

International Dictionary of Films and Filmmakers- 2

DIRECTORS

FOURTH EDITION

EDITORS

TOM PENDERGAST

SARA PENDERGAST

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International Dictionary of Films and Filmmakers-2

DIRECTORS

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Volume 1

FILMS

Volume 2

DIRECTORS

Volume 3

ACTORS and ACTRESSES

Volume 4

WRITERS and PRODUCTION ARTISTS

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EDITORS' NOTE

This is a revised edition of the 2nd volume of the *International Dictionary of Films and Filmmakers*, which also includes Volume 1, *Films*, Volume 3, *Actors and Actresses*, and Volume 4, *Writers and Production Artists*. The book comprises more than 483 entries, consisting of a brief biography, a complete filmography, a selected bibliography of works by and about the entrant, and a critical essay written by a specialist in the field. There are 66 entrants new to this edition. Most of the entries from the previous edition have been retained here; all entries have updated filmographies and bibliographies; and many entries have updated critical essays. Since film is primarily a visual medium, the majority of entries are illustrated, either by a portrait or by a representative still from the entrant's body of work.

The selection of entrants is once again based on the recommendations of the advisory board. It was not thought necessary to propose strict criteria for selection: the book is intended to represent the wide range of interests within North American, British, and West European film scholarship and criticism. The eclecticism in both the list of entrants and the critical stances of the different writers emphasizes the multifarious notions of the cinema, and indeed of the various entrants' role within it. On the vexing question of authorship in the cinema, it is to be hoped that this volume is properly seen in the context of a series which also focuses on the contribution to the cinema or actors and actresses (Volume 3), along with screenwriters, cinematographers, editors, animators, composers, and other production artists (Volume 4), as well as the individual films themselves (Volume 1).

Thanks are due to the following: Nicolet V. Elert and Michael J. Tyrkus at St. James Press, for their efforts in preparing this collection for publication; Michael Najjar, for his tireless efforts in researching the entries; our advisers, for their wisdom and broad knowledge of international cinema; and our contributors, for their gracious participation. We have necessarily built upon the work of the editors who have preceded us, and we thank them for the strong foundation they created.

A Note on the Entries

Non-English language film titles are given in the original language or a transliteration of it, unless they are better known internationally by their English title. Alternate release titles in the original language(s) are found within parentheses, followed by release titles in English (American then British if there is a difference) and translations. The date of a film is understood to refer to its year of release unless stated otherwise.

In the list of films in each entry, information within parentheses following each film modifies, if necessary, then adds to the subject's principal function(s). The most common abbreviations used are:

an	animator
assoc	associate
asst	assistant
chor	choreographer
d	director
ed	editor
exec	executive
mus	music
ph	cinematographer or director of photography
pr	producer
prod des	production designer
ro	role
sc	scenarist or scriptwriter

The abbreviation "co-" preceding a function indicates collaboration with one or more persons. Other abbreviations that may be used to clarify the nature of an individual film are "doc"—documentary; "anim"—animation; and "ep"—episode. A name in parentheses following a film title is that of the director. A film title in boldface type indicates that complete coverage of that film may be found in the *International Dictionary of Films and Filmmakers*, Volume 1: *Films*.

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A

ADLON, Percy

Nationality: German. **Born:** Munich, 1 June 1935; great-grandson of founder of the famed Hotel Adlon, Berlin. **Education:** Studied art history, literature, and theater, with a degree in acting, in Munich. **Family:** Married Eleonore, a frequent collaborator on his films; son: Felix, film writer-director. **Career:** Created documentaries for Bayerischer Rundfunk (Bavarian Broadcasting), 1970–1984; directed his first feature film, *Céleste*, 1981. **Awards:** Bavarian Film Award (Germany) for Best Director, for *Fünf letzte Tage*, 1983; Berlin Film Critics Ernst Lubitsch Award for Best Comedy, 1987, Bavarian Film Award for Best Screenplay, 1988, and Césars (France) for Best European Film and Best Foreign Film, 1989, all for *Out of Rosenheim*; Bavarian Film Award for Best Director, for *Salmonberries*, 1992; Brussels International Festival of Fantasy Films (Belgium) Silver Raven for *Younger and Younger*, 1994.

Films as Director:

- 1978 *Der Vormund und sein Dichter (The Guardian and the Poet)* (for TV)
- 1979 *Herr Kischott* (for TV)
- 1980 *Céleste* (+ sc)
- 1981 *Fünf letzte Tage (Five Last Days)* (+ sc)
- 1982 *Die Schaukel (The Swing)* (+ sc)
- 1983 *Zuckerbaby (Sugarbaby)* (+sc)
- 1984 *Herschel und die Musik der Sterne (Herschel and the Music of the Stars)* (for TV) (+ sc)
- 1987 *Out of Rosenheim (Bagdad Café)* (+ co-sc, pr)
- 1988 *Rosalie Goes Shopping* (+ sc, pr)
- 1989 *Salmonberries* (+ sc)
- 1988 *Younger and Younger* (+ co-sc, co-pr)
- 1989 *In der glanzvollen Welt des Hotel Adlon (The Glamorous World of the Adlon Hotel; Hotel Adlon)* (for TV) (+ sc)
- 1999 *Die Strausskiste (Forever Flirt)* (+ sc)

Other Films:

- 1997 *Eat Your Heart Out* (Felix Adlon) (pr)

Publications

By ADLON: articles—

- “Dialogue on Film: Percy Adlon,” interview in *American Film* (Los Angeles), May 1988.
- Stone, Judy, “Percy Adlon,” interview in *Eye on the World: Conversations with International Filmmakers*, Los Angeles, 1997.

On ADLON: articles—

- Walker, B., “Percy Adlon,” in *Film Comment* (New York), July–August 1988.
- Boujut, M. “The Film Career of Percy Adlon,” in *Avant-scène du Cinema*, November–December 1988.

On ADLON: films—

- Die Schönheit im Normalen finden: Die inneren Bilder des Percy Adlon*, Bavarian Television, 1993.

* * *

Roughly a decade older than his more renowned compatriots in the German New Cinema, Percy Adlon began making feature films more than a decade *after* the remarkable early works of Werner Herzog, Wim Wenders, and Rainer Werner Fassbinder. If ultimately he has created a body of work more conventional than those of his younger contemporaries, he has still achieved a handful of works which remain important and distinctive, particularly for their mixture of cool detachment and genuine compassion for lonely eccentrics.

Following a long career in Bavarian television, largely in documentary work, Adlon received immediate international notice with *Céleste*, his first feature. Based upon a memoir by Marcel Proust’s maidservant, the film patiently records the title character’s daily activities, or more frequently her stasis, as she sits waiting for Monsieur to ring for his daily coffee—or for help if seized by an asthma attack. The film is a kind of study in restraint—not only Céleste’s but the filmmaker’s, as he seeks visual and emotional variety within a restricted environment. Most of the drama is set in Proust’s apartment, but there are occasionally montages (handsomely composed shots, empty of people) of elegant apartment facades in Paris, or the writer’s vacation beach in Normandy, or bleak, wintry vistas in Céleste’s native village. Occasionally Céleste (Eva Mattes) addresses the camera directly; at other times her flashback-memories of a livelier, party-going Proust (Jurgen Arndt) weave in and out of the more somber present time of the narrative. Fragmented bursts of Franck’s String Quartet punctuate silences otherwise broken only by a clock ticking or an occasional cough from the master’s cork-lined bedroom; the music unexpectedly becomes live when a string quartet performs (still in fragments of music) privately for Proust and Céleste.

Obsession is a common-enough preoccupation of modernist film, but Adlon often explores *devotion*—not without ironic perspective or quirky humor, but never with the derision of more cynical filmmakers. Céleste, for example, is devoted but not remotely doglike or pathetically spinsterish. She appears to have a satisfactory relationship with her husband, Proust’s manservant; and she is not obsequious, as Adlon establishes in an early flashback when, as a new servant, she



Percy Adlon (left) with Jack Palance.

refuses to use the third person (as in “Will Monsieur be having his coffee now?”), though she also cannot accept his invitation to call him Marcel. Her visible grief over his death, which concludes the film, raises the question that much of the film has seemed to ask: Is the word “friendship” appropriate for this relationship?

Less well known outside Germany but no less accomplished than *Céleste* is *Five Last Days*, which with quiet power presents just what the title alludes to: the five last days in the life of a young freedom fighter, beginning with her arrest for spreading anti-Nazi propaganda and ending with her being taken off to be hanged. The setting, again a restricted one, is Gestapo headquarters in Munich: its front office, interrogation rooms and, especially, Sophie’s bedroom in a cavernous basement area. No torture or even especially callous behavior is shown, but the menace of the place is palpable—groaning basement sounds, sinister empty spaces, barking guard dogs. Again Adlon uses a striking variety of shots within confined areas but this is not a dry, academic exercise in camera placement. Rather, the film, like *Céleste*, is centered upon a growing friendship, here between Sophie and her older roommate Else, a long-term prisoner. The nuances of the performances, and once again an austerity in film style matching the emotional restraint of the women, make this film among Adlon’s

finest achievements. A touching lengthy scene in which the two women and a couple of male inmates are allowed by the guard to have a party in their room with some smuggled treats is superbly executed.

Sugarbaby, which increased Adlon’s fame abroad, is filled with the sort of droll eccentricity for which he became known in America, as well as introducing his discovery, Marianne Sagebrecht, in a leading role. This film too is highly stylized, but far from austere, with its extravagant lighting scheme—neon pinks and blues, occasional slashes of gold or ghastly greens—and long takes in which the camera meanders a bit away from the actors, to the left and right in ever-wider drifts without ever quite leaving them. The tale leans toward the fantastic: a depressed, overweight funeral-parlor worker, 38, in an instant falls in love with a handsome young U-Bahn driver, 25, spies on him, seduces him with candy bars while his wife is out of town, and has night after night of fantastic sex with him until the wife beats her up on a disco floor. The film’s last shot, with Marianne (as the character is named) on a subway platform proffering a candy bar to an unknown figure, or to no one, is in itself highly stylized, an abstraction of her plight.

A major part of *Sugarbaby*’s success is its ability to present Marianne’s dogged pursuit of the subway driver with alternating

amused detachment (e.g., their motorcycle ride) and serious compassion (a take of over nine minutes in which Marianne tells her lover about her earlier life of suffering and grief) without ever seeming to condescend. Another part is Sagebrecht's understated performance, memorable even in small details like her first saying "Zuckerbaby" to herself in a hushed voice, as if it were a revelation. At only one point does the comedy cross over into John Waters-style campy melodrama (rather than, say, Fassbinderish degradation), when the wife viciously attacks Marianne on the dance floor and leaves her writhing in misery, while no one makes a move to stop the violence. (A couple of Adlon's later films have strikingly Watersesque moments: the loony family acting hyper-normal at the dinner table and around the TV in *Rosalie Goes Shopping*, and the cartoonish lady with whom the older Mr. Younger has noisy sex in *Younger and Younger*.)

Sugarbaby's success led to Adlon's making a film in the United States, premiered in Germany as *Out of Rosenheim* and released in the States, somewhat shortened, the next year as *Bagdad Café*. It is certainly Adlon's only film to be turned into an American TV series, though without his participation. The trajectory of the plot is a bit predictable—two exceedingly dissimilar individuals become both friends and business partners—but films about women's friendships were relatively rare in 1988, and the pair were vividly impersonated by Marianne Sagebrecht, as an ever mildly astonished echt-Bavarian (stranded in the Mohave Desert with little to her name other than a feathered hat and her husband's lederhosen), and CCH Pounder, as a constantly exasperated and short-tempered African American owner of the cafe where Jasmin seeks shelter, then employment. Some of the supporting characters may be a little calculatedly oddball, but Jack Palance's Rudy, a cowboyish ex-Hollywood scenic painter who senses Jasmin's inner beauty and celebrates in oils her outward *zaftigkeit*, is a memorable figure; the role revived the actor's career. Yellow filters give the film a markedly different color scheme than *Sugarbaby's*, but some camera setups of near-expressionistic stylization recall the previous film. More impressively original are Adlon's camera movements to connect the spookily empty desert spaces with the oddly cozy cafe, as in one lengthy tracking shot with assorted characters drifting on and offscreen across the dusty parking lot, and several shots following the boomerang thrown by a young vagabond, always taking us back to the cafe. The director also makes repeated use of Bob Telson's haunting soundtrack song, "I'll Be Calling You."

Adlon's second American film, *Rosalie Goes Shopping*, in which a German immigrant wife (Sagebrecht again) develops petty credit fraud into major capitalist enterprise, has its supporters, but the comic characters are rather one-note (particularly in comparison to the leads in *Bagdad Café*), and the confessional scenes with Rosalie's appalled priest (Judge Rheinhold) are rather too predictable.

Subtler and more lingering in the imagination is *Salmonberries*, the last of Adlon's trilogy of films about German women making a life for themselves in the United States. Friendship is once again the theme, but the couple is even unlikelier, and certainly less comical, than the pair in *Bagdad Café*: an East German woman (Rosel Zech) whose husband was slain as they attempted to cross the border to the West and who is now living an embittered life as an Alaskan librarian; and a half-Inuit orphan (the singer k.d. lang, who also contributes to the soundtrack) searching for the secret of her birth. Again Adlon secures a memorable performance from a non-professional, here lang

as the shy but fierce-tempered orphan for whom the librarian is at first only a tool for researching her strange name (Kotzebue) and origin, but later, on a trip to Berlin, the object of a hopeless sexual attraction. Adlon makes excellent use of another extreme environment—the snowy wastes of the Alaskan tundra—and has at least one scene of unforgettable beauty, when we see the librarian's bedroom, a shrine glowingly lit not by stained glass but by row upon row of jars of her berry jam against the windows. Memorable in an altogether different way is the Berlin hotel sequence in which the librarian tries to explain to Kotzebue why she cannot have a love affair with her: we see fragments of a night-to-dawn session, each a separate shot with its own striking camera placement, separated by fades to black.

The cleverly titled *Younger and Younger* returns to the cartoonishness of *Rosalie* in its tale of a philandering storage facility manager who becomes haunted by the ghost of his neglected wife. It does boast an extravagant performance by Donald Sutherland as the elder Younger—and a remarkable makeup job on Lolita Davidovich, who starts out as a middle-aged frump but as a ghost becomes younger and more luscious in every scene. But there is less of a truly distinctive visual scheme than in any of the earlier features, and some of the minor characters are rather palely conceived.

Following the film's commercial failure and the limited distribution of *Salmonberries*, Adlon seems to have retired, except for a short feature that was clearly a personal project, involving as it does his actual family and American movies. Combining documentary footage with staged scenes, *In der glanzvollen Welt des Hotel Adlon* is a biography of his uncle Louis Adlon (played by Percy's son Felix), who grew up in the family hotel but lived in Hollywood in the 1920s, had affairs with stars of the day (e.g., Pola Negri, played by Céleste's Eva Mattes), and returned to Berlin only after World War II, as a Hearst correspondent, to reminisce among the ruins of the hotel. While Adlon may have other projects at hand, the film serves presently as a moving capstone to the career of someone who seems to have found his calling only in middle age and whose work took him to an oddly German-inflected America before leading back home.

—Joseph Milicia

AKERMAN, Chantal

Nationality: Belgian. **Born:** Brussels, June 1950. **Education:** INSAS film school, Brussels, 1967–68; studied at Université Internationale du Théâtre, Paris, 1968–69. **Career:** *Saute ma vie* entered in Oberhausen festival, 1971; lived in New York, 1972; returned to France, 1973.

Films as Director:

- 1968 *Saute ma vie*
- 1971 *L'Enfant aimé*
- 1972 *Hotel Monterey; La Chambre*
- 1973 *Le 15/18* (co-d); *Hanging out Yonkers* (unfinished)
- 1974 *Je tu il elle*



Chantal Akerman

- 1975 *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*
 1977 *News from Home*
 1978 *Les Rendez-vous d'Anna*
 1980 *Dis-moi*
 1982 *Toute une nuit (All Night Long)*
 1983 *Les Années 80 (The Golden Eighties)* (co-sc); *Un Jour pina a demandé*
 1984 *L'Homme à la valise; J'ai faim, j'ai froid* (episode in *Paris vu par . . . 20 ans après*); *Family Business*; *New York, New York Bis*
 1987 *Seven Women, Seven Sins* (co-d)
 1988 *Un jour Pina m'a demande*
 1989 *Histoires d'Amérique: Food, Family, and Philosophy/American Stories*
 1991 *Nuit et jour*
 1992 *Contre l'oubli*
 1993 *D'est* (+ sc); *Moving In (Le Déménagement)*
 1994 *Portrait of a Young Girl at the End of the 1960s in Brussels* (+ sc)
 1996 *Chantal Akerman by Chantal Akerman; Un divan à New York (A Couch in New York)* (+ sc)
 1999 *Sud (South)* (+ sc)
 2000 *La Captive (The Captive)* (+ sc)

Films as Producer:

- 1998 *Fifty Fifty* (sup pr, sup dir)

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Squire, C., "Toute une heure," in *Screen* (London), November/December 1984.

