THE DOCUMENTARY OF HUMPHREY JENNINGS: AN APPROACH THROUGH AUTHOR AND STRUCTURE.

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I certify that this work has not been submitted for a higher degree to any other University or institution.

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CONTENTS.

SYNOPSIS.

Humphrey Jennings is generally regarded as one of the most important filmmakers the British cinema has produced. His quality as a filmmaker has usually been estimated on the basis of the 'poetic' quality of his work. Terms such as 'poetic' are vague as descriptions as to how films 'work'.

Adopting a method, with slight modifications, suggested by Bill Nichols in an article which focuses on the structure of Frederick Wiseman's films, the structure of Jennings' documentary is described by focusing attention on five of Jennings' films. The description is in terms of image and image relationships and sound/image relationships. The examination focuses on the spatial and temporal articulations between shots rather than between sequences. Conclusions as to image and image relationships, sound/image relationships and signification generally are drawn from the examination.

Theoretical assumptions to an approach through author and structure are discussed. Jennings' films are all documentaries and all are made in the context of the British documentary movement. Three films made by the movement are examined by the same method as adopted for the examination of Jennings' films. These provide a basis for a brief examination of some formal similarities and differences between the works of Grierson and Jennings. Jennings'

links with the intellectual social group at Cambridge in the nineteen twenties and thirties are briefly examined and some conclusions are drawn as to the relationship between the structure of Jennings' documentary and the influence of the Cambridge intellectual social group of which Jennings was an integral member. Grierson's technological collectivist account of modern society and the neo-Hegelian influence on his work is briefly discussed.

Jennings and Grierson both share a consensualist argument for modern society. It is an argument which exists also in the work of Lindsay Anderson. Jennings' place in the British documentary movement is that his work bridges the significant gap that exists between the structure of Grierson's and Anderson's documentaries.

METHOD.

Apart from two or three advertisements in film, Humphrey Jennings participated in the making of twenty six films between the years 1934 and 1950, the year of his death. [1]

Of these twenty six films, I have been limited to viewing the following: The Birth of a Robot (1936); Listen to Britain (1941); Fires Were Started (1943); The Silent Village (1943); A Diary for Timothy (1944-45); The Cumberland Story (1946); Family Portrait (1950). These are the only films of Jennings' available at the National Library in Canberra.

The first section of this project aims at describing the structure in five of the films listed above, namely: Listen to Britain; Fires Were Started; The Silent Village; A Diary for Timothy; Family Portrait. It will be noted that The Birth of a Robot and The Cumberland Story have been omitted from the list. The latter was omitted because it was not available for borrowing at the time that I had

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1. Jennings participated in the making of the following films with his contribution to the film appearing after the date of the film: Post Haste (1934), editor; Pett and Pott (1934), set designer; The Story of the Wheel (1934), editor; Locomotives (1935), editor; The Birth of a Robot (1936), colour direction and production; Penny Journey (1938), director; Spare Time (1939), director; Speaking from America (1939), director; S.S. Ionian (1939), director; The First Days (1939), co-director; London Can Take It (1940), co-director; Spring Offensive (1940), director; Heart of Britain (1941), director; Words for Battle (1941), director; Listen to Britain (1942), director; Fires Were Started (1943), director; The Silent Village (1943), director; The Eighty Days (1944), director; VI (1944), director; A Diary for Timothy (1944-45), director; The Cumberland Story (1947), director/script; Dim Little Island (1949), producer-director; Family Portrait (1950), director/script.

decided upon a method. The Birth of a Robot was discarded on the basis that it was only an experiment in a new film colour process called Gaspacolour.

The third section examines Jennings' relationship to the British documentary movement with an examination of three major films to come out of John Grierson's documentary movement: Song of Ceylon (1934); Housing Problems (1935); Night Mail (1936).

The method I propose to adopt for the examination of these films is that method, with slight modifications, that is suggested by Bill Nichols in two of his articles, 'Documentary Theory and Practice', [1] and 'Fred Wiseman's Documentaries: Theory and Structure'. [2]

The reasons for adopting the method suggested by Nichols are as follows. In the article first mentioned above, Nichols attempts "to rescue documentary from the anti-theoretical, ideologically complicit argument that documentary-equals-reality, and that the screen is a window rather than a reflecting surface". [3] Such an attempt is overdue for documentary suffers from a lack of theoretical attention.

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1. B. Nichols, 'Documentary Theory and Practice', Screen, Winter 1976/77, Vol. 17, No. 4, pp.34-48.

2. B. Nichols, 'Fred Wiseman's Documentaries: Theory and Structure', Film Quarterly, Spring 1978, Vol. 31, No. 3, pp.15-28.

3. B. Nichols, 'Documentary Theory and Practice', op.cit., p.35.

That it does is not surprising since traditionally documentary has been regarded as a non narrative genre. As such it has been excluded from theoretical priority. Christian Metz, for instance, takes the following stand:

> It is by no means certain that an independent semiotics of the non narrative genres is possible other than in the form of a series of discontinuous remarks on the points of difference between these films and 'ordinary' films . . . It was precisely to the extent that the cinema confronted the problem of narration that . . . it came to produce a body of specific signifying procedures. [1]

Nichols rejects Metz's assertion. The difficulty with documentary argues Nichols, stems from the imprecise nature of definition of documentary which precedes his article. Documentary, says Nichols, has traditionally been accepted as being a non narrative genre. A more adequate definition of documentary would seem to require that "it be placed as a genre alongside narrative, showing in what ways it merges with and departs from this parameter". [2] With this definition in mind Nichols constructs a model for the codes of exposition which he suggests as the basis of structural organisation of documentaries. The model is demonstrable

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1. C. Metz, Film Language, New York: 1974, pp.94-95, cited in B. Nichols, 'Documentary Theory and Practice', op. cit., at pp.35-36.

2. B. Nichols, 'Documentary Theory and Practice', op.cit., p.36.

by means of a diagram:

Direct Address.

	Synchronised	Non synchronised
Narrators	Voice of Authority	Voice of God Images of Illustration
Characters	Interview	Voice of Witness Images of Illustration

Indirect Address.

	Synchronised	Non synchronised
Narrators	-	-
Characters	Cinema Verite (Voice and Image of Social Actors)	Voice of Social Actors Images of Illustration

Basic to this construct is the understanding of the documentary in terms of it being an expository genre. Referring to the sequence as being part of an overall theory of part/whole relations within the textual system Nichols argues that "in so far as the whole is different in exposition and in narrative, it would seem to follow

that the sequence too might need to be differently constructed". [1] So that, whereas for Christian Metz his grande syntagmatique is a catalogue of sequences constituting a paradigm of narrative choices, for Nichols, the sequence "is an element within an expository whole". [2] As such Metz's narrative framework needs to be replaced. Nichols expands upon this conclusion when he writes:

> Perhaps most significantly the sequences (and any syntagmatique of them) should no longer be thought of primarily as categories of the image track as they are for Metz. This corresponds to the shift in the meaning of diegesis and requires locating the sequence primarily in relation to the verbal sound track. [3]

The model might thus be read as follows. Indirect address is that mode of address which does not expressly acknowledge the viewer. It is also the prime contributor to the creation of the diegesis since indirect address serves more to support an exposition rather than to advance a narrative or the temporal development of an exposition. As such

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1. ibid, p.39.
2. ibid, p.39.
3. ibid, p.40.

"the diegesis is no longer a spatio-temporal universe plausibly maintained in its sectonomy, but rather a conceptual universe, the domain of the exposition". [1] So that the diegesis created by the documentary model refers "to the plane of logical ordering which supports the exposition". [2]

A narrator speaking in direct address, on the other hand, ruptures the diegesis of the functional narrative - although it can constitute the diegesis of documentary exposition.

In the documentary genre, the function of the narrator must be examined. In direct address, notes Nichols, the narrator often serves to bridge sequences, "to make manifest the logical principle that orders the sequence into larger units, segments, and a textual whole". [3] When the narrator's line of reasoning does bridge sequences then "it usually promotes the soundtrack to a position of dominance, organising the remaining tracks . . . and providing the viewer's point of entry to the expository whole". [4]

In examining the various films in this project I will adopt, with slight modifications, the several categories of spatial and temporal articulation involving the image and

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1. ibid, p.38.
2. ibid, p.38.
3. ibid, p.41.
4. ibid, p.42.

sound track as employed by Bill Nichols in his previously referred to article, 'Fred Wideman's Documentaries: Theory and Structure'. The method works within the framework of Nichols' model outlined above. The examination of the documentary film is sited on the diegetic plane of spatial and temporal unity. The method focuses on the joins or the articulation between shots rather than, say, between sequences, and in so doing we are able to plot where the film merges with and departs from the narrative parameters. The categories to be adopted in the examination are as follows:

A. The Image Track.

(i) Spatial Articulation: Between one shot and the next, three kinds of spatial articulation are possible, namely,

(a) Spatial Continuity - involves the overlapping of visual fields;

(b) Spatial Proximity - lacks overlap of visual fields. Characters and objects recur across a cut in which no large spatial displacement has been otherwise suggested;

(c) Spatial Discontinuity - occurs when there is no overlap and no cues to proximity.

(ii) Temporal Articulation: Between one shot and the next, three kinds of temporal articulation are able to be

identified, namely,

(a) Temporal Continuity - is when an action appears continuous across a cut;

(b) Temporal Proximity - in Nichols' article, this category is identified as 'temporal ellipses' which indicates a precise, measurable time gap. By temporal proximity I mean that there exists across a cut a time gap which is estimated at being set in proximate time to the preceding shot. The reason for the slight modification is to be found in the different manner in which Wiseman's diachronic patterns operate to those of Jennings. Jennings' films - on the whole - construct the diegesis differently to Wiseman's films. It is not possible to measure precise time gaps. But it is possible in Jennings' films to identify logically a time gap between shots which is in proximate time to the preceding shot. Hence, I prefer to use the category of temporal proximity.

(c) Temporal Discontinuity - in Nichols' article this category is identified as 'indefinite temporal ellipses' which is taken to mean an unmeasurable time gap. By temporal discontinuity I mean to identify that relationship between two images which are not connected in any way in the diachronic range. The modification is again due to the fact that Wiseman's films work differently to Jennings' films. 'Indefinite Temporal Ellipses' in

Wiseman's films suggests that there is an unmeasurable time gap across the cut. But because his films focus on specific institutions and the characters within them an 'indefinite temporal ellipses' is identifiable when we cannot measure the time gap within one shot of the institution and another shot of the institution. In Jennings' films in which a syntagm can often be made up of shots each being taken from disparate sources, the category of 'indefinite temporal ellipses' as employed by Nichols is not suitable.

B. Relationship of the Soundtrack to Articulations of the Image Track.

Whilst Nichols only examines temporal relationships of the soundtrack to the Articulations of the Image Track in his analysis of Wiseman's films there is one category of spatial relationship of the soundtrack to articulations of the image track I propose to adopt, and that is Spatial Proximity. By this category I mean: Sound which continues uninterrupted across the join having the effect of locating places or persons depicted in one image within a proximate distance to places or persons depicted in the preceding image.

So far as the temporal relationships of the soundtrack to the articulations of the image track are concerned, the following categories are adopted:

(a) Temporal Continuity: This includes sound continuing uninterrupted across a visual cut having the effect of linking the shot before the cut and the shot after the cut in a temporal continuum.

(b) Temporal Proximity: This includes speech and/or sound before and after a visual cut which is closely related either logically or analogically (a sound bridge).

(c) Temporal Discontinuity: This involves sounds bearing no clear relationship to each other.

The analysis of the films will be recorded as follows:

(a) The representative segment of each film will be broken into articulations lettered and numerated. So that by the lettering and numeration of A1/A2 I will mean the articulation between the first and second shot of a particular 'A' syntagm. The slash marks (/) indicate the cuts;

(b) In parentheses the running time of the second shot is given in minutes and seconds;

(c) Conventional abbreviations of shot type (C.U. = Close Up; M.S. = Mid Shot; L.S. = Long Shot) are given to help specify the kind of visual cut involved;

(d) A brief description of the image;

(e) The soundtrack;

(f) Spatial Articulation of the Image Track;

(g) Temporal Articulation of the Image Track;

(h) The Relationship of the Soundtrack to the Articulations of the Image Track.

In reading the relationship of the soundtrack to the image track I have adopted a method which allows for the taking into consideration of what follows the sound/image being read. This is an important point. Jennings' films use sound in numerous ways. If a reader does not take into account what follows the immediate sound/image under consideration, an incorrect description of the way sound works in a particular sequence can result.

Adopting the method outlined above will undoubtedly assist in uncovering the way in which Jennings' films work. The method adopted is to my mind the best (and, perhaps, the only) method available, precisely because the other methods, and here I refer mainly to Christian Metz, site their examination of films on the diegetic plane of fictional narrative structures. This is not to overlook the fact that Nichols examines Wiseman's films on the site of the diegetic plane of spatial and temporal unity because, as he claims, "as in fiction it provides the arena in which agents carry out functions". [1] I do not propose to enter into any argument here as to Nichols' tracing of functions and agents (in Propp's sense) as represented by characters.

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1. ibid, p.22.

All the same it is difficult to be persuaded as to Propp's relevance in examining structuring functions in a genre Nichols himself admits to be expository in character.

The method that I have decided to adopt is useful in uncovering the various patterns of organisation in any given syntagm be that syntagm organised on expository, narrative, or the combination of expository and narrative principles. Equally useful is the uncovering of the relationship of the soundtrack to the image track. The verbal soundtrack in some of the films that will be examined not only allows us to read the articulation but also allows us to examine the connotative aspects in relation to its own literal signification, or denotation, and in relation to the image track. Overall it might be said that the method isolates the elements that organise the film in the way that they do. The method thus allows for the examination of the relation between one element to the other and between one element to the whole.

In approaching the question of meaning in the films that are examined I shall use the model suggested by John Fiske and John Hartley in Chapter Three of their book Reading Television. [1] The authors in their book deal with three orders of signification. Taking Ferdinand de Saussure's tripartite concept of signifier + signified = sign where the signifier is that which has the physical

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1. John Fiske and John Hartley, Reading Television, London: Methuen, 1978.

existence that carries the meaning; where the signified is the mental concept that is the meaning, and; where the sign is the associative total of the two, the three orders of signification might be outlined as follows.

In the first order of signification the sign is self contained. In this order, the photograph of a car means the individual car.

In the second order of signification the simple meaning arrived at by the first order of signification "meets a whole range of cultural meanings that derive not from the sign itself, but from the way the society uses and values both the signifier and the signified". [1] So that the sign of a car in this society has a cultural range of meanings - virility, freedom, wealth, and so on.

The cultural range of meanings cohere in the third order of signification to form "a comprehensive, cultural picture of the world, a coherent and organized view of the reality with which we are faced". [2] As Fiske and Hartley observe it is in this third order of signification "that a car can form part of the imagery of an industrial, materialist and rootless society". [3]

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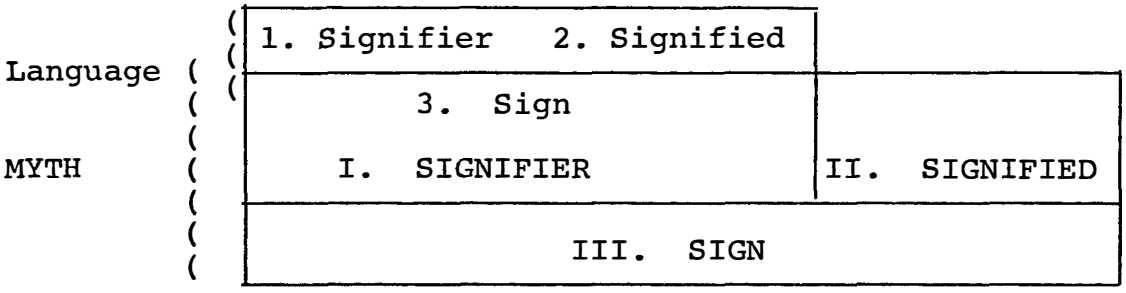
1. ibid, p.41.
2. ibid, p.41.
3. ibid, p.41.

In Fiske and Hartley's model signs in the second order operate in two distinct ways: (1) as myth makers and (2) as connotative agents.

In his book Mythologies, [1] Roland Barthes outlines his theory of myth which provides the basis of Fiske and Hartley's use of the term myth. In Barthes' second order system, that which is a sign in de Saussure's first order system becomes a mere signifier in the second order system. Barthes reduces this shift to the diagram which follows: [2]



Examining signs as myth makers (and arguably, myth carriers) Barthes argues that some signs carry cultural meaning. Such a sign shifts its role into being a signifier in the second order of signification of the cultural values. This 'cultural meaning' is what Barthes calls myth.

The example given by Barthes is a photograph on the cover of Paris-Match showing a young negro in French uniform

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1. R. Barthes, Mythologies, Paladin, 1972.
2. ibid, p.115.

soluting, with his eyes uplifted on a fold of the tricolour. That is the meaning of the picture. However, the picture has also cultural meaning. It signifies "that France is a great Empire, that all her sons, without any colour discrimination can faithfully serve under her flag, and what better answer is there to the detractors of alleged colonialism than the zeal shown by this negro in serving this so called oppressor". [1]

In Barthes' analysis we are here faced with a greater semiological system. We have in fact a signifier (a black soldier is giving the French salute) itself already formed within a previous system, we have a signified (a purposeful mixture of Frenchness and militariness), and finally we have a presence of the signified through the signifier.

Hence, in myth the signifier can be looked at as either the final term of the linguistic system or the first term of the mythical system. The former Barthes terms as meaning, the latter Barthes terms as form. The signified retains the term concept. The third term of the myth is the correlation of meaning and form and Barthes terms this Signification.

The signifier can thus be said to have two aspects, one full, which is the meaning (the history of the Negro soldier), one empty, which is the form (the Negro-French-soldier-soluting-the-tricolour). What the concept distorts is what

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1. ibid, p.116.

is full, the meaning. In other words, at this second level of signification the Negro is deprived of the history of his struggle and deprivation which that history implies. But the Negro in the photograph is no mere symbol of French imperialism. Tulloch puts it this way:

> 'He appears as a rich, fully experienced, spontaneous, indisputable image'. His blackness connotes a whole history of which we know vaguely. Yet those other connotations are vague indeed, for, when we see him on the front page of an elite journal in the colonising society, all that history disappears. We do not see, and are not told about, the colonialism, the poverty, the lack of choices that led him into the army. Silent about these things, the negro image is garrulous on behalf of the ideology of imperialism: 'Africans want French rule. Look! Here is one telling you so himself!' [1]

What in fact happens here is a constant oscillation between levels of signification. The concept of imperialism oscillates between the first level where the negro soldier seems to retain his uniqueness and the second, mythical level, between the 'silent' and the 'garrulous' negro. The significance of this is that as the oscillation takes place

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1. J. Tulloch, Conflict and Control in the Cinema, Macmillan, 1977, pp.405-406.

the ideological intention is hidden. Tulloch explains this point clearly when he writes:

> . . . The concept of imperialism avoids buttonholing you directly, but works through the negro. In other words, to hide its ideological intention it returns to the first level, where the soldier seems to retain his uniqueness . . . the negro photograph has a quality of 'instantaneity': it appears 'natural' and neutral because factual. Thus the ideology, by constant oscillation between levels of signification, between the 'silent' and the 'garrulous' Negro, hides its propagandist intent with a decent clothing of 'facts': facts which seem so natural and indicative that we can all see them for ourselves. [1]

On the second level of signification signs also work as connotative agents. If denotation is conveyed solely through the mechanical process of reproducing an image then connotation is what results from the human intervention in the usual transfer. This is consistent with Metz's view:

> In American gangster movies, where, for example, the slick pavement of the waterfront distills an impression of anxiety and hardness . . . the scene represented

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1. ibid, p.406.

> (dimly lit, deserted wharves, with stacks of crates and overhead cranes) . . . and the technique of the shooting, which is dependent on the effects of lighting in order to produce a certain picture of the docks . . . converge to form the signifier of connotation. The same scene filmed in a different light would produce a different impression; and so would the same technique used on a different subject (for example, a child's smiling face). [1]

In looking at the third order of signification it might be noted that the second order of signification has introduced the idea of personal subjective responses to images. Fiske and Hartley point out that these individual responses "are invoked by signs which mean what they do only through agreement between the members of the culture" [2] and are centred in that grey area of 'intersubjectivity' which the authors simply define as "the area of 'subjective' responses which are shared, to a degree, by all members of a culture". [3] Hence, 'intersubjectivity' is culturally determined and is one way in which "cultural influences affect the individuals in any culture, and through which cultural membership is expressed". [4]

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1. Cited in Fiske and Hartley, Reading Television, op.cit., p.45.
2. ibid, p.46.
3. ibid, p.46.
4. ibid, p.46.

Hence myths operate as organising structures and as such their prime function is to organise meaning. The range of cultural meanings that are generated in the second order cohere in this the third order of signification "into a comprehensive, cultural picture of the world, coherent and organised view of the reality with which we are faced". [1] So that this third order of signification "reflects the broad principles by which a culture organizes and interprets the reality with which it has to cope". [2]

Four other concepts will be referred to in the project, namely (1) Metaphor; (2) Metonymy; (3) Paradigms; (4) Syntagms. Briefly, and still adopting the same model suggested by Fiske and Hartley, by 'metaphor' I will mean the "transposition or displacement from signifier to signified, together with the recognition that such a transposition implies an equivalence between these two elements of the sign". [3] By this definition all signifiers are metaphorical "to the extent that at the first order of signification they involve a constructed equivalence between the sign and the reality it represents". [4] By this view a direct representation of reality becomes in effect a meta-

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1. ibid, p.41.
2. ibid, p.46.
3. ibid, p.48.
4. ibid, p.48.

phorical reconstruction of that reality:

> The similarity we perceive between signifier and signified should be thought of as a constructed equivalence; the metaphoric real world shown on television does not display the actual real world, but displaces it. [1]

In literary studies a metonomy "is a figure of speech in which an associated detail or notion is used to invoke an idea or represent an object". [2] Hence, in metonymy the signification "depends upon the ability of the sign to act as a part which can signify the whole". [3] Hence, the idea of kingship and all the associations that go to make up that idea might be signified by the image of a crown. Or the idea of months passing or time passed might be signified by a shot of falling calendar pages.

A paradigm will be taken to mean "a vertical set of units (each unit being a sign or word), from which the required one is selected". [4] A syntagm will be taken to mean a "'horizontal' chain into which it is linked with others, according to agreed rules and conventions, to make a meaningful whole". [5]

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1. ibid, p.48.
2. J. Monaco, How to Read a Film, Oxford University Press, 1977, p.135.
3. J. Fiske and J. Hartley, Reading Television, op.cit, p.48.
4. ibid, p.50.
5. ibid, p.50.

SECTION 1:

The Documentary of Humphrey Jennings.

A. Analysis of Five Films -

Listen to Britain
Fires Were Started
The Silent Village
A Diary for Timothy
Family Portrait

Humphrey Jennings has been described by critic Daniel Millar as "not only the greatest documentarist but also, counting Chaplin and Hitchcock as American, the greatest filmmaker that this country has produced". [1] Such acclaim is widespread, so that Alan Lovell and Jim Hillier describe Jennings as "the British cinema's one undoubted auteur", [2] Basil Wright describes him as "unique", [3] Gavin Lambert gives credit to his "startling originality" and Grierson admitted Jennings to have had "individual vision". [4]

Jennings' quality as a filmmaker has usually been estimated on the 'impressionistic' and 'poetic' quality of his films. Gavin Lambert's article 'Jennings' Britain' [5] refers to his films as being 'impressionistic' in quality by which term Lambert seems to mean the constant juxtaposition of image and image, that same quality to which Nicole Vedres

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1. D. Millar, 'Fires Were Started', Sight and Sound, Spring 1969, Vol. 38, No. 2, pp.100-104; p.102.

2. A. Lovell and J. Hillier, Studies in Documentary, Secker and Warburg, 1972, p.62.

3. B. Wright, The Long View, Secker and Warburg, 1974, p.200.

4. Cited in A. Lovell and J. Hillier, Studies in Documentary, op.cit., p.62.

5. G. Lambert, 'Jennings' Britain', Sight and Sound, May 1951, Vol. 20, No. 1, pp.24-26.

refers as the "unexpected projections", [1] and the same quality to which Edgar Anstey refers as "inspired incongruities". [2]

Lindsay Anderson's article 'Only Connect: Some Aspects of the Work of Humphrey Jennings' [3] argues the case for the 'poetic' quality of his films. He argues in that article that "Humphrey Jennings is the only real poet the British Cinema has produced". [4] Elizabeth Sussex in her book The Rise and Fall of British Documentary, similarly argues that Jennings combined the various elements of documentary film "in a way that made poetry of it". [5]

But as 'impressionistic' and 'poetic' are rather vague terms in film criticism, in this section I will attempt to describe how Jennings' films are structured and how his films 'work'. I have selected for analysis various sequences from the following films: Listen to Britain

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1. N. Vedres, 'A Memoir', Sight and Sound, May 1951, Vol. 20, No. 1, pp.24-26; p.24.

2. Cited in G. Lambert, 'Jennings' Britain', op. cit., p.24.

3. L. Anderson, 'Only Connect: Some Aspects of the Work of Humphrey Jennings', Sight and Sound, April-June 1954, Vol. 23, No. 4, pp.181-196; p.181.

4. ibid, p.181.

5. E. Sussex, The Rise and Fall of British Documentary, Berkeley, Los Angeles, London: University of California Press, 1975, p.142.

(1941); Fires Were Started (1943); The Silent Village (1943); A Diary for Timothy (1944-45); Family Portrait (1950).

Listen to Britain was made in 1941. The war had been in progress for some two years and the Germans had successfully swept across Holland, Belgium, Luxembourg and France. On the 29th May 1940, the British Army had fought a retreat to Dunkirk, from where it was brought home. The blitz in 1940 had made to the British the threat of German occupation of England startlingly real.

At the time that the film was made the Crown film unit, of which Jennings was a member, was under the control of the Ministry of Information. All of Jennings' films made during the war were made under strict supervision from the Ministry of Information.

Apart from a foreword by a certain Leonard Brockington, K.C., Listen to Britain utilises the documentary mode of indirect address. The viewer, in other words, is not acknowledged. The foreword which is a direct address to the viewer is not integral to the film although it does give insights into the thematic and ideological implications of the film. There are no instances in the film where a character looks at the camera for the purpose of speaking to the viewer directly, just as there is not a narrator (apart from the foreword) to speak to us directly.

The film opens with a shot (A1) of a certain Leonard Brockington, K.C., looking at the camera obviously addressing the viewer by way of introduction to the film. He speaks as follows:

> I am a Canadian. I have been listening to Britain. I have heard the sound of her life by day and by night. Many years ago a great American speaking of Britain said that in the storm of battle and conflict she had a secret vigour and a pulse like a cannon. In the great sound picture that is here presented you too will hear the heart beating. For blended together in one great symphony is the music of Britain at war. The evening hymn of the lark, the roar of spitfires, the dancers in the great ballroom at Blackpool, the clank of machinery and shunting trains, soldiers of Canada holding in memory, in proud memory, their home on the range, the B.B.C. sending truth on its journey around the world, the trumpet call of freedom, the war song of a great people, the first sure notes of the march of history as you and I listen to Britain.

The film continues as follows:

A1/A2: (0.04):L.S.:

Image: A tree swaying in the wind.

Soundtrack: Sound of wind with an increasing hint of engines.

Spatial articulation: Discontinuity.

Temporal articulation: Discontinuity.

Relationship of Soundtrack to Articulations of the Image Track: Nil.

A2/A3: (0.04):L.S.:

I: Wheat swaying in the wind.

S/t: Sound of wind with an increasing sound of spitfire engines.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The sound of wind laps the A2/A3 joint uninterrupted. The two places depicted in the images A2 and A3 are therefore set in spatial proximity. The argument here is that because the sound of wind is heard uninterrupted across the two images it must be the same wind that sways the tree and the wheat. Hence, the two places depicted in the images A2 and A3 must be set in proximity (to be affected by the same wind). Hence, spatial discontinuity as the articulation of the image track is modified to spatial proximity by the soundtrack. Temporal discontinuity is modified to temporal continuity. The argument here is that since the sound laps the A2/A3 joint uninterrupted it is the same breath of wind that sways the tree and the wheat hence suggesting a continuous temporal span.

