistance; of assisting others in the great tasks of routing, timing and making wholly effective the war efforts of stars in their personal appear-

ances at camps and bond rallies; of providing truth and correcting false impressions about the industry.

It is clear that above all else the motion picture audience must, by entertainment, be kept intact—for public morale, for education, for inspiration. If the manifold activities of the Industry Service Bureau were to be compressed into a single, brief definition, it might well be: "To fill the theatres and to keep them filled." The ultimate measure of success will always be the merit of the pictures shown but to the Industry Service Bureau comes the happy task of aiding in the gathering of the millions to whom that merit speaks and to see to it that these gather with a constantly increasing understanding of what the picture can and does do.

#### TRADE RELATIONS AND THEATRE SERVICE

During the year 1942 five of the largest distributing companies operated under the terms of the motion picture Consent Decree entered November 21, 1940. Among other things the Decree required the "trade screening" in every distribution center of each feature before sale to any exhibitor; that not more than five features in a block be licensed at the same time; that certain defined complaints of exhibitors (mostly on clearance and run) be arbitrated before local tribunals established by the American Arbitration Association for the purpose, with right to review by an Appeals Board in New York City; and a restriction on theatre acquisition by affiliated circuits.

By its terms, the Decree requirements for five feature blocks and for trade showing pictures terminated on June 1, 1942, with respect to features released after August 31, 1942, thus concluding a one year experiment. However, the three year trial period of the Consent Decree does not end until November 20, 1943. Therefore the five companies continued the licensing of pictures essentially in the same manner as under the Decree.

Dissatisfaction with the Consent Decree was expressed by organized exhibitors in conferences with distributors. As a result of these conferences there was organized the United Motion Picture

Industry, Inc., commonly called in the trade UMPI. This organization ultimately submitted a plan to the Attorney General of the United States recommending that the Consent Decree be modified to permit among other things the licensing of pictures in a block as numerous as twelve, with an option to cancel two of the pictures so licensed; also to permit licensing up to seven pictures in each block without advance trade showing. The plan was disapproved by the Attorney General on the ground it would "restore blind selling." Shortly afterwards UMPI was dissolved. The Consent Decree continues to provide a method of arbitration for individual complaints on clearance and run. In the two years of its operation 277 such complaints have been filed.

What was said in last year's annual report remains an ultimate truth in the sphere of trade relations, and bears repetition. Sympathetic appreciation by the government of problems peculiar to motion picture production, distribution and exhibition will aid in the solution of trade problems.

The Association's Theatre Service Department has been able to encourage and develop sympathetic understanding among exhibitors of the fundamental principles on which the business of the industry proceeds. One important function of this department is to gather factual information and statistics in relation to the developments of particular interest to theatre operators. This information, together with surveys and studies made generally available to exhibitors by collaboration with exhibitor organizations, is used to improve standards in theatre operation and management as well as to help build good will for local theatres.

Elsewhere in this report the outstanding achievements of the theatres have been fully set forth.

During the year the conservation regulations formulated by the Office of Defense Transportation required substantial reductions in the mileage and in the service rendered by film delivery truck lines. The net effect of these requirements has been to allow less time for inspection and repair of prints, thus shortening the life of the film, to delay print availability and consequently to force

later play dates, to tie up idle prints by extra days in transit. The effect would have been felt to an even more serious degree had it not been that the Theatre Service Department, by focusing the attention of theatre operators, film delivery service and public officials on the problems implicit in these requirements, enabled a clearer understanding of these problems.

#### CONSERVATION

During 1942 this department, in collaboration with Eastman Kodak Company, obtained data, relative to the amount of vital materials used in 1940-1941, for the preparation of an estimate of the materials needed in 1942 to carry on the motion picture business. A survey conducted in all film reclamation plants showed that eighty percent of all the film used by this industry was later reclaimed.

These surveys were begun in January, 1942, and completed in March, at which time the conclusions were made available to the War Activities Committee for their use with the War Production Board.

Air-raid hazards constituted an emergency phase of the protective activities of this department. Meetings were held with the Supervisors of Exchange Operations of all the national distributing companies to discuss the air-raid equipment which should be supplied to exchanges. Air-raid wardens were appointed in each distribution center to handle air-raid drills and otherwise cooperate with the local authorities of the civilian defense program.

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 place of the tin cans which have been used since the beginning of the film business. The application was granted and the laboratories were also given permission to use the same substitute container in the shipment of release prints to the various exchanges.