Castiel, E., in *24 Images* (Montreal), nos. 34/35, 1987.

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Chang, Chris, "Ruined," in *Film Comment* (New York), November/December 1993.

Boquet, Stéphane, "Ce qui revient et ce qui arrive," in *Cahiers du Cinéma* (Paris), December 1995.

Preziosi, Adelina, and Michele Gottardi, "Corpi di cinema/Esordienti alla carica/Il silenzio invisibile," in *Segnocinema* (Vicenza), September-October 1997.

* * *

At the age of fifteen Chantal Akerman saw Godard's *Pierrot le fou* and realized that filmmaking could be experimental and personal. She dropped in and out of film school and has since created short and feature films for viewers who appreciate the opportunity her works provide to think about sounds and images. Her films are often shot in real time, and in space that is part of the characters' identity.

During a self-administered apprenticeship in New York (1972–73) shooting short films on very low budgets, Akerman notes that she learned much from the work of innovators Michael Snow and Stan Brakhage. She was encouraged to explore organic techniques for her personal subject matter. In her deliberately paced films there are long takes, scenes shot with stationary camera, and a play of light in relation to subjects and their space. (In *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*, as Jeanne rides up or down in the elevator, diagonals of light from each floor cut across her face in a regular rhythm.) Her films feature vistas down long corridors, acting with characters' backs to the camera, and scenes concluded with several seconds of darkness. In Akerman films there are hotels and journeys, little conversation. Windows are opened and sounds let in, doors opened and closed; we hear a doorbell, a radio, voices on the telephone answering machine, footsteps, city noises. Each frame is carefully composed, each gesture the precise result of Akerman's directions. A frequent collaborator is her sensitive cameraperson, Babette Mangolte, who has worked with Akerman on such works as *Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles*, *News from Home*, and *Toute une nuit*. Mangolte has also worked with avant guardists Yvonne Rainer, Marcel Hanoun, and Michael Snow.

Plotting is minimal or non-existent in Akerman films. Old welfare clients come and go amid the impressive architecture of a once splendid hotel on New York's Upper West Side in *Hotel Monterey*. New York City plays its busy, noisy self for the camera as Akerman's voice on the sound track reads concerned letters from her mother in Belgium in *News from Home*. A young filmmaker travels to Germany to appear at a screening of her latest film, meets people who distress her, and her mother who delights her, and returns home in *Les Rendez-vous d'Anna*. Jeanne Dielman, super-efficient housewife, earns money as a prostitute to support herself and her son. Her routine breaks down by chance, and she murders one of her customers.

The films (some of which are semi-autobiographical) are not dramatic in the conventional sense, nor are they glamorized or eroticized; the excitement is inside the characters. In a film which Akerman has called a love letter to her mother, *Jeanne Dielman* is seen facing the steady camera as members of a cooking class might see her, and she prepares a meatloaf—in real time. Later she gives herself a thorough scrubbing in the bathtub; only her head and the

motion of her arms are visible. Her straightening and arranging and smoothing are seen as a child would see and remember them.

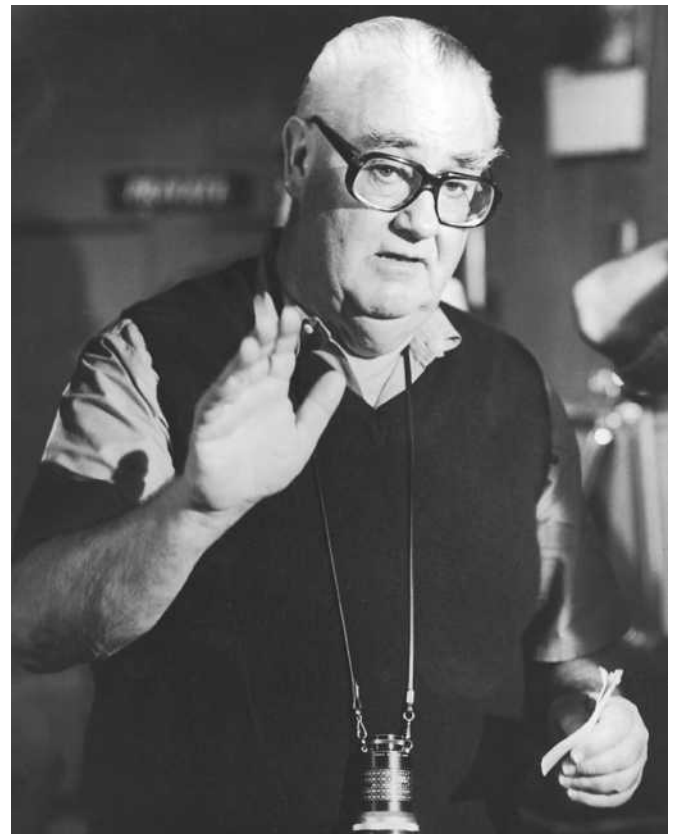
In *Toute une nuit* Akerman displays her precision and control as she stages the separate, audience-involving adventures of a huge cast of all ages that wanders out into Brussels byways on a hot, stormy night. In this film, reminiscent of Wim Wenders and his wanderers and Marguerite Duras's inventive sound tracks, choreography, and sense of place, Akerman continues to explore her medium using no conventional plot, few spoken words, many sounds, people who leave the frame to a lingering camera, and appealing images. A little girl asks a man to dance with her, and he does. The filmmaker's feeling for the child and the child's independence can't be mistaken.

Akerman's *Moving In*, meanwhile, centers on a monologue delivered by a man who has just moved into a modern apartment. A film of "memory and loss," according to *Film Comment*, he has left behind "a melancholy space of relations, relations dominated by his former neighbors, a trio of female 'social science students.'"

—Lillian Schiff

ALDRICH, Robert

Nationality: American. **Born:** Cranston, Rhode Island, 9 August 1918. **Education:** Moses Brown School, Providence, and University of Virginia, graduated (law and economics) 1941. **Family:** Married Harriet Foster, 1941 (divorced 1965); children: Adell, William, Alida, and Kelly; married fashion model Sibylle Siegfried, 1966.



Robert Aldrich

Career: Worked for RKO studios, 1941–1944; under contract to Enterprise studios, 1945–1948; TV director, from 1952; founded “Associates and Aldrich Company,” 1955; signed contract for Columbia Pictures, then fired after refusing to “soften” script of *The Garment Jungle*; after five-year period working abroad, returned to Hollywood, 1962; after *The Dirty Dozen*, established Aldrich Studios, 1967, but forced to sell, 1973; elected president of the Directors Guild, 1975; “Aldrich Company” reorganised, 1976. **Awards:** Silver Prize, Venice Festival, for *The Big Knife*, 1955; Silver Bear Award for Best Direction, Berlin Festival, for *Autumn Leaves*, 1956; Italian Critics Award, Venice Festival, for *Attack!*, 1956. **Died:** In Los Angeles, of kidney failure, 5 December 1983.

Films as Director:

- 1953 *The Big Leaguer*
- 1954 *World for Ransom* (+ co-pr); *Apache*; *Vera Cruz*
- 1955 *Kiss Me Deadly* (+ pr); *The Big Knife* (+ pr)
- 1956 *Autumn Leaves*; *Attack!* (+ pr)
- 1957 *The Garment Jungle* (un-credited)
- 1959 *The Angry Hills*; *Ten Seconds to Hell* (+ co-sc)
- 1961 *The Last Sunset*
- 1962 *Sodoma e Gomorra* (*Sodom and Gomorrah*); *Whatever Happened to Baby Jane?* (+ pr)
- 1963 *Four for Texas* (+ co-pr, co-sc)
- 1964 *Hush . . . Hush, Sweet Charlotte* (+ pr)
- 1966 *Flight of the Phoenix* (+ pr)
- 1967 *The Dirty Dozen*
- 1968 *The Legend of Lylah Clare* (+ pr); *The Killing of Sister George* (+ pr)
- 1969 *Too Late the Hero* (+ pr, co-sc)
- 1971 *The Grissom Gang* (+ pr)
- 1972 *Uzana's Raid*
- 1973 *Emperor of the North* (*The Emperor of the North Pole*)
- 1974 *The Longest Yard* (*The Mean Machine*)
- 1975 *Hustle* (+ co-pr)
- 1977 *Twilight's Last Gleaming*; *The Choirboys*
- 1979 *The Frisco Kid*
- 1981 *All the Marbles* (*California Dolls*)

Other Films:

- 1945 *The Southerner* (Renoir) (1st asst-d)
- 1946 *The Story of G.I. Joe* (Wellman) (1st asst-d); *Pardon My Past* (Fenton) (1st asst-d); *The Strange Love of Martha Ivers* (Milestone) (1st asst-d)
- 1947 *The Private Affairs of Bel Ami* (Lewin) (1st asst-d); *Body and Soul* (Rossen) (1st asst-d)
- 1948 *Arch of Triumph* (Milestone) (1st asst-d); *So This Is New York* (Fleischer) (1st asst-d); *No Minor Vices* (Milestone) (1st asst-d)
- 1949 *Force of Evil* (Polonsky) (1st asst-d); *The Red Pony* (Milestone) (1st asst-d); *A Kiss for Corliss* (Wallace) (1st asst-d)
- 1950 *The White Tower* (Tetzlaff) (1st asst-d); *Teresa* (Zinnemann) (pre-production work)
- 1951 *The Prowler* (Losey) (1st asst-d); *M* (Losey) (1st asst-d); *Of Men and Music* (Reis) (1st asst-d); *New Mexico* (Reis) (1st asst-d)

- 1952 *Abbott and Costello Meet Captain Kidd* (Lamont) (1st asst-d); *Limelight* (Chaplin) (1st asst-d); *The Trio: Rubinstein, Heifetz and Piatigorsky* (*Million Dollar Trio*) (Dassin) (1st asst-d); *The Steel Trap* (Stone) (pr supervision)
- 1957 *The Ride Back* (pr)
- 1969 *Whatever Happened to Aunt Alice?* (pr)

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- “Learning from My Mistakes,” in *Films and Filming* (London), June 1960.
- “Hollywood . . . Still an Empty Tomb,” in *Cinema* (Beverly Hills), May/June 1963.
- “What Ever Happened to American Movies?,” in *Sight and Sound* (London), Winter 1963/64.
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- Ranger, J.-F., "La dernière lueur d'Aldrich," in *Cahiers du Cinéma* (Paris), January 1995.
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* * *

Despite a commercially respectable career both within the studio system and as an independent producer-director, Robert Aldrich remains an ill-appreciated, if not entirely bothersome presence for most American critics. Andrew Sarris did praise Aldrich in 1968 as "one of the most strikingly personal directors of the past two decades"; yet, for the most part, it has remained to the French and the English to attempt to unravel the defiant quirkiness of Aldrich's career. Only the otherworldly *Kiss Me Deadly*, which Paul Schrader

unequivocally dubbed "the masterpiece of film noir," has received anything like the attention it deserves on this side of the Atlantic; yet the film is quite indicative of the bitter ironies, bizarre stylistics, and scathing nihilism characteristic of most of Aldrich's work.

In bringing Mickey Spillane's neo-fascist hero Mike Hammer to the screen, *Kiss Me Deadly* plays havoc with the conventions of the hardboiled detective, turning the existential avenger into a narcissistic materialist who exploits those around him for the benefit of his plush lifestyle. In an outrageous alteration of the novel's plot, Hammer becomes a modern neanderthal whose individualism is revealed as insanity when it causes him to botch a case involving a box of pure nuclear energy and thus the fate of the world. The result is a final shot of a mushroom cloud rising from a California beachhouse, consuming both Hammer and the bad guys. Only at this extreme and this distance in time has Aldrich's acute sense of irony impressed itself upon a liberal critical establishment whose repugnance to the surfaces of his films has usually served as an excuse for ignoring their savage, multi-layered critiques of Hollywood genres and American ideology.

The extremity of Aldrich's reinterpretations of the Western in *Ulzana's Raid*, of the war movie in *Attack!*, of the cop film in *The Choirboys*, and of the women's melodrama in *Autumn Leaves* betrays a cynicism so bitter that it could only arise from a liberal sensibility utterly disillusioned by an age in which morality has become a cruel joke. In fact, the shattering of illusions is central to Aldrich's work, and it is a powerfully self-destructive process, given the sweetness of the illusions and the anger of his iconoclasm. In *Whatever Happened to Baby Jane?*, a gothic horror film whose terms are explicitly the hideous realities hidden beneath the sugar-coating of the entertainment industry, Aldrich virtually defines the genre of camp, offering derisive laughter as the only alternative to an unbearably absurd cosmos. This sense of black comedy (which Aldrich shares with, and developed at the same time as, Hollywood contemporary Stanley Kubrick) has frequently been responsible for the volatile relationship his films have had with popular audiences. Given the context of a life-and-death prison football game in *The Longest Yard*, Aldrich was able to enlist the audience in the hero's bitter laughter in the face of a triumphant totalitarian authority. But when he adopted the same black humor toward the scandalous chicanery of the marginally psychotic cops in *The Choirboys*, he angered almost everybody, not the least of whom was the novel's author, Joseph Wambaugh.

Turned in an introspective direction, Aldrich's acid sensibility resulted in an intensely discomfiting, stylistically alienated version of Clifford Odets's Hollywood-hating *The Big Knife* and the madly ambitious *The Legend of Lylah Clare*, an 8-1/2 cum *Vertigo* far too complex by any Hollywood standard. When turned outward toward the world at large, that same sensibility was responsible for a downbeat, disheartening masterpiece like the much-maligned *Hustle*, a film that succeeds better than almost any other in summing up the moral displacement and emotional anguish of the whole decade of the 1970s.

At his most skillful, Aldrich could juggle ideologically volatile issues so well that his most popular film, *The Dirty Dozen*, made during the politically turbulent period of the Vietnam War, played equally well to hawks and doves. Its story of death row prisoners exploited by the military bureaucracy into participation in a suicide raid, where they are to attack a chateau, slaughtering both German officers and civilians, seemed explicitly antiwar in its equation of heroism and criminality and its critique of the body-count mentality

of a morally corrupt system. Yet, *The Dirty Dozen* still managed to emerge as a gung-ho war movie in the best Hollywood tradition. The multiple contradictions of the film's stance are nowhere clearer than in its climactic scene, where Aldrich has black athlete Jim Brown recreate one of his famous touchdown runs in order to set off an underground holocaust explicitly paralleled to Auschwitz.

In a far less popular film, the revisionist western *Ulzana's Raid*, Aldrich does confront the horrors of Vietnam with a nearly intolerable accuracy via the properly bloody metaphor of a cavalry company using West Point tactics to fight a band of Apache guerilla warriors. The film relentlessly refuses to diminish the brutality of the red man; even as it demonstrates the poverty of the white man's Christian idealism. The result is perhaps the first western ever to cast America's doctrine of Manifest Destiny in explicitly colonial terms.

More than any other mainstream director, Aldrich insisted on presenting the radical contradictions of American ideology. If we adopt a stance not nearly as cynical as his own in most of his films, we might observe that his capacity to do so has frequently resulted in sizable profits. Yet it is also important to remember that, while Stanley Kubrick (whose 1950s films bear striking stylistic and thematic similarities to those of Aldrich) found it necessary to retreat to England, reducing his output to two or three films a decade, Aldrich chose to fight it out in Hollywood, where his capacity for money-making allowed him the space to vent his own personal anger at the compromises we all must make.

