

and variation in angle of incidence owing to movements of the mounting arms."

The instrument itself was mounted in a long square tube or trough having a glass cover. "After we began to make our record measurements," Wilbur stated, "we allowed no large object in the room to be moved and no one except the observer was allowed to come near the apparatus, and he occupied exactly the same position beside the trough at each observation. We had found by previous experience that these precautions were necessary, as very little is required

to deflect a current a tenth of a degree, which is enough to very seriously affect the results."

A lift instrument has swinging arms which support a cross beam carrying resistance plates which always ride at some cross angle to the wind and thus create an extra resistant finger. This instrument was also used at first to measure drag, but was found not well adapted to the purpose. This led the famous brothers to build another instrument for measuring drag.

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public opinion was split into isolationist-interventionist camps. It came to an end in 1939 with the release of Confessions of a Nazi Spy, realistic rendering of Nazi activities in the U. S., which overtly stigmatized Hitler Germany.

We have recently passed through a similar period of silence on Russia in the film world. Release of The Iron Curtain in May, 1948, may, like the Confessions of a Nazi Spy, mark the end of a period of controversial stage in American public opinion, this time toward Russia.

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PSYCHOLOGY

Portrayal of Foreigners

► IF Hollywood portrayals of foreign characters and life are to become realistic it will only be after the film industry is convinced that the public wants such life-like representations.

This is the judgment of Dr. Siegfried Kracauer, social psychologist, who reports in PUBLIC OPINION QUARTERLY (Spring) a study of films made for UNESCO as part of their project for studying international tensions.

Countries where the public desire for international understanding is already overwhelmingly strong have produced a new type of semi-documentary film, deliberately international, which presents characters from different countries as mirrors of reality, Dr. Kracauer says. Such films are the Swiss pictures Marie Louise and The Last Chance and two Rossellini films from Italy, Open City and Paisan.

Whether these films mark the beginning of a trend depends upon mass education, Dr. Kracauer believes.

"Unless organizations such as UNESCO can stir up a mass desire for international understanding, prospects for the cooperation of film producers are slim," he predicts.

Portrayals by Hollywood of the English have been realistic, Dr. Kracauer says. But

he attributes that to the fact that Americans look upon the English as part of the same family. A real attempt has been made by film producers to present an accurate picture. Many films have been taken from English novels or plays. Major parts have been given to English actors and scenes have been shot in England.

By contrast, American films about Russia make little attempt to capture reality, and this is attributed by Dr. Kracauer to the lack of common traditions in the two countries, lack of intermingling of the nationals, and the feeling by Americans that the Russians are very foreign.

Films about Russia are studio-made, and because of the scarcity of Russian actors in this country, the part of Russian characters is assigned to Hollywood stars or to German actors.

"Reliance on outside portrayals in imitation settings thwarts rather than facilitates an objective rendering of other peoples," Dr. Kracauer comments.

Films about a foreign country are avoided by Hollywood during a period when American attitude toward that country is a subject of heated controversy. Such a period of silence on Germany came during the pre-war years when American

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