The sound of spitfire engines laps the A2/A3 joint uninterrupted. The spatial discontinuity articulation of the image track is modified to spatial proximity. The reasons for this modification are as follows. Because the sound of spitfire engines continues uninterrupted across the images of a tree swaying in the wind and wheat swaying in the wind, the spitfires making the sound must logically be flying overhead the places depicted in the images. Because spitfire engines have an 'audible range' and because the places depicted in the images A2 and A3 are logically within this 'audible range' they must be set in spatial proximity - since both places can pick up the same sound of spitfire engines.

Temporal discontinuity of the image track is modified to temporal continuity. The argument here is that since the sound of spitfire engines laps the A2/A3 join uninterrupted the action depicted in the images are set in a continuous temporal span.

A3/A4: (0.02):M.S.:

I: Two spitfires flying side by side in an overcast sky.

S/t: Sound of spitfire engines.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity. That is, in both the places depicted in the images A3 and A4 the sound of spitfire engines can be heard. Therefore, logically, the places depicted in the images are set in proximity to each other. Temporal discontinuity of the image track is modified to temporal continuity since the sound of spitfire engines continue uninterrupted across the A3/A4 cut thereby suggesting a continuous time span.

A4/A5: (0.02):C.U.:

I: Wheat swaying in the wind.

S/t: Sound of spitfire engines.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Since the sound of spitfire engines laps the A4/A5 joint spatial discontinuity is modified to spatial proximity (for the same reasons as given above for the A3/A4 join) and temporal discontinuity is modified to temporal continuity (also for the same reasons as given above for the A3/A4 join).

A5/A6: (0.04):M.S.:

I: Field workers looking to the sky.

S/t: Sound of spitfire engines.

S.A.: Discontinuity.

T/A.: Discontinuity.

S/t/I: Since the sound of spitfire engines laps the A5/A6 join spatial discontinuity is modified to spatial proximity (for the same reasons as given above for the A3/A4 join) and temporal discontinuity is modified to temporal continuity (also for the same reasons as given above for the A3/A4 join).

A6/A7: (0.03):M.S.:

I: Two air watchmen on the alert look to the sky with binoculars.

S/t: Sound of spitfire engines.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The sound of spitfire engines lapping the A6/A7 join modifies spatial discontinuity to spatial proximity (for the same reasons as given for the A3/A4 joint).

Temporal discontinuity is modified to temporal continuity (for the same reasons as given for A3/A4 join).

A7/A8: (0.03):L.S.:

I: Two air watchmen (not the same two air watchmen described under A6/A7), on the alert look to the sky.

S/t: Sound of spitfire engines.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity (for reasons as given above for the A3/A4 join). Temporal discontinuity is modified to temporal continuity (for the same reasons as given above for the A3/A4 join).

A8/A9: (0.03):L.S.:

I: Four spitfires flying in formation across the sky.

S/t: Sound of spitfire engines.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity (for reasons as given above for the A3/A4 join). Temporal discontinuity is modified to temporal continuity (for the same reasons as given above for the A3/A4 join).

A9/A10: (0.03):L.S.:

I: An air watchman in a field looks to the sky. A farmer on a tractor works in the field nearby.

S/t: Sound of spitfire engines.

S.A.: Discontinuity.

T.A.: Discontinuity

S/t/I: Spatial discontinuity is modified to spatial proximity (for the same reasons as given above for the A3/A4 join). Temporal discontinuity is modified to temporal continuity (for the same reasons as given above for the A3/A4 join).

A10/A11: (0.04):M.S.:

I: The farmer (described in the preceding image) on a tractor working on his farm.

S/t: Sound of spitfire engines and the sound of tractor motor.

S.A.: Spatial continuity is established through overlap of visual field, namely the tractor and farm.

T.A.: Discontinuity.

S/t/I: Spatial continuity of the image track is confirmed by the soundtrack. Temporal discontinuity is modified to temporal continuity (for the same reasons as given above for the A3/A4 join).

A11/A12: (0.04):L.S.:

I: Spitfires flying in formation across the sky.

S/t: Sound of spitfire engines. Time pips become audible.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity for the same reasons as given above. Temporal

discontinuity is modified to temporal continuity for the same reasons as given above (A3/A4). Time pips are inconsistent with the image.

A12/A13: (0.04):M.S.:

I: A corner of a house.

S/t: Sound of time pips over the fading sound of spitfire engines.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Sound of time pips and sound of spitfire engines lap the A12/A13 join. Hence, spatial discontinuity of the image track is modified to spatial proximity for the same reasons as given above for the A3/A4 join. Temporal discontinuity is modified to temporal proximity for the same reasons as given above for the A3/A4 join.

A13/A14: (0.06):C.U.:

I: A woman, seen through a window placing a burning lamp near the window. It is night-time.

S/t: Sound of time pips.

Voice: "This is the B.B.C. House and Forces Programme. Here is the news and this is Joseph McCloud reading it".

S.A.: Spatial continuity is determinable by the fact that the window through which we see the woman in the image

appears to belong to the house, the corner of which was shown in the preceding shot.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to temporal continuity since the time pips lap the A13/A14 join uninterrupted.

A14/A15: (0.05):M.S.:

I: Waves at night reflecting light.

S/t: Sound of a band playing music.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Ni.

A15/A16: (0.02):L.S.:

I: Two silhouette figures as if watching waves roll to shore.

S/t: Sound of a band playing music.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity. The reasons for this modification are as follows. The sound of a band playing music laps the A15/A16 join uninterrupted. Therefore, logically, the sound of the band playing music can be heard at both places depicted in the images A15 and A16. Since the

sound of a band playing music has only a limited 'audible range', the places depicted in the images A15 and A16 must be within this audible range. Hence, the two places must be set in spatial proximity. Temporal discontinuity is modified to temporal continuity. The argument here is that since the sound of the band playing music is heard uninterrupted across the A15/A16 join the action depicted in the images A15 and A16 are set in a continuous temporal span.

A16/A17: (0.05):M.S.:

I: The silhouette figure of an air warden putting his coat on. He appears to be on a balcony above the shoreline. Light reflects on the waves.

S/t: Sound of a band playing music.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity (for the same reasons as given for the A16/A17 join). Temporal discontinuity is modified to temporal continuity (for the same reasons as given for the A16/A17 join).

A17/A18: (0.06):C.U.:

I: A Poster reading "members of H.M. Forces in Uniform, half price".

S/t: Sound of a band playing music.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The sound of a band playing music laps the A17/A18 join by way of the tune continuing uninterrupted across the cut. Spatial discontinuity is thereby modified to spatial proximity (for the same reasons as given for the A16/A17 join). Temporal discontinuity is modified to temporal continuity (for the same reasons as given for the A16/A17 join).

A18/A19: (0.09):M.S.:

I: Hundreds and hundreds of people dancing in a large hall.

S/t: Sound of a band playing music.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The sound of the band playing music laps the A18/A19 join by way of the tune continuing uninterrupted across the cut. Spatial discontinuity is thereby modified to spatial proximity (for the same reasons as given for the A16/A17 join). Temporal discontinuity is modified to temporal continuity (for the same reasons as given for the A16/A17 join).

A19/A20: (0.06):M.S.:

I: A group of people sitting on chairs on the side of the

dance hall sitting out the dance. One of the girls in the group shyly shows a photograph to someone else in the group.

S/t: Sound of a band playing music.

S.A.: Continuity is established through overlap in that the group sitting out the dance are seen in the same dance hall as described in the preceding shot.

T.A.: Temporal proximity is established in that the action in this image locially takes place round about the same time as the action which took place in the last shot.

S/t/I: The sound of a band playing music laps the A19/A20 join by way of the tune continuing uninterrupted across the cut. Spatial continuity is thereby confirmed. Temporal proximity is modified to temporal continuity. The tune continuing uninterrupted across the A19/A20 join sets the images A19 and A20 in a continuous temporal span.

A20/A21: (0.02):C.U.:

I: A young woman in the group described in the preceding shot shows a photo as if a little proud yet a little embarrassed.

S/t: Sound of a band playing music.

S.A.: Spatial continuity is established by spatial overlap.

T.A.: Temporal proximity is established in that the action in this image logically takes place around about the same time as the action which took place in the last shot.

S/t/I: The sound of a band playing music laps the A20/A21 join by way of the tune continuing uninterrupted across the cut. Spatial continuity is thereby confirmed. Temporal proximity is modified to temporal continuity: the tune continuing uninterrupted across the A20/A21 join sets the images A20 and A21 in a continuous temporal span.

A21/A22: (0.02):C.U.:

I: A young man in the group sitting out the dance described above looks as if he too has just shown a photograph proudly to someone next to him.

S/t: Sound of a band playing music.

S.A.: Spatial continuity is established by spatial overlap.

T.A.: Temporal proximity is established in that the action in this image logically takes place round about the same time as the action which took place in the last shot.

S/t/I: The sound of a band playing music laps the A21/A22 join by way of the tune continuing uninterrupted across the cut. Spatial continuity is thereby confirmed. Temporal proximity is modified to temporal continuity:

the tune continuing uninterrupted across the A21/A22 join sets the images A21 and A22 in a continuous temporal span.

A22/A23: (0.40):L.S.:

I: The great ballroom filled with hundreds and hundreds of people predominantly in uniform dancing.

S/t: The song 'Roll Out the Barrel' is being sung by what sounds to be hundreds and hundreds of voices.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that the action in this image logically takes place round about the same time as the action which took place in the last shot.

S/t/I: Nil.

A23/A24: (0.12):L.S.:

I: The great ballroom filled with dancers is shot from a different angle to that of the preceding image with the immediate image showing the band.

S/t: The song 'Roll Out the Barrel' is being sung by what appears to be hundreds and hundreds of voices.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that the action

in this image logically takes place around about the same time as the action which took place in the last shot.

S/t/I: The sound laps the A23/A24 join by way of the song continuing uninterrupted across the cut. Spatial continuity is thereby confirmed. Temporal proximity is modified to temporal continuity: the song continuing uninterrupted across the A23/A24 join sets the images A20 and A21 in a continuous temporal span.

A24/A25: (0.10):M.S.:

I: Silhouette figure of an air warden looking out from a balcony downward and toward the sea.

S/t: The song 'Roll Out the Barrel' is being sung by what appears to be hundreds of voices.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The soundtrack laps the A24/A25 join by way of the song continuing uninterrupted across the cut. Spatial continuity is thereby modified to spatial proximity. Temporal discontinuity is modified to temporal continuity: the song continuing uninterrupted across the A24/A25 join sets the images A20 and A21 in a continuous temporal span.

In very much the same pattern as described above the film continues as follows (though not all images are included in the summary): men walk through a tunnel with lamps burning; a colliery; a signal box and a train guard; a rail signal; a train shuttling along; a sequence set in the carriage of a train where some Canadian soldiers sing 'Home on the Range' and to the background of that song other soldiers tell yarns about home to other soldiers, the rail signal falls, and the train pulls away.

The next sequence begins with an image of workers at a factory working on aeroplane propellers, and the film continues: one of the men working on the propeller; workers building an aeroplane; the plane taking off; an ambulance station where one of the women is playing 'The Ashgrove' to the other women.

To the shot of the Thames we hear a radio broadcast: "This is London calling . . ." and to a shot of the sea the broadcast continues, "this is the pacific service from London sending you all greetings and wishing the best of luck to those who are listening who are in our armed forces on sea, on land, or in the air, or in our merchant navy".

The next shot is of trees with the sound of chirping birds; more trees with the sound of chirping birds; the

countryside landscape with the sound of chirping birds; chimneys blowing black smoke; a man leading his horse followed by another man leading a horse; people leaving the exits of a factory with some walking, others bicycling; more shots of London continue together with a shot of a man walking through a street with a helmet slung on his back.

Then, to a continuous piano piece we see: a tree reflecting light; a lady preparing for a cup of tea, looking out a window; children dancing in the playground; the woman still looking out the window; children dancing in a circle; the woman looking thoughtfully; a photograph of a soldier on the mantlepiece of the woman's room; children dancing; soldiers in jeeps.

A programme on the radio 'Colling, All Workers' sees women in factories singing along with the song being played on the programme; vaudeville singers sing to a crowd; an orchestra plays with Myra Hess, the German pianist, waiting for her entry into the piece. As Myra Hess plays, to the continuing piece the camera strays to various images including shots of the audience; shots of the building finding fire buckets and fire equipment; more shots of the audience; shots of people in the street; trees; buildings; people catching buses; city streets showing cranes and smoke; inside a tank factory.

Children follow a band as it progresses down a street; soldiers follow the band; a factory with its machinery

making noises that fits in with the beat of the band's tune.

The film ends with 'Rule Brittania' in crescendo against the images of men in a steel factory; chimneys; wheat swaying in the wind; more chimneys; a landscape.

Fires Were Started.

Fires Were Started was made in 1943, well after the worst years of the blitz. It is regarded by many as Jennings' finest work, a view to which I do not subscribe primarily for a reason which is best explained by Daniel Millar. He writes:

> Fires Were Started is an isolated masterpiece, even within Jennings' own work; and whatever influence he had on British cinema during the 'Free Cinema' phase . . . came primarily from the more 'poetic' side of his work . . . [1]

Yet Millar too describes Fires Were Started as "Jennings' least characteristic as well as greatest film". [2]

The film is 'dramatic' in the sense that it does not make use of a narrator and the characters do not speak directly to the viewer. Diegesis is created more along the lines of fictional narrative films than it is through the plane of logical ordering which supports an exposition.

The film concerns the work of the Auxiliary Fire Service during the London blitz and concentrates on twenty four hours in the life of one particular fire-fighting team, the 14Y sub-station. The basic outline of the film can be summarised as follows:

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1. D. Millar, Fires Were Started, op.cit., p.100.
2. ibid, p.102.

(a) Men from various walks of life leave their homes, their tobacco shops, their newspaper agencies, their advertising agencies and head toward the 14Y sub-station where each is a member of that sub-station's fire-fighting team.

(b) Barret, a new recruit to 14Y is 'shown the ropes'.

(c) Ominous hints (such as 'the full moon') are talked of and there is the anticipation created of a dangerous night to come and a dangerous attack is expected.

(d) That night the alarms wail. The fire-fighting unit of the 14Y sub-station race to a warehouse fire which is raging, threatening to engulf a munitions ship wharfed nearby.

(e) The fire is controlled as a man's life is lost to the blaze.

(f) The munitions ship sails in the early morning.

The film was begun early in 1943 and carried through into late summer of that same year. The actors were in fact all fire-fighting men chosen from different stations all about London and seconded from fire-fighting duties for the period that it took to make the film.

At the beginning of Fires Were Started we are informed:

> When the blitz first came to Britain its fires were fought by brigades of regular

> and auxilliary firemen, each independent of the rest, though linked by reinforcement . . . In the stress of battle, lessons were learned which led in August 1941 to the formation of a unified National Fire Service. This is a picture of the earlier days, the better days of winter and spring 1940/1941 played by the firemen and fire-women themselves.

The film begins with shots of various men leaving their various places of living and work: the father boxing with his son, the tobacconist, the newsagent, and others, all heading towards the 14Y sub-station where they are members of the 14Y sub-station fire fighting unit. The men assemble there and immediately go about their duties doing maintenance work on their fire engine.

Barret, a new recruit, makes his way to the 14Y sub-station. After meeting the rest of the group he is taken around the harbor area which falls within the responsibility of the 14Y sub-station. There, a munitions ship is noted to be docked.

The group take their rest by playing snooker, talking and singing. One of the men asks Barret if he plays piano and Barret sits down and plays the piano.

The men are called to a fire and as they strap their fire-fighting clothes Barret embarks upon a honky-tonk interpretation of 'One Man Went to Mow'. Whilst Barret

has been playing the images of the dark river have been juxtaposed to the scenes back at 14Y sub-station and juxtaposed again with two of the firemen dancing to Barret's tune. The munitions ship is seen as 'One Man Went to Mow' is in progress and carried over the image of dark cranes and rigging, and an A.A. gun turning. Raleigh's 'O eloquent just and mighty death' is recited by one of the firemen over a shot of dark sky.

The 'One Man Went to Mow' song is taken up by all of the men one at a time. As each member comes in with his gear a new verse greets the individual and this process ends with the chief entering and singing his part to the choral work of the firemen reaching a crescendo.

To the sound of bombs the men race to the harborside where a fire is burning a warehouse and threatens the munitions ship. The men get their equipment ready and it is obvious that more help will be needed. Then follows:

A1/A2: (0.16):M.S.:

I: Action is based on the 14Y sub-station control room. Members of staff are going about their particular duties. One woman telephonist is on the phone. At one stage the same group duck for cover under a table.

S/t: Sound of bombs falling. Voice of the woman telephonist: 'Hullo . . . fourteen control here. We have four pumps available. Stand byes are urgently

required. Yes, that's right, will you hold on'.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A2/A3: (0.04):M.S.:

I: Action is based in the District Control Centre. Members of staff are going about their particular duties. An officer stands looking at the chart. Others include telephonists who are talking on the telephone taking messages.

S/t: Voice of the woman telephonist: 'I can't hear you'.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to temporal proximity by logic of the exchange of conversation before and after the cut and also because the reason for the telephonist not being able to hear is provided by the bomb falling before the cut.

Because the characters in the two phases are talking on a telephone one seeking from the other local help, spatial discontinuity is modified to spatial proximity.

A3/A4: (0.03):C.U.:

I: The telephonist in the District Control Centre described

in the last image is on the telephone.

S/t: Voice of telephonist: 'I can't hear you'.

S.A.: Spatial continuity is established through character and spatial overlap.

T.A.: Temporal proximity is established in that there exists across the cut a time gap which is estimated as being set in proximate time to the preceding shot.

S/t/I: Temporal proximity is confirmed by speech before and after the cut which is closely related logically and analogically (pitch of telephonist's voice). Spatial continuity is similarly confirmed.

A4/A5: (0.15):M.S.:

I: Action is based in the 14Y sub-station control room. The telephonist described in the image A2 arises from under a table with a little blood on her forehead.

S/t: Sound of bombs falling.

Voice of telephonist: 'Control . . . Control . . . Oh I'm sorry for the interruption. We have another message for you. Our (inaudible) is out for Trinidad Street'.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to Temporal proximity by the logical exchange in conversation between the telephonist at 14Y sub-station and the

telephonist at the District Control Centre. Spatial discontinuity is confirmed.

A5/A6: (0.06):C.U.:

I: The telephonist in the District Control Centre initially described in image A3.

S/t: Voice of telephonist: 'Out of where . . . Trinidad Street! . . . Right, thank you'.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is confirmed. Temporal discontinuity is modified to temporal proximity by logic of the exchange of conversation before and after the cut between the telephonist at 14Y sub-station and the telephonist at the District Control Centre.

A6/A7: (0.15):C.U.:

I: A male officer in the District Control Centre takes a piece of paper that is handed to him. He reads it and then sits down on a chair. After he gives a command the telephonists around the table swing into action by way of making telephone calls.

S/t: Male Officer's voice: 'That's no good, is it! Go around the district, check the pumps available'. Sound of bombs falling.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal continuity is established through action appearing to be continuous across the cut.

S/t/I: The soundtrack confirms the readings of the articulations of the image track since actions after the cut are related to the soundtrack before the cut.

A7/A8: (0.05):C.U.:

I: Action is based in the District Control Centre. A woman officer is writing figures on a board.

S/t: Voice of woman officer: '. . . (inaudible) . . . how many pumps available? . . . only four? . . .'

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal continuity is established through action appearing to be continuous across the cut.

S/t/I: The soundtrack confirms the readings of the articulations of the image track since actions after the cut are related to the soundtrack before the cut.

A8/A9: (0.04):M.S.:

I: Action is based in the District Control Centre. Two telephonists are on the phone.

S/t: Sound of bombs falling.

Voice of telephonist No. 1: '. . . (inaudible) . . .

checking your pumps available!

Voice of telephonist No. 2: 'Ten pumps . . . thank you'.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal continuity is established through action appearing to be continuous across the cut.

S/t/I: The soundtrack confirms the readings of the articulations of the image track since actions after the cut are related to the sound track before the cut.

A9/A10: (0.08):M.S.:

I: Action is based in the District Control Centre. Two telephonists are on the phone (not the same two telephonists described in the last image).

S/t: Sound of bombs falling.

Voice of telephonist: '. . . (inaudible) . . . please . . . pumps available'.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal continuity is established through action appearing to be continuous across the cut.

S/t/I: The soundtrack confirms the readings of the articulations of the image track since actions after the cut are related to the sound track before the cut.

A10/A11: (0.03):C.U.:

I: Action is based in the District Control Centre. The male officer initially described in image A7.

S/t: Background 'noises' to the District Control Centre.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that the time gap across the cut is estimated as being set in proximate time to the preceding shot.

S/t/I: The soundtrack confirms the readings of the articulations of the image track since actions after the cut are related to the sound track before the cut.

A11/A12: (0.07):M.S.:

I: Action is based in the District Control Centre. The woman officer initially described in image A8 stands near the blackboard working out calculations on the board.

S/t: Voice of woman officer: 'Sir, only sixty six pumps available'.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity can be read by reason of the fact that there logically exists across the cut a time gap which can be estimated to be set in proximate time to the preceding shot.

S/t/I: The soundtrack confirms the readings of the articulations of the image track since actions after the cut are related to the sound track before the cut.

A12/A13: (0.15):M.S.:

I: Action is based in the District Control Centre. A telephonist is on the telephone and the male officer is nearby.

S/t: Sound of bombs falling.

Voice of male officer: 'Right. Get on to Brigade Control. Calls still being received, further help required. Pumps available, sixty six'.

Voice of telephonist (following the male officer's voice): 'Brigade Control . . . Charlie District Control'.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity can be read by reason of the fact that there logically exists across the cut a time gap, which can be estimated to be set in proximate time to the preceding shot.

S/t/I: The soundtrack confirms the readings of the articulations of the image track since actions after the cut are related to the sound track before the cut.

A13/A14: (0.14):C.U.:

I: Action is based in the Brigade Control Centre. A woman telephonist is on the telephone taking a call.

S/t: Voice of telephonist (taking a message obviously being relayed by telephone): '. . . further help required, pumps available sixty six, six six right. Joan . . . oh there you are!'

S.A.: Spatial discontinuity.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity of the image track is modified to temporal proximity by logic of the exchange of conversation before and after the cut being related. Spatial discontinuity is confirmed.

A14/A15: (0.04):M.S.:

I: Action is based in the Brigade Control Centre. A message on a piece of paper is given to a male officer.

S/t: Sound of plane engines. Sound of background activity in the Brigade Control Centre.

Voice of male officer: 'C District, sixty six pumps . . .'

S.A.: Spatial proximity is able to be read due to the character 'Joan' recurring across the cut in which no large spatial displacement has been otherwise suggested.

T.A.: Temporal proximity is able to be read in that

across the cut a time gap exists which is estimated as being set in proximate time to the preceding shot. In this instance the character 'Joan' has taken the message (on a piece of paper) from the telephonists in the last shot and across the cut she gives the message (the piece of paper) to a male officer.

S/t/I: The soundtrack confirms the reading of the articulations of the image track.

A15/A16: (0.05):M.S.:

I: Action is based in the Brigade Control Centre. The male officer initially described in the image A15 is in the room.

S/t: Sound of plane engines.

Voice of the male officer: 'Message to Fire Control . . .'

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity can be read by reason of the fact that there logically exists across the cut a time gap which can be estimated to be set in proximate time to the preceding shot.

S/t/I: The soundtrack confirms the reading of the articulations of the image track.

A16/A17: (0.12):M.S.:

I: Action is based in the Brigade Control Centre. A fire officer dressed in battle dress enters the room and stands beside the male officer initially described in image A15.

S/t: Sound of bells.

Voice of the male officer: 'Reinforcements . . . a hundred pumps are required'.

Fire officer speaks to the male officer: 'Well, how are you getting on?'

Male officer to fire officer: 'C District. Rather concentrated fire attack sir . . . (more inaudible conversation . . .'

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity can be read by reason of the fact that there logically exists across the cut a time gap which can be estimated to be set in proximate time to the preceding shot.

S/t/I: The soundtrack confirms the reading of the image track.

A17/A18: (0.10):M.S.:

I: Action is based in the Brigade Control Centre. The fire officer and the male officer are talking.

S/t: Voice of male officer: 'Definately C District sir. They're very much stretched'.

Voice of fire officer: 'Right. Well I'll go and have a look round and let you know. Yes, carry on'.

Voice of male officer: 'Very good sir'.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity can be read by reason of the fact that there logically exists across the cut a time gap which can be estimated to be set in proximate time to the preceding shot.

S/t/I: The soundtrack confirms the reading of the articulations of the image track.

What occurs between the sequence described above the sequence to be described below can be briefly summarised. The fires have been put out after a night long struggle by the men. They clear up their equipment and go back to the sub-station. There the men sit appearing to be rather despondent (B1). It is probably due to weariness but probably more so at the realisation that one of their members did not come back. Jacko was killed in fighting the blaze. A woman serves the men tea in their room. One of the men say to her: 'Hullo Tanya. I never expected to see you anymore . . .' The same fireman looks at his despondent mates and shouts: 'C'mon, snap out of it'. There is an immediate cut.

B1/B2: (0.04):C.U.:

I: Waters (sea or river) being 'cut' by something fairly large, probably a ship.

S/t: Sound of a bugle playing.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The soundtrack is not consistent with the image. The soundtrack does not affect the image articulations.

B2/B3: (0.03):C.U.:

I: A ship's chimney giving out smoke.

S/t: Sound of a bugle playing.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: [1] Nil.

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1. In the Chapter on method I mentioned that in reading the relationship of the soundtrack to the image track I would take into consideration 'what follows' the join being immediately read. This is one such instance. In this join the sound of the bugle playing laps the B2/B3 join. On one reading spatial discontinuity is modified to spatial proximity and temporal discontinuity is modified to temporal continuity. On the second reading, the one which I have recorded for this join, the soundtrack does not have any modifying effect on the articulations of the image track. The reasons which support these conclusions follow. In the 'Spitfire Syntagm' in the film Listen to Britain, the sound of spitfire engines modified spatial discontinuity to spatial proximities and temporal discontinuities to temporal continuities. The full reasons for the modifications appear in the analysis of the relationship of the soundtrack to the articulations of the image track in the A2/A3 join of Listen to Britain. But

Footnote 1 continued -

basically in that syntagm the sound of spitfire engines was 'placed' in images of spitfires. Hence, the sound of spitfire engines lapping various images (which did not include spitfires) could still be taken to mean that the sound was coming from the same spitfires that were placed in the image track. Therefore, certain logical conclusions could be reached about the spatial proximity of one place depicted in one image and another place depicted in the image that followed - since the places depicted in the images were in the same audible range of the spitfire engines the places must have been set in proximity. It could therefore be read that Temporal discontinuity modified to Temporal continuity. The reason for this reading is that it could logically be said that as the spitfires fly continuously overhead various people and various things, as depicted in the images, were 'acting' as the images were revealing. Hence, an argument for images set in a continuous temporal span could be put. Hence, Temporal discontinuity of the image track was read to have been modified to temporal continuity when the soundtrack's relationship to the articulations of the image track was taken into account.

But in this syntagm the sound of the bugle playing is not 'placed' in an image on the image track. It is therefore not possible, in my reading, to say: 'There is someone playing a bugle. Because the sound of that bugle being played by someone laps the B2/B3 join I can say that the places depicted in the images B2 and B3 are in the same audible range and therefore spatial discontinuity is modified to spatial proximity and temporal discontinuity is modified to temporal continuity'.

It will be seen, therefore, that the reading of the relationship of the soundtrack to the articulations of the image track depends on whether or not the sound which laps the join is 'placed' in an image on the syntagm. In this syntagm the sound of the bugle is not 'placed'. Hence, the sound does not modify the articulations of the image track. It is a different use of sound.