—Ed Lowry

ALLEN, Woody

Nationality: American. **Born:** Allen Stewart Konigsberg in Brooklyn, New York, 1 December 1935. **Education:** Attended Midwood High School, Brooklyn; New York University, 1953; City College (now City College of the City University of New York), 1953. **Family:** Married 1) Harlene Rosen, 1954 (divorced); 2) Louise Lasser, 1966 (divorced); 3) Soon-Yi Previn, 1997; one daughter, Bechet Dumaine; also maintained a thirteen-year relationship with actress Mia Farrow, 1979–92; one son, Satchel, and two adopted children, one son, Moses, and one daughter, Dylan). **Career:** Began writing jokes for columnists and television celebrities while still in high school; joined staff of National Broadcasting Company, 1952, writing for such television comedy stars as Sid Caesar, Herb Shriner, Buddy Hackett, Art Carney, Carol Channing, and Jack Paar; also wrote for *The Tonight Show* and *The Garry Moore Show*; began performing as stand-up comedian on television and in nightclubs, 1961; hired by producer Charles Feldman to write *What's New, Pussycat?*, 1964; production of his play *Don't Drink the Water* opened on Broadway, 1966; wrote and starred in Broadway run of *Play It Again, Sam*, 1969–70 (filmed 1972); began collaboration with writer Marshall Brickman, 1976; wrote play *The Floating Light Bulb*, produced at Lincoln Center, New York, 1981. **Awards:** Sylvania Award, 1957, for script of *The Sid Caesar Show*; Academy Awards (Oscars) from the Academy of Motion Picture Arts and Sciences for Best Director and Best Original Screenplay (co-recipient), New York

Film Critics Circle Award, and National Society of Film Critics Award, all 1977, all for *Annie Hall*; Britis Academy Award and New York Film Critics Award, 1979, for *Manhattan*; Academy Award for Best Original Screenplay, New York Film Critics Award, and Los Angeles Film Critics Award, all 1986, all for *Hannah and Her Sisters*. **Agent:** Rollins and Joffe, 130 W. 57th Street, New York, NY 10009, U.S.A. **Address:** 930 Fifth Avenue, New York, NY 10021, U.S.A.

Films as Director, Scriptwriter, and Actor:

- 1969 *Take the Money and Run*
- 1971 *Bananas* (co-sc)
- 1972 *Everything You Always Wanted to Know about Sex but Were Afraid to Ask*
- 1973 *Sleeper*
- 1975 *Love and Death*
- 1977 *Annie Hall* (co-sc)
- 1978 *Interiors* (d, sc only)
- 1979 *Manhattan* (co-sc)
- 1980 *Stardust Memories*
- 1982 *A Midsummer Night's Sex Comedy*
- 1983 *Zelig*
- 1984 *Broadway Danny Rose*
- 1985 *The Purple Rose of Cairo* (d, sc only)
- 1986 *Hannah and Her Sisters*
- 1987 *Radio Days* (role as narrator)
- 1988 *September* (d, sc only); *Another Woman* (d, sc only)
- 1989 *Crimes and Misdemeanors*; "Oedipus Wrecks" episode in *New York Stories*
- 1990 *Alice* (d, sc only)
- 1992 *Shadows and Fog*; *Husbands and Wives*
- 1993 *Manhattan Murder Mystery*
- 1994 *Bullets over Broadway* (d, co-sc only); *Don't Drink the Water* (for TV)
- 1995 *Mighty Aphrodite*
- 1996 *Everyone Says I Love You*
- 1997 *Deconstructing Harry*
- 1998 *Celebrity*
- 1999 *Sweet and Lowdown*
- 2000 *Small Time Crooks*

Other Films:

- 1965 *What's New, Pussycat?* (sc, role)
- 1966 *What's up, Tiger Lily?* (co-sc, assoc pr, role as host/narrator); *Don't Drink the Water* (play basis)
- 1967 *Casino Royale* (Huston and others) (role)
- 1972 *Play It Again, Sam* (Ross) (sc, role)
- 1976 *The Front* (Ritt) (role)
- 1987 *King Lear* (Godard) (role)
- 1991 *Scenes from a Mall* (Mazursky) (role)
- 1997 *Liv Ullmann scener fra et liv* (Hambro) (narrator); *Cannes 400 coups* (Nadeau—for TV) (as himself); *Just Shoot Me* (for TV) (role)



Woody Allen on the set of *Radio Days*

- 1998 *Waiting for Woody* (as himself); *The Imposters* (role); *Antz* (Darnell, Guterman) (role); *Wild Man Blues* (Kopple) (as himself)
- 2000 *Picking up the Pieces* (Arau) (role); *Company Man* (Askin, McGrath) (role); *Ljuset håller mig sällskap* (*Light Keeps Me Company*) (Nykvist) (role)

Publications

By ALLEN: books—

- Don't Drink the Water* (play), 1967.
- Play It Again, Sam* (play), 1969.
- Getting Even*, New York, 1971.
- Death: A Comedy in One Act* and *God: A Comedy in One Act* (plays), 1975.
- Without Feathers*, New York, 1975.
- Side Effects*, New York, 1980.
- The Floating Lightbulb* (play), New York, 1982.

- Four Films of Woody Allen* (*Annie Hall*, *Interiors*, *Manhattan*, *Stardust Memories*), New York, 1982.
- Hannah and Her Sisters*, New York, 1987.
- Three Films of Woody Allen* (*Zelig*, *Broadway Danny Rose*, *The Purple Rose of Cairo*), New York, 1987.
- The Complete Prose of Woody Allen* (contains *Getting Even*, *Without Feathers*, and *Side Effects*), New York, 1992.
- The Illustrated Woody Allen Reader*, edited by Linda Sunshine, New York, 1993.
- Woody Allen on Woody Allen: In Conversation with Stig Bjorkman*, London, 1994.

By ALLEN: articles—

- “Woody Allen Interview,” with Robert Mundy and Stephen Mamber, in *Cinema* (Beverly Hills), Winter 1972/73.
- “The Art of Comedy: Woody Allen and *Sleeper*,” interview with J. Trotsky, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), Summer 1974.
- “A Conversation with the Real Woody Allen (or Someone Just like Him),” with K. Kelley, in *Rolling Stone* (New York), 1 July 1976.

- “Woody Allen Is Feeling Better,” interview with B. Drew, in *American Film* (Washington, D.C.), May 1977.
- “Comedy Directors: Interviews with Woody Allen,” with M. Karman, in *Millimeter* (New York), October 1977.
- “Scenes from a Mind,” interview with I. Halberstadt, in *Take One* (Montreal), November 1978.
- “Vous avez dit Woody?,” interview with Robert Benayoun, in *Positif* (Paris), May 1984.
- “The Kobal Tapes: Woody Allen,” interview with John Kobal, in *Films and Filming* (London), December 1985.
- “Fears of a Clown,” an interview with Tom Shales, and “Killing Joke,” an interview with Roger Ebert, in *Time Out* (London), 1 November 1989.
- Interview with Silvio Bizio, in *Empire* (London), August 1990.
- “The Heart Wants What It Wants,” an interview with Walter Isaacson, in *Time*, 31 August 1992.
- “Unhappily Ever After,” an interview with J. Adler and others, in *Newsweek*, 31 August 1992.
- Interview with S. Bjorkman, in *Cahiers du Cinema* (Paris), vol. 87, 1992.
- Interview with A. DeCurtis, in *Rolling Stone*, 16 September 1993.
- “Rationality and the Fear of Death,” in *The Metaphysics of Death*, edited by John Martin Fischer, 1993.
- Interview with Studs Terkel, in *Four Decades with Studs Terkel*, audiocassette collection of interviews with various figures (recorded between 1955 and 1989), HighBridge Company, 1993.
- “Woody Allen in Exile” (also cited as “‘So, You’re the Great Woody Allen?’ A Man on the Street Asked Him”), an interview with Bill Zehme, in *Esquire* (New York), October 1994.
- “Biting the Bullets,” interview with Geoff Andrew, in *Time Out* (London), 5 April 1995.
- “Play It Again, Man,” interview with Linton Chiswick, in *Time Out* (London), 13 March 1996.
- “Bullets over Broadway Danny Rose of Cairo: The Continuous Career of Woody Allen,” an interview with Tomm Carroll, in *DGA* (Los Angeles), May-June 1996.
- Interview with Olivier De Bruyn, in *Positif* (Paris), February 1999.

By ALLEN: television interviews—

- Interview with Morley Safer, broadcast on the *60 Minutes* television program, Columbia Broadcasting System, 13 December 1987.
- Interview with Steve Croft, broadcast on the *60 Minutes* television program, Columbia Broadcasting System, 22 November 1992.
- Interview with Melvyn Bragg, broadcast on *The South Bank Show*, London, 16 January 1994.
- “Woody!,” an interview with Bob Costas, broadcast in two segments on the *Dateline NBC* television program, National Broadcasting Company, 29 and 30 November 1994.

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- Girgus, Sam B., *The Films of Woody Allen*, Cambridge, 1993.
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On ALLEN: film—

Woody Allen: An American Comedy (Harold Mantell), 1978.

* * *

Woody Allen’s roots in American popular culture are broad, laced with a variety of European literary and cinematic influences, some of them (Ingmar Bergman and Dostoevsky, for example) paid explicit homage within his films, others more subtly woven into the fabric of his work from a wide range of earlier comic traditions. Allen’s genuinely original voice in the cinema recalls writer-directors like Buster Keaton, Charlie Chaplin, and Preston Sturges, who dissect their portions of the American landscape primarily through comedy. In his creative virtuosity Allen also resembles Orson Welles, whose visual and verbal wit, though contained in seemingly non-comic genres, in fact exposes the American character to satirical scrutiny. Allen’s landscape, though, is particular, being that of Manhattan, its generally middle-class inhabitants and their culture and neuroses, of which he is the cinema’s great chronicler, much as Martin Scorsese is that of New York City’s underbelly.

More often than not, Allen has appeared in his own films, resembling the great silent-screen clowns who created, then developed, an ongoing screen presence. However, Allen’s film persona depends upon *heard* dialogue and especially thrives as an updated, urbanly hip, explicitly Jewish amalgam of personality traits and delivery methods associated with comic artists who reached their pinnacle in radio and film in the 1930s and 1940s. The key figures Allen plays in his own films puncture the dangerous absurdities of their universe and guard themselves against them by maintaining a cynical, even misogynistic, verbal offense in the manner of Groucho Marx and W. C. Fields, alternated with incessant displays of self-deprecation akin to the cowardly, unhandsome persona established by Bob Hope in, for example, his *Road* series.

Allen’s early films emerge logically from the sharp, pointedly exaggerated jokes and sketches he first wrote for others, then later delivered himself as a stand-up comic in clubs and on television. As with the early films of Buster Keaton, most of Allen’s early works depend on explicit parody of recognizable genres. Even the films of his pre-*Annie Hall* period, which do not formally rely upon a particular genre, incorporate references to various films and directors as commentary on the specific targets of social, political, or literary satire: political turbulence of the 1960s via television news coverage in *Bananas*; the pursuit by intellectuals of large religious and philosophical questions via the methods of Tolstoy and Dostoevsky in *Love and Death*; American sexual repression via the self-discovery

guarantees offered by sex manuals in *Everything You Always Wanted to Know about Sex*. All these issues reappear in Allen's later, increasingly mature work, repeatedly revealing the anomaly of comedy that is cerebral in nature, dependent even in its occasional sophomoric moments upon an educated audience that responds to his brand of self-reflexive, literary, political, and sexual humor. But Allen distrusts and satirizes formal education and institutionalized discourse which, in his films, lead repeatedly to humorless intellectual preening. "Those who can't do, teach, and those who can't teach, teach gym," declares Alvy Singer in *Annie Hall*. No character in that film is treated with greater disdain than the Columbia professor who smugly pontificates on Fellini while standing in line waiting to see *The Sorrow and the Pity*. Allen inflicts swift, cinematically appropriate justice. In *Manhattan*, Yale, a university professor of English, bears the brunt of Allen's moral condemnation as a self-rationalizing cheat who is far "too easy" on himself.

In *Annie Hall*, his Oscar-winning breakthrough film, Allen the writer (with Marshall Brickman) recapitulates and expands on his emerging topics but removes them from the highly exaggerated apparatus of his earlier parodies. Alvy Singer (Allen) and Annie Hall (Diane Keaton in her most important of several roles for Allen) enact an urban-neurotic variation on the mismatched lovers of screwball comedy, set against a realistic New York City *mise-en-scène* but slanted away from farce and toward character analysis.

Annie Hall makes indelible the Woody Allen onscreen persona—a figure somehow involved in show business or the arts and obsessive about women, his parents, his childhood, his values, his terror of illness and death; perpetually and hilariously taking the mental temperature of himself and everyone around him. Part whiner, part *nebbish*, part hypochondriac, this figure is also brilliantly astute and consciously funny, miraculously irresistible to women—for a while—particularly (as in *Annie Hall* and *Manhattan*) when he can serve as their teacher. This developing figure in Allen's work is both comic victim and witty victimizer, a moral voice in an amoral age who repeatedly discovers that the only true gods in a godless universe are cultural and artistic—movies, music, art, architecture—a perception pleasurably reinforced visually and aurally throughout his best films. With rare exceptions—*Hannah* is a notable one—this figure at the film's fadeout appears destined to remain alone, enabling him, by implication, to continue functioning as a sardonically detached observer of human imperfection, including his own. In *Annie Hall*, this characterization, despite its suffusion in *angst*, remains purely comic but Allen becomes progressively darker—and harder on himself—as variants of this figure emerge in the later films.

Comedy, even comedy that aims for the laughter of recognition based on credibility of character and situation, rests heavily on exaggeration. In *Zelig*, the tallest of Woody Allen's cinematic tall tales, the central figure is a human chameleon who satisfies his overwhelming desire for conformity by physically transforming himself into the people he meets. Zelig's bizarre behavior is made visually believable by stunning shots that appear to place the character of Leonard Zelig (Allen) alongside famous historical figures within actual newsreel footage of the 1920s and 1930s.

Shot in Panavision and velvety black-and-white, and featuring a Gershwin score dominated by "Rhapsody in Blue," *Manhattan* reiterates key concerns of *Annie Hall* but enlarges the circle of participants in a sexual *la ronde* that increases Allen's ambivalence toward the moral terrain occupied by his characters—especially by Ike Davis (Allen), a forty-two-year-old man justifying a relationship with a seventeen-year-old girl (Mariel Hemingway). By film's end

she has become an eighteen-year-old woman who has outgrown him, just as Annie Hall outgrew Alvy Singer. The film (like *Hannah and Her Sisters* later) is, above all, a celebration of New York City, which Ike, like Allen, "idolize[s] all out of proportion."

In the Pirandellian *The Purple Rose of Cairo*, the fourth Allen film to star Mia Farrow, a character in a black-and-white film-within-the-film leaps literally out of the frame into the heroine's local movie theatre. Here film itself—in this case the movies of the 1930s—both distorts reality by setting dangerously high expectations, and makes it more bearable by permitting Cecilia, Allen's heroine, to escape from her dismal Depression existence. Like *Manhattan* before it, and *Hannah and Her Sisters* and *Radio Days* after it, *The Purple Rose of Cairo* examines the healing power of popular art.

Arguably Allen's finest film to date, *Hannah and Her Sisters* shifts his own figure further away from the center of the story than he had ever been before, treating himself as one of nine prominent characters in the action. Allen's screenplay weaves an ingenious tapestry around three sisters, their parents, assorted mates, lovers, and friends (including Allen as Hannah's ex-husband Mickey Sachs). A Chekhovian exploration of the upper-middle-class world of a group of New Yorkers a decade after *Annie Hall*, *Hannah* is deliberately episodic in structure, its sequences separated by Brechtian title cards that suggest the thematic elements of each succeeding segment. Yet it is an extraordinarily seamless film, unified by the family at its center; three Thanksgiving dinner scenes at key intervals; an exquisite color celebration of an idyllic New York City; and music by Cole Porter, Rodgers and Hart, and Puccini (among others) that italicizes the genuinely romantic nature of the film's tone. The most optimistic of Allen's major films, *Hannah* restores its inhabitants to a world of pure comedy, their futures epitomized by the fate of Mickey Sachs. For once, the Allen figure is a man who will live happily ever after, a man formerly sterile, now apparently fertile, as is comedy's magical way.

Arguably his most morally provocative and ambiguous film, *Crimes and Misdemeanors* further marginalizes—and significantly darkens—the figure Woody Allen invites audiences to confuse with his offscreen self. The self-reflexive plight of filmmaker Cliff Stern (Allen) alternates with the central dilemma confronted by ophthalmologist Judah Rosenthal (Martin Landau), a medical pillar of society who bears primary, if indirect, responsibility for the murder of his mistress (Anjelica Huston). Religious and philosophical issues present in Allen's films since *Love and Death* achieve a new and serious resonance, particularly through the additional presence of a faith-retaining rabbi gradually (in one of numerous Oedipal references in Allen's work) losing his sight, and a Holocaust survivor-philosopher who preaches the gospel of endurance—then commits suicide by (as his note prosaically puts it) "going out the window." In its pessimism, diametrically opposed to the joyous *Hannah and Her Sisters*, *Crimes and Misdemeanors* posits a universe utterly and disturbingly devoid of poetic justice or moral certainty. The picture's genuinely comic sequences, usually involving Cliff and Alan Alda as his fatuous producer brother-in-law ("Comedy is tragedy plus time!") do not contradict the fact that it is Allen's most somber major film, a comedy-melodrama that in its final sequence crosses the brink to the level of domestic tragedy. Here, the Allen figure is not only alone, as he has been in the past, but alone and *in despair*. In entirely contrasting visual ways, *Alice* and *Shadows and Fog* exhibit immediately recognizable Allen concerns in highly original fashion. A glossy, airy, gently satiric modern fairy tale, *Alice* implicitly functions as Allen's most open love letter to Mia Farrow. Her idealized title character searches for meaning in a yuppified New York City.

