



A Political Film

THE television audience that watched "Omnibus" on Sunday, March 29, saw a preview of what is probably the most important motion picture of the decade. Like most previews, its excerpts were selected to make the movie seem as intriguing as possible. But unlike most previews, the whole is if anything more exciting than the bits and pieces presented on "Omnibus." Titled "Power Among Men," the film is a feature-length exploration of four of the major problems of our postwar era: the problems of rebuilding after the war; raising standards of living; providing power for industrial expansion; and bending the atom to peaceful purposes. Its backer, appropriately enough, is the United Nations. But where in the past U.N. films have been distributed primarily in 16mm to nontheatrical markets, the U.N. people hope and intend to find the broadest theatrical outlets for "Power." It is a film not only to watch for, but to demand.

Produced by Thorold Dickinson, the British film maker responsible for "Next of Kin," "Queen of Spades," and "Hill 24 Doesn't Answer," "Power Among Men" breaks away from many of the unfortunate connotations that have sprung up about the word documentary. Indeed, as Mr. Dickinson explained recently, that was one of the reasons why he, identified primarily with entertainment pictures, had been placed in charge.

What Dickinson—with the help of two expert directors, Alexander Hammid (formerly of Czechoslovakia) and Gian Luigi Polidoro (of Italy)—has done in his picture is to tell four thematically related stories, the first highly specific, then each successive episode broader and broader in its implications. The first sequence sets the pattern. An Italian hill town near Cassino has been reduced to rubble by the war. The men and women return to their ruined homes and cratered fields to resume life, to build, to plant, and to rear their children. All of this, the past, is seen in black-and-white. But the present, and the hope for the future, comes to the screen in color. In the Italian town, fifteen years after the cessation of hostilities, community life has been fully restored; but the same people who rebuilt their houses and cleared their fields of mines are now coping with the new problems of education,

sanitation, and military service.

These problems, far from being abstract, are seen through the eyes of a very real family. Dickinson reported that he received the wartime footage from Julien Bryan, the noted documentary film maker, but that Bryan could no longer remember the name of the village in which he had shot it. Polidoro not only found the town, but the same people who had appeared in the earlier film—including two who had emigrated to Canada in the intervening years and had just returned to spend a few weeks with their relatives. All of them were delighted to resume their film careers.

From Italy, the film moves to Haiti, where a French-speaking U.N. official from Belgium works with the natives on a community project to improve agricultural methods. Again, the past is shown in black-and-white—the past of Henri Christophe and the impoverished countryside. But M. Mouton (who plays himself in the film) demonstrates scientific farming and the coöperative marketing of surplus produce. Soon, despite indifference and outright obstruction, the area is flourishing. One small village in a backward nation has learned to feed itself and reach out toward a fuller, richer life. Will the idea take hold and spread throughout the island, throughout the world?

The vast hydroelectric project at Kitimat, in British Columbia, raised questions of a different kind. The undertaking itself, involving the construction of a huge dam and the installation of electric generators in subterranean caves hollowed out of solid rock, is on an heroic scale. No less important, from the film's point of view, were the thousands of men brought in to carry on the work. Language barriers created certain difficulties, but more disastrous were the national antagonisms that the men brought with them from the past, antagonisms exacerbated by housing shortages and enforced separation from their families.

Kitimat affords a fascinating study in microcosm of the people of the world learning to live with each other. The solutions that it presents are tentative ones, nor does it suggest that a millennium is at hand. What it does offer, however, is solid ground for the belief that the basic problems are not insoluble, that a world community can