Many meetings were held with officers of the National Film Carriers regarding the regulations of the Office of Defense Transportation concerning the delivery of film by motor truck. Investi-

gation showed that the 35 film trucking organizations, operating 625 trucks and transporting more than 85 percent of all the motion picture prints exhibited in this country, ran each truck on an average of 65,000 miles per year. New schedules were arranged so that each delivery company could decrease the average mileage by approximately 25 percent, thereby saving gasoline and rubber but possibly at the cost of an increased consumption of raw stock.

The protective operations of this Department continued, as in previous years. Only one fire occurred in a film exchange in 1942, and the inspection of this exchange was not under our supervision. A great deal of time and study has been given to the improvement of protective methods and the elimination of fire hazards. The most important phase of our conservation work is the rigid maintenance of "good housekeeping" because new employees, who are not acquainted with the fire hazards, are continually coming into the exchanges. Hence to maintain safety in exchanges it is necessary to keep up a constant system of inspections. After each inspection a report is forwarded to this Department and during 1942 more than 5,000 such monthly inspection reports were examined and recorded.

This Department also surveys non-theatrical institutions in which motion picture equipment is used for the display of films. During the past seven years this Department has secured the installation of more than 550 fire resistive projection booths in schools, churches, clubs, penitentiaries, orphanages, hospitals and asylums.

Cooperative relations are also maintained 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.

#### TECHNICAL PROGRESS

Over a period of years, film manufacturers have developed various fine grain 35mm. films, both positive and negative, and today the industry is using this new film entirely in its production. This has greatly improved the photographic quality of the images.

Some Hollywood studios today are using 16mm. Kodachrome film to make location shots, to do some air photography and to produce some shorts for color pictures. This 16mm. original Kodachrome film is then optically blown up to 35mm. film from which color release prints can be made.

Engineers in Hollywood have developed a new custom-built high speed camera car, the main feature of which is its capacity to accelerate from a standing start to a speed of 45 miles per hour within a distance of 500 feet, and to a speed of 80 miles per hour in 900 feet. This ability to start smoothly in high gear and accelerate rapidly and uniformly is important in a moving camera platform for the making of follow-shots of "chase actions" on horseback or in speeding motors.

A large share of the program of the Eastman Kodak Research Laboratories last year was devoted to military and naval applications of photography. Developments arising from this research may well contribute to the progress of the industry after the war.

One notable achievement among many was the quantity production of aerial lenses made with the Eastman Kodak Company's new rare-element glass. Made from tantalum, tungsten and lanthanum, this optical glass is the first basic discovery in glass-making in 55 years. Because it has a higher refractive index than previously available optical glass of the same dispersion, the new glass makes possible a lens which gives greater speed without loss of definition and covering power. At present, the entire output of rare-element glass is absorbed by military needs.

Methods of controlling exposures while in flight include remote manual control and photo-electric control of the diaphragm. Gyroscopic mounts for completely automatic cameras have been devised so that the camera remains vertical when the airplane tilts or tips. Excellent aerial color photos have been secured with new materials at altitudes up to 30,000 feet and the problems presented by atmospheric haze at these high altitudes have been largely overcome. Special advance has been made in lenses for aerial photography. They include short-focus with wide-angle lenses, very long-focus

and telephoto lenses, high-aperture lenses of fairly long-focus, and lenses of extreme precision and definition.

*In the electronic field*, it is impossible to divulge the details of most of the engineering research, but it is possible to anticipate that the work now being done for the Government in this field will have an important effect on the processes of sound-recording after the war.

A special anti-reflective treatment has been developed, which improves camera speed and makes projection lenses more efficient than ever. Another development is the "button-on" recording attachment which can be added to any standard camera as simply as the camera's own magazine, quickly transforming a silent camera into a single film recording system capable of producing studio type sound quality for dialogue and location recording.

## HOLLYWOOD

In addition to the Hollywood activities elsewhere recorded, the following items should be noted:

The Hollywood Canteen was organized during 1942 by a group of motion picture stars for the benefit of service men and is performing a most useful service.

During 1942, Central Casting placements totalled 287,855; net earnings, \$3,388,823.61; daily average wage, \$11.78.

Continuing its tradition of generous support of all charitable and welfare agencies, the Hollywood motion picture community made the following contributions in 1942:

Community Chest .....	\$ 473,292.68
Motion Picture Relief Fund .....	311,112.53
Infantile Paralysis .....	19,000.00
American Red Cross .....	528,000.00
U.S.O. ....	148,040.87
United Jewish Welfare .....	153,000.00
Combined War Reliefs—	
Navy, Russia, China, Dutch .....	196,977.98
	<hr/>
	\$1,829,424.06

## FOREIGN TRADE RELATIONS

The coming of war posed innumerable, perplexing problems. Many of these arose from our determination to supply American movies in response to the earnest request of the United Nations and the neutral countries. Other problems are implicit in the dislocations of economic structure which each warring government encountered.