B3/B4: (0.04):L.S.:

I: A munitions ship sails through the Thames. This is the same munitions ship that was docked nearby the blaze in Trinidad Street attended to by the firemen from 14Y sub-station.

S/t: Sound of a bugle playing.

S.A.: Spatial continuity is established through visual overlap (the ship's chimney).

T.A.: Discontinuity.

S/t/I: Nil.

B4/B5: (0.04):M.S.:

I: Big Ben is seen through a tree's branches.

S/t: Sound of bugle playing.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B5/B6: (0.06):M.S.:

I: Firemen carry a coffin covered with a flag.

S/t: Sound of bugle.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B6/B7: (0.04):M.S.:

I: The dead fireman's widow is standing holding flowers. Beside her is a friend.

S/t: Sound of bugle.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B7/B8: (0.05):C.U.:

I: Firemen carrying a coffin.

S/t: Sound of bugle.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B8/B9: (0.03):C.U.:

I: The fireman's widow and her friend.

S/t: Sound of bugle.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B9/B10: (0.03):M.S.:

I: Two trees.

S/t: Sound of bugle. Orchestral music becomes audible.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B10/B11: (0.05):L.S.:

I: The munitions ship moves through the water.

S/t: Orchestral music.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B11/B12: (0.05):C.U.:

I: A floral wreath encircles the dead fireman's helmet.

S/t: Orchestral music.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B12/B13: (0.05):C.U.:

I: Fire officer, bandaged around the head, stands to attention in the cemetry.

S/t: Orchestral music in crescendo.

S.A.: Spatial proximity is implied by the fact that the helmet in the last image is in the cemetry where the fire officer stands in this image.

T.A.: Temporal proximity is arguable in that the time gap across the B12/B13 cut can be estimated to be set in

proximate time to each other.

S/t/I: Nil.

B13/B14: (0.09):M.S.:

I: Six firemen stand to attention with helmets held against their breasts.

S/t: Orchestral music in crescendo.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is arguable in that the time gap across the B13/B14 cut can be estimated to be set in proximate time to each other.

S/t/I: Nil.

B14/B15: (0.06):C.U.:

I: The munitions ship cuts through the waters.

S/t: Orchestral music reaches a climax.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

End of film.

The Silent Village.

The Silent Village (1943) is set in the Welsh Hamlet Cwmegiedd. It is the story of Lidice, the Czechoslovak mining village occupied and ultimately razed to the ground by the Germans. The film is generally regarded to not be of the same quality as Listen to Britain, Fires Were Started and Diary for Timothy, but as Rhodes argues in his book Tower of Babel, [1] the film is "underrated", a view with which I would wholeheartedly agree.

The film begins with the sequence which is analysed below.

The film starts with a shot (A1) of waters running down a stream: writing appears on the image as follows:

> "The Village of Lidice in Czechoslovakia was a village of miners: this film in their honour was made in a similar Welsh mining community - the village of Cwmegiedd".

The soundtrack reveals a hint of a choir.

The sequence follows.

A1/A2: (0.08):L.S.:

I: Part of a village including houses and trees.

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1. E. Rhode, Tower of Babel, Philadelphia and New York: Chelton, 1966.

S/t: A Welsh choir singing a hymn.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: [1] Spatial discontinuity of the image track is modified to spatial proximity because the sound of the voices lap the A1/A2 join thereby inviting the reading that the two places depicted by the images are close enough in proximity to be in the audible range of the choir's hymn. Temporal discontinuity of the image track is modified to temporal continuity because the hymn continues uninterrupted across the cut.

A2/A3: (0.05):M.S.:

I: The exterior building of a church.

S/t: A Welsh choir singing a hymn.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity for the same reasons as given for the A1/A2 join. Temporal discontinuity is modified to temporal continuity for the same reasons as given for the A1/A2 join.

A3/A4: (0.05):M.S.:

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1. This is an instance in which the sound which laps the join is (later) 'placed' in the syntagm.

I: The congregation of a church singing.

S/t: A Welsh choir singing a hymn.

S.A.: There is some argument for the reading of the articulation as spatial proximity since no large spatial displacement is suggested by the preceding image to this image - the last image was of the outside of a church and this image is of the inside (arguably of the same church).

T.A.: Discontinuity.

S/t/I: Spatial proximity is confirmed by the soundtrack. Temporal discontinuity is modified to temporal continuity since the hymn laps the A3/A4 join uninterrupted.

A4/A5: (0.06):M.S.:

I: The congregation of a church singing - a different angle to that of the last image.

S/t: A Welsh choir singing a hymn.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is arguable in that the time gap across the cut is estimated to be set in proximate time to the preceding shot.

S/t/I: Temporal proximity is modified to temporal continuity by virtue of the hymn continuing uninterrupted across the A4/A5 join. Spatial continuity is confirmed.

A5/A6: (0.04):C.U.:

I: One of the male members of the congregation singing.

S/t: A Welsh choir singing a hymn.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is arguable in that the time gap across the cut is estimated to be set in proximate time to the preceding shot.

S/t/I: Temporal proximity is modified to temporal continuity by virtue of the hymn continuing uninterrupted across the cut. Spatial continuity is confirmed.

A6/A7: (0.05):C.U.:

I: Some members of the congregation.

S/t: A Welsh choir singing a hymn.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is arguable in that the time gap across the cut is estimated to be set in proximate time to the preceding shot.

S/t/I: Temporal proximity is modified to temporal continuity by virtue of the hymn continuing uninterrupted across the cut. Spatial continuity is confirmed.

A7/A8: (0.03):M.S.:

I: A colliery.

S/t: A Welsh choir singing a hymn.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity since the soundtrack laps the A7/B1 join thereby inviting the reading that the two places depicted in the images are close enough in proximity for the hymn to be in the audible range of both places. Temporal discontinuity is modified to temporal continuity by virtue of the hymn continuing uninterrupted across the cut.

Between this sequence and the sequence analysed below the action in the film might be summarised to be as follows. The images show shots of village life, shots at homes, in shops, at the colliery, at the colliery shower/change room, at the school where the children are being taught the Welsh language. Then to the soundtrack of another Welsh song the images that are shown include: villagers walking through the streets; a father having a bath in a tub with children happily assisting him; some old men meeting and sharing a cigarette; an old man sitting and watching with his dog beside him; the lovely landscape; the colliery; a young woman being fitted in a bridal gown; a father playing with his son; a mother combing her son's hair. This description ends the first part of the film.

The second part of the film commences with the same image as that with which the film begins, a close up of waters running in a stream. Thence follows the sequence which appears below.

B1/B2: (0.13):M.S.:

I: A bridge over a stream. Some seconds into the shot a car with a loudspeaker planted on top of it comes into the picture and moves across the bridge.

S/t: Siegfried's Funeral March.

S.A.: Spatial proximity is able to be read as waters of a stream recur across a cut in which no large spatial displacement has been otherwise suggested.

T.A.: Discontinuity.

S/t/I: Nil.

B2/B3: (0.06):M.S.:

I: A car initially described in image A2, with a swastika on it, moves from the bridge into a street.

S/t: Siegfried's Funeral March.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal continuity is established through action appearing to be continuous across the cut.

S/t/I: The soundtrack confirms the articulations of the image track.

B3/B4: (0.07):C.U.:

I: The car initially described in image A2, passes a man who is with his horse and cart.

S/t: Siegfried's Funeral March.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal continuity is established through action appearing to be continuous across the cut.

S/t/I: The soundtrack confirms the articulations of the image track.

B4/B5: (0.04):M.S.:

I: Three women near a gate to a house look to see what is coming and the car initially described in image B2 passes them along the street.

S/t: Siegfried's Funeral March.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal continuity is established through action appearing to be continuous across the cut.

S/t/I: The soundtrack confirms the articulations of the image track.

B5/B6: (0.04):C.U.:

I: A butcher who is in his shop looks out of the window.

S/t: Siegfried's Funeral March.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity in that the sound of the marching music laps the B5/B6 join thereby inviting the reading that the two places depicted in the images are close enough in proximity to be in the audible range of the loud-speaker's march. Temporal discontinuity is similarly modified to temporal continuity by virtue of the march continuing uninterrupted across the cut.

B6/B7: (0.13):C.U.:

I: The car initially described in image B2 halts outside some houses.

S/t: Siegfried's marching music. Halfway through the shot the marching music stops and the loudspeaker speaks information to the effect that the village is now under the "protection of the Reich . . . Put your trust in the Fuhrer".

S.A.: Spatial proximity is able to be read as no large spatial displacement has been otherwise suggested.

T.A.: Discontinuity.

S/t/I: Spatial proximity is confirmed by the soundtrack and temporal discontinuity is modified to temporal continuity by the same logic as given for the preceding shot.

The story from the last sequence described to the end might be summarised as follows. The German car is seen through the streets and it passes a school. We see the children in the class as their lesson is disturbed by the sound of the loudspeaker. The villagers are informed through the loudspeaker that a state of emergency has been imposed and that the penalties for not obeying martial law will be first, the confiscation of property; second, the handing over to the police; third, the death penalty - and the message ends with "Put your trust in the Fuhrer".

The Union delegate to the miners' federation receives information to the effect that the union is to have no further discussions. The miners have a meeting and are told that under the martial law they are no longer to have discussions or meetings and they are asked what they are going to do about it. The men unanimously agree to strike. A dog barks at the German car as it goes by. A clandestine meeting takes place despite the fact that the villagers have been warned that those who have secret meetings will be shot.

There is the sound of gunfire and the film shows dead villagers, shot in the head. The teacher informs the children that she is not to teach the Welsh language anymore but asks them "to promise me one thing - do not forget the Welsh language". Another clandestine rendezvous takes place with some men shaking hands on a mountain. The

commentary comes in the form of question and answer - "What must be done? . . . Sand in the machines . . . Water in the oil".

The men who met at the mountain top put sand in the machines and water in the oil. One of the German guards is overcome, the factory is blasted by the men.

The villagers hear of the attack on the radio. The villagers also hear on the radio that they must register with the authorities. Meanwhile the anonymous loudspeaker asks the villagers to surrender to the authorities those men who made the attempt on the life of the German deputy. A radio announcement tells the villagers that some of their village folk had been shot to death because they approved of the attempt on the life of the German deputy . . . "Give generously to the German Red Cross".

The announcement is made that the deputy has died. The announcement also advises that "the following today were shot to death". The loudspeaker warns the villagers that "you have aided and abeted the killing of the deputy . . . you must provide the names of those responsible by midnight . . ."

The village folk assemble on the streets singing hymns. Children are moved out of their classrooms under the guard of the German soldiers. The village folk cross the bridge. There is a sound of machine guns. To end the sequence there are shots of destruction.

We are told that "that is what the Nazis did to Lidice but that's not the end of the story". There are then shots of a shepherd with his sheep, children playing in the playground, women meeting and talking about the obliteration of the community of Lidice, and a shot of a union meeting with one of the men saying: ". . . it has not been obliterated - it lives in the heart of miners throughout the world . . . there shall not be another Lidice".

A Diary for Timothy.

A Diary for Timothy is a highly acclaimed film. Lindsay Anderson, in writing about Fires Were Started and A Diary for Timothy states that "one's opinion as to which of them is Jennings' masterpiece is likely to vary according to which of them one has most recently seen". [1] Gavin Lambert refers to A Diary for Timothy as "a film of startling originality". [2]

A Diary for Timothy has a narrative 'backbone' in that whilst it "shows Jennings' impressionism stretched to the utmost", [3] the film weaves its themes around five characters whose furtunes are more or less tracked at various instances in the film:

(1) The infant Timothy Jenkins who is a newborn at the commencement of the film and who is a bright and bouncy six month old child at the end of the film.

(2) Pilot Peter Roper who at the beginning of the film is bedridden through wounds received in battle and who is shown to get better at various places in the film and who at the end of the film is seen boarding his jet ready for flight.

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1. L. Anderson, 'Only Connect: Some Aspects of the Work of Humphrey Jennings', op. cit., p.183.

2. G. Lambert, 'Jennings' Britain', op.cit., p.26.

3. ibid, p.26.

(3) Goronwy the coal miner who gets injured in a mine accident.

(4) Alan the farmer.

(5) Bill the engine driver.

The film has commentary but interestingly the commentary does not rupture the diegesis principally because the address is directed to a character in the film, the child Timothy.

The film introduces the characters and sketches life in Britain in the five years of war. The commentary is directed to Tim as the characters are introduced. Tim is taken home and still early in the film the following sequence unrolls:

A1 is a mid shot of Timothy's pram outside the house. The narrator speaks to Tim: "And you didn't know, couldn't know, and didn't care, safe in your pram". A bugle call sounds faintly.

A1/A2: (0.04):L.S.:

I: A group of miners near a quarry are looking at a newspaper.

S/t: Narrator: But listen, Tim. Listen to this.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: [1] Nil.

A2/A3: (0.06):C.U.:

I: Three miners reading something, probably the newspaper described in the last shot. This is possible to conclude since the three miners are obviously the same three miners described in the last shot.

S/t: The bugle call swells up.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is arguable in that the time gap across the cut is estimated to be set in proximate time to the preceding shot.

S/t/I: Nil.

A3/A4: (0.08):C.U.:

I: The headline of the newspaper which is flapping in the wind. The words "ARNHEM" and "Survivors".

S/t: Bugle call fades, a hint of wind, and the voice of a B.B.C. war reporter becomes audible: "About five miles to the West of Arnhem . . ."

S.A.: Spatial continuity is established through spatial overlap.

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1. This is another instance where a sound continues uninterrupted across the cut but where the sound of the bugle is not 'placed' in the syntagm.

T.A.: Temporal proximity is arguable in that the time gap across the cut is estimated to be set in proximate time to the preceding shot.

S/t/I: Nil.

A4/A5: (0.07):C.U.:

I: A wireless set. The camera tracks in.

S/t: B.B.C. war reporter continues: ". . . in a space 1500 yards by 900 on that last day I saw the dead and the living".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to temporal proximity since the report continues - though interrupted - across the cut, hence suggesting that the time gap across the cut is set in proximate time to the preceding shot. Spatial discontinuity is not modified. Although the sound of the report laps the A4/A5 join, the link is of a conceptual nature since it cannot be logically accepted that the broadcast can be 'heard' at the place depicted in the preceding image.

A5/A6: (0.08):M.S.:

I: A family group gathered round the wireless.

S/t: B.B.C. reporter continues: ". . . those who fought the good fight and kept the faith with you at home,

and those who still fought magnificently on. They were the last of the few.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity. The argument here is that a radio broadcast is limited in who it can reach and where. The fact that the group of people described in this shot is listening to the same broadcast being transmitted in the last image suggests that the two locations are 'proximately set' - even though they could be hundreds of miles away. Temporal discontinuity is modified to temporal proximity in that same radio broadcast continues - though interrupted - across the cut, hence suggesting that the time gap across the cut is set in proximate time to the preceding shot.

A6/A7: (0.04):C.U.:

I: A wireless set speaker.

S/t: B.B.C. reporter continues: "I last saw them yesterday morning, as they dribbled into Nimegen".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity by virtue of the same reasons as given for the A5/A6 join. Temporal discontinuity is modified

to temporal proximity by virtue of the same reasons as given for the A5/A6 join.

A7/A8: (0.12):M.S.:

I: A woman sits listening in her room, knitting. Into the shot she lifts her head and stops knitting and looks as though she is thinking of something or someone obviously dear to her.

S/t: B.B.C. reporter continues: "They had staggered and waded all night from Arnhem, about ten miles north. We were busy asking each other if this or that one had been seen. Everyone wondered what the final check up would amount to. That was yesterday morning".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity by virtue of the same reasons as given for the A5/A6 join. Temporal discontinuity is modified to temporal proximity by virtue of the same reasons as given for the A5/A6 join.

A8/A9: (0.06):C.U.:

I: Another wireless set speaker.

S/t: B.B.C. reporter continues: "Late in the afternoon before, we were told that the remnants of the first Airborne Division were going to pull out that night".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity by virtue of the same reasons as given for the A5/A6 join. Temporal discontinuity is modified to temporal proximity by virtue of the same reasons as given for the A5/A6 join.

A9/A10: (0.13):C.U.:

I: Tim's mother listening.

S/t: B.B.C. reporter continues: "Perhaps I should remind you here that these were men of no ordinary calibre. They'd been nine days in that little space I mentioned, being mortared and shelled, machine-gunned and sniped from all round".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity by virtue of the same reasons as given for the A5/A6 join. Temporal discontinuity is modified to temporal proximity by virtue of the same reasons as given for the A5/A6 join.

A10/A11: (0.07):C.U.:

I: Another wireless set speaker.

S/t: B.B.C. reporter continues: "For the last three days they had had no water, very little but small arms ammunition, and rations cut to one sixth".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity by virtue of the same reasons as given for the A5/A6 join. Temporal discontinuity is modified to temporal proximity by virtue of the same reasons as given for the A5/A6 join.

A11/A12: (0.17):C.U.:

I: Alan the farmer listening.

S/t: B.B.C. reporter continues: "Luckily or unluckily it rained, and they caught the water in their caps and drank that. These lost items were never mentioned: they were Airborne weren't they: they were tough and knew it. All right: water and rations didn't matter - give them some Germans to kill, and one change in ten, and they'd get along somehow".

At "water and rations" the sound of Beethovan's Appassionata sonata creeps in softly.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity by virtue of the same reasons as given for

the A5/A6 join. Temporal discontinuity is modified to temporal proximity by virtue of the same reasons as given for the A5/A6 join.

A12/A13: (0.16):C.U. tracking back to M.S.:

I: Hands playing a piano keyboard bearing the name 'Steinway and Sons'.

S/t: The Appassionata: forte chords on cut.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: There is some difficulty in settling the relationship between the soundtrack and the articulations of the image track. The manner in which the Appassionata is introduced in the last image is more obviously designed to provide a conceptual link between the images A12 and A13. Logically the sound of the piano cannot reach too far beyond the walls of the hall in which it is being played. Therefore to read the relationship of the soundtrack to the image track as a modifying one - that is from spatial discontinuity to spatial proximity - is not logically possible, precisely because the place depicted in the last image (Alan the farmer's place) could not possibly be within the audible range of the place depicted in this image. Similarly it is not possible to read the temporal discontinuity as being modified to temporal continuity by the soundtrack

on the basis of the Appassionata continuing uninterrupted across the cut. The bridge across the cut provided by the Appassionata is only conceptual and does not affect the articulations of the image track.

A13/A14: (0.16):L.S.:

I: The platform at a national gallery concert. Myra Hess is at the piano being watched by an audience.

S/t: The Appassionata continues.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is arguable in that the time gap across the cut is estimated to be set in proximate time to the preceding shot.

S/t/I: The soundtrack confirms the spatial articulation of the image track. Temporal proximity is modified to temporal continuity by virtue of the Appassionata continuing uninterrupted across the cut.

A14/A15: (0.07):C.U.:

I: Myra Hess at the piano.

S/t: The Appassionata continues.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is arguable in that the time gap across the cut is estimated to be set in proximate

time to the preceding shot.

S/t/I: The soundtrack confirms the spatial artićulation. Temporal discontinuity is modified to temporal continuity by virtue of the Appassionata continuing uninterrupted across the cut.

A15/A16: (0.06):C.U.:

I: A poster announcing Fifth Birthday Concert at the national gallery.

S/t: The Appassionata continues.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: There is difficulty in setting the relationship between the soundtrack and the image articulations for the same reasons as given for the A12/A13 join.

A16/A17: (0.26):M.S.:

I: Camera tracks along a row of listening faces.

S/t: The Appassionata continues.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity. Temporal discontinuity is modified to temporal continuity since the Appassionata continues uninterrupted across the cut. Here we accept that the poster is outside the gallery and it is logical to

accept modification of articulations of the image track since the piano sound could be expected to reach a poster outside the gallery where the sound comes from.

A17/A18: (0.20):M.S. tracking to C.U.:

I: Myra Hess at the piano. The camera tracks in to her hands.

S/t: The Appassionata continues.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that there exists across the A17/A18 cut a time gap which is estimated as being set in proximate time to the preceding shot.

S/t/I: The soundtrack confirms the reading of the spatial articulation of the image track. Temporal proximity is modified to temporal continuity by virtue of the Appassionata continuing uninterrupted across the cut.

A18/A19: (0.05):M.S.:

I: A static water tank in a London street.

S/t: The Appassionata continues.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The sound track does not modify the articulations of the image track for the same considerations as given to

the A12/A13 join.

A19/A20: (0.05):L.S.:

I: Another static water tank in a London street.

S/t: The Appassionata continues.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The soundtrack does not modify the articulations of the image track for the same considerations as given to the A12/A13 join.

A20/A21: (0.03):L.S.:

I: Bombed roofs of London houses.

S/t: The Appassionata continues. Commentary (over the Appassionata): "It's the middle of October now".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The sound track does not modify the articulations of the image track for the same considerations as given to the A12/A13 join.

A21/A22: (0.06):M.S.:

I: A builder mending slates on a bombed roof.

S/t: The Appassionata continues. Commentary (over the Appassionata): "And the war certainly won't be over before Christmas. And the weather doesn't suit us . . ."

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The soundtrack does not modify the articulations of the image track for the same considerations as given to the A12/A13 join.

A22/A23: (0.05):M.S.:

I: Another builder mending slates on a bombed roof.

S/t: The Appassionata continues. The sound of the builder's hammer pierces the music. Commentary (over the Appassionata): "And one third of all our houses have been damaged by enemy action".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The soundtrack does not modify the articulations of the image track for the same considerations as given to the A12/A13 join.

A23/A24: (0.11):M.S.:

I: Two builders mending a roof. Pianist's hands are superimposed into the shot.

S/t: The Appassionata continues: Commentary (over the Appassionata): "Did you like the music that lady was playing? Some of us think it is the greatest music in the world. Yet it's German music, and we're fighting the Germans".

At "some of us think . . ." the pianist's hands are superimposed over the image.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The soundtrack does not modify the articulations of the image track for the same considerations as given to the A12/A13 join.

A24/A25: (0.03):C.U.:

I: Pianist's hands.

S/t: The Appassionata continues. Commentary (over the Appassionata): "There's something you'll have to think over later on".

S.A.: Discontinuity in relation to the builders mending a roof but continuity in relation to the superimposition.

T.A.: Discontinuity in relation to the builders mending a roof image but proximity in relation to the superimposition in that the action across the cut is estimated as being set in proximate time to the preceding shot.

S/t/I: The soundtrack does not modify the articulations of the image track for the same considerations as given to the A12/A13 join.

A25/A26: (0.06):M.S.:

I: The wet surface of a road; the legs of a man leading

a pony pass diagonally across the frame.

S/t: Sound of water trickling merges with the Appassionata. Commentary (over the Appassionata and the sound of rain): "Rain . . . too much rain".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The soundtrack does not modify the articulations of the image track for the same considerations as given to the A12/A13 join.

A26/A27: (0.04):M.S.:

I: A miner at the coal face.

S/t: The Appassionata is lost under the sound of picking.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: The soundtrack does not modify the articulations of the image track for the same considerations as given to the A12/A13 join.

Between the sequence analysed above and the sequence analysed below, the film continues and includes the following images: Tim's mother; waves crashing on a cliff face; birds flutter in the sky; waves crashing on a beach fenced with barbed wire; Bill the engine driver seen through the window of his diesel train which is being drenched in railfall; rail tracks taken from a rapidly

moving train; machinery in motion; a puddle in a paddock; Alan the farmer; Alan the farmer cleaning papers from his desk; machinery in motion; water flowing in a reservoir; water swirling in a reservoir.

B1 is a two seconds long, mid shot of a church tower, with the narrator calling (as if to attention): "Timothy Jenkins". Thence:

B1/B2: (0.05):C.U.:

I: A priest pours water over the head of Timothy.

S/t: "I baptise you in the name of the Father and of the Son . . ."

S.A.: Spatial proximity is established through the space of a church occurring across the cut in which no large spatial displacement has been otherwise suggested.

T.A.: Discontinuity.

S/t/I: Nil.

B2/B3: (0.04):C.U.:

I: Timothy's mother smiling.

S/t: "and . . . of the Holy Ghost. Amen!"

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that there exists across the B2/B3 cut a time gap which is estimated at being set in proximate time to the preceding shot.

S/t/I: Spatial continuity is confirmed. Temporal proximity is modified to temporal continuity in that the speech which laps the join continues uninterrupted across the cut.

B3/B4: (0.21):M.S.:

I: A church choir.

S/t: Hymn.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that there exists across the B3/B4 cut a time gap which is estimated at being set in proximate time to the preceding shot.

S/t/I: Nil.

B4/B5: (0.30):M.S.:

I: Still water reflects barbed wire fence and vegetation. The camera travels across the water.

S/t: Hymn continues. Narrator: "Rain. Rain all through October. Rain and your baptism. Not many babies run to that. Mmm, you're one of the lucky ones. Let's hope the luck lasts".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: It is difficult to definitely read the relationship of the soundtrack to the articulations of the image track. Insofar as the spatial articulation is concerned, if it is accepted that the church choir can be heard in the place depicted in this image then because it is in the audible range spatial discontinuity is modified to spatial proximity. If such an assumption is not made then the soundtrack does not affect the spatial articulation of the image track, and the sound must be treated as being used for 'conceptual linking' purposes only. Similarly, if the assumption is made then temporal discontinuity is modified to temporal continuity since the hymn continues uninterrupted across the B4/B5 join.

On my reading the assumption above is not made and the soundtrack does not modify the spatial and temporal articulation of the image track.

B5/B6: (0.30):C.U. tracking backwards to M.S.:

I: A doctor and a nurse hold on to Peter Roper whilst he practices walking on crutches.

S/t: Doctor: "Left . . . forward . . . there . . . keep your head up".

Peter: "Not too bad eh sister?"

Sister: "Very good for the first effort".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B6/B7: (0.18):M.S.:

I: A lift comes up from the pit. A miner opens the door and a group of men open the left door and carry a stretcher out of the lift.

S/t: Mine lift jarring to a stop.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

B7/B8: (0.08):C.U.:

I: Goronwy being carried on a stretcher.

S/t: Feet walking. Narrator: "There's a lot of bad luck in the world Tim and a lot of good. It's a chancy world".

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal continuity is established through the action appearing continuous across a cut.

S/t/I: Nil.

The film then proceeds to develop upon Goronwy's injury in a narrative method taking us from a miner telling an official how the accident happened up to Goronwy's family

being told of the accident (the sequence of Goronwy's injury occurs over thirteen shots). A canteen is bombed and images from the bombed canteen are juxtaposed with a performance of Shakespeare's Hamlet, and in particular, the grave digger's scene in that play. As the car takes the miner who is to inform Goronwy's family of the accident, through the streets, the Narrator says: "It's pretty shocking isn't it that this sort of thing still happens every day though we've been cutting coal for five hundred years".

We are then taken through a further dark period; and we are told by way of the news on the soundtrack that the Germans have developed a major counter-attack against the American first army. The narrator tells us over a beautifully composed image of a bridge tunnel that "In those days before Christmas the news was bad and the weather was foul". The narration continues over the image of fog rising through branches of trees: "Death and darkness, death and fog, death across these few miles of water - for our own people and for others. For enslaved and broken people. The noise of battle getting louder. And death came by telegram to many of us on X'mas eve".

The film then moves into Christmas day. As the narrator puts it "Until out of the fog dawned loveliness, whiteness, Christmas day". To the background sound of a choir singing 'Adeste Fidelis' the film takes us to the following images: a frozen river bank over which the camera travels across

some waters, a bridge, and frozen branches; trees; Alan the farmer and his family toasting 'Absent Friends'; three men in a bar with the one in uniform saying, "No I haven't seen him now for two or three months. I don't quite know where he's got to. Oh well (raising of the glass) Absent friends" and the others respond, "Absent friends"; Bill and his wife toast 'Absent friends'; Timothy's family at the Christmas lunch toast 'Absent friends'; Timothy's gransfather toasting 'And Tim'; Timothy.

Big Ben tolls in the new year and Peter Roper is well enough to be at a dance. The narrator asks: "What's going to happen in 1945 and in the years to follow when we are not there and you are?"