Eventually, she finds it by leaving her husband, meeting Mother Theresa, and, especially, by discovering that her two children offer her the only genuine vehicle for romance in this romantic comedy *manqué*. The film's final shot displays a glowing Alice joyfully pushing them on playground swings as two former women friends, in voice-over dialogue, bemoan her self-selected maidless and nannyless condition, one which the film clearly intends us to embrace.

In *Shadows and Fog*, Allen employs a specific cinematic genre more directly than at any time since the 1970s. His homage to German Expressionism, *Shadows and Fog* is shot in black and white in a manner deliberately reminiscent of the films of Pabst, Lang, and Murnau. That visual style and the placement at the film's center of a distinctly Kafkaesque hero (played by Allen) combine to make *Shadows and Fog* Allen's most overtly "European" and wryly metaphysical film since *Interiors* fourteen years earlier. Not surprisingly, *Shadows and Fog* was greeted by critics much more favorably in Europe than in the United States, but left audiences on both continents less than satisfied.

As Chekhov's forgiving spirit energizes the comic tone of *Hannah and Her Sisters*, so the playwright August Strindberg's hostility controls the dark marital terrain of *Husbands and Wives*. Strindbergian gender battles frequently appear in earlier Allen films, but they are more typically rescued back from the precipice by comedy. Allen's partial attempt to attribute comic closure to *Husbands and Wives* pleases but inadequately convinces. While the film (which might have been more accurately titled *Husbands, Wives, and Lovers*) is often extremely funny, its portrait of two deteriorating marriages is as corrosive as anything in the Allen canon. *Husbands and Wives* contains other elements long present in Allen's films: multiple storylines, a deliberately episodic structure covering a period of about a year, and the involvement of a central character, Gabe Roth (played by Allen), with a woman (Juliette Lewis) young enough to be his daughter. Unlike Ike Davis's relationship with Tracy in *Manhattan*, however, this one is consummated—and concluded—with only a kiss.

Despite the presence of familiar material, *Husbands and Wives* shows Allen continuing to break new ground, particularly in the film's technical virtuosity. The frequent use of a hand-held camera reinforces the neurotic, darting, unpredictable behavior of key characters. Moving beyond his use of title cards to provide Brechtian distancing in *Hannah and Her Sisters*, Allen here employs a documentary technique to punctuate the main action of the film. The central characters and a minor one (the ex-husband of Judy Roth, the woman played by Mia Farrow) are individually interviewed by an off-screen male voice, which appears to function simultaneously as documentary recorder of their woeful tales and as therapist to their psyches. These sequences are inserted periodically throughout the film, as the interviewees speak directly to the camera—and therefore to us, thus forcing the audience to participate in the filmmaker-interviewer's role as therapist.

Husbands and Wives deserves a place alongside *Hannah and Her Sisters* and *Crimes and Misdemeanors* as representing Allen's most textured and mature work to date. But the film's visual and thematic pleasures have been obscured by audience desire to see in *Husbands and Wives* the spectacle of art imitating life with a vengeance; and, in fact, *Husbands and Wives* does contain uncanny links to the Allen-Farrow breakup even though the film was completed before their relationship came to a dramatic and controversial end, attended by a blaze of publicity that further alienated those audiences not addicted to Allen and narrowed his already selective audience base in the United States.

The type of ethical dilemma which occupies such a central place in the Allen canon (and which usually finds its most articulate definition in the mouths of characters played by Allen himself) appeared to have tumbled out of an Allen movie and onto worldwide front pages. ("Life doesn't imitate art; it imitates bad television," says Allen's Gabe Roth in *Husbands and Wives*.) In 1992, shortly before the release of *Husbands and Wives*, Allen's romantic relationship with Soon-Yi Previn, Mia Farrow's twenty-one-year-old adopted daughter, was discovered by her mother, who made the fact public. Furious and ugly charges and countercharges ensued, resulting in Allen's loss of custody of his three children a year later, while the legal wrangling continued unabated for some considerable time. It is not too fanciful to suggest that Allen's personal crisis accounted for what, on the one hand, has appeared to be a search for new directions—imaginative, even experimental—and on the other hand, a loss of focus and a diminished coherency of goal and vision.

Nonetheless, in the eight-year period following the release of *Husbands and Wives*, Allen, undaunted by personal tragedy and adverse publicity, continued to work steadily, but the collected films of this period are less easy to pigeon-hole or analyze and have mostly been something of a disappointment to fans and a puzzlement to several critics. He reverted firmly to his distinctive comic universe with *Don't Drink the Water*, adapted from his early Broadway play and first shown in America on network television; *Manhattan Murder Mystery*, a comedy-mystery in the manner of *The Thin Man* films and the *Mr. and Mrs. North* radio and television series, with Diane Keaton (replacing Mia Farrow, who was originally scheduled to play Allen's wife) and Alan Alda; the breathtakingly cruel and brilliantly funny *Bullets over Broadway*, set in the 1920s/1930s and satirizing the marriage of theater and the underworld that was a staple of so many late 1920s and early 1930s films. At the center is a playwright (John Cusack) grappling with his first Broadway production and becoming involved with a flamboyantly fey actress (Dianne Wiest). The character could be considered as an emblem for a younger Allen, but the film as a whole is richly comical and sad in its behind-the-scenes portrait of Broadway life and work, as well as awesome in its sense of period and its gentle parody of theatrical and underworld stereotypes. *Mighty Aphrodite* again tempts audiences to see elements of Allen's life reflected in the central plot issue of child adoption, but, with its parodies of Greek tragedy and its broadly satiric array of characters, the film rarely strays from its identification as genuine Allen comedy. These 1990s films reveal yet again why so many actors want to work with Allen: Dianne Wiest won her second supporting actress Oscar for her role in an Allen film for *Bullets over Broadway* (her first was for *Hannah*); and Mira Sorvino won the same award for *Mighty Aphrodite* the following year.

But, while Allen's primary response to the tarnish on his personal reputation has been to keep making films, it might be suggested that he now needs to pause for thought and regain some perspective as to the motive force behind them. The four since *Mighty Aphrodite* have evidenced the lack of sure-footedness referred to above. His evident desire to spot and utilize talented actors, known and unknown, coincides with a rash of screenplays so heavily peopled as to blur the central characters, leaving audiences with far less to engage with than hitherto. The least successful, and perhaps most seriously troubled internally, of the last four of the 1990s is *Deconstructing Harry*, relentlessly and unattractively self-referential, and looking for its humor in fantasy and fantastical situations which have a certain farcical crudity in contrast to Allen's usually penetrating verbal wit. *Celebrity*, miscasting Kenneth Branagh in the central role that Allen

would once have played, is not without its pleasures, but fails to cohere; *Sweet and Lowdown*, visiting the territory of Allen's other great love—jazz—is ambitious, entertaining, and boasts a wonderful performance from Sean Penn. If it is neither quite interesting nor quite funny enough, it is nonetheless endlessly inventive, and as good a jazz film as any in evoking the ethos of its subject. Arguably the clearest success of the four, its virtues criminally misunderstood by all but the *cognoscenti*, is *Everyone Says I Love You*, in which a now wispily aging Woody co-stars himself with the ravishing Julia Roberts, pushing the boundaries of his earlier collected *oeuvre* that invited us to accept his seemingly unlikely appeal for women, and almost self-parodying the *nebbish* aspects of his screen persona. The film, unusually, broadens Allen's physical landscape, setting the core of the Allen-Roberts romance in Venice (a city that features significantly in Barbara Kopple's documentary following Woody and his band—and his wife Soon-Yi—on a European tour) and climaxing in Paris. Too long, structurally undisciplined, and a bit of a rag-bag it may be, but *Everyone Says I Love You* is a blissful homage to the Hollywood musical, knowing and affectionate.

Allen has always denied that his film persona is related to his own, although it is often justifiably difficult for us to believe that. "Is it over? Can I go now?" asks Gabe Roth of the off-screen interviewer in the final shot of *Husbands and Wives*. Divorced from his wife, Gabe is now alone, but he *chooses* to be. Gabe may not be happy—rarely is any character played by Woody Allen ever actually *happy*—but, unlike Clifford Stern at the end of *Crimes and Misdemeanors*, Gabe is decidedly *not* in despair. Neither, hopefully, is Woody Allen. It is clear that the fertile imagination, while perhaps floundering to find a new form, is intact, and the comic spirit still present. To the question "Whither now?" must come the answer "Who knows?" But whatever path he treads in the future, Woody Allen has proved one of the few *auteurs* of the American cinema worthy of the over-used term, and it may well be that his great masterwork is yet to spring from the autumn of his years.

—Mark W. Estrin, updated by Robyn Karney

ALMODÓVAR, Pedro

Nationality: Spanish. **Born:** Calzada de Clatrava, La Mancha, Spain, 1951 (some sources say 1947). **Career:** Moved to Madrid and worked for National Telephone Company, 1967; wrote comic strips and articles for underground magazines; joined independent theatre group *Los Goliardos* and started making Super-8 films with them, 1974; first feature, *Pepi*, released 1980; also a rock musician, has written music for his own films. **Awards:** Glauber Rocha Award for Best Director, Rio Film Festival, and Los Angeles Film Critics Association "New Generation" Award, 1987, for *Law of Desire*; National Society of Film Critics Award, special citation for originality, 1988; Venice International Film Festival best screenplay award, National Board of Review of Motion Pictures best foreign film, New York Film Critics Circle best foreign film, and Felix Award for best young film, all 1988, and Academy Award nomination for best foreign film, Orson Welles Award for best foreign-language film, both 1989, all for *Women on the Verge of a Nervous Breakdown*. **Agent:** El Deseo SA, 117 Velázquez, Madrid, Spain.



Pedro Almodóvar

Films as Director:

- 1974 *Dos putas, o, Historia de amor que termina en boda* (*Two Whores, or, A Love Story that Ends in Marriage*) (Super-8); *La caída de Sodoma* (*The Fall of Sodom*) (Super-8)
- 1975 *Homenaje* (*Homage*) (Super-8)
- 1976 *La estrella* (*The Stars*) (Super-8)
- 1977 *Sexo va: Sexo viene* (*Sex Comes and Goes*) (Super-8); *Complementos* (shorts)
- 1978 *Folle, folle, folleme, Tim* (*Fuck Me, Fuck Me, Fuck Me, Tim*) (Super-8, full-length); *Salome* (16mm)
- 1980 *Pepi, Luci, Bom y otras chicas de montón* (*Pepi, Luci, Bom and Lots of Other Girls*) (+ sc)
- 1982 *Laberinto de pasiones* (*Labyrinth of Passions*) (+ sc, + pr, role)
- 1983 *Entre tinieblas* (*Into the Dark; The Sisters of Darkness*) (+ sc, song)
- 1984 *Qué me hecho yo para merecer esto?* (*What Have I Done to Deserve This?*) (+ sc)
- 1986 *Matador* (+ sc); *La ley del deseo* (*Law of Desire*) (+ sc, score, song)
- 1988 *Mujeres al borde de un ataque de nervios* (*Women on the Verge of a Nervous Breakdown*) (+ sc, + pr)
- 1990 *Atame!* (*Tie Me up, Tie Me Down!*) (+ sc)
- 1991 *Tacomes lejanos* (*High Heels*) (+ sc, song)
- 1993 *Kika* (+ sc)
- 1995 *Le flor de mi secreto* (*The Flower of My Secret*) (+ sc)
- 1997 *Carne trémula* (*Live Flesh*) (+ sc, role as himself)
- 1999 *Todo sobre mi madre* (*All about My Mother*) (+ sc)

Films as Producer:

- 1993 *Acción mutante (Mutant Action)*
 1996 *Mi nombre es sombra* (assoc pr)

Publications

By ALMODÓVAR: books—

- El sueño de la razón* (short stories), Madrid, 1980.
Fuego en las entrañas (Fire Deep Inside) (novel), Madrid, 1982.
Patty Diphusa y otros textos (Patty Diphusa and Other Writings),
 Barcelona, 1991.
Almodóvar on Almodóvar, London, 1995.
The Flower of My Secret, London, 1997.

By ALMODÓVAR: articles—

- Interview in *Contracampo* (Madrid), September 1981.
 Interview with J. C. Rentero, in *Casablanca* (Madrid), May 1984.
 “Pleasure and the New Spanish Mentality,” an interview with
 Marsha Kinder, in *Film Quarterly* (Berkeley), Fall 1987.
 Interview in *Time Out* (London), 2 November 1988.
 Interview in *Film Comment* (New York), November/December 1988.
 Interview in *Films and Filming* (London), June 1989.
 Interview in *Inter/View* (New York), January 1990.
 Interview in *City Limits* (London), 5 July 1990.
 Interview with J. Schnabel, in *Interview* (New York), January 1992.
 “Perche il melodrama,” an interview with E. Imparato, in *Cineforum*
 (Bergamo, Italy), April 1992.
 Interview with F. Strauss, in *Cahiers du Cinéma* (Paris), May 1992.
 Regular column (as “Patty Diphusa”) in *La Luna* (Madrid).
 Interview in *Cahiers du Cinéma* (Paris), November 1997.
 “The Pain in Spain,” in *Time Out* (London), 10 May 1995.
 Interview with Peter Paphides, in *Time Out* (London), 28 June 1995.

On ALMODÓVAR: books—

- Bouza Vidal, Nuria, *El cine de Pedro Almodóvar (The Films of Pedro Almodóvar)*, Madrid, 1988.
 Boquerini, *Pedro Almodóvar*, Madrid, 1989.
 Smith, Paul Julian, *Desire Unlimited: The Cinema of Pedro Almodóvar*,
 London, 1994.
 Vernon, Kathleen M., and Barbara Morris, *Post-Franco, Postmodern: The Films of Pedro Almodóvar*, Westport, Connecticut, 1995.

On ALMODÓVAR: articles—

- Sanchez Valdès, J., “Pedro Almodóvar: *Laberinto de pasiones*,” in
Casablanca (Madrid), April 1982.
 Parangana, P. A., “Pedro Almodóvar. En deuxième vitesse,” in
Positif (Paris), June 1986.
 Fernandez, Enrique, “The Lawyer of Desire,” in *Village Voice* (New
 York), 7 April 1987.
Film Quarterly (Los Angeles), Fall 1987.
 Kael, Pauline, “Red on Red,” in *New Yorker*, 16 May 1988.
 “Spain’s Pedro Almodóvar on the Verge of Global Fame,” in *Variety*
 (New York), 24 August 1988.
 Kael, Pauline, “Unreal,” in *New Yorker*, 14 November 1988.

- Filmbiography, in *Monthly Film Bulletin* (London), January 1989.
Films in Review (New York), January 1989.
 Corliss, Richard, “Almodóvar à la Mode,” in *Time* (New York), 30
 January 1989.
 Arroyo, J., “Pedro Almodóvar: Law and Desire,” in *Descant*, vol.
 20, no. 1–2, 1989.
 Cadalso, I., “Pedro Almodóvar: A Spanish Perspective,” in *Cineaste*,
 vol. 18, no. 1, 1990.
 O’Toole, L., “Almodóvar in Bondage,” in *Sight and Sound* (Lon-
 don), vol. 59, no. 4, 1990.
 Bennett, Annie, “Tour de Farce,” in *20/20* (London), January 1990.
 “Pedro Almodóvar,” in *National Film Theatre Booklet* (London),
 July 1990.
 Kinder, M., “High Heels,” in *Film Quarterly*, vol. 45, no. 3, 1992.
 Levy, S., “King of Spain,” in *American Film*, January/Febru-
 ary 1992.
 Moore, L., “New Role for Almodóvar,” in *Variety* (New York), 28
 September 1992.
 Strauss, F., “The Almodóvar Picture Show,” in *Cahiers du Cinéma*
 (Paris), September 1993.
 Williams, Bruce, “Slippery When Wet: En-sexualized Transgression
 in the Films of Pedro Almodóvar,” in *Post Script* (Commerce),
 Summer 1995.
 Smith, P.J., “Almodóvar and the Tin Can,” in *Sight and Sound*
 (London), February 1996.
 Toubiana, S., “Masculin, féminin,” in *Cahiers du Cinéma* (Paris),
 November 1997.

