

BLACKFRIARS

(With which is incorporated *The Catholic Review*)

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EDITORIAL

ON December 12th the first display of Catholic substandard films was held, under the auspices of the Catholic Amateur Film Society, at 18 Lowndes Street. The success of this meeting before a notable company of priests and laity has already been reported in the Catholic press.

The progress of the C.A.F.S. has been remarkable. The need for such an organization was discovered after the formation of the C.T.S. Film Library, when the number of Catholic substandard films was so small that an effort had to be made to supply a rapidly increasing demand. Many priests up and down the country had installed projectors, and rightly expected from the C.T.S. a considerable variety and choice of films. How could this be done? The resources of the C.T.S. were limited, and no one expected them to spend some £4,000 to stock a complete substandard film library. This urgent need brought into being the C.A.F.S.

The object of this Society is therefore twofold: first to interest the Catholics of this country in film as a vehicle of truth and in the production of films; and, secondly, to stock the C.T.S. Film Library for general use.

The scope and power of Film has been repeatedly stressed in BLACKFRIARS. We have indicated the relative importance of Film and Cinema. Film is a medium; Cinema a specific application of that medium; and to confine

the scope of Film to Cinema would be as ridiculous as to confuse the Art of Printing with the romantic novel.

There is also a good deal of truth in the assertion that the danger of the present-day Cinema can be largely overcome by an understanding of Film. A working knowledge of the latter will, for instance, explode the fiction of the Film-Star, and will gradually make us realize with Pudovkin that 'the art of film is the art of editing.'

For the Editor is supreme. Upon him rests the responsibility of making films. It is the Editor who interpolates immoral episodes at the bidding of the Producer, and who in the solitude of the cutting-room introduces a subtle change of tempo and rhythm or emphasizes boldly in the near-view or close-up.

A first step in furthering the art of Film is, therefore, to influence not the Star so much as the Editor—the maker of Film. And at a time when the Producer by the Clean Film Movement is being convinced in the only way he can understand of the importance of Christian morals, it is, in our opinion, a good augury for the future that an amateur society such as the C.A.F.S. should be taking the first positive step in the right making of Film.

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The Editor regrets that it has not been possible to publish this month the special number of BLACKFRIARS treating of the Incarnation and human life.