In fact the new year brings hope for the news on the radio tells us that Stalin is on the offensive. As we listen to the news we see various images of what is going on in Britain - the soldier in the hospital; Alan on the land; men building a haystack. The film then tells us more of the Russian offensive initially to the background music of Chopin's Apolonaysa Militaire and to the following images: trees; a London street; a poster showing the price of coal to be 14lb. - 6^{d}; women queueing for coal; a close-up of one of the women queueing up for coal; coal being weighed; workers at the coal rationing depot; more people getting coal; women carrying their basket of coal.

The narrator then tells us: "In tribute to our allies we are playing these anthems now". We are informed that "The Russians are twenty miles inside Germany" and then that the Russians have broken through to the Baltic Coast. We see men exercising. Peter is on the mend. To the news that there is bombing taking place in Berlin, and news of American attacks we see workers putting up houses and Timothy being weighed. The commentary also contemplates as the workers put up pre-fabricated houses: "Now that the danger is over for us . . . now that the enemy in Europe is breaking", it is "more dangerous because now we have the power to choose and the right to criticise and even to grumble . . . we are free men - we have to decide for ourselves".

The film continues with a variation of images as a character, continuous across the images tells us: "I was sitting thinking about the past - the last war, the unemployed, broken homes . . . and then I thought . . . has all this really got to happen again?" Goronwy tells his wife, "I remember people going to hospital . . . now we've got our own ambulance car . . . our own nursing service, our own hospital, our own canteen . . . if we can do that in that period there's nothing to stop us at all after this . . . ever". We then see Peter going back to the plane, Goronwy to the mine, Bill to his engine

('And every day danger'). The news on the radio is of 'Montgomery leading the biggest operation since D Day. We see bombs fall and see Tim drinking from his bottle. More bombs fall and burst into flames. There is a super-imposition - the flames over Tim anxiously clenching his fists. The commentary there is as follows: "That's what's been happening to you in the last six months . . . Up to now we've been doing the talking but before long you'll sit up and take notice . . . What are you going to say about it and what are you going to do. You heard what Goronwy was thinking . . . unemployment after the war . . . and then another war, then more unemployment - will it be like that again! Are you going to have greed for money or power . . . or are you going to make the world a different place - you and the other babies". And it is here, with Timothy clutching his fists, that the film ends!

Family Portrait.

Jennings made Family Portrait for Wessex Films in 1950 for the Festival of Britain. It is the only post-war film which thematically and stylistically compares to his wartime films - although it is usually criticised for lacking the 'passion' of his war films. Certainly this is Lindsay Anderson's view. [1] Gavin Lambert prefers to refer to this missing quality in terms of the film not having "the emotional drive of some of the earlier ones", and "this withheld urgency" [2] Lovell and Hillier refer to the film as "finally unsatisfactory . . . intellectually detached, lacking in passion".

The film is almost entirely organised (images, commentary, and music) by Jennings himself. [3]

The film begins with the pages of a photograph album being leafed through with the images on the photographs including people on a beach, father Xmas and children, a christening, images of war and destruction. The commentary tells us that "Perhaps because we live in Britain . . . we like to consider ourselves a family . . ."

We are then taken to Beachy Head and the remains of a wartime radar station, and the film recalls the Armada, the Normans and the Romans. It shows the landscape and

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1. L. Anderson,'Only Connect: Some Aspects of the Work of Humphrey Jennings', op.cit., p.186.

2. G. Lambert, 'Jennings' Britain', op.cit., p.26.

3. ibid, p.26.

the people - miners at the pit, cranes at the wharf, an English pub and the people mixing in the pub, men working the crane at the docks, boats in a quiet bay, ships moving in the harbour, a sailor at the wheel. Continuing in this fashion we then see the following sequence:

A1 is a shot of a tug moving through the Thames.

A1/A2: (0.03):C.U.:

I: Framed portrait of Elizabeth I.

S/t: Commentary: "Four hundred years ago Gilbert told the Queen that . . ."

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A2/A3: (0.04):C.U.:

I: A compass.

S/t: Commentator: "That the earth itself is a great magnet".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A3/A4: (0.05):C.U.:

I: Memorial plate of Falcon Scott.

S/t: Commentary: "We know it's true now. We have been to the poles of the magnet".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A4/A5: (0.03):C.U.:

I: A Statue.[1]

S/t: Nil.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A5/A6: (0.04):M.S.:

I: Wake in the river (taken from a moving tug or boat).

S/t: Nil.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A6/A7: (0.06):M.S.:

I: Loading of ship at the dock.

S/t: Bells of Big Ben. Commentary: "And all the time the return voyage has brought us back food . . . and food for machines".

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1. Probably of Falcon Scott.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A7/A8: (0.04):C.U.:

I: Portrait of Rutherford.

S/t: Commentary: "Brought us back genius - Rutherford - from New Zealand, to (inaudible) and Cambridge". Orchestral music comes at the cut.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A8/A9: (0.07):C.U.:

I: The Statute of Westminster 1931.

S/t: Orchestral music continues. Commentary: "Brought as experience and responsibility on a world scale".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil. Orchestral music does not affect articulations of image track.

A9/A10: (0.08):L.S.:

I: Industrial city and chimneys giving out smoke.

S/t: Orchestral music continues. Commentary: "All this we inherit and celebrate. But we know that the times have changed.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil. Orchestral music does not affect the articulations of the image track.

A10/A11: (0.05):C.U.:

I: Camera moves from hands to face of Faraday's portrait.

S/t: Orchestral music continues: "When we switch on the light we are tapping the mind of Faraday".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil. Orchestral music does not affect the articulations of the image track.

The film continues in this pattern taking us to images of: men working in coal, in steel; locomotives; horse race; urban landscape; children playing; a classroom; a cricket match; rural landscape; Newton, Darwin, Stephenson; Cook; sitting at home; changing of the guards; rowing; a soccer match; a crowd with a victory cup; the Houses of Parliament; shipbuilding; Scottish Pipesmen; a tug leading a ship; radar; an aeroplane; modern machinery in a factory; the testing of an aeroplane engine; a jet plane. The film takes us through scenes of British life, British history, and British achievements - from Empire to discovering the universe (Newton), to discovering the

origins of our being (Darwin), the locomotive (Stephenson), electricity (Rutherford), etc. etc., advances in medicine and technology - the penicillin and the aeroplane (here we are told that whereas it used to take five months to get to Australia, it only now takes us thirty six hours).

The film ends with the sequence that touches on the future but refuses to speculate on it. We are told by the commentary that not less than half of us are living from food from outside of Britain. Now that there are more than fifty million people in Britain living on the same stretch of land, "we must try and plan the use of the small area we have . . . where to live . . . where to work . . . where to draw power from water . . . and coal . . . how to plant new forests . . . what to preserve . . . what to explant and learn to compromise again between one use and another".

The commentary asks "And how does the individual fit into all this?" and answers, "There are two sides of the family - the scientist and the farmer - the farmer learning to trust, the scientist learning to accept, to accept the fact that the land varies from yard to yard". We are then told that, "We should learn to pray for these two to agree - our bread and butter depend on it".

The commentary also tells us "but it goes deeper than that. Underlying all this is the curiosity of human spirit (image of antenna of radar) . . . but there must be an exchange of ideas . . . this is in danger . . . We have

to become a member of the family of Europe".

The film ends with the same shots as it started with the photographic album's pages being turned over.

B. A Summary.

Jennings' films are organised in three basic patterns along the syntagmatic axis. The first pattern is where each shot in the syntagm is autonomous in space and time. Giving the letter 'O' this quality of shot the syntagm organised in this way would be represented as follows:

$O_1: O_2: O_3: O_4: O_5: O_6: O_7:$

In this syntagm type - which I will call the 'Associational Chain' - there is no question of any of the shots having a 'narrative' relationship to another. So that in the above stated 'Associational Chain' no one shot has that quality of diachronic trajection.

The second pattern type, which I will call the 'Narrative Chain', each shot has diachronic trajection and are links in a narrative chain. Put differently, these shots have 'narrativeness' in the sense that a narrative accounts for a change between initial and final states by means of "an intervening description of actions or occurrences that account for that change". [1] So that this chain which contains the quality of having links containing linear-causality explanation. This pattern is represented as follows:

$N_1: N_2: N_3: N_4: N_5:$

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1. W. Wright, Sixguns and Society, Berkeley, London, New York: University of California Press 1975, p.126.

The third pattern type, which I will call 'Narrative-Associational', combines the first two patterns so as to be able to be represented as follows:

O_1: O_2: N_1: N_2: O_3: N_3: O_4: O_5: N_4: O_6:

In this pattern type 'associational' shots are followed by 'narrative' shots are followed by 'associational' shots and so on.

The Associational Chain - Image Track Only.

In this type of chain each image is autonomous in space and time from the preceding image. Examples include the A1-12 Syntagm of Listen to Britain, the A1-13 Syntagm of A Diary for Timothy, and the A1-11 Syntagm of Family Portrait. Taking the A1-12 Syntagm of Listen to Britain as the example of the Associational Chain's organisation the images that are organised along the horizontal axis are as follows:

A1: Leonard Brockington;

A2: Tree swaying in the wind;

A3: Wheat swaying in the wind;

A4: Two spitfires flying side by side in an overcast sky;

A5: Wheat swaying in the wind;

A6: Fieldworkers looking to the sky;

A7: Two airwatchmen looking to the sky with binoculars;

A8: Another two airwatchmen looking to the sky;

A9: Four spitfires flying in formation against an overcast sky;

A10: An airwatchman looking to the sky; A farmer is working in his field on a tractor;

A11: The farmer working on his tractor;

A12: Spitfires flying in formation in an overcast sky.

If one imagines these shots following in quick time - (leaving out the time of the image of Leonard Brockington which does not form an integral part of the film [see analysis]) the times for the shot are: (0.04); (0.04); (0.02); (0.02); (0.04); (0.03); (0.03); (0.03); (0.03); (0.04); (0.04); the general result can be described as a chain made up of tiny impressions each impression not related in space or time to the preceding image. The only exception to this description occurs between images A10 and A11. So that a chart of the spatial and temporal articulations of the image track of this syntagm appears to be as follows:

Image Track.

Join	Spatial Articulation	Temporal Articulation
A1/A2	Discontinuity	Discontinuity
A2/A3	Discontinuity	Discontinuity
A3/A4	Discontinuity	Discontinuity
A4/A5	Discontinuity	Discontinuity
A5/A6	Discontinuity	Discontinuity
A6/A7	Discontinuity	Discontinuity
A7/A8	Discontinuity	Discontinuity
A8/A9	Discontinuity	Discontinuity
A9/A10	Discontinuity	Discontinuity
A10/A11	Continuity	Discontinuity
A11/A12	Discontinuity	Discontinuity

This pattern type is repeated in A Diary for Timothy where the results of spatio-temporal articulations of the image track for the A1-13 is as follows:

A1/A2	Discontinuity	Discontinuity
A2/A3	Continuity	Proximity
A3/A4	Continuity	Proximity
A4/A5	Discontinuity	Discontinuity
A5/A6	Discontinuity	Discontinuity
A6/A7	Discontinuity	Discontinuity
A7/A8	Discontinuity	Discontinuity
A8/A9	Discontinuity	Discontinuity
A9/A10	Discontinuity	Discontinuity
A10/A11	Discontinuity	Discontinuity
A11/A12	Discontinuity	Discontinuity
A12/A13	Discontinuity	Discontinuity

Similarly, for the A1-10 syntagm of Family Portrait, the spatio-temporal articulations of the image track follow the same basic patterns:

A1/A2	Discontinuity	Discontinuity
A2/A3	Discontinuity	Discontinuity
A3/A4	Discontinuity	Discontinuity
A4/A5	Discontinuity	Discontinuity
A5/A6	Discontinuity	Discontinuity
A6/A7	Discontinuity	Discontinuity
A7/A8	Discontinuity	Discontinuity
A8/A9	Discontinuity	Discontinuity
A9/A10	Discontinuity	Discontinuity

Looking at the time patterns, we again find that for the three films presently in focus and in particular for the 'Associational Chain' now in focus, the images follow in quick succession. So that for A Diary for Timothy, the shots that make up the A1-13 syntagm show the following time pattern: (0.04); (0.06); (0.08); (0.07); (0.08); (0.04); (0.12); (0.06); (0.13); (0.07); (0.17); (0.16). The A1-10 Syntagm for Family Portrait reveals the following time pattern: (0.03); (0.04); (0.05); (0.03); (0.04); (0.06); (0.04); (0.07); (0.08); (0.05).

For the 'Associational Chain' then, we might say that so far as the image track is concerned, each image is juxtaposed with another image which is discontinuous in space and time in relation to that preceding image.

The juxtaposition of incongruous image and incongruous image, unlike say, Eisenstein's montage which implies a precise intellectual connection, leaves the meaning of each image and the association between images relatively open to the viewer's own emotional and intellectual response. Examining this proposition in light of the image track of

the A2-12 syntagm of Listen to Britain the following observations might be made.

A2: A tree swaying in the wind (0.04):

In isolation, this image has only a denotative meaning: a tree swaying in the wind.

A2: A tree swaying in the wind (0.04):

A3: Wheat swaying in the wind (0.02):

The image A3 has at this stage, only a denotative meaning: wheat swaying in the wind. The association between this image and the preceding image is unclear. It could be observed that both tree and wheat are products of the soil, or that both tree and wheat are swaying in the wind. But generally the association between these two images is, at this stage at least, open to the viewer's own emotional and intellectual response.

A2: A tree swaying in the wind (0.04):

A3: Wheat swaying in the wind (0.02):

A4: Two spitfires flying in an overcast sky (0.02):

Apart from the denotative meaning of image A4, the spitfires can be read to be metonymic in the sense that they are part of war machinery and hence part of the threat of war. The overcast sky is arguably connotative in as much as the idea of 'clouds in the sky' connote the threat of rain and hence an onimous sign. In this instance the image of spitfires flying in an overcast sky is connotative of the threat of war which hangs over the country.

The association between the spitfires flying in an overcast sky and the wheat swaying in the wind is not clear at the denotative level of meaning. It might be observed that the spitfires travel across the screen in the same direction that the wheat is blowing, but overall the association is unclear.

However, since 'the spitfires flying in an overcast sky' image has a connotative meaning the possibility of there being an association between the images at the connotative level of signification becomes apparent. Thus:

(a) As the spitfires cross the overcast sky the wheat sways;

(b) As the threat of war passes through the country the wheat 'trembles'.

At this point the image of the tree swaying in the wind also takes on a similar association with the other two images. Thus:

(a) As the spitfires cross the overcast sky the wheat sways and the tree sways;

(b) As the threat of war passes through the country the wheat 'trembles' and the tree 'trembles'.

It is also at this stage that the image of a tree and the image of wheat become metaphorical. Thus:

The countryside and the harvest is threatened by the war.

A2: A tree swaying in the wind (0.04):

A3: Wheat swaying in the wind (0.04):

A4: Two spitfires flying in an overcast sky (0.02):

A5: (A close up of) wheat swaying in the wind (0.02):

This image projects individual stalks swaying in the wind whereas image A3 (a Long Shot) projected a wheat field swaying in the wind. At this stage of the film this image has associations with other images in the syntagm which have already been described above. Thus:

The countryside and the harvest is threatened by the war.

This is the same observation that is made above. Clearly this image, at this stage, does not develop the associations between itself and other images.

A2: A tree swaying in the wind (0.04):

A3: Wheat swaying in the wind (0.04):

A4: Two spitfires flying in an overcast sky (0.02):

A5: (A close up of) wheat swaying in the wind (0.02):

A6: Fieldworkers looking to the sky (0.04):

The denotative meaning of image A6 is clear enough: people working in the field stop to look to the sky. There is a logical association between images A6 and A4: the field-workers look to the sky where spitfires are flying. This association gives a clue to the association between images A5 and A6: the fieldworkers react to the spitfires. In the connotative order of signification it can be said that

the threat of war disturbs the work of the field hands. It is at this association that image A2 of the tree swaying in the wind takes on different meaning: the peace of the countryside, or the very countryside itself, is threatened together with the work of those who produce the harvest. The association between incongruous image and incongruous image is becoming clearer: each of the places and people and things shown in the images are threatened by war.

A2: A tree swaying in the wind (0.04):

A3: Wheat swaying in the wind (0.04):

A4: Two spitfires flying in an overcast sky (0.02):

A5: (A close up of) wheat swaying in the wind (0.02):

A6: Fieldworkers looking to the sky (0.04):

A7: Two airwatchmen looking to the sky with binoculars (0.03):

The denotative meaning is again quite clear. The image has also metonymic meaning in the sense that the airwatchmen are part of the service forces which protects others not in the services, against an enemy.

The connection between the airwatchmen and the fieldworkers is, at this stage, that both look to the sky. Hence, both the fieldworkers and the airwatchmen 'react' to the spitfires. Both are threatened. This is the connection between all the images: the tree is threatened, the wheat is threatened, the fieldworkers are threatened, and the airwatchmen are threatened. Hence, the countryside is

threatened - (but there are the airwatchmen who protect it); the fieldworkers are distracted - from producing the harvest (the wheat) - which is therefore threatened. Significantly, here, it is not only the spitfires which threaten the harvest. The fieldworkers becoming distracted is also a threat to the producing the harvest.

A2: A tree swaying in the wind (0.04):

A3: Wheat swaying in the wind (0.04):

A4: Two spitfires flying in an overcast sky (0.02):

A5: (A close up of) wheat swaying in the wind (0.02):

A6: Fieldworkers looking to the sky (0.04):

A7: Two airwatchmen looking to the sky with binoculars (0.03):

A8: Another two airwatchmen looking to the sky (0.03):

A9: Four spitfires flying in an overcast sky (0.03):

A10: An airwatchman looking to the sky; A farmer is nearby, working on his tractor (0.03):

A11: The farmer working on his tractor (0.04):

A12: Spitfires flying in an overcast sky (0.04):

As the images mount each individual image and the association between images takes on new meanings. At image A10 the airwatchman looks to the sky as the farmer nearby continues to work. The meaning here is clear: to defeat the threat of war the farmer needs to keep producing and the soldier needs to protect him. Without the farmer's work there can be no harvest and the soldier cannot survive.

Similarly, without the soldier the farmer cannot work. It is at this stage that images that have been projected earlier on in the syntagm take on new meanings. The farmer needs to produce the harvest (wheat: images A3 and A5). The work can be threatened by the war (image A6: the fieldworkers stop work to look at the spitfires). To do so he needs the protection of the soldier (image A10: the farmer keeps on working. He does not stop to look to the spitfires in the sky. The soldier is there to do that). Hence, the individual cannot by himself resist the threat of war. He must co-operate with fellow individuals. Hence inter-dependency is the argument which this syntagm projects. It is at this realisation that, in this 'Associational Chain', that the images which are primarily denotative take on ideological signification. It is this idea of 'organic' structure of a nation that the close up of the wheat swaying in the wind takes on new meaning, for the close up projects individual stalks of wheat. This is what the field of wheat (image A3) is made of - individual stalks. The field is threat-ened and so, therefore, is the individual stalks that go to make up the field. If the individual stalks remain resilient so will the field remain resilient. To remain resilient, as a nation, the individuals that go to make up that nation must remember that they are, each of them, part of the nation. If they respond consensually and remember their interdependency - if the soldier and the

farmer help each other the threat of war will be overcome.

The 'Associational Chain', then, though made up of images discontinuous in time and space, is organised so as to combine "many effects, each arguably insensible alone, but into one sum of fine effect".[1]

The Associational Chain - Relationship of Sound Track to the Image Track.

In the associational chain sound is used in different ways:

A. Where there is no commentary -

(1) In introducing images;

(2) In introducing sequences;

(3) In binding incongruous images in a spatio-temporal framework;

(4) In binding images in a conceptual plane of exposition;

(5) In creating an 'emotional' mood;

(6) As an element which works separate to any of the above.

B. Commentary -

(1) To explain the image - Voice of God;

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1. Michael Faraday, cited in British Film Institute, 'Humphrey Jennings', Distribution Library Catalogue, 1978, p.8.

(2) To give insight into the connection between images - Voice of God;

(3) To give a mood to the image.

We have so far examined the relationships between image and image, image and whole, and images in isolation from the whole by focusing strictly on the image track. The examination has not taken into account the affect of sound on the relationships between image and image, image and whole and images in isolation from the whole. In fact, sound plays a very important part in Jennings' films.

The first function of sound, listed above, is used to introduce an image by including a sound relating to that image in the previous image. So that the sound of spitfire is included in the image A3 of wheat which precedes the image of the spitfires in image A4. Similarly in A Diary for Timothy the sound of the radio broadcast first occurs in the image A4 (a newspaper headline) and continues into the next image A5 which is an image of a wireless set speaker from where the broadcast is coming.

The second way that sound is used is by way of introducing sequences. Again, this is not a novel use of sound and we need not spend too much time on it. The examples of this use are the A1-12 syntagm in Listen to Britain where the sound of spitfire engines introduces the sequence and laps the cuts of the sequence. Similarly, in A Diary for Timothy the radio broadcast in image A4 introduces

the sequence and laps the cuts of the sequence.

The third way in which sound is used ín the 'Associational Chain' is by way of organising images which are discontinuous in space and time in a spatio-temporal relationship. It will be remembered that each image in this type of chain is predominantly discontinuous in space and time. Three examples of this use of sound might be noted: (a) the A1-12 Syntagm of Listen to Britain; (b) the A4-12 Syntagm of A Diary for Timothy; (c) the A1-8 Syntagm of The Silent Village.

Looking first at Listen to Britain the sound of spitfire engines continue uninterrupted across the cuts from images A2-12. The logical response to this use of sound might be described to be as follows: a plane is flying overhead the images A2-12. Since the plane flying overhead flies continuously overhead over the chain of impressions two conclusions follow: (a) the planes are recorded flying continuously, along a continuous time span; (b) since the places depicted in the images pick up the sound - the same continuous sound - then they must be within the 'audible range' of the plane's flightpath. Therefore, the places depicted in the images are spatially set in proximity.

Similarly, looking now at the A4-12 syntagm of A Diary for Timothy, the pattern of the logical responses to the relationship of sound to the articulations of the image track is similar to that described above in Listen

to Britain. So that the logical response to the use of sound might be described to be as follows: a report from the warfront is being broadcast. Since the broadcast continues across the cuts in a semi-continuous way (here I mean by semi-continuous that it is not possible to tell if the report is being read continuously across the cuts in the sense of a continuous story being retold, or if the story has been 'edited' by the cuts). Two conclusions follow: (a) the broadcast, since it is a report from the same correspondent reporting on a particular event, forms a time span within which the images fit. And since the report can be heard over the images in the A4-12 syntagm, then the images are set in proximate time to each other; (b) the fact that the people and places depicted in the images can hear the broadcast suggests that they must be within the 'broadcast range' from each other and therefore are set in spatial proximity. In this way we know that the family group gathered round the wireless in image A6 are spatially and temporally proximate in setting to the woman in image A8 who both in turn are spatially and temporally proximate in setting to Tim's mother listening in A10 and so on.

A similar pattern is found in the A1-8 syntagm of The Silent Village where the sound is of the hymn being sung in church. As the hymn is sung we see various images of the town thus binding the images in time and space.

The Relationship of the Soundtrack to the Articulations of the Image Track in these instances can be chartered as follows (where D = Discontinuity, C = Continuity, and P = Proximity; I/t - Image track; S/t/I = Soundtrack on Image Track): Two Syntagms should be sufficient to show the use of sound in binding incongruous images in a spatio-temporal framework.

A. Listen to Britain.

	Spatial		Temporal	
	Image Track	S/t/I	Image	S/t/I
A1/A2	D	D	D	C
A2/A3	D	P	D	C
A3/A4	D	P	D	C
A4/A5	D	P	D	C
A5/A6	D	P	D	C
A6/A7	D	P	D	C
A7/A8	D	P	D	C
A8/A9	D	P	D	C
A9/A10	D	P	D	C
A10/A11	C	C	D	C
A11/A12	D	P	D	C

B. A Diary for Timothy.

	Spatial		Temporal	
	Image Track	S/t/I	Image	S/t/I
A4/A5	D	P	D	P
A5/A6	D	P	D	P
A6/A7	D	P	D	P
A7/A8	D	P	D	P
A8/A9	D	P	D	P
A9/A10	D	P	D	P
A10/A11	D	P	D	P
A11/A12	D	P	D	P

This use of sound has implications for the question of signification of individual images, associations between images, and the meaning of the structure as a whole.

The bringing together of incongruous images in a framework of proximate or continuous time and proximate space has various consequences in regard to the question of signification. The intellectual response to this use of sound might be initially noted. As the spitfires fly the tree sways, the wheat sways, the fieldworkers stop their work to look at them, as do the various airwatchmen. The effect of sound tells us that the incongruous images are not 'international'. In other words, one image of the tree is not taken in Italy as opposed to the wheat image which might be taken in France as opposed to the fieldworkers who might be German, and so on. Because the sound comes from the spitfires and the places depicted in the images can

pick up the sound then the places depicted in the images are relatively close to one another. They are, in other words, in the flightpath of the spitfires.

So that what is built up is the picture of Britain made up of tiny impressions. In other words, as the spitfires fly over this part of Britain - these selected images of Britain might be witnessed - the tree, the wheat, the fieldworkers and so on. The sound thus binds the tiny impressions in an organism which functions in various ways with various people doing various things, so that the combination of tiny impressions become one signifier of the second order of signification. The spitfire which dominates signifies the threat to Britain.

In a similar way the radio broadcast in the A4-12 syntagm of A Diary for Timothy binds together, listening to the same account of a disaster, the various people in the images. The various households listen to the news and their 'far-away looks' suggest that they all have friends involved. They are affected in some way by the disaster. Again the use of sound binds the tiny impressions on a spatio-temporal framework and again the sum impression is the basic indivisibility of Britain. The images of the households, in isolation, are only denotative but as the images congregate the denotative meanings in combination with other images form metonymic meanings for parts of Britain and parts of the British population. It is

sound which groups the places and people depicted in images discontinuous in space and time under one roof - the roof of the British family.

The idea of co-operation in this organic picture of British community during war-time (as Leonard Brockington calls it in the foreword - 'the warsong of a great people') is reinforced in the co-operation of filmic elements of editing and sound montage. The sound binds the images and the images take on new meanings when so bound. And just as no person or event or image can symbolise and explain in isolation this 'organism', then neither can any sound in isolation explain the 'organism'. But sound co-operating with various images does lead to a richer texture and a new meaning for the structure as a whole, for the individual elements that make up the whole, and for the association between elements in relation to the whole.

The fourth use of sound is by way of binding images in a conceptual plane of exposition. Two major examples stand out - one in Listen to Britain and the other in A Diary for Timothy. Since both are very similar in organisation I will analyse this use of sound in relation to images A12-26 of A Diary for Timothy. In this use of sound it is interesting to note that whilst a sound continues uninterrupted across cuts the soundtrack does not affect the articulations of the image track - a result different to that seen above. The difference here is this. In the 'spitfire'

syntagm in Listen to Britain one could accept that sound continuous across cuts could modify spatial discontinuity to spatial proximity and temporal discontinuity to temporal continuity because it is an acceptable proposition that as the spitfires fly the noise of its engines will reach a certain range within the spitfire's flightpath. And because the images, discontinuous in space and time, 'pick up' the sound of the spitfire engines then a reasonable conclusion is that the places depicted in the images are within a space limited by the 'audible range' of the spitfire engines.

This logical acceptance, however, does not become possible in the A12-26 syntagm of A Diary for Timothy because it is difficult to logically accept that the sound of the piano piece will travel outside the walls of the National Gallery and reach the places depicted in images A19, A20, A21, A22, A23, A24 and A26 since these images are set well away in distance from the National Gallery (as evidenced by the spatial and temporal discontinuities of the image track). So that we must look to another logical explanation for this use of sound.