* * *

Pedro Almodóvar is more than the most successful Spanish film export since Carlos Saura. At home, the production of Almodóvar’s films, their premiers, and the works themselves are surrounded by scandal, and the Spanish popular press examines what the director eats, the qualities he looks for in a lover, and his weight fluctuations in a fashion normally reserved for movie stars and European royalty. Abroad, the films have surprised those with set notions of what Spanish camera is or should be; Almodóvar’s uncompromising incorporation of elements specific to a gay culture into mainstream forms with wide crossover appeal has been held up as a model for other gay directors to emulate. The films and Almodóvar’s creation of a carefully cultivated persona in the press have meshed into “Almodóvar,” a singular trademark. “Almodóvar” makes the man and the movies interchangeable even as it overshadows both. The term now embodies, and waves the flag for, the “New Spain” as it would like to see itself: democratic, permissive, prosperous, international, irreverent, and totally different from what it was in the Franco years.

Almodóvar’s career can be usefully divided into three stages: a marginal underground period in the 1970s, during which he personally funded and controlled every aspect of the shoestring-budgeted, generally short films, and which culminated in *Pepi, Luci, Bom y otras chicas de montón*, his feature film debut; the early to mid-1980s, during which he was still writing and directing his increasingly costly though still low-budget films, but for other producers and with varying degrees of state subsidization; and, from *The Law of Desire* in 1986, a period in which he reverted to producing his own films, which now benefitted from substantial budgets (by Spanish standards), top technicians, and maximum state subsidies. Though critical reaction to his work has varied, each of his films has enjoyed increasing financial

success until *Women on the Verge of a Nervous Breakdown*, which became 1989's highest-grossing foreign film in North America and the most successful Spanish film ever in Spain.

Almodóvar's oeuvre makes a good argument for the auteur theory. One can trace to his first films themes and strategies that he would explore in different forms, with varying degrees of success but with increasing technical expertise, throughout the rest of his career. Almodóvar's films posit the absolute autonomy of the individual. From *Pepi to Tie Me up! Tie Me Down!* the central characters in his films (mostly women) either act as if there are no social restrictions, or are conscious of the price of transgression but willing to pay it if such actions lead to, or contain, pleasure.

In Almodóvar's films, the various paths to pleasure lead to a destination and fulfillment (*Matador*), a dead end and disappointment (*Dark Hideout*, *Women on the Verge*), or an endlessly winding path and continuous displacement (*The Law of Desire*), but never resignation. To explore these varied roads Almodóvar has over the years accumulated a rep company of actors (including Antonio Banderas, who graduated to Hollywood stardom). When in an Almodóvar film, no matter how absurd the situation their characters might find themselves in, all the actors are directed to a style that relies on understatement and has often been called "naturalist" or "realist." For example, when in *The Law of Desire* Tina tells her brother that "she" had previously been a "he" and had run off to Morocco to have a love affair with their father, Carmen Maura acts it in a style considerably subtler than that used by, for example, June Allyson to tell us she really shouldn't have broken that date with Peter Lawford. This style of acting is partly what enables Almodóvar's often outrageous characters to be so emotionally compelling.

Almodóvar borrows indiscriminately from film history. A case in point is *What Have I Done to Deserve This?* which contains direct reference to, or echoes of, neo-realism, the caper film, *Carrie*, Buñuel, Wilder, Warhol, and Waters. Moreover, by his second period, beginning with *Dark Hideout*, it became clear that Almodóvar's preferred mode of cinema was the melodramatic. It is a mode that cuts across genre, equally capable of conveying the tragic and the comic, eminently emotional, adept at arousing intense audience identification, and capable of communicating complex psychological processes no matter what the character's gender or sexual orientation.

Almodóvar's signature, and a unique contribution to the movies, is the synthesis of the melodramatic mode with a clash of quotations. This combination allows Almodóvar both a quasi-classical Hollywood narrative structure (which facilitates audience identification) and a very self-conscious narration (which normally produces an alienation effect). This results in dialectical moments in which the absurd can be imbued with emotional resonance (the mother selling her son to the dentist in *What Have I Done*); the emotional can be checked with cheek without disrupting identification (superimposing a character's crying eyes with the wheels of a car in *The Law*); and camp can be imbued with depth without losing its wit (the transference of emotions that occurs when we see Pepa dubbing Joan Crawford's dialogue from *Johnny Guitar* in *Women on the Verge*). At his best (*What Have I Done to Deserve This?*, *The Law of Desire*, *Women on the Verge of a Nervous Breakdown*), Almodóvar drills a heart into the postmodern and fills it with an operatic range of feeling.

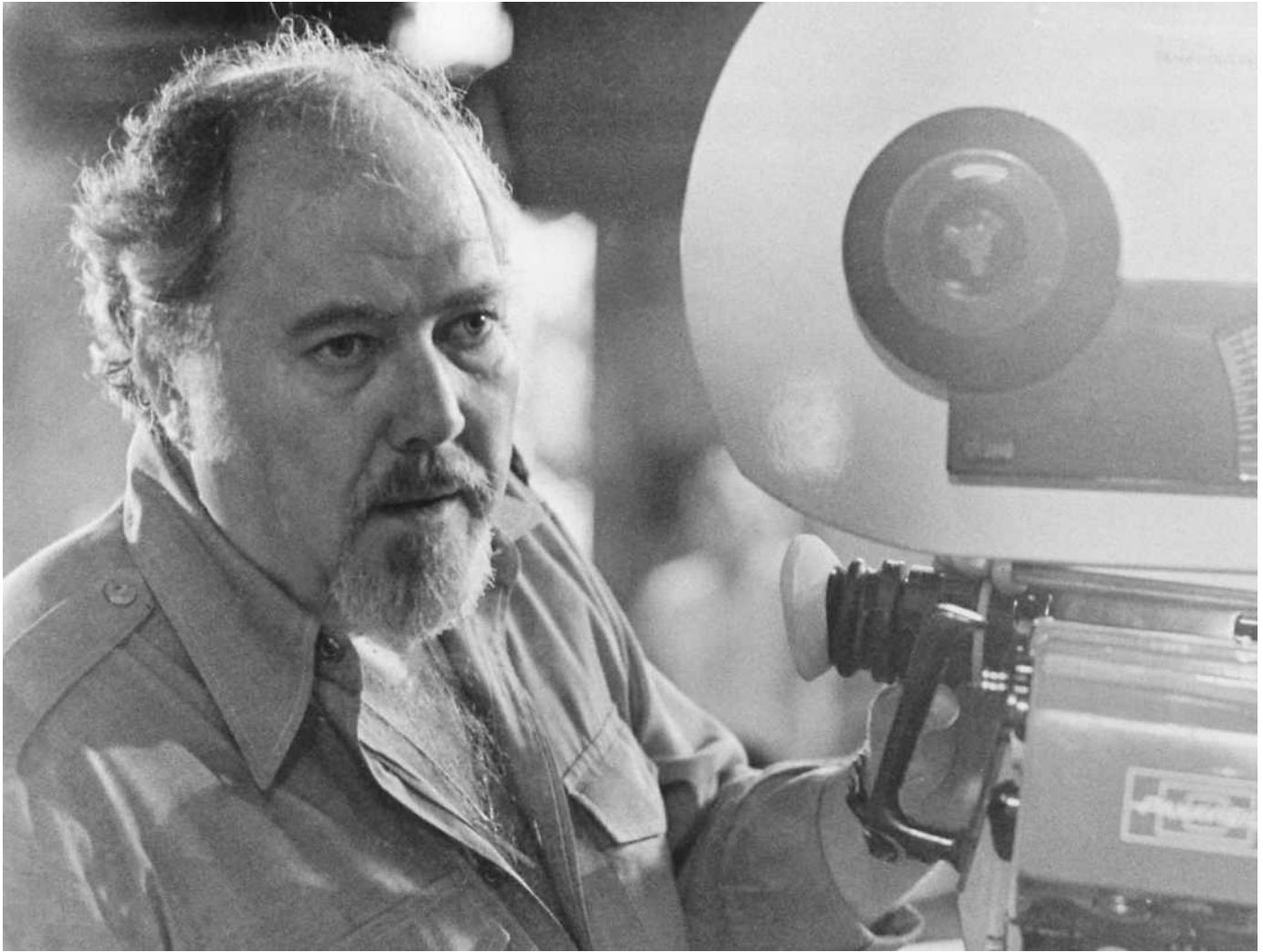
Although Almodóvar's movies have garnered increasingly heady praise in the 1990s, one senses the critical establishment is consciously trying to legitimize him in their eyes. Why is it that when a comedy expert grows more "serious," he is, perforce, taken more

seriously? Fortunately, Almodóvar's mature works remain vibrant, unpretentious melodramas (unlike Woody Allen, whose art films seem like Xerox copies of the masters he slavishly imitates). Although Almodóvar has been chastised for trying to have his soap opera and send it up, too, he accomplished just that impossibility with earlier works like *Law of Desire*. As arrestingly sentimental as *All about My Mother* is, and as disturbingly mournful as *Live Flesh* is, they lack the kick of less-acclaimed works like *High Heels*, an unabashed glimpse into the soul of Lana Turner. Whereas Almodóvar once passionately embraced the Hollywoodness of Douglas Sirk's women pictures, his most recent movies merely buss those stylized conventions on the cheek. Why is there such a frenzy to commend the new-improved maverick, simply because he now uses humor only as a diversionary tactic, instead of an integral part of his canon? Despite reservations about the shift in his approach, one admires Almodóvar's unabated insight into role-playing, his debunking of machismo, his celebration of tackiness, and his unsurpassed skill with actresses. If something joyful seems missing from latter-day Almodóvar, something has also been gained in his collaboration with actress Marisa Paredes, a gravely beautiful dynamo, whom the director uses to suggest the melancholy behind emotional extravagance. If films like *The Flower of My Secret* are high-wire acts between pathos and humor, then Paredes helps him keep his balance. Even if one reminisces about Almodóvar's teamwork with effervescent comedienues like Carmen Maura and Victoria Abril, one is relieved that he hasn't become the Spanish John Waters, a filmmaker whose rebelliousness now seems quaint. Exploring his gay sensibility, Almodóvar appeals to straight audiences, who share his appetite for the resurrection and re-invigoration of old movie clichés. In overlooked works like *Kika*, characters literally die for love, and this slick director understands that classic escapism has undying appeal for a reason. The genius of Almodóvar lies in succumbing to the absurdity of Hollywood romanticism, while recognizing it as an impossible ideal. After enduring bloodless Oscar winners and critically correct masterpieces, the audience rushes to Almodóvar's movies because they act like a tonic.

—José Arroyo, updated by Robert J. Pardi

ALTMAN, Robert

Nationality: American. **Born:** Kansas City, Missouri, 20 February 1925. **Education:** Attended University of Missouri, Columbia (three years). **Military Service:** Bomber pilot, U.S. Air Force, 1943–47. **Family:** Married La Vonne Elmer, 1946, one daughter; married Lotus Corelli, 1954, divorced 1957, two sons; married Kathryn Reed, two sons. **Career:** Directed industrial films for Calvin Company, Kansas City, 1947; wrote, produced, and directed first feature, *The Delinquents*, 1955; TV director, 1957–63; co-founder of TV production company, 1963; founder, Lion's Gate production company (named after his own 8-track sound system), 1970, Westwood Editorial Services, 1974, and Sandcastle 5 Productions; made *Tanner '88* for TV during American presidential campaign, 1988; directed *McTeague* for Chicago Lyric Opera. **Awards:** Palme d'Or, Cannes Festival, and Academy Award nominations for Best Film and Best Director for *M*A*S*H*, 1970; New York Film Critics' Circle Award, D.W. Griffith Award (National Board of Review), and National Society of Film Critics Award, all for Best Director, for *Nashville*, 1975; Golden



Robert Altman

Bear, Berlin Festival, for *Buffalo Bill and the Indians*, 1976; Academy Award nomination for Best Director, New York Film Critics Circle Award for Best Film and Best Director, for *The Player*, 1992; Academy Award nomination for Best Director, for *Short Cuts*. **Agent:** Johnny Planco, William Morris Agency, 1325 Avenue of the Americas, New York, NY 10019. **Address:** Sandcastle 5 Productions, 502 Park Avenue, Suite 15G, New York, NY 10022-1108.

Films as Director:

1954	<i>The Builders</i> (medium length publicity film)	1971	<i>McCabe and Mrs. Miller</i> (+ co-sc)
1955	<i>The Delinquents</i> (+ pr, sc)	1972	<i>Images</i> (+ pr, sc)
1957	<i>The James Dean Story</i> (co-d, + co-pr, co-ed)	1973	<i>The Long Goodbye</i>
1964	<i>The Party</i> (short); <i>Nightmare in Chicago</i> (<i>Once upon a Savage Night</i>) (for TV)	1974	<i>Thieves like Us</i> (+ co-sc); <i>California Split</i> (+ co-pr)
1965	<i>Pot au Feu</i> (short); <i>The Katherine Reed Story</i> (short)	1975	<i>Nashville</i> (+ co-pr, co-songwriter: "The Day I Looked Jesus in the Eye")
1967	<i>Countdown</i> (moon-landing sequence uncred by William Conrad)	1976	<i>Buffalo Bill and the Indians, or Sitting Bull's History Lesson</i> (+ pr, co-sc)
1969	<i>That Cold Day in the Park</i>	1977	<i>Three Women</i> (+pr, sc)
1970	<i>M*A*S*H</i> ; <i>Brewster McCloud</i> (+ pr)	1978	<i>A Wedding</i> (+ pr, co-sc)
		1979	<i>Quintet</i> (+ pr, co-sc); <i>A Perfect Couple</i> (+ pr, co-sc)
		1979	<i>Health</i> (+ pr, sc)
		1980	<i>Popeye</i>
		1981	<i>The Easter Egg Hunt</i>
		1982	<i>Come Back to the Five and Dime, Jimmy Dean, Jimmy Dean; Two by South</i> ("Rattlesnake in a Cooler" and "Precious Blood") (for TV) (+pr)
		1983	<i>Streamers</i> (+ pr); <i>O.C. and Stiggs</i> (+ pr) (released 1987)
		1984	<i>Secret Honor</i> (<i>Secret Honor: The Political Testament of Richard M. Nixon</i> ; <i>Secret Honor: A Political Myth</i>) (+ pr)
		1985	<i>The Laundromat</i> (for TV)

- 1986 *Fool for Love*
- 1987 "Les Boreades" in *Aria; Beyond Therapy* (+ co-sc); *The Room* (for TV); *The Dumb Waiter* (for TV)
- 1988 *Tanner '88; The Caine Mutiny Court-Martial* (+ pr)
- 1990 *Vincent and Theo*
- 1992 ***The Player***
- 1993 *Short Cuts* (+ sc)
- 1994 *The Real McTeague* (for TV, opera)
- 1995 *Ready to Wear (Pret a Porter)* (+ sc)
- 1996 *Jazz—34* (+ pr); *Kansas City* (+ sc, pr)
- 1997 *Gun* (series for TV) (+ pr)
- 1998 *The Gingerbread Man* (+ sc, ro as Al Hayes)
- 1999 *Cookie's Fortune* (+ pr); *Another City, Not My Own*
- 2000 *Dr. T and the Women* (+ pr)

Other Films:

- 1948 *Bodyguard* (co-story)
- 1951 *Corn's-a-Poppin'* (co-sc)
- 1976 *Welcome to L.A.* (Rudolph) (pr)
- 1977 *The Late Show* (Benton) (pr)
- 1978 *Remember My Name* (Rudolph) (pr)
- 1979 *Rich Kids* (Young) (pr)
- 1993 *Luck, Trust & Ketchup: Robert Altman in Carver County* (Dorr, Kaplan) (doc)
- 1997 *Afterglow* (Rudolph) (pr); *Frank Capra's American Dream* (Bowser—for TV) (as himself)
- 1998 *Liv*
- 1999 *Trixie; Hitchcock: Shadow of a Genius* (Haimes—for TV) (as himself)

Publications

By ALTMAN: book—

- Buffalo Bill and the Indians, or Sitting Bull's History Lesson*, with Alan Rudolph, New York, 1976.
- Short Cuts: The Screenplay*, Santa Barbara, CA, 1993.
- Robert Altman's Pret a Porter*, New York, 1994.
- Robert Altman, Interviews: Interviews (Conversations with Filmmakers)*, with David Sterritt, University Press of Mississippi, 2000.