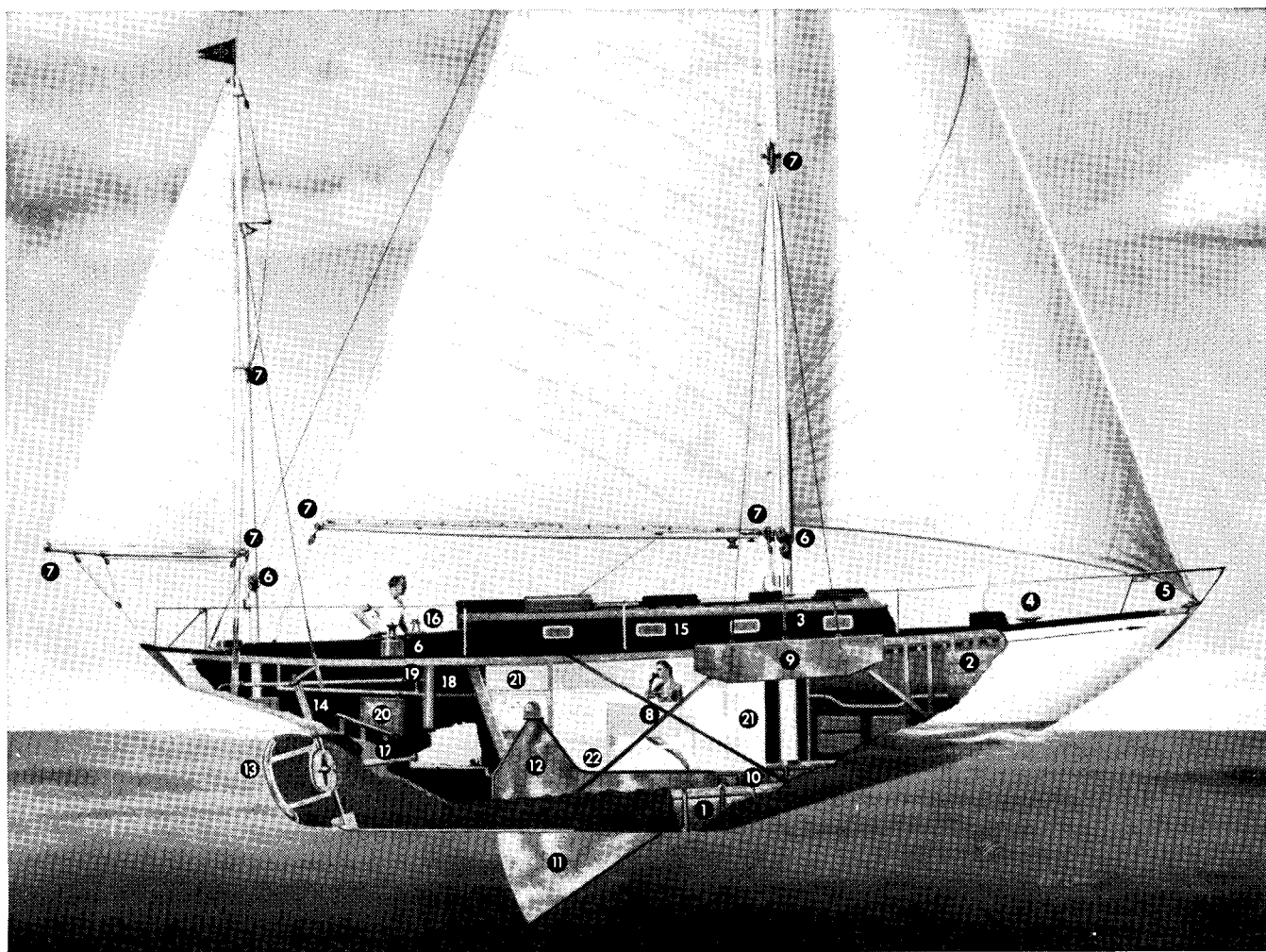
be created with the same patience and understanding and growing tolerance that produced the community in Kitimat. All that is needed, as in Kitimat, is a common objective.

The scene of the final episode is Norway. A bee-keeper, discovering that his bees have died in the hive, hastens to a near by nuclear energy research laboratory for an explanation. The explanation, given by Odd Dahl (described by Dickinson as a "philosophical physicist"), involves not only the atom bomb and the dangers of radioactive fallout but, with the aid of appropriate footage, an insight into the peacetime applications of the atom in medicine, agriculture, and as a source of power to drive ships, light cities, and irrigate deserts. Significantly, the laboratory is staffed by an international team of scientists.

DICKINSON likes to speak of his picture as "a political film," which is perhaps his way of saying that "Power Among Men" seems specifically designed to wake people up. Throughout, it underlines the precarious balance between man's constructive and destructive instincts. In the Italian sequence, for example, a farmer is blown to bits when his plow strikes a land mine. In Haiti, on the other hand, and in Kitimat as well, dynamite becomes the tool for clearing a road or building a dam. Introducing the Norwegian sequence are awesome shots of atomic bomb tests; and yet the same atom can be turned to man's advantage. Civilizations have been destroyed, the film reminds us, sometimes by man, sometimes by nature.