To explain this use properly it will need to be recalled that the conclusion reached above regarding meaning in the A4-12 syntagm was that the syntagm projected the indivisibility of the British community. It was also concluded that the various people shown in the images were

all, one way or another, affected by the report of the tragedy at Arnhem. In fact, earlier in the film various people are also introduced and shown to be carrying out certain work. So that Bill drives engines, Alan farms, Goronwy mines. The indivisibility of Britain is similarly constructed by tiny impressions. The threat to English culture is implied - by way of images - such as barbed wire on the beaches, and by sound and image combined - such as the wireless speaker telling us of the Arnhem tragedy. So that the culture that Britain has to protect is made up of various people leading various lifestyles doing various jobs.

In image A13 the report over the radio continues and ends with the following: "All right: water and rations didn't matter - give them some Germans to kill, and one chance in ten and they'd get along somehow". The sound of the Appassionata commences at the 'water and rations' part of the report. The next shot sees hands on the piano and the music being played is still the Appassionata. The Appassionata then continues uninterrupted across cuts until the A25/26 join. However, the relationship of this sound to the articulation of the image track follows a different pattern to the use of the spitfire engines continuing uninterrupted across cuts in the first syntagm of Listen to Britain. The following chart will record the articulations of the image track and the relationship of the

soundtrack to the image track where D = Discontinuity, C = Continuity, P = Proximity, and - = no relationship, and a 'double entry' as in PP, CC, or DD = articulation of the image track confirmed by the soundtrack.

	Spatial		Temporal	
	I/t	S/t/I	I/t	S/t/I
A12/A13	D	-	D	-
A13/A14	C	CC	P	C
A14/A15	C	CC	P	C
A15/A16	D	-	D	-
A16/A17	D	P	D	C
A17/A18	C	CC	P	C
A18/A19	D	-	D	-
A19/A20	D	-	D	-
A20/A21	D	-	D	-
A21/A22	D	-	D	-
A22/A23	D	-	D	-
A23/A24	D	-	D	-
A24/A25	D	-	D	-
A25/A26	D	-	D	-
A26/A27	D	-	D	-

In examining this result and this use of sound closer we need to look at this syntagm in relation to the structure of A Diary for Timothy as a whole. From the film analysis it can be seen that a series of tiny impressions are woven around a narrative 'backbone'. These tiny impressions are scenes observing various activities of various people in Britain. As each tiny impression is linked in the chain, and as sound weaves its texture through the images along the chain to add suggestion of national co-operation, a structure

is constructed whereby we see each tiny impression depending for its ultimate meaning on other tiny impressions and on the structure as a whole. The structure thus acquires the ideological signification of a tightly-knit community wherein each unit combines with the next unit and with other units along the chain,with each unit acquiring new meanings as this process takes place and new meanings again when the unit is related to the completed structure.

So that when German music played by a German pianist on a German piano is juxtaposed with the report of the disaster at Arnhem where Germans all but decimated the British army the immediate intellectual reaction is one of wonder at the meaning. But the British are fighting the Germans - aren't they? And they are being decimated by the Germans - aren't they? Then why is there an English audience watching a German playing a German piece on a German piano? The mystery is not easily resolved, and once the camera moves away from the concert hall and takes us through to images of London streets and images of roofs demolished by German bombs and being repaired by builders throughout London, we cannot escape from the intellectual conclusion that this 'mystery' of the use of German music is to extend these various images. At the image A23 the clue to the mystery is provided by the commentary when it asks: "Did you like the music that lady was playing? Some of us think it is the greatest music in the world.

Yet it's German music, and we're fighting the Germans". This sequence thus takes on new signification and adds to the meaning of the structure. For even in times of war against the enemy,the good things about the enemy's history - its culture and its music - because it is part of the British culture as well - must be preserved and fostered. So that the ideological construct is now expanded to include the myth of Britain promoting culture - even German culture - in times of war against the barbarism of the Germans. Here the myth speaks: "Britain, to survive, and in surviving, will only keep its quality of culture if it allows to run through each person, each tiny person, the idea that culture will survive the war. Britain will not be impoverished by destroying German culture". So that the German music is listened to by an enthusiastic audience. And so it spills over London streets. And it spills over bombed roofs in London, and over builders repairing the roofs. The meaning becomes clear. It is this texture of the British society that allows promotion of German culture in times of war that runs through and binds every person, every tiny impression in the culture/structure and it is this texture which has seen the British over the blitz and which will see them over the Arnhem disaster: "Look, the builders are repairing the damage caused by German bombs. We will continue to survive as long as we keep this Britain the way it is shown here".

As was mentioned above a similar pattern of sound is used in Listen to Britain where again Myra Hess plays in a lunchtime concert which includes the Queen Mother in the audience. The piano piece is taken through and across various images in London and the Myra Hess Concert is juxtaposed with a lunchtime vaudeville concert, thus extending further the myriad of different lifestyles that exist in Britain, and thus again, suggesting that these various lifestyles combine in texture and in association to form a stronger, a more interwoven structure that is Britain.

So that by this use of sound, the images are grouped together in a conceptual plane that adds even new meanings to individual images, new meanings to association/connections between images and new meaning to the structure as a whole.

The fifth use of sound involves none of the above techniques in that the sound does not introduce the image, nor does it introduce the sequence, nor does it affect the spatio-temporal articulations of the image track, and nor does it conceptually bind the images. The best example of this use of sound - which I might comment here does not seem a very satisfactory use - occurs in the last sequence of Fires Were Started. Looking at the B1-15 syntagm of Fires Were Started we observe that the bugle laps the B2-10 images uninterrupted across the cuts. But we cannot include that sound as being part of the spatio-temporal framework because the sound of the bugle is 'not placed'

in the image track. This has already been touched upon in a long footnote above (p.61). It might be explained further in this way. Where the soundtrack modifies spatial and temporal articulations of the image track the sound is 'placed' in the image track. So that the sound of the spitfires is 'placed' in the image of the spitfires in Listen to Britain. Similarly the sound of the broadcast is 'placed' in the image of the wireless set speakers in A Diary for Timothy. The effect of 'placing' the source of the sound in images on the image track established (a) a logical sound range and (b) a temporal span. So that for (a) because the spitfires have a logical sound range we can judge if the places depicted in the images come within this sound range. In the case of the spitfire it is logical that a tree swaying and wheat swaying are both within the sound range - because from our experience planes do make sounds whilst flying in the air which reach down to the ground. On the other hand, it was seen above the sound range of a piano piece cannot logically extend beyond the walls of the concert hall and through London streets. We are only able to judge this because the sound is 'placed' in the image track. But in the B1-15 syntagm the bugle is not placed in the image track. If it were, for example, to have been placed at the cemetary where the fireman is being buried then the bugle would have had effects of both altering the spatio-temporal articulations of certain images and extended

to conceptually bind the other images. But it is not so placed. It is just there and no explanation in terms of image is offered.

Insofar as (b) (establishing the temporal span) above is concerned, again in Listen to Britain, the continuous time span was created by 'placing' the sound in an image on the image track in order for us to say: as these spitfires fly continually across the sky these things depicted in the image track happen - in the same temporal span. The point is important for the alternative reaction is that which results in the last syntagm of Fires Were Started. The images could be taken to be images set in various times - one taken one day, one another month, one a year back and so on. Unless the sound is 'placed' in this 'Associational Chain' the texture between images is 'loose' in that the tiny impressions are isolated in time and space and therefore 'react' to other images juxtaposed also isolated in time and space. Thus the fabric of one united structure, one united Britain is not projected. The chart which follows establishes the pattern in this use of sound clearly:

	Spatial		Temporal	
	I/t	S/t/I	I/t	S/t/I
B1/B2	D	-	D	-
B2/B3	D	-	D	-
B3/B4	P	-	D	-
B4/B5	D	-	D	-
B5/B6	D	-	D	-
B6/B7	D	-	D	-
B7/B8	D	-	D	-
B8/B9	D	-	D	-
B9/B10	D	-	D	-
B10/B11	D	-	D	-
B11/B12	D	-	D	-
B12/B13	P	-	P	-
B13/B14	P	-	P	-
B14/B15	D	-	D	-

The sixth use of sound in the Associational Chain involves a sound which is not directly related to the image but acts as a separate unit of meaning. The best example of this use of sound occurs across the cuts of images A12-14 in Listen to Britain. At the image A12 the sound of spitfire engines fades and the sound of time pips become audible and continues across the A13 image of a corner of a house and the A14 image of a woman seen through a window. The voice of the B.B.C. then is heard: "This is the B.B.C. House and Forces Programme . . ." The sound is not consistent with any image but in itself assists the structure to be bound and invokes the connotative meaning that Britain is united - there are servicemen overseas fighting to protect those at home. And those at home are doing whatever

they can to assist the servicemen. The B.B.C. news links the events of the war to those at home and the events at home to those at the front. This sound is juxtaposed with the image of waves in image A15 and this juxtaposition again gives rise to the meaning that Britain is an island - which in itself is isolated. But across the waters the British fight to protect the island. And at home the British do their particular required work, one aiding the other.

It will be initially noted that Listen to Britain makes no use of commentary other than the foreword by Leonard Brockington which does not form an integral part of the film. Consequently, the images in the 'Associational Chain' are 'explained' by other means than the commentary. How this is done is explained above. Some of Jennings' films however, do make use of commentary. The two films which I will refer to in this examination are A Diary for Timothy and Family Portrait. In the A1-11 syntagm of Family Portrait the images in the chain of images are, in order, as follows:

A1: A tug moving across the Thames.

A2: A framed portrait of Elizabeth I.

A3: A compass.

A4: Memorial plate of Falcon Scott.

A5: A statute of Scott.

A6: A water-water in the river (taken from a moving tug or boat).

A7: Loading of ship at the dock.

A8: Portrait of Rutherford.

A9: The Statute of Westminster.

A10: Industrial landscape.

A11: Faraday's portrait.

In this syntagm there are only two types of sound used: (a) commentary, and (b) music. Looking at the element of music, the use might be classified as 'creating an emotional mood' (see the fifth use of sound explained above). As such the music has no important binding effect in the sense that it does not conceptually bind the images and in the sense that it does not have any relationship to the spatial and temporal articulations of the image track. This result will be seen at a glance of the following chart:

	Spatial		Temporal	
	I	S/t/I	I	S/t/I
A1/A2	D	-	D	-
A2/A3	D	-	D	-
A3/A4	D	-	D	-
A4/A5	D	-	D	-
A5/A6	D	-	D	-
A6/A7	D	-	D	-
A7/A8	D	-	D	-
A8/A9	D	-	D	-
A9/A10	D	-	D	-
A10/A11	D	-	D	-

So that, the commentary used in this syntagm is the only sound that can 'explain' or organise meaning in the images in isolation, in the associations between images and the meaning of an image in relation to the whole structure.

A good example, if a rare one, of this use of commentary occurs at the A11 image of Faraday's portrait. To those who recognise Faraday's portrait, perhaps the commentary is superfluous. To those who don't recognise Faraday's portrait the commentary at least seems to identify this fact: "When we switch on the light we are tapping the mind of Faraday". But this indeed is about the only example or one of few to be witnessed in the Jennings' films examined in this project. Perhaps the other example is to be found in image A2 of the same syntagm where the image of a portrait is accompanied by the commentary that "four hundred years ago Gilbert told the Queen that . . ." which to a historian would give a clue to the identity of the person on portrait.

The second use of commentary in the 'Associational Chain' is to give insight into the connection between images. So that a brief examination of the images that make up the A1-11 syntagm of Family Portrait reveals a series of incongruous images which in isolation have only denotative meaning. Further, the juxtaposition of incongruous image and imcongruous image could lead to ambiguity of meaning

without explanation. Since the commentary generally does not 'explain' the images we must examine what it does do a little closer. What, for instance, is the association between a portrait of Rutherford and title page of the Statute of Westminster?

The commentary informs us that "four hundred years ago Gilbert told the Queen that the earth itself is a great magnet. We know it's true now. We have been to the poles of the magnet. And all the time the return voyage has brought us back food, and food for machines, brought us back genius - Rutherford - from New Zealand . . . Brought us experience and responsibility on a world scale. All this we inherit and celebrate. But we know that times have changed. When we switch on the light we are tapping the mind of Faraday".

It is the 'Voice of God' commentary here that links past history with present circumstances. So that it was British insight of the past that led to the exploration of the Pole, and it was that same insight that led to the formation of the empire. The empire gave Britain food for industry and genius from abroad but Britain gave advancement to its colonies. This then is the association between Rutherford and the title page to the Statute of Westminster - for the Statute of Westminster 1931 is an Act which allows various Colonial Parliaments virtual legal independence from the passing of legislation by Westminster. So that

with the commentary giving us insight not only into the meaning of an image but the connection between images the elements of sound and image combine to invoke the myth of Empire, in the image of the Statute of Westminster 1931. So that by that image in that context the exploitation and destruction of ways of life of various colonies before colonisation remains silent. What speaks in the instance of the image of the Statute of Westminster is the ideology of Britain being a fair imperialist nation - so fair that it allows natives of colonies to self govern.

The third use of commentary provides an image and a series of images of a particular mood. The chief example of this use of sound occurs in A Diary for Timothy in shot A26 where to the image of the wet surface of a road: the legs of a man leading a pony pass diagonally across the frame. To the sound of water trickling and merging with the Appassionata the commentary is a despairing, "Rain . . . too much rain . . ." Later in the same film in image B5 which is an image of still water reflecting barbed wire the commentary is as follows: "Rain. Rain all through October. Rain and your baptism . . . Mmm you're one of the lucky ones. Let's hope the luck lasts". The commentary here serves very little other function than to paint a mood to correspond with the desperate fight abroad. The war, before Christmas 1944, took a turn for the worse and the fighting men won't be home for Christmas.

At home the situation is also bad. Rain . . . too much rain.

The Narrative Chain.

In this type of chain the images assemble to form narrative links following a linear causality. Examples of this chain pattern occur in Fires Were Started and The Silent Village. Examining this chain in light of the A1-18 syntagm of Fires Were Started, the following observations might be made. The spatial and temporal articulations of the image track of this chain varies in pattern type to, say, the 'Associational Chain'. The following represents a chart of the spatial and temporal articulations of the A1-18 syntagm of Fires Were Started.

	Image Track	
	Spatial	Temporal
A1/A2	D	D
A2/A3	D	D
A3/A4	C	P
A4/A5	D	D
A5/A6	D	D
A6/A7	C	C
A7/A8	C	C
A8/A9	C	C
A9/A10	C	C
A10/A11	C	P
A11/A12	C	P
A12/A13	C	P
A13/A14	D	D
A14/A15	P	P
A15/A16	C	P
A16/A17	C	P
A17/A18	C	P
A18	C	P

Observing the results of the articulations of the image track one can see that the syntagm is predominantly made up of images which are related in space and time. Where there are discontinuities recorded it will be found on closer examination that the discontinuous images are possessed with a diachronic trajectory so as to carry the narrative along. So that the results of A1/A2 / A2/A3 are that one spatially and temporally discontinuous image succeeds another similar image. Yet this juxtaposition of discontinuous image and discontinuous image is not the same in this syntagm as say for a similar pattern in the A1-12 syntagm of Listen to Britain wherein one image discontinuous in space and time was juxtaposed with another image discontinuous in space and time. For the shots in this syntagm have a narrative quality or have what I have been calling a diachronic trajectory. So that the action in 14Y sub-station (A1/A2) is taken up in the District Control Centre and then action goes from the District Control Centre (A3/A4) to the 14Y sub-station control room.

The relationship of the Soundtrack to the articulations of the image track is as follows where D = Discontinuity, C = Continuity, P = Proximity; CC = Continuity confirmed, PP = Proximity confirmed.

	Spatial		Temporal	
	I/t	S/t/I	I/t	S/t/I
A1/A2	D	-	D	-
A2/A3	D	P	D	P
A3/A4	C	CC	P	PP
A4/A5	D	P	D	P
A5/A6	D	P	D	P
A6/A7	C	CC	C	CC
A7/A8	C	CC	C	CC
A8/A9	C	CC	C	CC
A9/A10	C	CC	C	CC
A10/A11	C	CC	C	CC
A11/A12	C	CC	P	PP
A12/A13	C	CC	P	PP
A13/A14	D	P	D	P
A14/A15	P	PP	P	PP
A15/A16	C	CC	P	PP
A16/A17	C	CC	P	PP
A17/A18	C	CC	P	PP
A18/A19	C	CC	P	PP

One might note that in this syntagm there is no use of commentary and no use of music. So that where there are discontinuities of the image track and these discontinuities are modified to proximities and continuities by the sound-track the modification is achieved by dialogue - which is uncharacteristic of Jennings' films analysed in this project.

Since action in this syntagm follows a linear causality and since it occurs with recurring characters in recurring space the quality of juxtaposition of incongruous image and incongruous image does not come into play here. Meaning, therefore, in this type of chain is constructed differently to say the A2-12 syntagm in Listen to Britain. What we

have in this syntagm is an organisation combining together to solve a problem - to put out the fire. There is the 14Y sub-station which seeks help from the District Control Centre which in turn seeks help from the Brigade Control Centre, which sends out more pumps. There is the telephonist at 14Y sub-station seeking help from the other telephonist at District Control who passes the plea for help to the District Officer who takes certain steps. The telephonists ring others for information who in turn ring back. The telephonist at District Control rings the telephonist at Brigade Control and there's a messenger there ready to take the message to the officer who plans certain actions. The picture is clear as a whole: Britain is involved in fighting an enemy. With co-operation from everyone - it doesn't matter what their jobs might be - the fire is likely to be mastered. In isolation the meaning of an image is uncertain, even in this type of syntagm. The juxtaposition of 'narrative' images, however, does not give rise to the same ambiguities in meanings and connections as does the juxtaposition of incongruous images.

The Narrative-Associational Chain.

In this type of chain a 'narrative' image is followed by one or more 'associational' image.

There are two examples of this type of chain. The first occurs in the B1-15 syntagm of Fires Were Started.

Using N for Narrative shot and O for Associational shot the images in that syntagm are as follows:

B1: The men at their bunks resting after the fire. (N)

B2: Waters being 'cut'. (N)

B3: Smoke comes out of a ship's chimney. (N)

B4: A munitions ship sails through the Thames. (N)

B5: Big Ben. (O)

B6: Firemen carry a coffin. (N)

B7: Fireman's widow. (N)

B8: Firemen carry a coffin. (N)

B9: Fireman's widow. (N)

B10: Two trees. (O)

B11: The munitions ship sails through the Thames. (N)

B12: A floral wreath encircles the dead fireman's helmet. (N)

B13: Fire officer. (N)

B14: Firemen stand to attention. (N)

B15: The munitions ship sails through the water. (N)

Interestingly enough this particular chain is an example of a group of narrative shots juxtaposed with other narrative shots, yet each shot is discontinuous in space and time from the other. The pattern is similar to the

A1-12 syntagm of Listen to Britain:

	Image Track		
	Narrative/Assoc.	Spatial	Temporal
B1/B2	N	D	D
B2/B3	N	D	D
B3/B4	N	C	D
B4/B5	D	D	C
B5/B6	N	D	D
B6/B7	N	D	D
B7/B8	N	D	D
B8/B9	N	D	D
B9/B10	O	D	D
B10/B11	N	D	D
B11/B12	N	D	D
B12/B13	N	P	P
B13/B14	N	C	P
B14/B15	N	D	C

In this particular syntagm the images of the funeral scene are juxtaposed with the images of the munitions ship sailing safely out to sea. The shots of the funeral are narrative in that they are 'resolving' the story - and they have diachronic trajection. They also form part of the linear-continuity: Jacko dies, Jacko is buried. The munitions ship similarly forms a narrative-linear causality chain: the ship is docked, the fire threatens the ship, the fire is mastered, the ship therefore can sail.

The signification of the images so juxtaposed is clear - Jacko's life was given so that others might live. The Associational image of Big Ben is juxtaposed between

the munitions ship sailing through the Thames (this shot precedes the Big Ben image) and thé firemen carrying the coffin. By itself, Big Ben could mean anything or nothing. Within the context of the moral of Jacko's death Big Ben becomes a symbol for this quality of British life. It only became so because of it being juxtaposed between the two narrative images described above.

A similar pattern can also be witnessed in A Diary for Timothy. In that film the fate of various characters are traced at different parts of the film. So that in one particular sequence the shots that follow are these: waves crashing on a cliff face (O); birds fluttering in the sky (O); waves crashing on a beach fenced with barbed wire (O); Bill the engine driver (N); rail tracks (O); machinery in motion (O); a puddle in a paddock (O); Alan the farmer (N); machinery in motion (O); water flowing in reservoir (O); water swirling in reservoir (O); then the images B1-8 follow: a priest pours water over Tim's head (N); Tim's mother smiling (N); a church choir (N); still water reflecting barbed wire (O); a doctor and a nurse hold on to Peter Roper now trying to walk on crutches (N); a lift comes up from the mine (O); Goronwy is being carried on a stretcher (N); so that summarising the 'narrativeness' of this chain we have this result:

O; O; O; N; O; O; O; N; O; O; O; N; N;

N; N; O; N; O; N.

The 'narrative' shots tell us various things about the characters that the film follows at various places including that Tim is being christened; Peter can now start to walk; and Goronwy is injured. The other tiny impressions are organised and work as for the 'Associational Chain'. In the situation of the 'Narrative-Associational Chain', however, the tiny impressions that are the 'associational' images become thematic impressions which are woven around the 'narrative' backbone. So that examining the 'narrative' image of Timothy being baptised (where in image B2 a priest pours water over the head of Timothy), the images that precede it are: water flowing in a reservoir; water swirling in a reservoir. One of the images that follow from the baptism is image B5 which is of still water. The commentary here is "Rain, too much rain . . ." Clearly there are visual associations between the 'narrative' image and the 'associational' images - they each reveal water. The theme that the associational shots project is one analogous to rain . . . too much rain. And the normally happy occasion of a christening is projected in the context of a desperate period on the warfront and an analogous 'rainy', depressing period at home.

The existence of the three basic syntagm types, as discussed above allows us to fit Jennings' work within the proposed definition of documentary given by Nichols to the effect that documentary should be defined in terms of

the ways in which the form merges with, and departs from, the narrative parameters. In this regard some brief conclusions might be drawn. The 'Narrative-Chain' discussed in Fires Were Started is an example of a syntagm which conforms to the parameters of narrative. Here, the diegesis created is of a spatio-temporal universe plausibly maintained in its autonomy.

The 'Associational Chain' departs from the narrative parameter in a significant way. The diegesis created is of a conceptual universe. However, with a certain use of sound that is described in the A2-12 syntagm of Listen to Britain diegesis is arguably of a spatio-temporal universe. It is important in this instance that there are no characters acknowledging the viewer and no commentary to rupture the diegesis. In an 'Associational Chain' where commentary is of 'A Voice of God' type, such as Family Portrait, where the narrator acknowledges the viewer, the direct address ruptures the diegesis of the fictional narrative. In this instance the narrator 'explains' the images and thereby constitutes the diegesis of documentary exposition - a conceptual universe which is the domain of the exposition.

The 'Narrative Associational' chain is where, in the one chain the images merge with, and depart from the parameters of narrative. In this chain type the diegesis is predominantly of a spatio-temporal universe. So that in

the final sequence of Fires Were Started, where 'narrative' images are juxtaposed with 'associational' images, the diegesis is created by the spatio-temporal relationships of the 'narrative' shots. The associational images in this syntagm type are outside the spatio-temporal universe. They thus form a conceptual relationship with the 'narrative' images.

In discussing signification in Jennings' films we must keep in mind that the meaning of an image cannot be taken in isolation. As Dilys Powell has commented, "It is the general impression which remains: only with an effort do you separate the part of the whole . . . the communication is always through a multitude of tiny impressions, none in isolation particularly memorable". [1] The other point to keep in mind which expands upon the last point is that whatever meaning there might be in an image that meaning does not become apparent until we examine the images with which it is juxtaposed and then to gain full meaning we must relate that image and the connections between images to the whole. This style often leaves the audience to 'work out' the meaning of an image and in this regard "the dialectical montage has the effect of constantly complicating and expanding our consciousness of the individual shots". [2]

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1. Cited in L. Anderson, 'Only Connect: Some Aspects of the Work of Humphrey Jennings', op.cit., p.186.

2. A Lovell and J. Hillier, Studies in Documentary, op.cit., p.86.

So that in Listen to Britain we saw that the meaning of the images as they each come to be projected are primarily denotative in quality. A tree swaying in the wind in isolation is a tree swaying in the wind. Similarly, wheat swaying in the wind in isolation is wheat swaying in the wind. The connections between the two images are left to the viewer's emotional and intellectual interpretation. But once the 'spitfire syntagm' is complete, the general impression made up of tiny impressions invokes myths and connotations. The spitfire is no longer denotative - because the spitfire becomes threatening and affects the images which make up the general impression. The sound of spitfire engines 'touches' each image in the syntagm. The characters in the images 'react' to the noise of the engines: the fieldworkers stop and look, the airwatchmen take up their binoculars. As this montage develops the denotative tree swaying in the wind and the denotative wheat swaying in the wind take on new meanings. For the general impression becomes one where the spitfire threatens not only the people but the countryside and the harvest.

These meanings are further complicated when the general impression invokes myths. For what is presented in the spitfire syntagm is the idea that Britain is threatened and one group of people must co-operate with other groups of people to resist the threat. The airwatch-man must protect the farmer and the farmer has to produce

the harvest. In this way the denotative wheat swaying in the wind takes on new meaning - for it is the harvest that is at stake also. And the wheat sways connotatively uneasy as the spitfire crosses its path. Again the meaning is expanded in this spitfire syntagm when we look at the spitfire paradigm. The choice of the spitfire to represent the threat is one that expands the connotative meaning of the spitfire image. For Britain is at war with Germany. But the threat is not presented as German planes bombing a lovely tree swaying in the wind or bombing the harvest or bombing good English fieldworkers. The meaning of the spitfire becomes clear - the threat comes more from within Britain than outside of Britain. Unless the field-workers and airwatchmen co-operate, then there is the threat.

Working in this pattern certain images to take on mythical and connotative meaning. So that the threat to the culture is expanded upon in many ways throughout the film Listen to Britain. In the second syntagm analysed in that film the silhouette figure of an air warden stands on the balcony of a great dance hall. His figure is seen against the waves below the balcony. It is across the waves that the threat will come. The dancers in the dance hall must be protected - because here is the composite

picture of individual and individual - sources of the myriad of ways of life that the film presents in tiny glimpses - dancing together in waves, singing together, a popular English song, 'Roll Out the Barrel'. If they are to remain unified the airwatchman must keep a lookout for the threat across the waters. He is not alone, however, for the voices of the dancers are heard against the image of the waves and the airwarden. The meaning becomes clear. What will protect Britain against the threat that comes across the waters is this spirit, this texture of a thousand individuals coming together in one dance and in one voice. This is a tidy example of the element of sound combining with the image to invoke myths and connotations. For the idea of co-operation among the British is reinforced and added to and complicated by the co-operation of filmic elements - the sound assists the image and the sound binds images so that when so bound the disparate collection of tiny images are tied through with the same sound to produce a chain strongly textured of individual impressions strongly linked in a chain that sets them within the same co-operative time and space. No single person or event or image can symbolise all Britain, for each sound taken by itself and each image taken by itself means very little to nothing.

The composition of some shots, taken in the context of the above signification patterns emphasise further the

idea of community. One such image has already been touched upon. That was the image of the airwatchman and farmer, one working - the other protecting the other - so that the farmer could work and produce the harvest. The sense of community is also expressed in one shot of Listen to Britain in which a blimp is flanked by the massive Greek columns of a public building. The meaning becomes connotative for how tiny the blimp seems in comparison to the columns, implying that the war threat is only a minor episode in the history of civilisation. This idea is further reinforced in Listen to Britain when the German pianist plays to a national gallery audience. The paradigmatic dimension of the Myra Hess sequence is again interesting, for the meaning receives a 'twist' to what a propaganda film would normally lead us to expect. For here the choice of a German pianist leads to the invoking of the myth that Britain is a structure that protects culture - even culture that comes from a country which is threatening the structure. Because this pianist from Germany plays to a British audience - in the middle of a war with Germany - the ideological portrayal of Britain is projected: protector of the best things of civilisation. It is for this reason that the blimps are tiny against the massive columns - just as the war threat from Germany will be tiny if Britain maintains the culture that civilisation has given to her.

