

but it also espouses the same arguments with respect to the success of American film as are heard today. It is the universal appeal of the American movies that has resulted in their global success. The article states:

There is no laughter in the European films. They lack gaiety, light-heartedness, sprightliness. They do not portray happiness. There is not in them anywhere any sense of irresponsible children at play. These lacking qualities are supplied in almost every American film. Our pictures show people having fun. They reflect freedom, prosperity, happiness, a higher standard of living in clothing, houses, interiors, motor cars - all the material appurtenances of good living.

The European intelligentsia criticize the happy endings of our stories as bad-art. But . . . these happy pictures are beacon lights of hope. They seem to show the way to peace, prosperity and happiness. They make the spectators forget their cares and worries and anxieties. They bring relaxation and give entertainment. They are an escape from the daily routine of work. They open a fresh new world of play where there are no class restrictions or the inertia that comes of despair. That is why American pictures are popular abroad. I think, too, we know more of what can be done with the camera.⁶⁵

The question of why the United States was and is the best at delivering a universally positive message is clear. However, it also is unclear whether a Canadian portrayal of happiness has the same opportunity to succeed both in Canada and the United States. Perhaps, it is that American competitiveness, the American first mover advantage, the American ability to draw on the world's talent and structural impediments that make entry difficult for non-American product.

The connection between film and politics was not only apparent in the 1920s, but has persisted. Explaining US policy, William Benton, Assistant Secretary of State in 1946, stated:

The State Department plans to do everything within its power along political and diplomatic lines to help break down the artificial barriers to the expansion of private American news agencies, magazines, motion pictures, and other media of communications throughout the world ... Freedom of the press - and freedom of exchange of information generally - is an integral part of our foreign policy.⁶⁶

⁶⁵ Ibid.

⁶⁶ Keith Acheson and Christopher Maule, "Shadows Behind the Scenes: Political Exchange and the Film Industry," *Millenium Journal of International Studies*, vol. 20, no.2, 1991, 294.