It is a remarkable achievement, this first U.N. film. It has been made by men who obviously do care, and deeply. They quote Shakespeare: "What a piece of work is man!" And they give us not only hope, but *reason* to hope that the arts, the sciences, and the cultures that have been building for thousands of years will not vanish in the mushroom cloud that fills our waking nightmares today. They succeed because they have set out to report honestly those evidences of enlightenment to be found in the world around us, and because they have soberly balanced this evidence with prods against dangerous complacency. Out of this balance comes the realization that the scales are actually tipped in our favor—if we all of us have the wisdom and courage to seize our advantage. The distinguished score is by Virgil Thomson, the present narration by Laurence Harvey, although Marlon Brando has been scheduled to speak a commentary specifically for American audiences. On every count, it is a film that no one can afford to miss.

—ARTHUR KNIGHT.



Keyed cutaway of a Nevins 40-foot yawl shows a few of the many places where Anaconda Marine Metals are used in building fine boats. Designed by Sparkman & Stephens, N. Y. Built by Nevins Yacht Yard, City Island, N. Y.

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FITTINGS: 3 turnbuckles, 4 cleats, 5 chocks, 6 winches, 7 all spar fittings—Everdur.
STRUCTURAL: 8 Hull strapping, 9 chain plates, 10 mast step, 11 centerboard and 12 trunk, 13 rudder strapping and fittings—Everdur. Power boat metal parts in slipsream or turbulence—naval brass, manganese bronze or phosphor bronze. 14 Rudder post—Tobin Bronze.
HARDWARE: Hinges, handles, 15 lights, trim, 16 binnacle housing—brass or Everdur.
POWER: 17 Propeller shafting—Tobin Bronze. For high speed, heavy duty—Tempaloy. Fuel line, 18 muffler, 19 exhaust tubing—copper.
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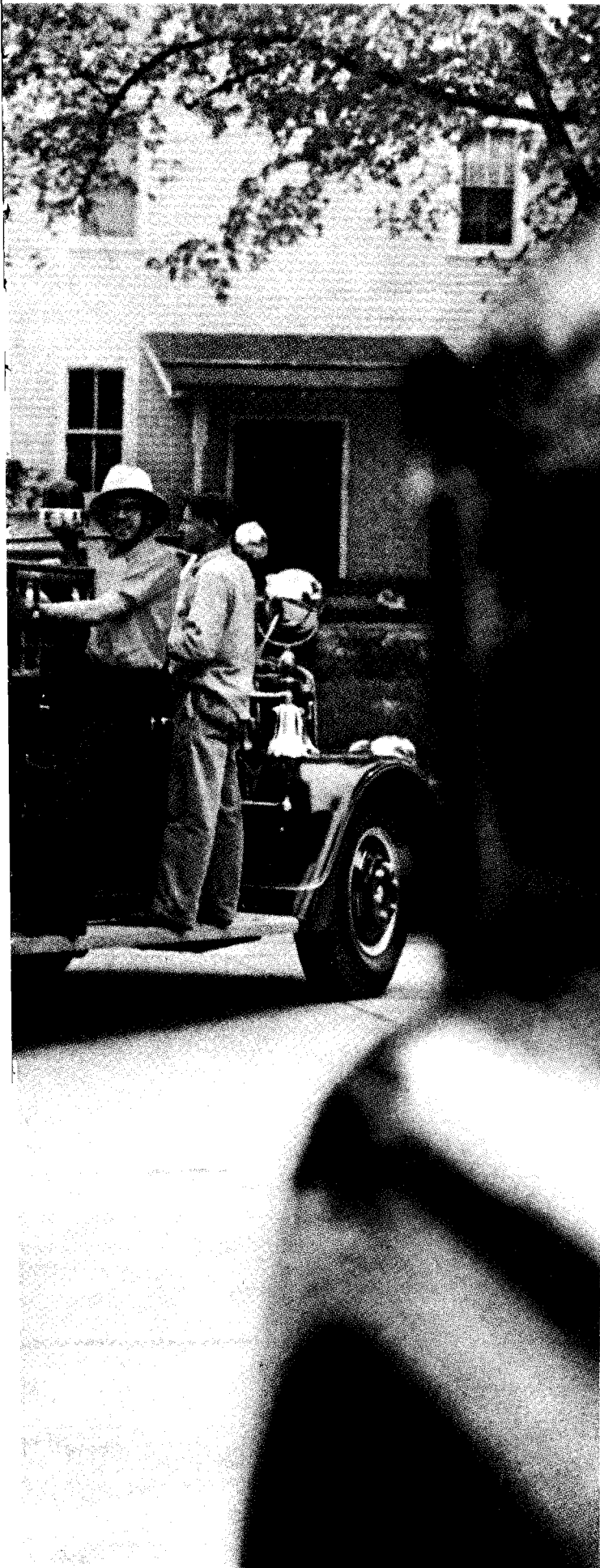
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A banker takes a hand

When the siren screams and the volunteer firemen scramble, there's probably a banker in the brigade.