On the one hand, we found the Axis powers continuing in their determined effort, both military and diplomatic, to prevent the showing of American films in neutral countries. On the other hand, the United Nations and the neutral countries were in sore need of the morale stimulant provided by American pictures.

In addition, there was, in the four years, between 1938 and 1942, the loss of our foreign market in 31 countries.

For the sake of brevity and clarity, it is desirable to group the problems posed and treat them in like manner, indicating the remedies devised and the ways in which they were applied. This can, perhaps, be done as follows: (1) the continuation of the Axis war on American films; (2) the problems of foreign exchange, foreign taxation and the recouping of production and distribution investments; (3) the problem of transportation; and (4) cooperation with the government agencies concerned with the exportation of American films.

(1) The German Government declared war on the American film industry long before September, 1939. From the beginning of totalitarianism in Europe, the dictatorships sought to eliminate, first at home, and then elsewhere, the American film precisely because it was so potent a force operating against the inhuman system they were willing to use violence to impose.

Our motion pictures reflect the life and customs of a free people under a democratic form of government which, the Axis leaders have so repeatedly declared, must be banished from the earth. It is not surprising, therefore, that they began eliminating American films from their own screens and, after war began, immediately

banned American films from the screens of the countries they conquered. They continued this during the past year by trying to force neutral and unoccupied countries to eliminate American films from their screens. The countries involved were unoccupied France and French North Africa, Finland, Sweden, Switzerland, Spain and Portugal. They exercised pressure upon these countries in two ways: first, through the International Film Chamber; and second, by threats to withhold raw stock and technical equipment.

The International Film Chamber is a semi-official organization made up of representatives of Japan and the governments and film trade bodies of almost all the countries on the Continent, including the neutral countries. It was founded in 1935 and reorganized in 1941, with headquarters in Berlin. It is completely controlled by Germany through that nation's possession of more votes than the total of all the other member countries combined. The Chamber has fought against the release of American films on the Continent since its very foundation.

The second important means of pressure used by Germany consisted of threats to discontinue the supplies of raw stock and technical equipment. Sweden, Switzerland, and Finland are film-producing countries, but they are dependent upon Germany to supply a large part of their need for raw film. They are likewise dependent on Germany for almost all of their needs for projection and recording apparatus. At the end of the year there was no indication that any of the neutral countries in Europe, or Turkey, which is also a member of the International Film Chamber, would submit to the German pressure and exclude American films.

In these countries our films continue to retain their popularity, and the only difficulty encountered in supplying them with films is that of transportation. The Axis pressure was successful in only one instance—unoccupied France and French North Africa, where the ban on American films became effective on October 15th, 1942. This ban also prevented transit shipment of film from Spain through France to Switzerland. A few weeks later American troops landed in French North Africa and American films were restored to the screens of this territory.

Foreign censorship difficulties are not unconnected with Axis efforts to reduce the influence of American motion pictures. But such censorship restrictions as had been instigated by the Axis diplomats in Latin-American countries in previous years were almost entirely eliminated in 1942, as a result of all but two of the Latin-American republics declaring war on the Axis powers or breaking off diplomatic relations with them. The industry did, however, continue to be confronted with censorship troubles in Chile and Argentina (the two countries which then maintained relations with the Axis powers), and especially in Argentina where any film that was anti-Axis in spirit encountered difficulties, though less than in previous years.

(2) In normal times the American motion picture producers have received from 35% to 40% of their total revenue from countries outside the United States and Canada. The British Empire has supplied approximately 70% of this amount.

Because of the obligation recognized by the American industry, on account of the essential value of motion picture entertainment in the war effort, a continuous supply of motion pictures has been furnished to the United Kingdom and British Dominions, although payment in full could not be received at the time the pictures were delivered. This obligation was implemented by a series of three annual agreements with Great Britain, Australia and New Zealand. These agreements provided for the retention or "freezing" of a substantial part of the revenues currently due to American producers. In the year 1942 the amount of funds retained in the British Empire by virtue of these agreements had become very large and constituted a severe strain upon the financial operations of the American companies.

During 1942 negotiations were concluded for the release of all funds impounded in Great Britain and New Zealand during the period covered by these agreements. These balances so released represent funds which would have been transferred under the Defense (Finance) Regulations during the previous three years in the absence of the special restrictions embodied in the

film agreements and the transfer was made on a basis extending the same treatment to the American film companies as that extended to other U. S. parent companies with subsidiaries in Great Britain. The Australian government released half the impounded funds and promised sympathetic consideration for the release of the remainder early in 1943.