By ALTMAN: articles—

- Interview with S. Rosenthal, in *Focus on Film* (London), Spring 1972.
- Interview with Russell Auwerter, in *Directors in Action*, edited by Bob Thomas, New York, 1973.
- Interview with Michel Ciment and Bertrand Tavernier, in *Positif* (Paris), February 1973.
- "Robert Altman Speaking," interview with J. Dawson, in *Film Comment* (New York), March/April 1974.
- "An Altman Sampler," interview with B.J. Demby, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), October 1974.
- Robert Altman Seminar, in *Dialogue on Film* (Beverly Hills), February 1975.
- "The Artist and the Multitude Are Natural Enemies," interview with F.A. Macklin, in *Film Heritage* (Dayton, Ohio), Winter 1976/77.

- Interview with Jean-André Fieschi, in *Cinématographe* (Paris), June 1977.
- Interview with Jonathan Rosenbaum and Charles Michener, in *Film Comment* (New York), September/October 1978.
- Interview and article by J.-P. Le Pavé and others, in *Cinéma* (Paris), November 1978.
- "Jumping off the Cliff," in *Monthly Film Bulletin* (London), December 1978.
- Interview with Michel Ciment and M. Henry, in *Positif* (Paris), March 1979.
- "Robert Altman: Backgammon and Spinach," interview with Tom Milne and Richard Combs, in *Sight and Sound* (London), Summer 1981.
- "Peripheral Vision," interview with A. Stuart, in *Films* (London), July 1981.
- Interview with Leo Braudy and Robert Phillip Kolker, in *Post Script* (Jacksonville, Florida), Fall 1981 and Winter 1982.
- "'A Foolish Optimist': Interview with Robert Altman," by H. Klonam, Lloyd Michaels, and Virginia Wright Wexman, in *Film Criticism* (Meadville, Pennsylvania), Spring 1983.
- Interview with Michel Ciment, in *Positif* (Paris), June 1984.
- Stills* (London), November 1984.
- Interview with Richard Combs, in *Monthly Film Bulletin* (London), January 1985.
- "On the Road with Robert Altman," an interview with Nick Roddick, in *Cinema Papers* (Melbourne), September 1986.
- Interview with Steven Aronson, in *Architectural Digest*, March 1990.
- "Mrs. Miller's Tale," an interview with Sheila Johnston, in the *Independent* (London), 6 April 1990.
- "How the Western Was Lost," an interview with Derek Malcolm, in the *Guardian* (London), 11 April 1990.
- Interview with Richard Combs in *Monthly Film Bulletin* (London), July 1990.
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The American 1970s may have been dominated by a "New Wave" of younger, auteurist-inspired filmmakers including George Lucas, Peter Bogdanovich, Steven Spielberg, Martin Scorsese, and Francis Ford Coppola, all contemporaries as well as sometime colleagues. It is, however, an outsider to this group, the older Robert Altman—perhaps that decade's most consistent chronicler of human behavior—who could be characterized as the artistic rebel most committed to an unswerving personal vision. If the generation of whiz kids tends to admire the American cinema as well as its structures of production, Altman tends to regard the American cinema critically and to view the production establishment more as an adversary to be cunningly exploited on the way to an almost European ambiguity.

Although Altman has worked consistently within American genres, his work can instructively be seen as anti-genre: *McCabe and Mrs. Miller* is a kind of anti-western, exposing the myth of the heroic westerner (as described by Robert Warshaw and executed by John Wayne and John Ford) and replacing it with an almost Marxist view of the Westerner as financier, spreading capitalism and corruption with opportunism and good cheer. *The Long Goodbye* sets itself in opposition to certain aspects of the hard-boiled detective genre, as Elliott Gould's Philip Marlowe reflects a moral stance decidedly

more ambiguous than that of Raymond Chandler's conventional lonely moralist. Similarly, *Countdown* can be seen in relationship to the science-fiction film; *Thieves like Us* (based on *They Live by Night*) in relationship to the bandit-gangster film; *That Cold Day in the Park* in relationship to the psychological horror film inaugurated by Alfred Hitchcock's *Psycho*; and *California Split* in relationship to that generic phenomenon so common to the 1970s, the "buddy film." Even *Nashville*, Altman's complex bicentennial musical released in 1975, can be seen in relationship to a generic tradition with roots in *Grand Hotel* and branches in *Earthquake*, for it is a kind of disaster film about the American dream.

Aside from his generic preoccupations, Altman seems especially interested in people. His films characteristically contain perceptive observations, telling exchanges, and moments of crystal clear revelation of human folly. Altman's comments are made most persuasively in relationship to a grand social organization: that of the upper classes and *nouveaux riches* in *A Wedding*; health faddists and, metaphorically, the American political process, in *Health*; and so forth. Certainly, Altman's films offer a continuous critique of American society: people are constantly using and exploiting others, though often with the tacit permission of those being exploited. One thinks of the country-western singers' exploitation by the politician's P.R. man in *Nashville*, for instance, or the spinster in *That Cold Day in the Park*. Violence is often the climax of an Altman film—almost as if the tensions among the characters must ultimately explode. Notable examples include the fiery deaths and subsequent "surprise ending" in *A Wedding*, or the climactic assassination in *Nashville*. Another recurring interest for Altman in his preoccupation with the psychopathology of women: one thinks of the subtly encroaching madness of Sandy Dennis's sexually repressed spinster in *That Cold Day in the Park*, an underrated, early Altman film; the disturbing instability of Ronee Blakley in *Nashville*; the relationships among the unbalanced subjects of *Three Women*, based on one of Altman's own dreams; and the real/surreal visions of Susannah York in the virtual horror film, *Images*. Because almost all of Altman's characters tend to be hypocritical, psychotic, weak, or morally flawed in some way, with very few coming to a happy end, Altman has often been attacked for a kind of trendy cynicism. The director's cynicism, however, seems a result of his genuine attempt to avoid the conventional myth-making of the American cinema. Altman imbues as many of his characters as possible with that sloppy imperfection associated with human beings as they are, with life as it is lived.

Performers enjoy working with Altman in part because he provides them with the freedom to develop their characters and often alter the script through improvisation and collaboration. Like Bergman, Altman has worked often with a stock company of performers who appear in one role after another, among them Elliott Gould, Sally Kellerman, Rene Auberjonois, Keith Carradine, Shelley Duvall, Michael Murphy, Bert Remsen, and Henry Gibson.

Altman's distinctive style transforms whatever subject he approaches. He often takes advantage of widescreen compositions in which the frame is filled with a number of subjects and details that compete for the spectator's attention. Working with cinematographer Vilmos Zsigmond, he has achieved films that are visually distinguished and tend toward the atmospheric. Especially notable are the use of the zoom lens in the smoky cinematography of *McCabe and Mrs. Miller*; the reds, whites, and blues of *Nashville*; the constantly mobile camera, specially mounted, of *The Long Goodbye*, which so effortlessly reflects the hazy moral center of the world the film presents; and the pastel prettiness of *A Wedding*, particularly the first

appearance of that icon of the American cinema, Lillian Gish, whose subsequent filmic death propels the narrative.

Altman's use of multi-track sound is also incredibly complex: sounds are layered upon one another, often emanating from different speakers in such a way that the audience member must also decide what to listen for. Indeed, watching and listening to an Altman film inevitably requires an active participant: events unroll with a Bazinian ambiguity. Altman's Korean War comedy *M*A*S*H* was the director's first public success with this kind of soundtrack. One of his more extreme uses of this technique can be found in *McCabe and Mrs. Miller*, generally thought to be among the director's finest achievements.

Nashville, Altman's most universally acclaimed work, provides a panoramic view of the American experience and society as it follows the interrelated experiences of twenty-four characters in the country-western music capital. In its almost three-hour length, *Nashville* accumulates a power of the whole even greater than the vivid individual parts which themselves resonate in the memory: the incredibly controlled debut performance of Lily Tomlin and the sensitive performances of at least a dozen others; the lesson on sexual politics Altman delivers when he photographs several women listening to a song by Keith Carradine; the vulnerability of Ronee Blakley, who suffers a painful breakdown in front of her surprisingly fickle fans; the expressions on the faces of the men who watch Gwen Welles's painfully humiliating striptease; and the final cathartic song of Barbara Harris, as Altman suddenly reveals the conventional "Star is Born" myth in his apparent anti-musical, like a magician stunning us with an unexpected trick.

Overall, Altman's career itself has been rather weird. His output since *M*A*S*H* has been prodigious indeed, especially in light of the fact that a great number of his films have been financial and/or critical failures. In fact, several of his films, among them *A Perfect Couple* and *Quintet* (with Paul Newman) barely got a national release; and *Health* (which starred Glenda Jackson, Carol Burnett, James Garner, and Lauren Bacall) languished on the shelf for years before achieving even a limited release in New York City. The most amazing thing about Altman's *Popeye*, which was relatively successful with critics and the public (though not the blockbuster that Hollywood had counted on), was that Altman managed to secure the assignment at all. The film that emerged was one of the most cynical and ultimately disturbing of children's films, in line with Altman's consistent vision of human beings and social organization.

Altman's career in the 1980s veered sharply away from mainstream film, dominated instead by a number of film adaptations of theatre pieces, including *Come Back to the Five & Dime, Jimmy Dean, Jimmy Dean*; *Streamers*; *The Laundromat*; *Secret Honor*; *Beyond Therapy*; and *Fool for Love*. Although many of these works are fascinating and contain incredibly modulated performances and surprisingly evocative cinematography (particularly *Jimmy Dean*), these films have not been particularly influential or financially successful. But they allowed Altman to continue to make notable films in a Spielberg-dominated era that was otherwise largely hostile to his provocative filmmaking.

Vincent and Theo, one of the few Altman films in this period that did not start out as a play, received much positive notice. Altman's decision to preface his film with documentary footage of a present-day auction in which millions of dollars are offered for a single Van Gogh painting was particularly stunning in a Brechtian way. He then begins his narrative story of Van Gogh's lifetime financial failure, trying to remain true to his painter's vision. Certainly, it is the

parallels between Van Gogh and Altman which incite the director's interest. *Tanner '88*, a mock documentary about the 1988 American presidential campaign which many critics consider among Altman's master works, was even more amazing. It was a cult hit which marked Altman's return to the kind of satire with which he had already excelled. Unfortunately, its distribution on cable TV prevented this work from reaching a wide audience.

The most stunning development in Altman's career is the total critical and financial comeback he made with 1992's *The Player*, a film that appeared long after most Hollywood executives had written him off. The most insightful and scathing satire about Hollywood and filmmaking today, *The Player* hilariously skewered one target after another (the pitch, the Hollywood restaurant, the Hollywood party, the dispensable writer), in the process winning the New York Film Critics Circle awards for Best Film and Best Director. Contributing to the film's popular success were the dozens of stars who took cameos as themselves in order to support Altman, whom they have always admired.

The success of *The Player* allowed Robert Altman to go forward with his most ambitious project since *Nashville*. Another panoramic narrative featuring dozens of characters, a rich soundtrack, striking cinematography, and sensitive performances, this film is set in contemporary Los Angeles and based on short stories by Raymond Carver. The result, *Short Cuts*, is one of those rare contemporary American films which truly examines American values (or what passes for them) and dissects life as it is being lived today. The film is memorable from its opening images of helicopters sweeping over Los Angeles to spray for the Medfly infestation to its closing images of urban violence and earthquake; from its depiction of Angelenos struggling to connect with each other through phone sex and illicit liaisons to its presentation of bitterness, silence, and missed rapprochement as the standard American condition. Central to *Short Cuts* is the ubiquitousness of violence in American life, particularly against women, and the thesis that men's passive insensitivity often masks a profound hatred of women and a propensity for aggression. No act of violence in *Short Cuts* results in punishment, just in more apathy. A trader in ironies and social criticism, Altman emphasizes all the ways we deceive each other; and hardly any of the relationships presented—between parents and children, between husbands and wives—are marked by open, honest, useful exchanges; indeed, the jazz theme "I Don't Know You," which is sung by one character as her daughter is about to commit suicide, works as the film's most prescient theme. Notable, too, is how another character describes her own paintings as being "about seeing, and the responsibility that comes with that." From that message, Altman cuts to a group of men who've found the body of a raped woman, but choose to ignore it, lest it interrupt their fishing weekend. As a reaction against an eighties culture that championed special effects and mindless entertainment (*Star Wars*, *Indiana Jones*, *Conan*, etc.), Altman's admonition to see the world and take responsibility emerges as the courageous stand of a visionary artist still viable and surprising. Like *Nashville*, *Short Cuts* is a key Altman film which will undoubtedly come to be regarded as a masterpiece of the American cinema. In fact, both films can be seen as providing the inspirational blueprint for many other filmmakers—particularly Paul Thomas Anderson (whose controversial 1999 *Magnolia* uses several cast members borrowed from the Altman films) and Todd Solondz (whose disturbing 1998 *Happiness* uses a similar interlocking narrative within a mode of ironic social criticism).

In 1994 Altman took on the fashion industry in *Ready to Wear* (*Prêt-à-Porter*). Critics and the public were less kind in their regard for this panoramic satire, but the film was nevertheless witty and controlled, more subtle and light-hearted than had been anticipated. The film's finale—whereby a group of models parade nude—marked the witty and appropriate conclusion of Altman's satire on the political/ideological implications of fashion and its capacity to demean our values. Unfortunately, three recent Altman films seems less impressive, if focused on the indigenous local color of their respective regional portraits. *Kansas City*, in 1996, presents a murky canvas of gangsterism, “dope” addiction, and black jazz in the early thirties Kansas City. *The Gingerbread Man*, in 1998, reportedly written by Altman pseudonymously, is a thriller about a lawyer involved with a troubled young woman. In contrast to the sharp visual and aural clarity of Hitchcock's thrillers, *The Gingerbread Man* is suffused with such stunningly atmospheric cinematography and overlapping sound (indeed, it virtually never stops raining in the film), that we feel like we are eavesdropping on real people, rather than watching a narrative work its way to a fairly predictable (if effective) conclusion. And finally, the 1999 *Cookie's Fortune*, set in Holly Springs, Mississippi, is a rather charming evocation of the genuine quirkiness of small-town life, using some of the typical Altman structures from *Nashville*, but within a much smaller framework.

As a postscript on Altman, one should add that he, more than any other director, should never be counted out as an important force in American film culture. If Altman's work is sometimes uneven, the fact that he continues to work on projects which are political, ideological, and personal—refusing to compromise his own artistic vision—is a sign that he remains, even in his late seventies, the United States' single most ambitious *auteur*. His future agenda is ambitious, including a film of *Another City, Not My Own*, the strange Dominick Dunne novel based on Dunne's experiences as a journalist covering the sensational murder trial in Los Angeles of O. J. Simpson. Although Altman might seem to be the perfect director, in a culminating masterpiece, to deal with the human circus of venality and opportunism which was the Simpson trial, Altman's peripatetic popularity with Hollywood backers suggests that this project is by no means a sure thing, no matter how eagerly anticipated the results.

—Charles Derry

ALVAREZ, Santiago

Nationality: Cuban. **Born:** Havana, 1919. **Education:** University of Havana; Columbia University, New York. **Career:** After revolution, served as vice president of newly formed Instituto Cubano del Arte e Industria Cinematograficas (ICAIC), 1959; director of the Latin American ICAIC newsreel, from 1960. **Died:** 20 May, 1998, in Havana, Cuba, of parkinson's disease.