And for good reason.

To understand and serve his community, a banker has to know its people and its problems firsthand.

Living and working among depositors and customers increases his ability to help a community financially. Right in the thick of things he's better qualified to put the community's money to work wisely and profitably.

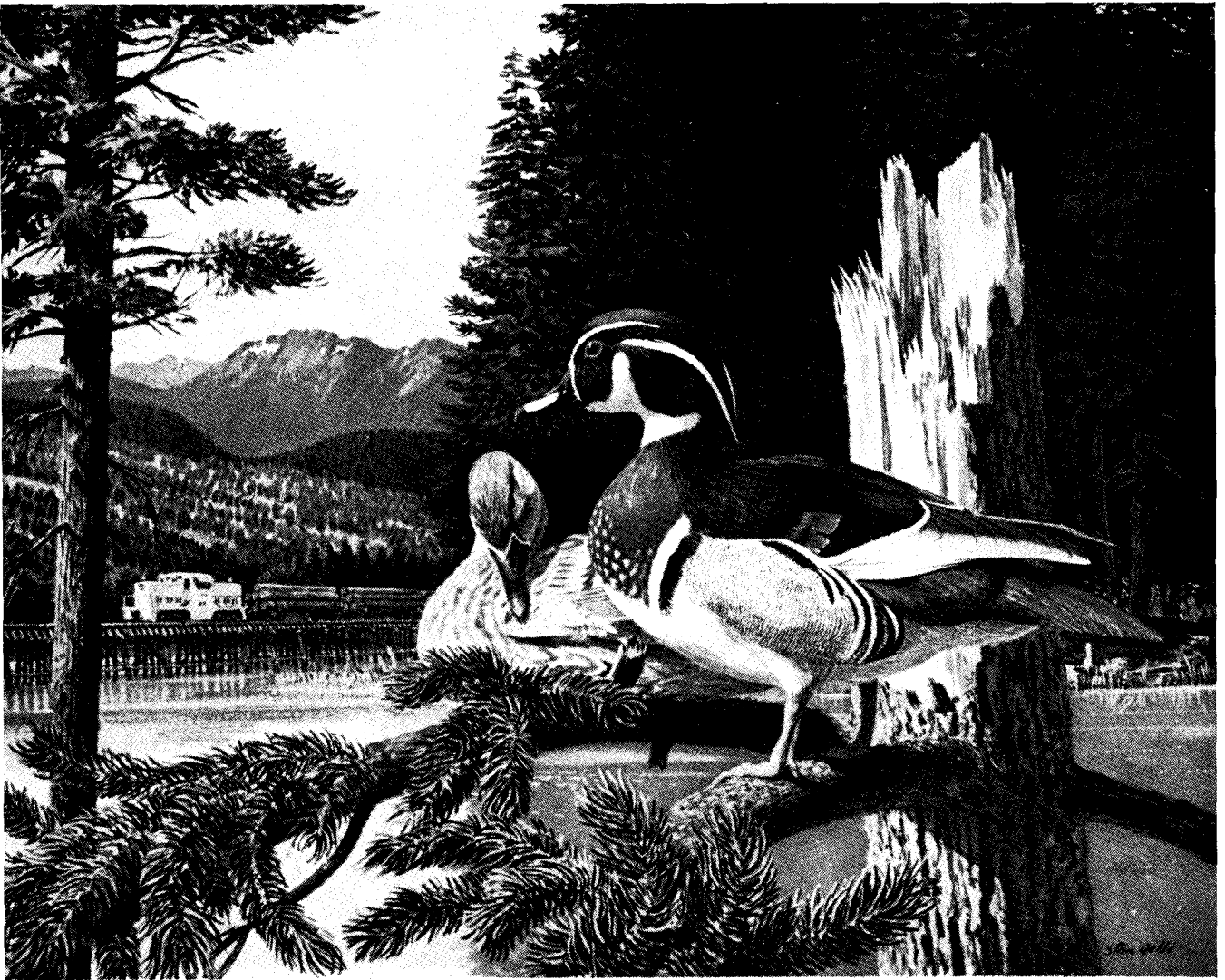
By participating and serving at the same time today's banker is well qualified to give sound assistance when asked to weigh a personal financial problem, or advise on business or civic money matters.