Listen to Britain, then, provides a composite picture of Britain during the war. The picture is expanded upon in Fires Were Started. Again the film stresses the need for social cohesion and for a communal sense of identity and purpose. The individuals we see at the beginning of the film come together in a group. The film looks at them as a group, their warm feelings towards each other, their commitment to one task. The idea of community is made clear in the 'One Man Went to Mow' sequence where each of the group come into the room singing their individual verse. At the end of the song, when each man is similarly uniformed for a similar task, they form together into a chorus thus signifying one country made up of individuals, fused in a co-operative effort. It is just before they leave to fight a fire that has been started by the enemy. Again the enemy is not seen - the results of his attach is seen - but from the paradigm of choices interestingly the German planes are not seen bombing the warehouse - the only sense of the enemy is in the resulting fire itself. And the idea of 'enemy' becomes tiny to the community that is made up by these fire-fighters. It is this community, this sense of communal identity that will survive. The enemy will stop bombing one day - because this community fused of

individuals committed to the one task will survive any fire that the enemy may start. So that what emerges is a picture of an integrated group - the picture of Britain. That Jacko dies is the symbol of this spirit - the willing involvement of the individual in a social act - that others may live and that the community may survive. So that as Jacko is buried the munitions ship that was threatened - by the fire that killed Jacko - sails unharmed to its destination. Metaphorically, by the individuals' involvement in a social act, the ship of State survives.

The Silent Village is similarly concerned with the threat to culture. This is the only film (of the ones that I have seen at least) that gives us a glimpse of the enemy. The glimpse is a metaphorical loudspeaker. We do not see who is the speaker. He remains anonymous. The loudspeaker is shot from short acute angles often in close up to connote harshness, narrowness, and anonymity. It forms a sharp contrast to the soft angles taken of village life. Again, the organic unity of the village is threatened by the mechanical - the loudspeaker, the metaphor for German anonymity and barbarism.

This film represents a view of possible conditions under German occupation. The threat again is to the culture - the teacher tells the children that she is not allowed to teach them Welsh any more but pleads with them to speak the Welsh language at home - "do not forget

your Welsh". The sense of community is again presented and in similar patterns to the community of Listen to Britain. A Welsh hymn sung by a congregation can be heard through the village. The various individuals are involved in one voice. It is this that the enemy threatens. To the lyrical hymns of the Welsh the sharp metallic sound of the loud-speaker blurting out Siegfried's march is contrasted. And just as the fieldworkers and airwatchmen in Listen to Britain reacted to the spitfires, the villagers react to the loud-speaker. Even a village dog becomes frightened by the loudspeaker. The children's lesson is disturbed, the butcher stops to have a look through the window, villagers stop what they're doing to listen.

The village is destroyed and where the waters of the stream ran peacefully at the beginning of the film it is now laden with debris from the destruction. The purpose and the meaning of the structure as a whole is revealed at the end of the film when we are told that "this is what the Nazis did to Lidice - but that's not the end of the story". This is explained by one of the union delegates at a meeting when he says: ". . . it has not been obliterated. It lives in the heart of miners throughout the world . . . there shall not be another Lidice . . ." which explains the ideological purpose and framework of the film fairly concisely.

A Diary for Timothy again provides us with signification patterns similar to Listen to Britain. Lindsay Anderson has written of such patterns as follows:

> The film is constructed entirely to a pattern of relationships and contrasts, endlessly varying, yet each one contributing to the rounded poetic statement of the whole . . . with dazzling virtuosity, linking detail with continuously striking associations of image, sound, music and comment, the film ranges freely over the life of the nation, connecting and connecting. National tragedies and personal tragedies, individual happiness and particular beauties are woven together in a design of utmost complexity. [1]

Like Listen to Britain, then, the images go to make up one general impression. The individual impression is primarily denotative alone. But united in one general impression the tiny impressions take on relational meaning. The tiny impressions are woven around a narrative backbone. We follow the fortunes of characters Bill, Goronwy, Alan, Peter and, of course, Tim. But when one considers that each shot in A Diary for Timothy is of short length (apart from some exceptions the impressions generally last for an

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1. L. Anderson, 'Only Connect: Some Aspects of the Work of Humphrey Jennings', op.cit., p.186.

average of between five and seven seconds) the shots that focus on the five characters are relatively few. Around them are fixed tiny impressions - beaches and barbed wire - bridges, rivers, people doing their ordinary work, miners, industrial and rural landscapes - too many brief impressions to mention here. The concern for community is expressed again and again. Bill drives engines, Goronwy mines, Peter is a fighter pilot, Alan produces food. The households listen to the same broadcast.

The 'organic' structure, however, is threatened. It is just not threatened by the fact that "it's a chancy world". The war on the front was expected to be over by Christmas 1944. But as Christmas day approaches the war is going on and at one stage, at Arnhem, the war is going badly for Britain. It is not only the war that threatens Britain, however. In the grim October days of 1944, Goronwy is injured in a mining accident. "It's a chancy world Tim" the narrator says as the point is made in Rhode's words "more explicitly than ever before, that the legacy of the industrial revolution is almost as dangerous as a possible German invasion". [1]

Here, then, we again meet the 'organic' structure of

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1. E. Rhode, Tower of Babel, Chilton Books, 1967, p.79.

Britain being threatened by the mechanical. Just as in Listen to Britain it was the spitfire, a British plane, that provided the threat, in A Diary for Timothy two injuries are projected. Peter Roper is suffering from injuries sustained in a battle against the Germans. Goronwy is injured in a mining accident. Both injuries are inflicted by the same mechanical threat to the 'organic' harmony of Britain. Both the industrial revolution and German barbarism threaten the harmony of British life. It is the industrial revolution that produced the spitfire which now threatens Britain. Towards the end of A Diary for Timothy, the narrator asks Tim if he will fight not only against the aggressors of the future but against the world that allows Goronwy's accident to happen. This is a direct plea to fight for 'organic' unity - against the mechanical. The plea is put in words. In Listen to Britain the plea is the same. To survive Britain must unite in an 'organic' structure.

Family Portrait made after the war, in 1950, opens with shots of a photograph album being leafed through. In itself this opening takes the viewer backwards in time and the film links various events and people of the past with events and people of the present. So that we see the 'magic mirrors' used by Drake's fleet in the victory over the Armada and the modern radar, we see Rutherford and are reminded that we should keep him in mind when we switch

on the light, we see portraits and Statues of Shakespeare, Newton, Darwin - and we see this against the ordinary people in the present carrying on life in their own modern way.

In this way Britain of the present is celebrated by returning to Britain of the past, which to many critics is a problem for as Lovell and Hillier put it: "If the film is partly about the journey of a nation its mood is primarily one of repose, a journey ended". [1]

Signification in terms of the general impression and individual impressions is possible to obtain in certain instances. One such instance has already been discussed in this project and it relates to the image of the title page to the Statute of Westminster 1931. It was then explained that in relation to the other images which associate with this image, together with the commentary, Britain's imperialism is given ideological clothes. So that the exploitation that imperialism brings is hidden by the signification of the Statute of Westminster. It speaks to us in terms of "when Britain came to the colonies there were only uncivilised native there. But with Britain's maternal and loving looking after - the colonies have been brought to a level where they can have their own parliaments make their own laws without the need of Westminster".

On the whole, however, the signification in the film is difficult to work out. As Anderson puts it:

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1. J. Lovell and A. Hillier, 'Studies in Documentary', op.cit., p.117.

> His symbols in Family Portrait, The Long Man of Wilmington, Beachy Head, the mythical horse of Newmarket - what do they really mean to us? Exquisitely presented though it is, the England of those films is nearer to 'this England' of the pre-war beer advertisements and Mr. Castleton Knight's coronation film than to the murky and undecided realities of today. [1]

The answer, perhaps is to be found in the commentary telling us, over the image of a scientist and a farmer that in the future we are going to have to pray that the farmer and the scientist can agree. For here the farmer is metaphorical for the 'organic' unity which made up agrarian England before the Industrial Revolution. Since the industrial revolution science has produced machinery like spitfires which threaten the 'organic' structure. If the farmer and the scientist cannot get together and agree as to what needs be done about problems in the future, the modern mechanical threat will destroy the family of Britain.

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1. L. Anderson, 'Only Connect: Some Aspects of the Work of Humphrey Jennings', op.cit., p.186.

SECTION 2:

Theoretical Assumptions to an Approach through Author and Structure.

Simply stated, 'auteur-structuralism' attempts to combine two distinct concépts, namely 'auteurism' and 'structuralism' into one approach to film study. It must be appreciated from the start the combination of these two approaches, the proponents of which are more in opposition than in agreement, is fraught with difficulties. Charles W. Eckart describes 'auteur-structuralism' as "a ragamuffin promiscuously conceived in the streets and dropped on the nearest doorstep". [1]

To understand what Eckart is getting at, and to understand the inherent problems with 'auteur-structuralism' as a concept and as an approach to film study, it will be necessary to separately examine the 'auteur' and 'structuralist' concepts. The attempt by Geoffrey Nowell-Smith, Peter Wollen, and Jim Kitses to employ as a method the hybrid approach of 'auteur-structuralism' might then be usefully appraised.

From the early days of film studies there existed the conviction that "the cinema could be a personal art through which one expressed one's point of view just as the novelist or painter did through his chosen medium". [2] Jean Georges

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1. C.W. Eckart, 'The English Cine Structuralists', Film Comment, Vol. 9, No. 3, May/June 1973, pp.46-51; p.46.

2. J. Hess, 'Auteurism and After', Film Quarterly, Vol. XVII, No. 2, p.30.

Auriol and his colleagues articulated such a conception in La Revue du Cinema (1946-1949). In the pages of this journal and later in the pages of Cahiers du Cinema one finds the notion of the "'divine spark' which separates off the artist from ordinary mortals, which divides the genius from the journeyman". [1]

In the 1950s, in France, the film industry was what might be colloquially described as 'a closed shop'. The producers, the scriptwriters, and the businessmen controlled the making of films. This didn't suit the likes of Truffaut, Godart, Chabrol, Rivette and Rohmer. They argued that these old producers, scriptwriters and businessmen should not control films - filmmakers should.

To break up the 'closed shop' establishment they launched into la politiques des auteurs, which amounted to a bitter attack on the establishment. They wanted to make films - their films, on their own terms. Politiques des auteurs used the ready found concept of Jean Georges Auriol as the weapon against the establishment. In their battle, the notion of 'auteur' was used polemically. As a result wild extravagances were made. So that Truffaut, pursuing la politiques made the claim that "the best film of Dellanoy was less interesting than the worst film of Renoir". [2]

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1. ibid, p.30.

2. Cited in A. Sarris, 'Towards a Theory of Film History', as reproduced in B. Nichols, Movies and Methods, University of California Press, 1976, pp.237-251; p.244.

It must be stressed that such claims were part of the weaponry being used by Truffaut and his colleagues. Many anti-'auteur' critics choose to forget this point when making criticism of such a position. Hence this statement in criticism:

> Because the 'auteur' made the film, it must be good. The reductio ad absurdum of this position is that it is not necessary to actually see the films, sufficient only to know who directed them. It becomes self-evident that bad Hitchcock (Topaz) is better than good Rossen (The Hustler or Lilith); bad Hawks (Hatari) is better than good Zinneman (High Noon) . . . [1]

It is significant to note that when Truffaut and his colleagues succeeded in breaking 'the closed shop' and began to make their films, they laid la politique des auteurs to rest. It so lay at rest until Andrew Sarris exhumed the corpse in his article 'Notes on the Auteur Theory in 1962'. [2] This article was attacked in an article 'Circles and Squares' [3] by that 'lady critic with a lively sense of

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1. A. Tudor, Theories of Films, New York: Viking Press, 1973, p.123.

2. A. Sarris, 'Notes on the Auteur Theory in 1962' as reproduced in G. Mast and M. Cohen (eds.), Film Theory and Criticism, Oxford University Press, pp.500-515, at p.512.

3. P. Kael, 'Circles and Squares' as reproduced in G. Mast and M. Cohen (eds.), Film Theory and Criticism.

outrage', Pauline Kael. An inflamed debate ensued. Sarris argued that film was a medium for self expression. As such it was reasonable to assume that some directors had more to express than others so that the critic's task was to scan the cinema for signs of 'personality'. As the signs are found the critic should quarry the film so as to bring as much as possible of it to the surface. He writes in his essay of 1962:

> The second premise of the auteur theory is the distinguishable personality of the director as a criterion of value. [1]

Clearly, this is an untenable position and hardly warrants an answer. As Pauline Kael notes:

> Hitchcock's personality is certainly more distinguishable in Dial M for Murder, Rear Window, Vertigo, than Carol Reed's The Stars Look Down, Odd Man Out, The Fallen Idol, An Outcast of the Planets, if for no other reason than because Hitchcock repeats while Reed tackles new subject matter. [2]

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1. A. Sarris, 'Notes on the Auteur Theory in 1962', in G. Mast and M. Cohen (eds.), Film Theory and Criticism, op.cit., p.512.

2. P. Kael, 'Circles and Squares', in G. Mast and M. Cohen (eds.), Film Theory and Criticism, op.cit., p.321.

The ensuing debate had many 'spin-offs' considerations, some of which will be touched on at a later more relevant stage when we have looked at basic structuralist assumptions. The 'spin-off' arguments, however, generally revolve around one basic problem which Andrew Tudor neatly articulates in this way:

> The auteur principle directs our attention to groups of films having in common one thing - the director. It asks us to isolate his conception of the world as presented in the films, and to do so in some considerable detail. But it does not provide us with the tools necessary for such an analysis. [1]

It was this very problem that led to the auteur theory being once again interred. Only to be once again exhumed and dressed in structuralist clothes.

An examination of structuralism begins with Swiss linguist, Ferdinand de Saussure. His work Cours de Linguistique, rejected the traditional 'linguistic-world-view' consisting of 'independently existing objects capable of precise objective observation and classification'. This traditional view yielded a notion of language "as an aggregate of separate units called 'words' each of which

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1. A. Tudor, Theories of Film, op.cit., p.131.

has a separate 'meaning' attached to it, the whole existing within a diachronic or historical dimension". [1] So that by this traditional view, language was subject to observable and recordable laws of change.

De Saussure rejected this view. Instead, he formulated an analysis of the relations within langue (the concept and operations of language generally including all of its rules and conventions) and the relations between langue and parole (individual utterances, speech). The relations between langue and parole are analogous to the relations between the rules and conventions that is 'chess' and each individual game.

On the phonetic level of language de Saussure noticed and argued that what makes any single item 'meaningful' "is not its own particular individual quality, but the difference between this quality and other sounds". [2] That is to say, "the meaning of each word resides in a structural sense in the differences between its own sounds and those of other words". [3]

Both the nature of signs and the relationship between them is also, according to de Saussure, structural. Hence, a linguistic sign (e.g., the word 'tree') is constituted

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1. T. Hawks, Structuralism and Semiotics, London: Methuen and Co., 1977, p.19.

2. ibid, p.20.

3. ibid, p.20.

by the structural relationship between the signified (that is, the concept of a 'tree') and the signifier (that is, the sound image of 'tree').

Since all aspects of language are based on relations between inter-dependent terms the relationships can be said to be two dimensional: syntagmatic and associative. The first dimension recognises that each word (say, in a meaningful sentence) will have a horizontal or linear relationship with the words that precede and succeed it and "a good deal of its capacity to 'mean' various things derives from this pattern of positioning". [1] So that "in the sentence 'the boy kicked the girl' the meaning 'unrolls' as each word follows its predecessor and is not complete until the final word comes into place". [2] Its 'associative' capabilities are due to the fact that in the storehouse of language there are other words capable of similar associations to the word chosen. It is significant to note that by not being chosen these associative words assist the chosen word into being more defined.

De Saussure also argued that relations between elements and the whole must be examined synchronically. That is, the relations must be examined as they stand at the time that they are being examined. It is this aspect of

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1. ibid, p.26.

2. ibid, p.27.

de Saussure's system which denies the necessity to look for forces outside the system or the structure operating to change the structure.

De Saussure, then, has created a system for linguistics which is a self-contained rational structure with each constituent part having a meaning only because it forms relationships with other significant parts in the structure. Hence, the value of any linguistic 'item' is finally and wholly determined by its total environment. De Saussure points out that "it is impossible to fix even the value of the word 'sun' without first considering its surroundings: in some languages it is not possible to say 'sit in the sun'".

Claude Levi-Strauss adopted De Saussure's linguistic-structuralist-method in analysing societies. So that he perceives constituents of cultural behaviour (ceremonies, rites, kinship relations, marriage laws, etc.) not as intrinsic or discrete entities but "in terms of the contrastive relationships they have with each other that make their structures analogous to the phonemic structure of a language". [1] Thus he argues in Structural Anthropology [2] that "like phonemes kinship terms are elements of meaning: like phonemes, they acquire meaning

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1. ibid, p.22.

2. Claude Levi-Strauss, Structural Anthropology, New York: Basic Books, 1973.

only if they are integrated into systems". [1] By this analysis Levi-Strauss arguably created a system, which, similar to de Saussure's language was made up of "a structural and structuring system of signs whose mode is symbolic, self regulating and self sufficient requiring no reference to a reality or nature beyond itself to justify or validate its procedures". [2]

Since the anthropologist is concerned with the 'unconscious foundations' of social life, he is not interested in the surface of social life. Hence, empiricism is not enough and mere naturalism is misleading. So that his aim is to "not show how men think in myths but how myths think in men, unbeknown to them". [3] The nature of 'the savage mind' reveals itself "in the structures of its myths as much as in the structure of its language". [4]

What follows is, firstly, myth "like the rest of language is made up of constituent units"; [5] and secondly, these units are analogous to phonemes in linguistics.

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1. Cited in T. Hawkes, Structuralism and Semiotics, op.cit., p.34.
2. ibid, p.34.
3. ibid, p.41.
4. ibid, p.43.
5. ibid, p.44

Levi-Strauss calls these units 'mythemes' on the grounds that they belong to a higher and more complex order (than phonemes in linguistics). So that although each unit consists of a 'relation' in which a certain function is linked to a given subject (e.g. Oedipus kills his father), the true 'constituent units' of a myth are not the isolated relations themselves, "but bundles of such relations, and it is only as bundles that these relations can be put to use and combined so as to produce a meaning". [1] Therefore, a myth "truly always consists of all its versions". [2] Hence, myth works simultaneously on two axes, the syntagmatic-diachronic (horizontal) plane and the synchronic (associative) vertical plane, very much like an orchestral score works to achieve chording and harmony. Levi-Strauss writes:

> An orchestra score, to be meaningful, must be read diachronically along one axis - that is, page after page, and from left to right - and synchronically along the other axis, all the notes written vertically making up one gross constituent unit, that is, one bundle of relations. [3]

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1. ibid, p.44.
2. ibid, p.45.
3. Cited in T. Hawkes, Structuralism and Semiotics, op.cit., p.45.

So that, in decoding a myth and discovering the following sequence of 'units' 1, 2, 4, 7, 8, 2, 3, 4, 6, 8, 1, 4, 5, 7, 8, 1, 2, 5, 7, 3, 4, 5, 6, 8, the task is to place these units onto the diachronic and synchronic axes. Levi-Strauss comes up with this result:

1	2		4			7	8
	2	3			6		8
1			4	5		7	8
1	2			5		7	8
		3	4	5	6		8

Each column (vertical) includes several relations belonging to the same bundle. To understand the myth, however, we must read from left to right and column after column considering each as a unit and disregarding one half of the diachronic dimension (top to bottom) at the same time. The result of this analysis is that it will reach "to the level of those unconscious categories of thought which underpin and formulate our total view of the world". [1]

As for de Saussure in linguistics, and Levi-Strauss in social studies, the systems described are self-sufficient and elements within the whole have relations between themselves and the whole. The system or structure is thereby self-contained and self-regulating.

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1. ibid, p.49.

Translating the above analysis of structuralism to the implications of a structuralist approach to film study Tulloch writes:

> The fundamental assumption of a structuralist approach is that a film, or any other creative work is 'an active organisation of meaning'. What this implies is that a film communicates meaning through its own unique configuration of elements. Just as, for Saussure, a language is meaningful not in terms of its individual elements but in the way these elements are related to each other (thereby forming a system), so too a film is meaningful only as a structure of elements whose meaning is relational. The individual elements can only be understood in terms of their mutual dependence in the make-up of a systematic structure. It is these reciprocal relationships (rather than any discrete elements or facts) which are the meaning of the system. [1]

Accepting for the moment that an 'author' is a causal influence not within the system or structure the problem becomes obvious. Structure, being self-sufficient and self-regulating, as de Saussure and Levi-Strauss argues it to be, does not invoke causal laws. Rather, it invokes laws of

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1. J. Tulloch, Conflict and Control in the Cinema, op.cit., p.555.

transformation. Indeed 'structuralism' appears to be totally anti-causal. Hence, if there are differences between patterns of social relations (be they myths, kinship relations, power of authority or whatever) the 'structuralist' would agree that "we can only say that a certain structure is seen to be transformed into another structure, and repeated observations permit us to say that a given structure is always transformed in a particular way thus giving us not causal laws . . . but laws of transformation". [1]

What I seek to argue here, however, is that invoking the laws of transformation as opposed to invoking causal laws is an arbitrary, ideological choice. It is possible to choose, once the structure has been exhaustively examined, causal laws to explain changes and differences from one structure to another. This is of crucial importance in validating the work of "auteur-structuralists". Tulloch seemingly agrees with this proposition when he notes:

> It is one thing to try to understand a creative work according to its own internal operations first, but quite another to reject historical process and sociological causality altogether. [2]

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1. M. Lane, Introduction to Structuralism, New York: Basic Books Inc., 1970, p.18.

2. J. Tulloch, Conflict and Control in the Cinema, op.cit., p.560.

In pursuing this line of argument I wish to point out that whilst it is an acceptable proposition of structuralist method that language must be studied synchronically, the fact is that de Saussure allows for historical and evolutionary explanation and examination of structural differences - after the synchronic aspects have been fully studied. As such his system is more atemporal than ahistorical. This is important for whilst the insistance must be that we must first examine the structure and the relations within that structure, once this has been done, we are free to look (if we are so ideologically inclined) for forces that operated on that structure externally.

It is only a little step further to argue that since modification of the elements within the whole affects the relations between the elements themselves and their relations to the whole, the forces that influence the modifications are at least worth examining. The ultimate step so far as 'auteur-structuralism' is concerned is to then argue that the 'auteur' has such influence over the elements in the structure - and thereby affects the structure as a whole. Thus it becomes possible to argue that in such a situation the structure reveals the 'author's' conception of the world.

I am mindful of the difficulties that this ultimate step in the argument leads one into. I am also mindful of Brian Henderson's argument that for Levi-Strauss "myths

have no origins, no centres, no subjects and no authors" whereas bodies of film organised by 'auteur' signature "are obviously defined by their origin, which is a subject and an author as well as a definitive centre". [1] Indeed one would find it difficult to disagree with Henderson when he says that "the contention that some individual directors can and do stamp their films with a distinct or unique meaning (structure) cannot be grounded in Levi-Strauss". [2] Perhaps, however, the same contention can be grounded on a different interpretation of structuralism. So that Tulloch can argue that Lucien Goldman's 'genetic structuralism' can, to a considerable extent, explain within its assumptions the role the creative individual plays in shaping meaning. Lucien Goldman objects to Levi-Strauss' view that cultural products are "autonomous and that we must therefore look for determination and causation within the cultural product itself as a principle of its internal organisation. Such an approach ignores history, specific societies and creative individuals". [3]

Genetic structuralism has had little application (to date at least) to film study. It remains to be seen whether

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1. B. Henderson, 'Critique of Cine-Structuralism', (Pt. 1), Film Quarterly, Vol. XXVII, No. 1, pp.25-34, at p.31.

2. ibid, p.31.

3. J. Tulloch, Conflict and Control in the Cinema, op.cit., p.560.

Tulloch's enthusiasm for the approach will spread to general acceptance. Goldman's theory posits a functional relationship between "the structure of the work and the wider social structure which determines it". [1] So that Tulloch in his article on Fritz Lang's Metropolis entitled 'Mimesis or Marginality' tries to show "that there is an homology of structure between the film Metropolis and the ideology of the German intellectuals, some of whom were responsible for the Expressionist film wave". [2]

Tulloch then argues that genetic structuralism does not reduce the work to the social group: "since the research begins with an intrinsic analysis of the works, the structured vision of the work will, in fact, tell us more about the consciousness of the group in question". [3] On the other hand Tulloch admits to problems about Goldman's theory, in particular his suppression of the individual biography:

> Goldman's placing of the artist within the perspective of the social group can lead to a rather mechanistic notion of creativity, ignoring on the one hand the project of the artist as he himself sees it . . . and on

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1. ibid, p.561.
2. ibid, p.55.
3. ibid, p.561.

> the other the relative autonomy of cultural forms. . . . If, as I argued earlier, Metropolis expresses the values of the German mandarins, why was it expressed and with what personal transformations, by Fritz Lang? Moreover, to what extent was the vision modified or sharpened by the conventional modes of the form itself? [1]

Tulloch may be looking to Goldman's theory as an attempt to lead film theory away from the ideological position of denial of "the concept of human beings as both the makers and the products of history". [2] Tulloch goes further than Goldman in this regard for whilst the latter argues that great works of art are genuinely creative he places the individual within the perspective of the social group. Tulloch, on the other hand, is prepared in his article 'Sociology of Knowledge and the Sociology of Literature' [3] to extend genetic structuralism "to give more weight to the individual". [4]

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1. ibid, p.562.

2. As formulated in R. McCormich, 'Christian Metz and the Semiology Fad', Cineaste, Vol. 6, No. 4, p.23, cited in J. Tulloch, Conflict and Control in the Cinema, op.cit., p.560.

3. J.C. Tulloch, 'Sociology of Knowledge and the Sociology of Literature', British Journal of Sociology, June 1976.

4. J. Tulloch, Conflict and Control in the Cinema, op.cit., p.562.

Other attempts are being made to avoid any interpretation of a structure "that would make it appear as its own cause thus liberating it from the determinations of the subject and of history". [1] Daniel Dayan points to a common front adopted by Cahiers du Cinema, Tel Quel, and Cinetique. He writes:

> Unable to understand the causes of a structure, what they are and how they function, such a conception considers the structure as a cause in itself. The effect is substituted for the cause; the cause remains unknown or becomes mythical (the 'theological' author). The structuralism of Cahiers holds, on the other hand, that there is more to the whole than to the sum of its parts. The structure is not only a result to be described, but the trace of a structuring function. The critic's task is to locate the invisible agent of this function. The whole of the structure thus becomes the sum of its parts plus the cause of the structure plus the relationship between them, through which the structure is linked to the context that produced it. To study a structure is therefore not to search for latent meanings, but to look for that

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1. D. Dayan, 'The Tutor Code of Classical Cinema', Film Quarterly, Vol. 28, No. 1 (Fall 1974), pp.22-31 as reprinted in J. Tulloch, Conflict and Control in the Cinema, op.cit., p.621.

which causes or determines the structure. [1]

In this context I now introduce the three authors most commonly linked with the notion of 'auteur-structuralism'. Geoffrey Nowell-Smith's Luchino Visconti, [2] Peter Wollen's Signs and Meaning in the Cinema, [3] and Jim Kitses' Horizons West, [4] attempted to analyse a body of work through two approaches: 'authorship' and 'structure'. Nowell-Smith analysed the structure of Visconti's films, Wollen analysed the structure of Hawk's and Ford's films and Kitses analysed the structure of Mann's Boetticher's, and Peckinpah's films.

In Luchino Visconti, Nowell-Smith wrote of this approach:

> As a principle of method the theory requires the critic to recognise one basic fact, which is that the author exists, and to organise his analysis of the work round that fact . . . The purpose of criticism becomes therefore to uncover behind the superficial contrasts of subject and

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1. ibid, p.621.
2. G. Nowell-Smith, Luchino Visconti, Secker and Warburg, 1967.
3. P. Wollen, Signs and Meaning in the Cinema, Secker and Warburg, 1969.
4. J. Kitses, Horizons West, Thames and Hudson, 1969.