Films as Director:

- 1960 *Un año de libertad* (co-d)
- 1961 *Escambray; Muerte al invasor* (co-d)
- 1962 *Forjadores de la paz; Cumplimos; Crisis en el Caribe*

- 1963 *Ciclón; El Barbaro del Ritmo; Fidel en la URSS*
- 1964 *Via libre a la zafra del '64; Primeros Juegos Deportivos Militares*
- 1965 *Solidaridad Cuba y Vietnam; Cuba dos de enero; Pedales sobra Cuba; Now; Segunda Declaracion de la Habana; La escalada del chantaje*
- 1966 *Abril de Giron; Cerro Pelado; Año Siete; Ocho años de Revolucion*
- 1967 *La guerra olvidados (Laos, the Forgotten War); Hasta la victoria siempre (Till Victory Always); Golpeando en la selva; Hanoi, martes 13*
- 1968 *Amarrando el Cordon; L.B.J.*
- 1969 *Despegue a la 18.00; 79 Primaveras (79 Springtimes of Ho Chi Minh)*
- 1970 *Once por cero; Piedra sobre piedra; El sueño del Pongo; Yanapanacuna*
- 1971 *Quemando tradiciones; Como, por qué y para qué asesina a un general?; La estampida; El pájaro del faro*
- 1972 *De America soy hijo . . . y a ella me debo*
- 1973 *Y el cielo fue tomado por asalto; El tigre salto y mato . . . pero morira . . . morira (The Tiger Leaped and Killed, But He Will Die, He Will Die)*
- 1974 *60 Minutos con el primer mundial de boxeo amateur; Rescate; Los cuatro puentes*
- 1975 *Abril de Vietnam en el año del gato; El primer delegado*
- 1976 *El Tiempo es el viento; El sol no se puede tapar con un dedo; Luanda ya no es de San Pablo; Morir por la patria es vivir; Maputo; Meridiano Novo; Los Dragones de Ha-Long*
- 1977 *Mi Hermano Fidel; El Octubre de todos*
- 1978 *Sobre el problema fronterizo entre Kampuchea y Vietnam; . . . y la noche se hizo arcoiris*
- 1979 *El Gran salto al vacio; Tengo fe en ti; La cumbre que nos une; El desafío*
- 1980 *Celia, imagen del pueblo; Marcha del pueblo combatiente; El mayo de las tres banderas; Un Amazonus de pueblo embravecido; Lo que el viento se llevó; La guerra necesaria*
- 1981 *La importancia universal del hueco; Tiempo libre a la roca; Comenzo a retumbar el Montombo; 26 es también 19; Mazazo macizo; Contrapunto*
- 1982 *Nova sinfonia; A galope sobre la historia; Operación abril del Caribe*
- 1983 *Los refugiados de la Cueva del Muerto (+ sc); Biografía de un carnaval; Las campanas tambien pueden doblar mañana*
- 1984 *Gracias Santiago; Dos rostros y una sola imagen; El soñador del Kremlin; Por primera vez elecciones libres*
- 1985 *Taller de la vida; La soledad de los dioses; Reencuentro*
- 1986 *Las antípodas de la victoria; Aires de renovación en el meridiano 37; Memorias de un reencuentro*
- 1987 *Brascuba*
- 1997 *Concierto por la vida; Concierto mayor*

Publications

By ALVAREZ: book—

Santiago Alvarez: *Cronista del tercer mundo*, edited by Edmundo Aray, Caracas, 1983.

By ALVAREZ: articles—

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Predominantly associated with the educational or the exotic in the United States, the documentary film occupies a very different place in the cinema of revolutionary Cuba. Between 90 and 95 percent of the films produced under the revolution have been documentaries, and the man most responsible for the international stature of Cuban documentary cinema is Santiago Alvarez.

As the director of the weekly “Latin American Newsreel” produced by the Cuban Film Institute (ICAIC), Alvarez directed an enormous number of newsreels as well as many other short and feature-length documentaries. Never having formally studied cinema, he became a filmmaker by “handling millions of feet of film.” Alvarez felt himself to be a journalist, but believed that cinematic journalism should have a permanence beyond simple reportage. To achieve such transcendence, Alvarez’s newsreels are typically monothematic and integrated, with the result that they appear more like individual documentary films than the sort of generalized news reporting normally associated with newsreels.

The dominant characteristic of Alvarez’s style is the extraordinarily rhythmic blend of visual and audio forms. Alvarez utilized everything at hand to convey his message: live and historical documentary footage, still photos, bits from TV programs and fiction films, animation, and an incredible range of audio accompaniment. Believing that “50 percent of the value of a film is in the soundtrack,” Alvarez mixed rock, classical, and tropical music, sound effects, participant narration—even silence—into the furious pace of his visual images. For Alvarez, cinema had its own language, different from that of television or of radio, and the essence of this language is montage.

Alvarez’s documentaries focus on both national and international themes. For example, *Ciclon* is an early newsreel on the effects of hurricane Flora in Cuba. Although it lacks the elaborate visual montage for which Alvarez later became famous, the film shows great skill in the use of sound. There is no verbal narration, and the track is limited to the source sound of trucks and helicopters, and the organ music which eerily punctuates the scenes of caring for the wounded and burying the dead.

Now, a short dealing with racism in the United States and edited to the rhythm of Lena Horne’s song, shows the master at his best in working with still photographs. Particularly effective is a sequence in which Alvarez cuts between the chained hands of arrested blacks and the linked hands of protestors to suggest a dynamic of collective struggle in which people are seen not only as products of their circumstances, but as historical actors capable of changing their circumstances. Here, Alvarez fuses ideology and art by making graphic the third of Marx’s “Theses on Feuerbach.” Alvarez’s tribute to Che Guevara, *Hasta la victoria siempre*, deals with much the same concept. He begins with a series of beautifully shot stills of poverty in the Altiplano. Then, following footage of Che speaking in the Sierra Maestra of Cuba, he dissolves a still of Che into a still of a Gulf Oil Company camp in Bolivia. Through this technique he links the earlier struggle in Cuba with the later guerrilla war in the Andes.

One of the finest examples of Alvarez’s work is *79 Springtimes*, a beautifully controlled montage on Ho Chi Minh’s life and death. He opens the short by ironically mixing elapsed-time photography of flowers opening with slow-motion footage of bombs falling from United States planes. He goes on to cut between scenes of United States atrocities in Vietnam and protest marches in the U.S., visually

depicting the position that the real enemy is not the people of the U.S., but the ruling class and its mercenaries. In the final sequence, Alvarez uses what seems to be every available visual effect—torn and burned strips of film, film frames, bits of paper—to create an incredible animated montage. The soundtrack underscores the visual dynamic with music and poems by Ho Chi Minh and Jose Martí.

Even since his death in 1998, Alvarez continues to be thought of as one of the foremost documentary filmmakers in Latin America, although some consider his earlier short films to be superior to the later and longer works. This may result from the fact that in the earlier films the line between heroes (Che, Ho Chi Minh) and villains (U.S. imperialism and racism) was more clearly drawn, while his later works reflected the international compromises with the Soviet Union and reformist Latin American governments that have been required of the Cuban revolution. Nonetheless, Alvarez persisted in his indefatigable quest for an “audacious and constantly renewed optic.”

—John Mraz

ANDERSON, Lindsay

Nationality: British. **Born:** Lindsay Gordon Anderson in Bangalore, South India, 17 April 1923. **Education:** Attended Cheltenham College and Wadham College, Oxford. **Military Service:** Member of Army Intelligence Corps during World War II. **Career:** Editor, *Sequence* magazine, 1947–52; helped organize first Free Cinema program, National Film Theatre, 1956; directed first feature, *This Sporting Life*, 1963; associate artistic director, Royal Court Theatre, 1971–75; also directed TV plays and commercials. **Awards:** Oscar for Best Short Subject, for *Thursday's Children*, 1955; Palme d'Or, Cannes Festival, for *If . . .*, 1969. **Died:** 30 August 1994, of a heart attack while vacationing in the Dordogne region of France.

Films as Director:

- 1948 *Meet the Pioneers* (+ sc, co-ed, narration)
- 1949 *Idlers That Work* (+ sc, narration)
- 1952 *Three Installations* (+ sc, narration); *Trunk Conveyor* (+ sc, narration); *Wakefield Express* (+ sc)
- 1953 *Thursday's Children* (co-d, + co-sc); *O Dreamland* (+ sc)
- 1955 *Green and Pleasant Land* (+ sc); *Henry* (+ sc, role); *The Children Upstairs* (+ sc); *A Hundred Thousand Children* (+ sc); *£20 a Ton* (+ sc); *Energy First* (+ sc); *Foot and Mouth* (+ sc, narration)
- 1957 *Every Day except Christmas* (+ sc)
- 1963 *This Sporting Life*
- 1967 *The White Bus; Raz, dwa, trzy (The Singing Lesson)* (+ sc)
- 1969 *If . . .* (+ pr)
- 1972 *O Lucky Man!* (+ co-pr)
- 1974 *In Celebration*
- 1982 *Britannia Hospital*
- 1985 *Wish You Were There (Foreign Skies)*
- 1986 *The Whales of August*

- 1988 *Glory! Glory!*
- 1993 *Is That All There Is?* (+ sc, role)

Other Films:

- 1949 *Out of Season* (Brendon) (narrator)
- 1952 *The Pleasure Garden* (Broughton) (pr, role)
- 1956 *Together* (Mazzetti) (supervising ed)
- 1958 *March to Aldermaston* (supervising ed)
- 1960 *Let My People Go* (Krish) (sponsor)
- 1962 *The Story of Private Pooley* (Alsen) (English-language version of *Der Schwur des Soldaten Pooley*) (narrator)
- 1965 *The Threatening Sky* (Ivens) (English-language version of *Le Ciel, la terre*) (narrator)
- 1966 *Mucednici lásky (Martyrs of Love)* (Nemec) (role)
- 1967 *About "The White Bus"* (Fletcher) (role as himself)
- 1968 *Abel Gance—The Charm of Dynamite* (Brownlow) (for TV) (narrator); *Inadmissible Evidence* (Page) (role)
- 1969 *The Parachute* (Page) (for TV) (role)
- 1970 *Hetty King—Performer* (Robinson) (narrator)
- 1971 *A Mirror from India* (Sarabhai) (narrator)
- 1981 *Chariots of Fire* (Hudson) (role as schoolmaster)
- 1991 *Prisoner of Honor* (for TV) (role as war minister)
- 1992 *Blame It on the Bellboy* (role as Mr. Marshall)
- 1994 *Lucky Man* (role as himself)

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- If . . . : A Film by Lindsay Anderson*, with David Sherwin, New York, 1969.
- O Lucky Man!*, with David Sherwin, New York, 1973.

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- “Angles of Approach,” in *Sequence* (London), Winter 1947.
- “The Need for Competence,” in *Sequence* (London), Spring 1948.
- “What Goes On,” in *Sequence* (London), Summer 1948.
- “Creative Elements,” in *Sequence* (London), Autumn 1948.
- “British Cinema: The Descending Spiral,” in *Sequence* (London), Spring 1949.
- “The Film Front,” in *Sequence* (London), Summer 1949.
- “Films of Alfred Hitchcock,” in *Sequence* (London), Autumn 1949.
- “Notes at Cannes,” in *Sequence* (London), New Year issue 1950.
- “The Director's Cinema?,” in *Sequence* (London), Autumn 1950.
- “Retrospective Review: *Wagonmaster* and *Two Flags West*,” in *Sight and Sound* (London), December 1950.
- “Goldwyn at Claridges,” in *Sequence* (London), New Year issue 1951.
- “John Ford,” in *Films in Review* (New York), February 1951.
- “Minnelli, Kelly and *An American in Paris*,” in *Sequence* (London), New Year issue 1952.



Lindsay Anderson

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“Two Inches off the Ground,” in *Sight and Sound* (London), Winter 1957.

“Get out and Push!,” in *Declaration*, edited by Tom Maschler, London, 1958.

“Sport, Life, and Art,” in *Films and Filming* (London), February 1963.

“An Interview with Lindsay Anderson,” with Peter Cowie, in *Film Quarterly* (Berkeley), Summer 1964.

“The Film Maker and the Audience,” in *Film Makers on Film Making*, edited by Harry Geduld, Bloomington, Indiana, 1967.

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“From Theater to Film . . . Lindsay Anderson,” an interview with M. Carducci, in *Millimeter* (New York), January 1975.

“Revolution Is the Opium of the Intellectuals,” an interview with E. Rampell, in *Cineaste* (New York), vol. 12, no. 4, 1983.

“Lindsay Anderson, Unfashionable Humanist, in Conversation,” an interview with Gerald Pratley, in *Cinema Canada* (Montreal), June 1985.

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 Sussex, Elizabeth, *Lindsay Anderson*, New York, 1969.
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 Robinson, David, "Anderson Shooting *If. . .*," in *Sight and Sound* (London), Summer 1968.
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 Lovell, Alan, "Brecht in Britain—Lindsay Anderson," in *Screen* (London), Winter 1975.
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 Lefèvre, Raymond, "Lindsay Anderson, ou la fidélité au Free Cinema," in *Image et Son* (Paris), October 1982.
 Schickel, Richard, "Ford Galaxy," in *Film Comment* (New York), March-April 1984.
 Houston, Penelope, "Parker, Attenborough, Anderson," in *Sight and Sound* (London), Summer 1986.
 McCarthy, Todd, "Lindsay Anderson," in *Variety*, 5 September 1994.
 Kenny, Glenn, "The Magnificent Anderson," in *Entertainment Weekly*, 16 September 1994.
 Cox, Jay, "Lindsay Anderson, 1923–1994: In Celebration," in *Film Comment*, November/December 1994.

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In a 1958 essay titled "Get out and Push," Lindsay Anderson expressed his approach to working in the cinema. The way Anderson, the individual, approached working in the cinema paralleled the world view he put forth in feature films: the individual must examine the basis of the system within which he finds himself, "the motives that sustain it and the interests that it serves." It is the responsibility of the individual to actively seek a new self-definition beyond the confines of the established system; the individual cannot look for change to come from or through any outside authority—political,

social, or spiritual. This theme is consistently present in Anderson's feature films.

In *This Sporting Life*, Anderson approaches the repression of a traditionally structured society through the personal, subjective story of Frank Machin and Margaret Hammond. The setting of *This Sporting Life*, an industrial northern city, is an environment divided into economic classes, a division which serves to emphasize the central problem of the film—the division within Frank Machin. Machin finds himself limited to the realm of the physical, and constantly attempts to connect with others on an emotional level. Despite his attempts, he is only seen in terms of his physical qualities; he is valued only when he is participating in the physical act of playing rugby.

Frank Machin is aware of his limitations but does not know how to change; he lacks direction. He tries to make others responsible for his happiness: Margaret Hammond, the rugby team, and even the elites of society who populate the world of Mr. and Mrs. Weaver, owners of the rugby team. Machin constantly attempts to break into the established system, seemingly unaware that it is this same system which controls and restrains him.

Mick Travis, the protagonist of Anderson's second feature film, *If. . .*, struggles instead to break out of the established system. Mick takes on the responsibility of action, and although his revolution is not complete, he does not remain trapped like Frank. The environment in *If. . .*, the English public school system, is a metaphor for the "separation of intellect from imagination," according to Elizabeth Sussex. The environment of College House does not allow for the creative development of the individual. It encourages separation and fragmentation of the self.

Film technique in *If. . .* also serves to reveal the narrative theme of the division of the self. The chapter headings physically divide the film into rigidly ordered sections, reflecting the separation of intellect and imagination encouraged by the nature of the tradition of College House. These chapter headings, along with the alternation between black and white and color film, function as distancing devices, making the viewer more aware of the medium.

A narrative technique Anderson used to illustrate the process that leads to Mick's eventual break from the system is the establishment of verbal language as an essential part of the structure of College House. When Mick expresses his disdain for College House through words, they are simply absorbed by the system. There is no change in Mick's situation until he initiates action by bayoneting the college chaplain. After this point, Mick no longer recites revolutionary rhetoric; in fact, he rarely speaks. He is no longer existing within the structure of College House. Totally free of the system, Mick launches into the destruction of the established order. Mick is no longer acted upon but is the creator of action; in this respect, he triumphs where Frank Machin fails.

In *O Lucky Man!*, the thematic sequel to *If. . .*, the medium of film itself becomes one of the narrative themes, and self-reflexive film techniques serve to reveal not only the narrative theme of self-definition, but also the process of filmmaking. The titles used in *O Lucky Man!* announce the different sections of the film but do not impose order; on the contrary, their abrupt appearance and brevity tend to interrupt the order of the narrative. It is as if the medium of film itself breaks through to remind the viewer of its existence. Indeed the medium, specifically the energy the medium generates, is one of the themes of *O Lucky Man!* The process of creation in the medium far exceeds anything Mick accomplishes in the narrative until the two meet in the final sequence.

Mick Travis, the character, confronts Lindsay Anderson, the director, at an audition for the film *O Lucky Man!* Mick obediently projects the different emotions Anderson demands of him until he is asked to smile. It is at this point that Mick finally takes action and rejects a direct order: “What is there to smile about?” he asks. Mick is looking outside himself for motivation, as he has done throughout the film, before he will take action. Anderson, exasperated, strikes Mick with a script. After receiving the blow, Mick is able to smile. He soon finds that he is one of the actors in the film; he too is capable of creating action.