Willingly accepting the many responsibilities his community gives him, and getting to know his neighbors to the core, the banker steadily builds a more useful bank. And usefulness is what makes commercial banks more important day by day to the whole American economy and the American people.

THE
CHASE
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CHARTERED IN 1799

MEMBER FEDERAL DEPOSIT INSURANCE CORP.



wood, water and wildlife...products of good forest management

Beautiful homes of wood are still America's best building buy. For fine quality west coast woods, select from the many species marketed nationwide under Weyerhaeuser's 4-Square trademark.



Since pioneer days, the forests of America have been her most versatile natural resource. From them, people everywhere gain an abundance of wood products, game, recreation and other benefits. These values are now being perpetuated on private lands by a system of modern forest management known as tree farming.

On Weyerhaeuser tree farms, through scientific forestry, the land is kept busy growing timber as a crop. The continuous cycles of harvest and reforestation are compatible with the preservation of *all* forest resources. Game birds and animals enjoy excellent forage in open, harvested areas and find shelter in the stands of trees always growing nearby. Rainfall and water are readily retained by the soil to supply lakes, streams and reservoirs. Protection of our forests from insects, fire and disease ensures that these benefits will continue.

Today, properly managed timberlands are far more productive than the unmanaged *wildlands* of our forefathers. Certainly one of their most important values is an endless supply of wood for present and future generations. *For more information, write us at Box A, Tacoma, Washington for a free booklet, Promise of the Trees.*

Weyerhaeuser Timber Company
making forestlands serve America better by scientific management



SR's Seventh Annual Advertising Awards

The Image of American Business

By WILLIAM D. PATTERSON

ONE image of the American economy around the world would certainly be immense energy harnessed to prodigal resources. And here at home one widely held image of the American industrial structure, undoubtedly, would be bigness. In neither case is this image the whole story, for the whole story would encompass a broad spectrum of images from halos to warts.

In this age of communication, when an unceasing and unprecedented struggle is being waged for men's minds, for their attention and their understanding, it is admittedly in the national interest of the United States that our global image be favorable. It is also in our public interest that the role and function of a socio-economic institution as powerful as corporate enterprise not only be scrutinized rigorously in the United States, but that its pivotal place in our democratic economy be understood. The business community is not well served by either uninformed hostility or unquestioning approval.

One creative new approach to public opinion in this country that American business has pioneered, as public opinion analyst Elmo Roper reports on page 37, is the still developing technique of institutional or corporate image advertising. Mr. Roper believes that today the public's attitude toward business in general, or a corporation in particular, can determine the survival of either in our society. A respected peer of his in the opinion research field, George H. Gallup, also has noted that the survival of a company or an industry rests not only on making a profit, but

on public acceptance of corporations as socially responsible institutions.

Both men believe that without such acceptance there finally will be neither profits nor corporations.

This attitude has produced a peculiarly American phenomenon. In no other society, for example, does private enterprise employ paid advertising space to the same extent to further social purposes not directly related to profit. Nor is advertising used, in the modern sense of "full disclosure," to the same extent to promote a better informed, and therefore more sympathetic public understanding of the philosophy, ideas, policies, methods, activities, and aims of corporate leadership. These are all ingredients in the corporate image of social responsibility to which American business so uniquely attaches increasing importance. By and large, the business hierarchy of other countries has one singleminded concern, the marketplace.

Because U.S. business believes it has such a fundamental stake in public understanding, it has begun to harness the power of advertising as a communicator, educator, and persuader to shape American attitudes. An understanding of business is in the public interest in this country, and therefore it is essential that this power be used responsibly and imaginatively, to inform, not to conceal; to persuade, but not to distort.

BECAUSE *Saturday Review* is continually concerned with the communications pattern in the United States, it has observed with deep interest the progressive development of advertising as a medium of idea communication, a much more subtle skill even than the communication of news. It was from awareness of this development in institutional advertising that SR decided originally it would be in the public interest to recognize distinguished and responsible achieve-

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TOP AWARD AD: Reproduced at the left is what SR's Seventh Annual Advertising Awards Committee judged to be the most distinguished public-interest advertisement of the year. Voted No. 1 among the 1959 awards, it is an example of the Weyerhaeuser Timber Company's notable campaign on scientific tree-farming and conservation as the means of assuring a perpetual supply of wood for America. The original advertisement appeared in full color.