> treatment a structural hard core and often recondite motifs. The pattern formed by these motifs, which may be stylistic or thematic, is what gives an author's work its particular structure, both defining it internally and distinguishing one body of work from another. [1]

In Signs and Meaning in the Cinema Peter Wollen conducts a field test by examining the films of Howard Hawks and John Ford, as a test case for the 'auteur-structuralist' approach. Dividing Hawks' films into categories of the adventure drama and crazy comedy, Wollen sets about to examine their structure. The two categories of drama - adventure and crazy comedy - express the positive and negative views of Hawks' vision. Cautioning that an awareness of differences and oppositions must be cultivated along with the awareness of resemblances and repetitions usually found in the thematic or motif-seeking, he examines the sets of antinomies in Hawks' work and notes how they break down into lesser sets, any of which may overlap or may be foregrounded in different films. Examining Ford's films, Wollen finds the master antinomy of wilderness and garden and reaches his principal conclusion:

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1. G. Nowell-Smith, Luchino Visconti, op.cit., p.10.

> Ford's work is much richer than that of Hawks' and . . . this is revealed by a structural analysis: it is the richness of the shifting relations between antinomies in Ford's work that makes him a great artist, beyond being simply an undoubted auteur. [1]

Jim Kitses articulates his approach clearly in Horizons West:

> But I should make clear what I mean by auteur theory. In my view the term describes a basic principle and a method. The idea of personal authorship in the cinema and - of key importance - the concomitant responsibility to honour all of a director's works by a systematic examination in order to trace characteristic themes, structures, and formal qualities. [2]

Without doubt, the above three approaches combine the 'auteur-structuralist' concept. This is not to overlook the fact that Nowell-Smith, at least, in his article 'I Was a Star Struck-Structuralist' [3] criticised this approach as stated in Luchino Visconti and quoted above. Whilst that follow-up article to his book will need to be

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1. P. Wollen, Signs and Meaning in the Cinema, op.cit., p.102.

2. J. Kitses, Horizons West, op.cit., p.7.

3. G. Nowell-Smith, 'I Was a Star-Struck Structuralist', Screen, Vol. 14, No. 3, Autumn 1973, pp.92-99.

eventually reconciled to his approach in Luchino Visconti, for the moment, Nowell-Smith's radical shift of intellectual paradigm notwithstanding, each of the three approaches above are 'auteur-structuralist' by their own authors' admissions. Each of the three authors have assumed directors can and do influence structures. This is an assumption which I have argued to be valid, although I recognise the precarious nature of that assumption: it is one thing to argue 'authorship' in the cinema and quite another to demonstrate it. Many a critic has pointed out areas and instances where the director did not have control. It is arguable, for instance, that Bette Davis had more control at Warner Brothers than did any of her directors. It is also often pointed out that Hollywood films, at least, between the coming of sound and the end of the fifties were mostly shaped "to suit the talents and the tasks of the producers and the stars, and to fit the requirements of an established film genre, or to exploit a mood or a theme that was fashionable". [1] Petrie in 'Alternatives to Auteurs' [2] points to various other considerations on the question of control over filmmaking including limitations of time, budget, stars, and the fact that once the film was finished (in a studio system) it would be taken away

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1. G. Petrie, 'Alternatives to Auteurs', Film Quarterly, Vol. XXVI, No. 3, pp.27-35; pp.31-32.

2. ibid, p.31.

and edited by someone else.

Wollen recognises this problem in the third edition of Signs and Meaning in the Cinema and reformulates his views:

> The structure is associated with a single director, an individual, not because he has played the role of artist, expressing himself or his own vision in the film, but because it is through the force of his pre-occupation that an unconscious, unintended meaning can be decoded in the film, usually to the surprise of the individual concerned . . . It is wrong, in the name of a denial of the traditional idea of creative subjectivity, to deny any status to individuals at all. But Fuller or Hawks or Hitchcock, the directors are quite separate from 'Fuller' or 'Hawks' or 'Hitchcock', the structures named after them, and should not be methodologically confused. [1]

Wollen, then, attempts to reconcile his auteurism with Levi-Straussian structuralism - and argues that "the 'auteur' is not a conscious creator but an unconscious catalyst" and that "the 'auteur' structure is only one code among many which are discernible". Henderson in his

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1. Peter Wollen, Signs and Meaning in the Cinema, Secker and Warburg, 3rd edition, 1972, p.168.

article 'Critique of Cine - Structuralism' demonstrates how Wollen here is (twisting and turning and) confusing a methodological point with a foundational one:

> Since auteur-structuralism works empirically (from the works to the director, rather than a priori, from the director to the works) and since it is not interested in the person of the director (his condition as actual subject - biography, psychoanalysis, personal ideology) but only with the structures which are labelled with his name, Wollen supposes that he has solved the foundational problems of auteur-structuralism . . . But he has not. To do so, he would have to explain how it can be that individual subjects produce unique or distinctive meanings (structures), which, moreover, have the integrity and constancy of mythic meanings and can be studied in the same way. In short, he would have to provide that theory of the subject which Levi-Strauss deliberately and systematically omits, because his work is founded upon the inter-changeability of subjects in the production of meaning.[1]

The difficulty becomes apparent. Wollen attempts to merge 'auteurism' with Levi-Straussian structuralism. Henderson points to such a project being contradictory in

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1. B. Henderson, 'Critique of Cine-Structuralism', op.cit., p.31.

itself: 'auteurism' by operation of Levi-Straussian structuralism can never be reconciled with Levi-Strauss. I said earlier in this section that the proponents of 'auteurism', 'structuralism', and 'auteur-structuralism' are more in opposition than in agreement. It would seem to me that the difficulties that have developed on this question are ones born from the reluctance to accept the fact that what is created when 'auteurism' is combined with 'structuralism' is a hybrid conception.

What is left of 'auteur-structuralism'? Wollen has been left 'twisting and turning' in his attempt (and an unnecessary one in my view) to reconcile auteurism with Levi-Strauss. Charles Eckert in "The English Cine-Structuralists" joins Wollen in that he examines the work of Nowell-Smith, Wollen and Kitses in the framework of a model based on Levi-Straussian structuralism and reaches certain conclusions as to which work merges with most and departs from least this model. Henderson, in his article 'Critique of Cine-Structuralism' shows what a complete waste of words the venture of attempting to reconcile 'auteurism' with Levi-Strauss is when he argues that "since prospects for the merger of auteurism and structuralism are not promising, it seems that film criticism would do better to look for other possibilities". [1] Nowell-Smith

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1. ibid, p.32.

in 'I Was a Star-Struck Structuralist' informs us that neither himself, nor Wollen, nor Kitses were attracted to "structuralism" because they wanted to import Levi-Strauss into film study but rather, because they were seeking in the notion of "structuralism" "a 'materialist' or 'objective' basis for the concept of authorship, redefined to take account both of the specifics of film production, which seem at first sight to deny the concept of the author/ artist entirely and of the equally specific authorial presence in the movie text". [1] So that the charge with which Eckert indicts Nowell-Smith, Wollen, and Kitses, that is, of abusing Levi-Straussian method, is pleaded guilty to by Nowell-Smith on behalf of himself, Wollen and Kitses.

Rather than accepting Eckert's criticisms (which, he says, are the wrong ones) Nowell-Smith takes time to provide his own criticism to Luchino Visconti. He finds his approach to the auteur theory in that book "sloppy or idealist or both". He realises now that auteur theory is not a theory. When he said that it might be regarded as a "principle of method" he didn't quite know what he meant. Further, that this principle could "provide the basis for a more scientific form of criticism" was a "slight of hand being practiced". Equally misguided, claims Nowell-Smith was his approach to the concept of structure - which amounted to

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1. G. Nowell-Smith, 'I Was a Star-Struck Structuralist', op.cit., p.96.

'nonsense'. He explains the introduction in Luchino Visconti in these terms:

> I don't think it was my reading or misreading of Levi-Strauss that misled me here so much as my submergence in a subculture of then fashionable historicist Marxism. [1]

This represents a radical shift of intellectual paradigm or what might be described as an epistemological 'break', and it does nothing to clarify the issue of 'auteur-structuralism'.

The area is undoubtedly not without difficulties. One principal difficulty is that there appears to be what Tulloch has described as "an intra-group struggle between rival adherents to the same philosophy of history". [2] I have not attempted to reconcile these difficulties in any great detail in this section. One doubts if ever they will be so long as some critics insist that 'structuralism' means 'Levi-Straussian structuralism' only.

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1. ibid, p.98.

2. J. Tulloch, Conflict and Control in the Cinema, op.cit., p.566.

SECTION 3:

Jennings' Dpcumentary in the Context of the British Documentary Movement.

A. Formal Similarities and Differences between the Documentary of Humphrey Jennings and three films produced by the documentary movement.

Jennings' films are all documentaries and all are made in the context of the British documentary movement. His films are often regarded as being 'better' than those made by the documentary movement. Lindsay Anderson, among others, argues this case. [1] I do not propose to take up this argument. It potentially gives rise to the worst features of Truffaut's 'auteurist' polemical arguments.

On the other hand, there are similarities and differences in the films of the documentary movement and those of Jennings. The formal similarities and differences might be described by examining parts of three of the movement's films by the same method as adopted to examine Jennings' films in the last section.

In my section on Theoretical Assumptions, I made it clear that I had accepted Tulloch's argument, in support of Lucien Goldman's genetic structuralism to the effect that it is one thing to try to understand a creative work according to its own internal operations first, but quite another to reject historical process and sociological causality altogether. In this section, apart from describing the formal similarities and differences in the works of Grierson and Jennings, I shall also want to raise this

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1. L. Anderson, 'Only Connect: Some Aspects of the Work of Humphrey Jennings', op.cit.

question of historical and sociological causality. I hasten to add, however, that I only seek to touch upon the issue. A proper analysis would undoubtedly demand the space and attention of a thesis of considerable length. My aim is modest. I only seek to bring up points which I consider relevant and which might be taken up in future research.

The formal similarities and differences might now be focused upon with an examination of three films produced by Grierson's documentary movement: Song of Ceylon (1934); Housing Problems (1935); and Night Mail (1936).

Song of Ceylon is in four parts: (1) the Buddha, (2) the Virgin Land, (3) the Voices of Commerce, (4) the Apparel of a God.

The first two parts portray the Ceylonese tradition. A1 shows the Ceylonese entering a place of worship (A1 is in Part 1).

A1/A2: (0.07):M.S.:

I: Two natives hammering on bells.

S/t: Tolling bells.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A2/A3: (0.03):C.U.:

I: A close up of two natives hammering on bells.

S/t: Tolling bells.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to temporal continuity in that the sound of tolling bells continue seemingly uninterrupted across the cut. Spatial continuity is confirmed.

A3/A4: (0.04):C.U.:

I: Two bells. The same two bells initially described in A2.

S/t: Tolling bells.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to temporal continuity in that the sound of tolling bells continue seemingly uninterrupted across the cut. Spatial continuity is confirmed.

A4/A5: (0.02):C.U.:

I: Two bells (the same two bells initially described in image A2).

S/t: Tolling bells.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to temporal continuity in that the sound of tolling bells continue seemingly uninterrupted across the cut. Spatial continuity is confirmed.

A5/A6: (0.03):M.S.:

I: Statue of Buddha at the top of stone steps.

S/t: Tolling bells.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity. The intellectual response is as follows. The fact that the tolling bells can be heard from the two places depicted in the images A5 and A6 and because the tolling bells continue seemingly uninterrupted across the cut, the two places depicted in the images A5 and A6 are within the audible range of the bells. Hence, they are spatially proximately set. Since the bells toll seemingly uninterrupted across the cut temporal discontinuity is modified to temporal continuity.

A6/A7: (0.02):C.U.:

I: Statue of Buddha. The same statue as initially described in image A6.

S/t: Tolling bells.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to temporal continuity in that the sound of tolling bells continue seemingly uninterrupted across the cut. Spatial continuity is confirmed.

A7/A8: (0.03):C.U.:

I: Two bells. The same two bells as initially described in image A2.

S/t: Tolling bells.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Discontinuity.

S/t/I: Temporal discontinuity is modified to temporal continuity in that the sound of tolling bells continue seemingly uninterrupted across the cut. Spatial continuity is confirmed.

A8/A9: (0.08):M.S.:

I: To the background of water a bird sits perched on a branch.

S/t: Tolling bells.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity on the same reasoning as given for the A5/A6 join. Temporal discontinuity is modified to temporal continuity, on the same reasoning as given for the A5/A6 join.

A9/A10: (0.04):C.U.:

I: The bird initially described in image A8 flies off the branch and the camera follows it.

S/t: Tolling bells.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is arguable in that the time gap across the cut is estimated as being set in proximate time to the preceding shot. The same bird that was perched in the last image is seen to be flying in this image.

S/t/I: Temporal proximity is modified to temporal continuity in that the sound of tolling bells continues seemingly uninterrupted across the cut. Spatial continuity is confirmed.

A10/A11: (0.03):M.S.:

I: Camera is still moving (as if trying to keep up with the bird that is just out of the frame) and stops at a rock face of Buddha.

S/t: Tolling bells.

S.A.: Spatial continuity is arguable in that the camera was moving in image A10 and seems to continue the same movement in image A11.

T.A.: Due to the movement in images A10 and A11, there is a response similar to that of an action appearing continuous across the cut. Hence, temporal continuity is suggested.

S/t/I: Temporal continuity is confirmed. Spatial continuity is confirmed.

In the third part, commerce enters the soundtrack with a montage of voices. There are market quotations of tea prices and telephone orders: basically these are voices of commerce. In the final part there are scenes of ships and docks and loading operations with the end of the film returning to the scenes of Ceylon in the same style as the first part of the film.

Early in 1935 the British Commercial Gas Association commissioned Arthur Elton and Edgar Anstey to produce a programme of five films. Housing Problems was one in the series that included Enough to Eat? (1936); Children at School (1937); Smoke Menace (1937); and The Londoners (1938). John Taylor who photographed them said of them: "They

were all technical films about gas". [1] Housing Problems is is generally considered to be the first film for the Grierson School to carry serious social implications. It also anticipated Cinema Verite in its technique of interviewing 'actual' characters in their home environment.

Housing Problems.

Before any image comes on to the screen a narrator says:

> A great deal these days is written about the slums. This film is going to introduce you to some of the people really concerned.

The first shot in the film, A1, is a long shot of houses with people on the streets. The camera moves and stops on workers working on scaffolding at the side of a building under repair. The narrator: "First, Counsellor Lauder, Chairman of the Stephney Housing Committee will tell you something of the problem of slum clearance".

Voice of Counsellor Lauder: "The problems of the slum faces us because in the early days rows upon rows of ugly badly designed houses were . . ."

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1. E. Sussex, The Rise and Fall of British Documentary.

A1/A2: (0.08):M.S.:

I: Back of row of houses in an obvious state of disrepair.

S/t: Voice of Counsellor Lauder: ". . . put up to provide accommodation for the ever increasing army of workers which poured in from the country to the towns".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A2/A3: (0.20):M.S.:

I: Sagging roofs.

S/t: Voice of Counsellor Lauder: "Here are some pictures of typical slum architecture. This roof is sagging because the rafters have decayed. No amount of new tiles will put it right".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A3/A4: (0.08):M.S.:

I: Two housing blocks show a space of a few feet between them. The space is dark.

S/t: Voice of Counsellor Lauder: "When these houses were erected, anyone could build a factory right outside your front door".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A4/A5: (0.08):M.S.:

I: Another dark space between another two buildings being braced by steel rods.

S/t: Voice of Counsellor Lauder: "Many of the houses are so old that they have to be propped up to prevent them falling down altogether".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A5/A6: (0.05):C.U.:

I: A building with half of its plaster off the walls.

S/t: Voice of Counsellor Lauder: "Sometimes the mortar falls away from the brick and the walls bulge out".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A6/A7: (0.05):C.U.:

I: Mortar off with bricks bulging from a wall of another building.

S/t: Voice of Counsellor Lauder: "Here are examples of sheer neglect. These walls possibly haven't been attended to".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A7/A8: (0.05):C.U.:

I: A window. Bare boards support the frame and there are loose bricks around the frame. There are holes in the wall.

S/t: Voice of Counsellor Lauder: ". . . before the war, and the woodwork has gone unpainted for generations".

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

The film continues and takes us inside the houses and introduces us to the people who have to live in these conditions (Commentator: "And now for the people who have to live in the slums. Here is Mr. Norwood"). Mr. Norwood, dressed with a beret, dark clothes and scarf looks at the camera and addresses the viewer. He says: "The two rooms which I am in now I have to pay (inaudible) guineas for. And I haven't the room to swing a cat around. I've also got five other neighbours alongside of me in the predicament as myself. I'm not only run over with bugs, I've got mice and rats . . .)". After Mr. Norwood, other characters in the interview form and speak in the same vein as Mr.

Norwood did.

The last part of the film shows modern buildings built for residential purposes. We are told by the commentator that "each flat has a back to back range for coal or coke and a gas gritter and a gas plug by every fireplace". We are later told that "Gas is used for cooking, heating and lighting".

Night Mail is basically structured on the journey of the mail train. The first part of the film shows how mail is picked up from the stations, how mail is sorted, and how the sorted mail is dropped off at the various stations. Sorters, guards and workers are all seen to be doing their job efficiently on the mail train.

A1 is an aerial shot of the mail train. The soundtrack is of the moving train and of a commentator who says: "Trains from Linconshire and Derbyshire . . . (inaudible) . . . trains from Warwickshire and Leicestershire connect at . . . (inaudible)".

A1/A2: (0.03):L.S.:

I: Silhouette of a city.

S/t: Sound of a moving train.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity. The sound of the moving train continues uninterrupted across the cut. It is therefore the sound coming from the same train which is travelling on the same continuous journey. The places depicted in the images must be on the route of that journey - since the moving train is heard to pass through both places. Hence, the places depicted in the images are set in close proximity. Since the sound of the train moving continues uninterrupted across the cut, temporal discontinuity is modified to temporal continuity.

A2/A3: (0.10):M.S.:

I: A farmer leads a white horse into an enclosure where there are chickens about.

S/t: Nil.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Nil.

A3/A4: (0.07):C.U.:

I: The farmer initially described in the image A3 looks at his watch.

S/t: Nil.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Discontinuity.

S/t/I: Nil.

A4/A5: (0.02):M.S.:

I: The farm which was originally described in image A3.

S/t: Nil.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Discontinuity.

S/t/I: Nil.

A5/A6: (0.02):C.U.:

I: The farmer initially described in A2/A3 putting away his watch.

S/t: A hint of a train's whistle.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Discontinuity.

S/t/I: Nil.

A6/A7: (0.05):M.S.:

I: Taken from the train the image is of houses passing quickly across the frame.

S/t: Sound of a moving train and the train's whistle.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity. Since the train's whistle is audible in the images A6 and A7, then the two places depicted in the two images are set in spatial proximity. They are, that is, both within the audible range of the train's whistle. Temporal discontinuity is modified to temporal continuity since the sound of the moving train continues uninterrupted across the cut.

A7/A8: (0.04):M.S.:

I: One rail track with the train's wheels moving across the frame. A newspaper drops to the side of the tracks.

S/t: Sound of a moving train.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity, since the sound of the moving train is constant in A7 and A8 the sound is coming from the same train. Hence, the places depicted in the two images are within the same route of the train's journey. Temporal discontinuity is modified to temporal continuity since the sound of the moving train continues uninterrupted across the cut.

A8/A9: (0.03):M.S.:

I: The train passes the farm initially described in A2/A3.

S/t: Sound of a moving train.

S.A.: Discontinuity.

T.A.: Discontinuity.

S/t/I: Spatial discontinuity is modified to spatial proximity for the same reasons as given for the A1/A2 join. Temporal discontinuity is modified to temporal continuity since the sound of the moving train continues uninterrupted across the cut.

A9/A10: (0.03):M.S.:

I: The farmer initially described in A2/A3 walks from his farm to the side of the track and picks up the newspaper which was dropped from the train in A7/A8.

S/t: Sound of a moving train.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that the farmer walks to the tracks immediately after the train passes his farm in the last image. Hence, the time gap across the cut is estimated as being set in proximate time to the preceding shot.

S/t/I: Temporal proximity is modified to temporal continuity since the sound of the moving train continues uninterrupted across the cut. Spatial continuity is confirmed.

A10/A11: (0.03):C.U.:

I: Hands clutching a newspaper with headlines in view.

S/t: Nil.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that the farmer in the preceding shot has in this shot picked up the newspaper. Hence, the time gap across the cut is estimated as being set in proximate time to the preceding shot.

S/t/I: Nil.

A11/A12: (0.03):M.S.:

I: The farmer turning and appearing to shout something to someone.

S/t: A shout.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that the time gap across the cut is estimated as being set in proximate time to the preceding shot.

S/t/I: Nil.

A12/A13: (0.02):L.S.:

I: The farmer on top of his farm beside the tracks appearing to shout at someone.

S/t: Shouting.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that the time gap across the cut is estimated as being set in proximate time to the preceding shot.

S/t/I: Nil.

A13/A14: (0.02):C.U.:

I: The farmer shouting.

S/t: A shout.

S.A.: Spatial continuity is established through spatial overlap.

T.A.: Temporal proximity is established in that the time gap across the cut is estimated as being set in proximate time to the preceding shot.

S/t/I: Nil.

What follows in the film includes the sorting procedure and the men involved in the sorting. One of the sorters doesn't know where to place a letter since he has never heard of the town to which the letter is addressed. A supervisor asks him what the problem is. They, together work the problem out. The film ends with the engine driver wiping the sweat from his brow.

In this brief analysis of formal differences and similarities between Jennings' documentary and the three films analysed above, which were produced by Grierson and are presented here as examples of the type of film the movement made I shall restrict myself to two broad divisions:

(a) The relationship between the films in relation to their image track;

(b) The relationship between the films in relation to the relationship of the soundtrack to the articulations of the image track.

Insofar as the first division above is concerned I will restrict myself to comparing the image tracks of the syntagm A1-7 of Housing Problems to the syntagm A1-11 of Listen to Britain, and of the syntagm A1-14 of Night Mail to the syntagm B1-8 of A Diary for Timothy.

Insofar as the second division above is concerned, I will restrict myself to comparing the relationship of the soundtrack to the articulations of the image track of the syntagm A1-8 of Song of Ceylon to the syntagm A1-11 syntagm Listen to Britain and of the syntagm A1-7 of Housing Problems to the syntagm A1-11 of Family Portrait.

It might be noted that in this type of analysis a variety of possible comparisons might be made. The charts that I have used in the analysis of Jennings' films and the charts that I now intend to use in this analysis contain

a quantity of information which is very likely to be relevant. My aim in this brief analysis is to bring out what appears to me to be the most obvious formal differences and similarities rather than exhaustively extract all the possibilities.

In comparing image tracks, S.A. = Spatial articulation; T.A. = Temporal articulation; D = Discontinuity; C = Continuity; P = Proximity:

Housing Problems:

	S.A.	T.A.
A1/A2	D	D
A2/A3	D	D
A3/A4	D	D
A4/A5	D	D
A5/A6	D	D
A6/A7	D	D

Listen to Britain:

	S.A.	T.A.
A1/A2	D	D
A2/A3	D	D
A3/A4	D	D
A4/A5	D	D
A5/A6	D	D
A6/A7	D	D
A7/A8	D	D
A8/A9	D	D
A9/A10	C	D
A10/A11	D	D

Night Mail: A Diary for Timothy:

	S.A.	T.A.		S.A.	T.A.
A1/A2	D	D	B1/B2	P	D
A2/A3	D	D	B2/B3	C	P
A3/A4	C	D	B3/B4	C	P
A4/A5	C	D	B4/B5	D	D
A5/A6	C	D	B5/B6	D	D
A6/A7	D	D	B6/B7	D	D
A7/A8	D	D	B7/B8	C	C
A8/A9	D	D			
A9/A10	C	P			
A10/A11	C	P			
A11/A12	C	P			
A12/A13	C	P			
A13/A14	C	P			

In comparing the relationship of the soundtrack to the articulations of the image track, C = Continuity; D = Discontinuity; P = Proximity; CC = Continuity confirmed; PP = Proximity confirmed; I = Image; S/t/I = Relationship of soundtrack to articulation of the image track; and - = Nil.

Song of Ceylon: Listen to Britain:

	Spatial				
	I.	S/t/I.		I.	S/t/I.
A1/A2	D	-	A1/A2	D	D
A2/A3	C	CC	A2/A3	D	P
A3/A4	C	CC	A3/A4	D	P
A4/A5	C	CC	A4/A5	D	P
A5/A6	D	P	A5/A6	D	P
A6/A7	C	CC	A6/A7	D	P
A7/A8	C	CC	A7/A8	D	P
			A8/A9	D	P
			A9/A10	D	P
			A10/A11	C	C

Song of Ceylon: Listen to Britain:

	Temporal				
	I.	S/t/I.		I.	S/t/I.
A1/A2	D	-	A1/A2	D	C
A2/A3	D	C	A2/A3	D	C
A3/A4	D	C	A3/A4	D	C
A4/A5	D	C	A4/A5	D	C
A5/A6	D	C	A5/A6	D	C
A6/A7	D	C	A6/A7	D	C
A7/A8	D	C	A7/A8	D	C
			A8/A9	D	C
			A9/A10	D	C
			A10/A11	D	C

Housing Problems: Family Portrait:

	Spatial				
	I.	S/t/I.		I.	S/t/I.
A1/A2	D	-	A1/A2	D	-
A2/A3	D	-	A2/A3	D	-
A3/A4	D	-	A3/A4	D	-
A4/A5	D	-	A4/A5	D	-
A5/A6	D	-	A5/A6	D	-
A6/A7	D	-	A6/A7	D	-
			A7/A8	D	-
			A8/A9	D	-
			A9/A10	D	-
			A10/A11	D	-

Housing Problems: Family Portrait:

	Temporal				
	I.	S/t/I.		I.	S/t/I.
A1/A2	D	-	A1/A2	D	-
A2/A3	D	-	A2/A3	D	-
A3/A4	D	-	A3/A4	D	-
A4/A5	D	-	A4/A5	D	-
A5/A6	D	-	A5/A6	D	-
A6/A7	D	-	A6/A7	D	-
			A7/A8	D	-
			A8/A9	D	-
			A9/A10	D	-
			A10/A11	D	-

Observing the charts of the image tracks of Housing Problems and Listen to Britain one area of similarity between the two films becomes readily apparent. The images in the syntagm A1-7 of Housing Problems are each discontinuous in

relation to the other images in space and time. Examining the images that go to make up the syntagm A1-7 of Housing Problems and those that go to make up the A1-11 syntagm of Listen to Britain it is clear that the images in the former are images which concentrate on a particular subject, namely decrepid houses. So that the images which are discontinuous in space and time are logically taken from houses in a slum area. The images that go to make up the A1-11 syntagm of Listen to Britain appear to be taken from wider choice. It has been noted elsewhere that the images in the A1-11 syntagm of Listen to Britain synthesise around one image, that of the spitfire. The result has been described elsewhere: the organisation of images around the spitfire has the effect of providing associations between images and meanings in images that would not otherwise result. The same working model cannot be described for the A1-7 syntagm of Housing Problems where the association between images are very obvious. So that although the pattern type in this syntagm of Housing Problems is similar to the 'Associational Chain', even on a superficial analysis the association between images is less difficult to work out than Jennings' 'Associational Chain'. There seems to be a more precise response demanded from the viewer in the A1-7 syntagm of Housing Problems than there is to the A1-11 syntagm of Listen to Britain, which allows for more open, ambiguous responses from the viewer.