In this connection, special mention must be made of the intelligent and effective service rendered during the year by the European representative of this Association, Mr. Fayette W. Allport, who represented the interests of American motion picture producers in the United Kingdom.

Our trade relations with other foreign countries can be briefly summarized as follows: Our companies have substantial sums of money blocked in France. All remittances from unoccupied France were stopped in 1941. Lengthy but unsuccessful negotiations for the release of these funds were conducted between representatives of our industry in France and the Vichy Government. When unoccupied France was occupied by the Nazis in November of last year, all hope of early retrieving these funds vanished. In spite of drastic restrictions on the importation into Spain of foreign films of other than Axis origin, negotiations between individual American companies and Spanish importers have been carried on throughout the year, with the result that Spain purchased more American films in 1942 than during any year since the beginning of the Spanish Civil War in 1936. Prospects for the continued sale of American films in Spain are good; but our companies still have large sums of pesetas blocked in Spain with some possibility of being able to transfer them to the United States in the near future. In 1942 the commercial agreement between Russia and the United States was continued for another year. It has, however, since its origin in 1937 never been effective in finding a market for our films in the Soviet Republics.

Our trade relations with South America have been complicated by taxation problems which are still in many cases burdensome to the American exporters. Yet in spite of this and the transporta-

tion difficulties enough American films are being received in Latin-American countries to supply theatre needs which have increased because of the elimination of Axis films from all our sister republics except Chile and Argentina.

One of our problems in the Latin American market during the year continues to be a tax amounting to 13% on revenues derived by our companies from Brazil. This tax consists of 5% "exchange" tax on remittances. The remaining 8% is a so-called income tax assessed upon total remittances on the theory that all remittances are to be treated as profits or income. This interpretation of the Brazilian income tax law is still under consideration. As a part of the current discussions with the authorities the tax has been paid and held in escrow until the matter is determined.

(3) The Foreign Department has been continuously and earnestly engaged throughout the year in trying to maintain the flow of American films to foreign lands by mastering the physical problems of transportation. Due to the reduced shipping facilities this has been difficult. However, until the end of the year no cinemas in friendly countries abroad have been forced to close because of the lack of American films.

The distribution of American films in China ended temporarily when the Japanese occupied Shanghai. Since that time special effort has been made to deliver films to free China, although the transportation difficulties have proved to be almost insurmountable. There is said to be an active motion picture service in China's army which supplies entertainment and educational films for the troops.

Mr. Nelson Rockefeller, the Coordinator of Inter-American Affairs, who is rendering most notable service, gave valuable assistance to our companies in arranging for priorities for shipment to Latin-America of certain feature films, considered especially helpful in presenting the point of view of the United Nations. The C.I.A.A. also intervened on behalf of the newsreels and did everything possible to assure their regular delivery, despite lack of air transport facilities.

During the year the Office of War Information (OWI) was established headed by Mr. Elmer Davis. In its Bureau of Motion Pictures headed by Mr. Lowell Mellett, heretofore referred to, is the Overseas Branch. This Branch is engaged especially in giving advice on matters concerning the motion picture industry abroad except Latin America, which is the province of the Office of Coordinator of Inter-American Affairs. Our Foreign Department and that of all of our member companies have been in constant contact and cooperated with the Bureau of Motion Pictures through this Overseas Branch since its formation.

The entry of the United States into the war automatically revived the "Trading with the Enemy Act." On December 18, 1941, Congress passed the First War Powers Act. To enforce provisions of these laws the President created the Office of Censorship by executive order. Photographic material may not be exported from the United States without official approval. This means that all motion picture films, including positive prints, negatives, newsreels and sound track records, and also all stills and advertising accessories must be approved before export. The purposes of this regulation are, first, to prevent the transmission of information which might be useful to the enemy and, second, to prevent the export of material detrimental to the interests of the United States and particularly to the war effort.

The export censorship machinery is now working smoothly. The gratitude of the industry is due Mr. Byron Price, the Chief Censor, and the government officials who have the responsibility for motion picture censorship under him, for their efforts to accomplish the necessary control with a minimum of inconvenience and delay.

For many years the work of this association has earnestly concerned itself with the content of American films from the point of view of their world acceptance. We have sought to make certain that the films accurately and effectively portray the American ideal and spirit; and that, in dealing with foreign peoples, they shall fairly portray the history, institutions and citizenry of other lands.

This effort will be continued with ever increasing care, as the American motion picture industry proceeds in its mission to supply to all peoples its essential service of entertainment, information, education and inspiration.

WILL H. HAYS

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