Both the charts of the A1-14 syntagm of Night Mail and the B1-8 syntagm of A Diary for Timothy reveal a pattern type of images that is similar to the 'Narrative-Associational Chain' that I have examined elsewhere in this project. There are differences, however. Night Mail is basically a narrative of a mail train's journey. The journey takes the train through towns and countryside and occasionally the camera takes us to a place depicted in the image which is read to be discontinuous in space and time. So that from a shot of the train in image A1 the next image is of a silhouette of a city and the next image is of a farmer leading a horse into an enclosure. So that from a 'narrative' shot of the train progressing in its journey we are confronted with two images discontinuous in space and time. In the B1-8 syntagm of A Diary for Timothy, 'narrative' shots are also followed by shots discontinuous in space and time. So that from images set in a church where Timothy is being baptised we are confronted with an image of still water reflecting barbed wire fencing and vegetation. However, subjective though it might be there is more ambiguity in the juxtaposition of a choir in a church and still water reflecting barbed wire fencing and vegetation than the montage mentioned above in Night Mail. In examining the relationship of the images described above in Night Mail, by relating them to other images in the syntagm it becomes apparent that the images discontinu-

ous in space and time are images depicting places and people that are being passed by the train. So that the train passes the farm, drops a newspaper for the farmer, who picks it up and starts to read it. But what is the association between a choir at church (B4) and still water reflecting barbed wire fencing and vegetation (B5) and a doctor and a nurse holding on to Peter Roper whilst he practices walking on crutches (B6) in A Diary for Timothy? So that whilst the syntagm type in the charts given for Night Mail and A Diary for Timothy appear to bear similarities, there are clear differences when it comes down to the question of reconciling associations between images. I'm suggesting here that 'there is more' to Jennings' montage than there is to this example in Night Mail. The viewer's response is again, more 'open' than the response demanded by Night Mail.

In examining the relationship between the soundtrack and the articulations of the image track it might be worthwhile distinguishing between where there is commentary and where there is no commentary. The syntagm A1-8 of Song of Ceylon and the syntagm A1-11 of Listen to Britain provides us with a comparable use of sound. In examining the spatial articulations of the image track of Song of Ceylon, the chart reveals images continuous and discontinuous in space and time. At the join A5/A6 an image which is discontinuous in space and time is modified by sound to

spatial proximity. What is occurring in this syntagm might be described as follows: As the bells toll, their sound travels through the countryside. Because an image that is discontinuous in space (in relation to the image track) is invested with the sound the place depicted in the image can be said to be in the audible range of the tolling bells. Hence, the place depicted in the image which is discontinuous in relation to the image track in space can be said to be set in proximity to other places which picks up the sound of the tolling bells. The places depicted in these images are within a space limited to the audible range of the tolling bells. Similarly, because the bells toll uninterrupted across the cuts it might be said as follows: As the bells are tolling these things are happening around the countryside. So that an image which is discontinuous in time in relation to another image is modified to a temporal continuity.

This pattern is similar to that already given for Jennings elsewhere in the syntagm A1-11 of Listen to Britain. So that images discontinuous in space and time are by sound modified to spatial proximity and temporal continuity. In this regard it might be noted that the images that the soundtrack has to bind in a spatio-temporal universe in the syntagm A1-11 of Listen to Britain are taken from a wider area of choice than the images in the A1-8 syntagm of Song of Ceylon. In the latter film the images are obviously

set within a continuous space apart from images A2 and A6. This is confirmed by glancing at the articulations of the image track. By camera movements and overlaps in visual fields spatial continuity is established with no assistance from the soundtrack in five of the joins. On the other hand, Jennings' images, apart from image A11, are all spatially discontinuous. Sound is required to bind the places depicted in the images in a spatially proximate framework.

Briefly looking at the use of sound where there is commentary a glance at the syntagm A1-7 of Housing Problems and the syntagm A1-11 of Family Portrait will reveal a remarkably similar pattern. In both cases it is the direct commentary which explains the images in a Voice of God commentary. The images depend on the commentary for their meaning.

One other point might be valid here. The use of sound which I described in the analysis of Jennings' films as 'in binding images in a conceptual plane of exposition' is not to be found in the movement's films examined herein.

B. Jennings' place in the documentary movement

In Studies in Documentary Lovell and Hillier argue that:

> The documentary movement gave Jennings a tradition, a context in which to work, but there can be little doubt that what makes his films exceptional derives primarily from the particular background of culture and ideas he brought to the cinema. [1]

Jennings was an intellectual and an artist. His intellectual and cultural background is centred around Cambridge in the nineteen twenties and thirties. He acquired his secondary education in the town of Cambridge at the Perse School and was exposed at first hand to such teachers and scholars as Arthur Quiller-Couch, A.E. Houseman, I.A. Richards, C.K. Ogden and F.R. Leavis. He was involved with the science-oriented literary group which produced the magazine Experiment which included in its list of editors and contributors (including outside contributors) the likes of J. Bronowski, mathematician and critic; William Empson, mathematician and poet; Basil Wright; Kathleen Raine (poet, Cambridge don, physicist); James Joyce; Boris Pasternak, and others. From this kind of intellectual and aesthetic climate which prevailed in

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1. A. Lovell and J. Hillier, Studies in Documentary, op.cit., p.62.

Cambridge at the time, Jennings' friend, Gerald Noxon, assures us that "Humphrey Jennings derived almost as great a stimulus as he gave to it". [1] The group we are told, read the works of Darwin and others "for their poetic content, that is their intellectual vigour, as much as for their science". [2] Jennings was influenced by certain English writers of the past and Gerald Noxon informs us that the works of Shakespeare, Marlowe, Milton, Bunyan, Constable and Blake "remained in Humphrey's background as a permanent frame of reference". [3] Noxon also points to Jennings' links with the Cambridge intellectual climate of the nineteen twenties and thirties:

> Humphrey was in fact a product of Cambridge in the most complete sense of the word, and I think, of the very best kind. [4]

Cambridge in the nineteen twenties and thirties was the centre of the intellectual activity in Britain and Jennings came without doubt into contact with Leavis' articulation of the British 'dream' of 'organic' tradition.

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1. G. Noxon, 'How Humphrey Jennings Came to Film', Film Quarterly, Vol. 15, No. 2, Winter 1961-62, pp.5-35; p.20.

2. A. Lovell and J. Hillier, Studies in Documentary, op.cit., p.63.

3. G. Noxon, 'How Humphrey Jennings Came to Film', op.cit., p.21.

4. ibid, p.21.

In Culture and Environment: the Training of Critical Awareness, F.R. Leavis and Denys Thompson wrote:

> Sturt speaks of 'the death of Old England and of the replacement of the more primitive nation by an "organised" modern state'. The Old England was the England of the organic community, and in what sense it was more primitive than the England that has replaced it needs pondering. But at the moment what we have to consider is the fact that the organic community has gone; it has so nearly disappeared from memory that to make anyone, however educated, realise what it was is commonly a difficult undertaking. Its 'destruction' (in the West) is the most important fact of recent history - it is very recent indeed. How did this momentous change - this vast and terrifying disintegration - take place in so short a time? The process of the change is that which is commonly described as Progress. [1]

This 'momentous change' is the Industrial Revolution. So that Leavis and Thompson here distinguish the 'organic community' of the pre-industrial revolution from the modern mechanised society. This 'organic community' which represents the ideal of the collective, unalienated folk society, where honest men work together and create together

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1. Cited in R. Williams, Culture and Society, London: Chatto and Windus, 1967, p.258.

is seen by Leavis and Thompson to have been eroded by the social changes consequent upon industrialisation. So that the 'organic community' is a rural community:

> The more 'primitive' England represented an animal naturalness, but distinctively human. Sturt's villagers expressed their human nature, they satisfied their human needs, in terms of the natural environment; and the things they made - cottages, barns, ricks and waggons - together with their relations with one another constituted a human environment, and a subtlety of adjustment and adaptation, as right and inevitable. [1]

This way of life is contrasted with the modern 'mechanised' way of life. So that:

> The modern labourer, the modern clerk, the modern factory hand live only for their leisure, and the result is that they are unable to live in their leisure when they get it. Their work is meaningless to them . . .
>
> The modern citizen no more knows how the necessaries of life come to him (he is quite out of touch, we say, with "primary production") than he can see his

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1. ibid, p.259.

> own work as a significant part in a human scheme (he is merely earning wages or making profits).[1]

The relationship between these views and Jennings' documentaries is clear enough. So that in Listen to Britain the 'organic community' projected in the first syntagm includes images of rural settings: the tree, the wheat, the fieldworkers, the farmer. The threat to this 'organic community' is provided by the spitfire, a product of technological advancement in the tradition of the industrial revolution. In The Silent Village the village life is projected in terms of a folk society in which honest folk work together. This is threatened by the mechanical image of the loudspeaker, itself a modern invention in that it did not exist in the pre-industrial revolution society. In A Diary for Timothy it is an injury in the mine which threatens the 'organic community'. Goronwy is projected as being part of an interdependent community. He mines coal so that Bill can do his work in driving steam engine (which depends on coal for its power) and so that, in turn, transportation of goods to others in the community can take place. Goronwy's accident in the mine threatens this process.

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1. ibid, p.259.

These brief observations make it clear that there are links between the 'organic community' that Leavis and Thompson talk about and the structure in Jennings' documentary. Yet in Leavis and Thompson's formulation the 'organic community' is arguably disintegrated. This is not the case for Jennings. For the latter the industrial revolution and the equally mechanical barbarism of the Germans (e.g., the loudspeaker in The Silent Village) threatens the 'organic community': But the 'organic community' (still strongly rooted [the tree, the wheat, in Listen to Britain]), made up of various individuals occupied in a variety of work and in a variety of lifestyles, resists the threat by these various individuals becoming fused in their interdependency. So that the airwarden protects the dancers from the threat that will come from across the waters and the dancers can sing 'Roll Out the Barrel' which extends to over the waters. "The spirit of co-operation will resist the Germans" is the meaning in the second syntagm analysed in Listen to Britain. It is the same co-operation that will restore the 'organic community', even in modern industrial times. It will be an 'organic community' which encompasses the results of the industrial revolution. So that Timothy is asked if he will fight to make the modern world, which includes mechanical realities, into a better place.
The kind of place where Goronwy's accident won't happen.
To not combine into this modern 'organic community' could

lead to destruction. The ability and potential that the industrial age and the barbarism of the Germans have to destroy the 'organic community' is made clear in The Silent Village where debris floats down the stream as the Germans destroy the village. This is the likely result to society if the threat is not resisted by a community textured of interdependent individuals.

Explanations for the differences in Leavis and Jennings cannot satisfactorily and at the same time concisely be given here. I suspect that this is the quarry area which often gives rise to the view that Jennings' films are exceptional because of his personal vision. Research into this area would need to touch upon biographical information which is not available to me. It is also likely to be necessary to examine Jennings' links with Surrealist art which many critics argue influenced Jennings' documentary; Jennings' links with the movement Mass Observation, the left wing movement which aimed at "investigating public opinion qualitatively and quantitatively by the direct observation of behaviour in public places and above all by listening the peoples' conversations . . . a form of loosely organised visual and aural eavesdropping" [1] and which Eric Rhode argues in his book Tower of Babel influenced his

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1. A. Lovell and J. Hillier, Studies in Documentary, op.cit., pp.64-65.

documentary films. [1]

According to Grierson films that the movement produced had this quality to them: they made the average citizen more informed of the modern world and the changes that are in operation. In referring to his own film Drifters, Grierson could proudly say:

> Not so long ago, the materials of steel and smoke were not considered "romantic" enough for pictures, and the documentary film was supposed to be engaged in a sleeveless errand. Today, people find industry and the skills that reside within it, magical and exciting. [2]

But his greatest praise went to two films, Housing Problems and Workers and Jobs:

> These simple films went deeper than earlier films like Drifters and later films like Night Mail and North Sea. They showed the common man, not in the romance of his calling, but in the more complex and intimate drama of his citizenship. [3]

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1. E. Rhode, Tower of Babel, op.cit., pp.73-74.
2. Forsyth Hardy, Grierson on Documentary, Collins, St. James Place, London, 1946, p.148.
3. ibid, pp.148-149.

What Grierson is arguing here is that the cinema should shift its focus from the drama of personal habits and personal achievement to the collective and co-operative element in modern life. This argument derives from Walter Lippman's account of the failings of contemporary education and democracy. Lippman argued that "expectations one held for democracy were proving illusory". [1] This pessimism about modern day democracy stemmed from his belief "that the ordinary voter could never make informed judgments, because of his lack of relevant information and time for consideration". [2] If Lippman was pessimistic about this, Grierson was not. He sought an answer to the problem. It was only a chance remark from Lippman that led Grierson to consider the cinema. He soon recognised the power of the camera to record "an infinite variety of observations". [3] With this answer Griersons argument was complete. The argument, as expressed by Andrew Tudor, as follows:

> Change, it runs, is all pervasive in the twentieth century. Even should he wish it, the individual is no longer able to keep track of the changes, the problems, the

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1. Cited in E. Barnouw, Documentary, New York: Oxford University Press, 1974, p.85.

2. A Lovell and J. Hillier, Studies in Documentary, op.cit., p.11.

3. E. Sussex, The Rise and Fall of British Documentary, op.cit., p.2.

> issues of his day. But the traditional conception of democracy hinges on the 'informed citizen' as do traditional educational techniques. Education is out of touch with the new demands of these large societies, while the mystical participatory notion of democracy has been left entirely behind by events. What is required of the mass media is that they cover all sectors of society in order that these various social elements can remain in contact with one another. They should serve to reinforce ideas of citizenship and of collective destiny. [1]

Grierson expressed a technological collectivist account of modern society. By this account he saw cinema as the most powerful of all mass media, and the mass medium "most capable of bringing the disparate elements of the wide world into obvious juxtaposition and association, the medium of all media born to express the living nature of inter-dependency". [2]

Grierson, then, has accepted the proposition that solidarity of modern societies rests on the complex inter-dependence of the members of that society. This proposition is not too dissimilar to Jennings' position. Both accept that changes have taken place. Grierson seeks to use film as the hammer with which to forge a new and democratic

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1. A. Tudor, Theories of Film, op.cit., p.66.

2. Forsyth Hardy, Grierson on Documentary, St. James Place, London: Collins, 1946.

culture. Jennings does not seem to be interested in using film for quite that purpose. He seems more interested in using film to reflect his observations. The observations he makes reflect on 'organic' unity that he sees in the British effort in the war. This is one difference between Jennings and Grierson. As Lovell and Hillier put it:

> As propaganda Jennings' films lack the precise functional objectives which were the rule, partly because they are concerned with subtleties of national mood and morale and partly because they are Jennings' own transformations. [1]

Grierson himself noted this quality in Jennings' films when calling Jennings a 'rare one' in the documentary group, he said: "He was one fighting . . . for the right to contemplate, and this in a period not easily given over to such". [2]

For Grierson, documentary needed to do more than contemplate. It had to lead the citizen into being members of a state where "all was for the common good and nothing for oneself". [3] Lovell and Hillier trace this positive attitude toward the state to Neo-Hegelianism which sought to free the state from any notion that the state existed to serve partison interests. This acceptance of the role of the state is implied in the structure of Grierson's documentary which attempts to persuade the citizen to accept his place in this modern society. I seek to do no more here than raise the issue. The links between Grierson, Neo-Hegelianism and Grierson's documentary demand a considerable amount of

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1. A. Lovell and J. Hillier, Studies in Documentary, op. cit., p.79.
2. Cited in A. Lovell and J. Hillier, Studies in Documentary, op.cit., p.79.
3. ibid, p.22.

investigation which I do not seek to incorporate in this project.

Jennings' films can be placed in a consensualist continuum stretching from the works of Grierson to the works of Lindsay Anderson. Jennings is the obvious link in the gap between Grierson and Anderson. Anderson, like Grierson and Jennings valorises the 'organic community' at the expense of the mechanical in his films, e.g., Every Day Except Christmas (1957). The mechanical element for Anderson seems to be the 'mass' age. Every Day Except Christmas (1957) opens on a mushroom farm in Sussex. The motor lorries carrying food move through arterial roads toward Coventry Garden fruit and vegetable and flower markets, in London. The trucks and the sellers assemble early in the morning at the market as some stall holders wait for their goods to come in by trucks from all over the country. We are introduced to Alice, George, Bill and Allan who prepare for the market to open by readying their stalls and displays. Later in the film the stall holders go to an all night cafeteria near the market. It is a place where a variety of down-and-out characters congregate - an old sleeping woman, a sad old man with nicotine-stained fingers. As the commentary tells us: "Not everyone you'll find in Alberts works in the market. Some of them you wonder where they come from. They come in at two or three in the morning, have a bit to eat, talk a bit, and then go. And you wonder where". The film then cuts to the market and tracks along open crates of daffodils, ready for buyers. In Rhodes' words, "it is hard to explain why this contrast is so

effective. The daffodils are beautiful, yet remote from the people in the cafeteria who are lost, purposeless, divided against themselves. We are close to the world of Pinter. Social coherence appears to be lost here, and Blake's vision of a green and pleasant land has no place". [1] But this threat of disintegration, or this observation of disintegration that has already taken place does not dim the ultimate valorisation of the 'organic community'. The morning brings activity to the market. Buyers come to purchase food and vegetable from the displays - so that they and others in the city might eat and thereby survive. The interdependency between the buyer and seller, the producer and the consumer, the truck driver and the stall holder and so on, is reaffirmed by the commentator at the very end of the film when he says: "Young faces follow old and old ways will change to new one of these days. But work will still be with us one way or another. And we all depend on each other's work as well as our own: on Alice and George, and Bill and Allan and Sid and all the others who keep us going".

The structure in Anderson's documentary is very different to that in Grierson's documentary. Anderson brings together various elements in society into one social act. The 'organic community' is created by the various elements coming together in one organic structure. With the possible exception of Night Mail Grierson's documentary does not project in the structure the 'organic community'. Rather, what is projected is information about 'other people' that belong to the community. Every Day Except Christmas projects mutual co-operation and interdependency. Drifters,

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1. E. Rhode, Tower of Babel, op.cit., p.76.

Song of Ceylon, Housing Problems and other films made by the movement spread knowledge and assume that the simple spread of knowledge automatically promotes mutual understanding.

Jennings joined the G.P.O. film unit in 1934. He made some films between then and 1939 with the G.P.O. film unit and Shell. He learned filmmaking alongside members of the G.P.O. The tradition that this experience gave him included image and sound editing techniques, sound/image relationships, and of course, the framework of 'creative treatment of actuality'. But it was Jennings who combined these elements in the way described in this project, to project a composite picture of 'organic' Britain. The 'organic' unity in society is complemented by the 'organic' unity in the documentary. The mechanical threat to organic society is complemented by the mechanical threat to places depicted in the images which make up the 'organic' structure. Interdependency in organic society is reflected by interdependency of elements in the 'organic' structure.

Even images need other images for meaning. In isolation the individual image is almost insensible. It is only when such images combine with other such images that the individual image takes on new, richer meaning. Sound also co-operates and binds incongruous images in a spatio-temporal framework which again has the effect of further enriching the structure as a whole and the individual in relation to the structure.

Grierson, Jennings, and Anderson form a consensualist continuum in British documentary. A great gap in the structure of Grierson's and Anderson's documentaries is bridged by Jennings. If his importance can be put no higher, Jennings' bridge spans a considerable gulf.

FILMOGRAPHY:
FILMS ON WHICH JENNINGS WORKED -

Post-Haste (1934)

Production company	GPO Film Unit
Editor	Humphrey Jennings

Running time: 26 min.

Pett and Pott (1934)

Production company	GPO Film Unit
Producer	John Grierson
Director	Cavalcanti
Photography	John Taylor
Sets	Humphrey Jennings

Running time: 33 min.

The Story of the Wheel (1934)

Production company	GPO Film Unit
Editor	Humphrey Jennings

Photographed from models and diagrams in the British Museum, London Museum, and Science Museum.
Running time: 12 min.

Locomotives (1935)

Production company	GPO Film Unit
Editor	Humphrey Jennings
Music	Ballet music from Schubert's 'Rosamunde', arranged by John Foulds

Photographed from models in the Science Museum, South Kensington
Running time: 21 min.

The Birth of a Robot (1936)

Production company	Shell Oil Company
Producer	Len Lye
Director	Len Lye
Script	C.H. David
Photography	Alex Strasser
Colour direction and production	Humphrey Jennings
Colour process	Gasparcolour
Design and construction of models	John Banting, Alan Fanner
Sound recording	Jack Ellit
Music	Holst, Planets Suit

Running time: 7 min.

Penny Journey (1938)

Production company	GPO Film Unit
Director	Humphrey Jennings
Running time: 6 min.	

Spare Time (1939)

Production company	GPO Film Unit
Producer	Cavalcanti
Director/Script	Humphrey Jennings
Commentary	Laurie Lee
Photography	Henry Fowle
Music	Played by the Steel, Peach and Tozer Phoenix Works Band, the Manchester Victorian Carnival Band, and the Handel Male Voice Choir
Sound recording	Yorke Scarlett
Running time: 18 min.	

Speaking from America (1939)

Production company	GPO Film Unit
Director	Humphrey Jennings
Photography	W.B. Pollard, F. Gamage
Diagrams	J. Chambers
Commentary	R. Duff
Sound recording	Ken Cameron
Running time: 10 min.	

S S Ionian (Her Last Trip) (1939)

Production company	GPO Film Unit
Director	Humphrey Jennings
Running time: 20 min.	

The First Days (1939) originally A City Prepares

Production company	GPO Film Unit
Producer	Cavalcanti
Directors	Humphrey Jennings, Harry Watt, Pat Jackson
Commentary	Robert Sinclair
Editor	R.Q. McNaughton
Running time: 23 min.	

London Can Take It (1940)

Production company	GPO Film Unit, for the Ministry of Information
Directors	Humphrey Jennings, Harry Watt

London Can Take It (cont.)

Photography	Henry Fowle, Jonah Jones
Music	Vaughan Williams 'A London Symphony'
Commentary	Quenton Reynolds
Sound recording	R.A. Cameron
Running time: 10 min.	

Spring Offensive (1940), theatrical title An Unrecorded Victory

Production company	GPO Film Unit, for the Ministry of Information
Producer	Cavalcanti
Director	Humphrey Jennings
Script	Hugh Gray
Commentary	A.G. Street
Photography	Henry Fowle, Jonah Jones, Eric Gross
Editor	Geoff Foot
Artistic director	Edward Carrick
Music	Liszt, arranged by Brian Easdale and conducted by Muir Mathieson
Sound recording	Ken Cameron
Running time: 20 min.	

Welfare of the Workers (1940)

Production company	GPO Film Unit, for the Ministry of Information
Producer	Harry Watt
Assistant producer	J.B. Holmes
Directors	Humphrey Jennings, P. Jackson
Photography	Jonah Jones
Editor	Jack Lee
Commentary	Ritchie Calder
Sound recording	Ken Cameron
Running time: 10 min.	

Heart of Britain (1941)

Production company	Crown Film Unit, for the Ministry of Information
Producer	Ian Dalrymple
Director	Humphrey Jennings
Photography	Henry Fowle
Editor	Stewart McAllister
Music	Beethoven and Handel, played by the Halle Orchestra conducted by Sir Malcolm Sergeant; and the Huddersfield Choir

Heart of Britain (cont.)

Commentary	Jack Holmes
Sound	Ken Cameron
Running time: 9 min.	

Words for Battle (1941)

Production company	Crown Film Unit for Ministry of Information
Producer	Ian Dalrymple
Director/Script	Humphrey Jennings
Editor	Stewart McAllister
Music	Beethoven and Handel, played by the London Philharmonic Orchestra conducted by Sir Malcolm Sergeant
Sound recording	Ken Cameron
Commentary	Laurence Olivier
Running time: 8 min.	

Listen to Britain (1942)

Production company	Crown Film Unit for Ministry of Information
Producer	Ian Dalrymple
Director/Script/Editor	Humphrey Jennings, Stewart McAllister
Assistant director	Joe Mendoza
Photography	Henry Fowle
Foreword spoken by	Leonard Brockington
Sound recording	Ken Cameron
Running time: 20 min.	

Fires Were Started (I Was A Fireman) (1943).

Production company	Crown Film Unit, with the co-operation of the Home Office, Ministry of Home Security, and National Fire Service
Producer	Ian Dalrymple
Director/Script	Humphrey Jennings
Story collaboration	Maurice Richardson
Photography	C. Pennington-Richards
Sets	Edward Carrick
Editor	Stewart McAllister
Music	William Alwyn, director by Muir Mathieson
Sound recording	Ken Cameron, Jock May

C. Officer George Gravett (Sub-officer Dykes), Lt. Fireman Phillip Dickson (Fireman Walters), Lt. Fireman Fred Griffiths (Johnny Daniels), Lt. Fireman Loris Rey (J. Rumbold),

Fires Were Started (cont.)

Fireman Johnny Houghton (S.H. Jackson), Fireman T.P. Smith (B.A. Brown), Fireman John Barker (J. Vallance), Fireman W. Sansom (Barrett), Asst. Group Officer Green (Mrs. Townsent), Firewoman Betty Martin (Betty), Firewoman Eileen White (Eileen).
Running time: 80 min.

The Silent Village (1943)

Production company	Crown Film Unit, for Ministry of Information
Producer/Director/Script	Humphrey Jennings
Assistant director	Diana Pine
Photography	Henry Fowle
Editor	Steward McAllister
Sound	Jock May
Music	Title and incidental music specially composed by Beckitt Williams, orchestra conducted by Muir Mathieson. Welsh songs sung by Morriston United Male Choir, and hymns by Cwmgiedd Chapel Congregation.

Running time: 36 min.

The Eighty Days (1944)

Production company	Crown Film Unit, for Ministry of Information
Producer/Director	J.B. Holmes
Director	Humphrey Jennings
Assistant director	Graham Wallace
Script	Humphrey Jennings
Photography	Henry Fowle
Sets	Edward Carrick
Editor	Sid Stone
Music	Dennis Blood, directed by Muir Mathieson

Running time: 30 min.

V I (1944)

Production company	Crown Film Unit
Producer	Humphrey Jennings
Commentary	Fletcher Markle

Made for the overseas use only
Running time: 10 min.

A Diary for Timothy (1944-45)

Production company	Crown Film Unit
Producer	Basil Wright
Director/Script	Humphrey Jennings
Commentary written by	E.M. Forster
Commentary spoken by	Michael Redgrave
Photography	Fred Gamage
Editor	Alan Osbiston, Jenny Hutt
Music	Richard Addinsell, played by the London Symphony Orchestra conducted by Muir Mathieson
Sound recording	Ken Cameron, Jock May
Running time: 39 min.	

A Defeated People (1946)

Production company	Crown Film Unit, for Directorate of Army Kinematography with the co-operation of the Allied Control Commission of Germany, and of the Army Film Unit
Producer	Basil Wright
Director/Script	Humphrey Jennings
Photography	Army Film Unit
Music	Guy Warwick, played by London Symphony Orchestra conducted by Muir Mathieson
Commentary spoken by	William Hartnell
Running time: 19 min.	

The Cumberland Story (1947)

Production company	Crown Film Unit for the Central Office of Information, for the Ministry of Fuel and Power with the co-operation of the United Steel Companies and the National Union of Mine-Workers
Producer	Alexander Shaw
Director/Script	Humphrey Jennings
Photography	Henry Fowle
Art Director	Scott MacGregor, John Cooper
Editor	Jocelyn Jackson
Music	Arthur Benjamin, played by the Philharmonic Orchestra conducted by Muir Mathieson
Sound recording	Jock May
Running time: 39 min.	

Dim Little Island (1949)

Production company	Wessex Films for the Central Office of Information
Producer/Director	Humphrey Jennings
Photography	Martin Curtis
Editor	Bill Megarry
Music	Ralph Vaughan Williams
Commentary	Osbert Lancaster, John Ormston, James Fisher, Ralph Vaughan Williams

Running time: 11 min.

Family Portrait (1950)

Production company	Wessex Films
Producer	Ian Dalrymple
Director/Script	Humphrey Jennings
Assistant director	Harley Usill
Photography	Martin Curits
Editor	Stewart McAllister
Music	John Greenwood, orchestra conducted by Muir Mathieson
Commentary	Michael Goodliffe
Sound recording	Ken Cameron

Made for the Festival of Britain
Running time: 25 min.

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