Britannia Hospital, the final work in the series begun by *If . . .*, presents a much darker vision than Anderson’s previous films. As in *If . . .*, the physical environment of the film—the hospital—is a metaphor for a static, repressive system. Unlike *If . . .*, this film contains little hope for change or progress, not for the individual and certainly not within the system itself. Mick Travis appears in this film as an investigative reporter who has achieved success by selling “something the people want,” a reference to his former position in *O Lucky Man!* and a description of his motives as a news reporter. He is attempting to expose the questionable experiments of Britannia Hospital staff member Dr. Millar, the same unethical researcher from *O Lucky Man!* Although Mick puts up a fight, the system finally overwhelms him in this film.

Glory! Glory!, a Home Box Office production, is somewhat of a synthesis of Anderson’s previous work in both theme and technique. The institution that stands as metaphor in this case is one peculiar to the United States, a television evangelism empire—The Church of the Companions of Christ. Like the school in *If . . .*, this institution has a verbal language essential to its structure, the use of which sanctions just about any action. Throughout the film people have “revelations” or “visions” in which God makes key decisions for them, removing all personal responsibility. Any action is justifiable—deception, fraud, blackmail—as long as it is done in “a holy cause” or “for the church.”

The film techniques Anderson uses in *Glory! Glory!* are related to his earlier works. The medium is present throughout the narrative in the form of chapter headings and blackouts between chapters. Music is important to the narrative, as it is in *O Lucky Man!*, but in the later film it is integrated into the narrative structure rather than used as a distancing device.

The theme of personal responsibility for self-definition is clearly seen in the character of Ruth. She struggles throughout the film with the idea of who she wants to be and with the identities others want to impose on her. She reaches a key point in her personal progression when she admits that she has always needed some kind of crutch—sex, drugs, God. Not long after realizing that she has been looking outside herself for an identity, Ruth reveals that she finally understands God. In essence, she has created her own god, her own mythology. Ruth remains within the system, but for the first time actually believes in what she is “selling” because she has defined for herself the “authority” and the basis for the system.

Anderson’s other features, *In Celebration* and *The Whales of August*, contain more subjective narratives but still explore the theme of the individual’s responsibility for self-definition. In his last film, *Is That All There Is?*, an autobiographical documentary made for the BBC, Anderson presents himself as such an individual: an independent artist who actively sought a self-definition beyond the confines of the established system.

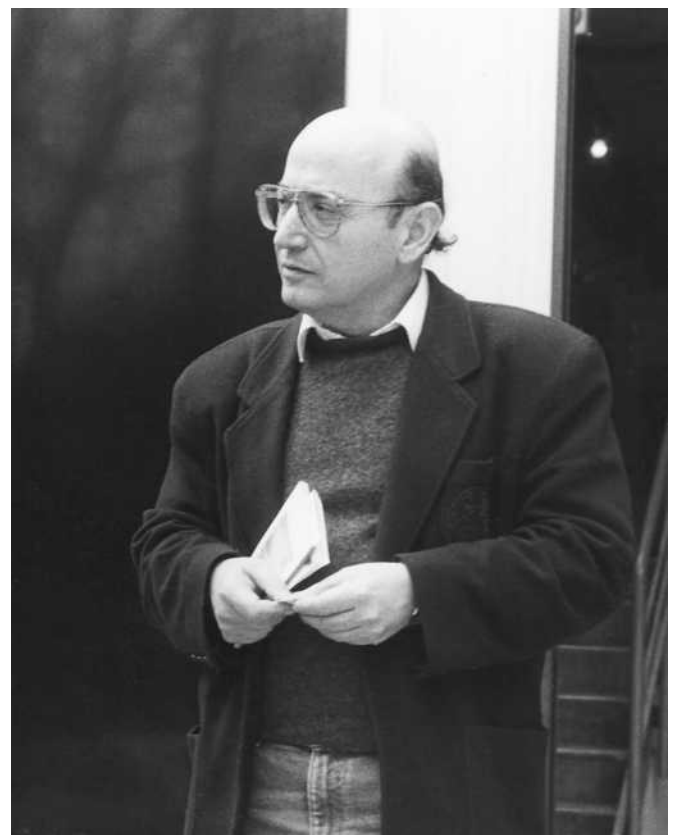
—Marie Saeli

ANGELOPOULOS, Theodoros

Nationality: Greek. **Born:** Athens, 27 April 1935; surname also spelled Anghelopoulos. **Education:** Studied in Athens, 1953–59, Sorbonne, Paris, 1961–64, and at IDHEC, Paris, 1962–63. **Military Service:** 1959–60. **Career:** Film critic for left-wing journal *Dimokratiki Allaghi* until its suppression in 1967 coup; worked as lawyer until 1969; began association with cinematographer Giorgos Arvanitis on *Reconstruction*, 1970; taught at Stavrakou Film School in 1970s. **Awards:** Georges Sadoul Award, 1971; FIPRESCI Award, 1973, for *Days of '36*; FIPRESCI Grand Prix, Golden Age Award, B.F.I. Best Film, Interfilm Award, for *The Travelling Players*; Golden Hugo Award, for *The Hunters*; Golden Lion Award, Venice, 1980; Cannes Film Festival Palme d’Or, for *Eternity and a Day*, 1998; Chevalier des Arts et des Lettres.

Films as Director and Scriptwriter:

- 1968 *Ekpombi* (*The Broadcast; L'Emission*)
- 1970 *Anaparastassi* (*Reconstruction; Reconstitution*) (+ ro)
- 1972 *Mères tou 36* (*Days of '36; Jours de 36*)
- 1975 *O Thiasos* (*The Travelling Players; Le Voyage des comédiens*)
- 1977 *I Kynighi* (*The Hunters*) (+ co-pr)
- 1980 *O Megalexandros* (*Alexander the Great*) (+ pr)
- 1982 *Athens* (doc)
- 1984 *Taxidi sta Kithira* (*Voyage to Cythera*)
- 1986 *O Melissokomos* (*The Beekeeper*)



Theodoros Angelopoulos

- 1988 *Topiostia Omichli (Landscape in the Mist)*
 1991 *The Suspended Step of the Stork* (+pr)
 1995 *Ulysses' Gaze* (+pr); episode in *Lumière et Compagnie (Lumière and Company)*
 1998 *Mia Aiwiniothta kai Mia Mera (Eternity and a Day)* (+pr, +sc)

Other Films:

- 1968 *Kieron* (role)

Publications

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 “Animating Dead Space and Dead Time,” interview and article with T. Mitchell, in *Sight and Sound* (London), Winter 1980–81.
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 “Der Fundamentalismus kennt nur Grenzen,” in *Filmbulletin*, vol. 33, no. 5/6, 1991.
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 Stevens, Julie, “Ulysses’ Gaze,” in *Empire* (London), March 1996.
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Theodoros Angelopoulos’s considerable achievements in cinema during the 1970s and 1980s have made him not only the most important Greek filmmaker to date, but one of the truly creative and original artists of his time. In 1970 he convinced producer George Papalios to finance his first film, *Anaparasstasi*. The story follows the pattern of a crime tale à la James Cain. A Greek peasant is killed by his wife and her lover on his return from Germany, where he had gone to find work. A judge tries to reconstruct the circumstances of the murder, but finds himself unable to communicate with the accused, who belong to a totally different culture. To shoot this Pirandellian story of misunderstanding, Angelopoulos adopted an austere style featuring long camera movements that show a bleak and desolate Greek landscape far removed from the tourist leaflets. Reminiscent of Visconti’s *Ossessione*, this is a film noir that opens the way to more daring aesthetic ventures.

Angelopoulos’s trilogy of *Days of 36*, *The Travelling Players*, and *The Hunters* can be seen as an exploration of contemporary Greek history. If his style shows some influences—particularly Jancsó’s one reel-one take methodology and Antonioni’s slow, meditative mood—Angelopoulos has nevertheless created an authentic epic cinema akin to Brecht’s theatre in which aesthetic emotion is counterbalanced by a reflexive approach that questions the surfaces of reality. The audience is not allowed to identify with a central character, nor to follow a dramatic development, nor given a reassuring morality. The director boldly goes from the present to the past within the same shot, and in *The Hunters* broadens his investigation by including the

fantasies of his characters. The sweep of a movie like *Travelling Players*, which includes songs and dances, is breathtaking. Its tale of an actors group circulating through Greece from 1939 to 1952 performing a pastoral play is transformed into a four-hour earth odyssey.

Angelopoulos's masterpiece was preceded by the haunting *Days of '36*. This political thriller about a murder in a prison proved a prelude to events of national importance. It is the director's most radical use of off-screen space and off-screen sound, of the dialectic between the seen and the unseen. With its closed doors, whispering voices in corridors, and silhouettes running to and fro, it evokes the mystery that surrounds the exercise of power.

Angelopoulos's fifth film, *Alexander the Great*, breaks new ground: it deals with myth and develops the exploration of the popular unconscious already present in *Travelling Players* and *The Hunters*. At the turn of the twentieth century, a bandit is seen as the reincarnation of the Macedonian king. He kidnaps some English residents in Greece and leads them to the mountains. The kidnapper tries to blackmail the British government but ends up killing his hostages. Angelopoulos opposes several groups: the foreigners, the outlaws, some Italian anarchists who have taken refuge in Greece, and village people who try to establish a utopian community. The director's indictment of hero-worship and his portrayal of diverse forms of political failure reveal a growing pessimism in his works. But his style is as masterful as ever, reaching a kind of austere grandeur reminiscent of Byzantine mosaics. Few have blended political investigation with a search for new forms of expression with such satisfying results.

Ulysses' Gaze is exclusively preoccupied with the problems of historical reconstruction and personal remembrance. The film, co-scripted by the legendary European screenwriter Tonino Guerra, carries out a nostalgic reconstruction of peaceful and colorful ethnic cohabitation at the Balkan crossroads between Orient and Occident. The narrative of the film breaks away from the linear not only time-wise, but also spatially, providing an ultimately subjective account of a personal experience of history and regionality.

In *Ulysses' Gaze*, Angelopoulos created the perfect cinematic language that allowed him to talk of an individual experience of history as superseding time and space. The remarkable use of elaborately manipulated long shots enables the narrative to include complex and magnificent subtleties. The mostly hand-held camera of cameraman Yorgos Arvanitis moves very slowly and is often positioned in such a way that it reveals actions taking place in different semantic layers of the screen space. The events lose their objectivity and are constructed through the gaze of the onlooking protagonist. Older historical interpretations intersect with the perceived significance of newer ones.

In 1995, Angelopoulos was one of forty international directors asked to participate in *Lumière and Company*, a celebration of one hundred years of filmmaking with the camera invented by the Lumière brothers. For this novelty film, each director was asked to create a film in three takes, a maximum of fifty two seconds in length. Though the film was largely forgettable, the inclusion of Angelopoulos among the forty representative filmmakers clearly shows his status in international film.

His 1998 film, *Eternity and a Day*, marked a departure in tone from much of his earlier work. Less harsh and more accessible than his earlier films, *Eternity and a Day* is the story of an old and ill Greek writer who finds meaning in the last days of his life by helping a homeless Albanian child. A poetic film with dense and haunting

imagery, it juxtaposes youth and age, national identity and language, patriotism and ethnic hatred to create an intensely human look at the meaning of life and its unlikely sources.

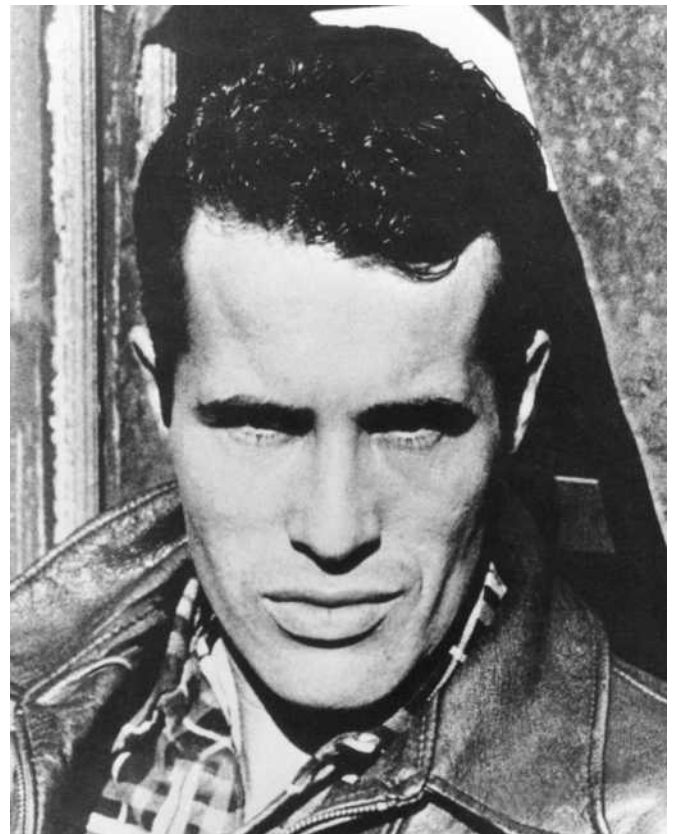
—Michel Ciment, updated by Tina Gianoulis

ANGER, Kenneth

Nationality: American. **Born:** Santa Monica, California, 1930. **Career:** Played changeling in Max Reinhardt's film *A Midsummer Night's Dream*, 1934; studied tap-dancing in class including Shirley Temple, 1935; completed first film, 1941; after moving to Europe, first edition of *Hollywood Babylon* published in France, 1959; returned to U.S., 1962; following destruction of his film *Lucifer Rising*, placed an ad in *Variety* "In Memoriam Kenneth Anger 1947–1967," and returned to Europe, 1967; completed second version of *Lucifer Rising*, 1974 (released 1980). **Address:** c/o American Federation of Arts Film Program, 41 E. 65th St., New York, NY 10021, U.S.A.

Films (Conception, Direction, Photography, and Editing):

- 1941 *Who Has Been Rocking My Dream Boat*
- 1941/42 *Tinsel Tree*
- 1942 *Prisoner of Mars*
- 1943 *The Nest*
- 1944 *Escape Episode*



Kenneth Anger

- 1945 *Drastic Demise*
- 1946 *Escape Episode* (sound version)
- 1947 *Fireworks** (+ role as The Dreamer)
- 1948 *Puce Women* (unfinished)
- 1949 *Puce Moment**; *The Love That Whirls* (unfinished)
- 1950 *La Lune des Lapins** (*Rabbit's Moon*) (conception, d, and ed only, + prod. design)
- 1951/52 *Maldoror* (unfinished)
- 1953 *Eaux d'artifice** (+ costume design); *Le Jeune Homme et la mort*
- 1954 *Inauguration of the Pleasure Dome** (+ role as Hecate)
- 1955 *Thelema Abbey* (conception, d, and ed only)
- 1962/63 ***Scorpio Rising****
- 1965 *Kustom Kar Kommandos**
- 1969 *Invocation of My Demon Brother**
- 1971 *Rabbit's Moon*
- 1974 *Lucifer Rising**
- 1980 *Lucifer Rising** (second version) (+ role as Magus)
- 1989 *Mouse Heaven*

Note: * indicates films contained and distributed in Anger's definitive portfolio "The Magick Lantern Cycle."

Other Films:

- 1985 *He Stands in a Desert Counting the Seconds of His Life* (role as himself)
- 1992 *Hollywood Babylon* (for TV) (advisor)
- 1993 *Jonas in the Desert* (role as himself)
- 1998 *Busby Berkeley: Going through the Roof* (for TV) (role as himself); *Donald Cammell: The Ultimate Performance* (role as himself)

Publications

By ANGER: books—

- Hollywood Babylon*, Phoenix, Arizona, 1965; reprinted San Francisco, 1975.
- Magick Lantern Cycle: A Special Presentation in Celebration of the Equinox Spring 1966*, New York, 1966.
- Hollywood Babylon II*, New York, 1984.

By ANGER: articles—

- Interview in *Spider Magazine*, v. 1, no. 13, 1965.
- Interview in *Film Culture* (New York), Spring 1966.
- Article in *Filmmakers on Filmmaking*, edited by Harry Geduld, Bloomington, Indiana, 1967.
- Interview with Bruce Martin and Joe Medjuck, in *Take One* (Montreal), August 1967.
- Interview with Lenny Lipton, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), November 1967.
- Correspondence between Kenneth Anger and Paul Johnston, in *Film Culture* (New York), nos. 70–71, 1983.
- Interview with J. English, in *On Film* (Los Angeles), Summer 1983.

- Interview in *City Limits* (London), 7 February 1986.
- Interview with Alkarim Jivani, in *Time Out* (London), 27 February 1991.
- Interview with Kate Haug, in *Wide Angle* (Baltimore), October 1996.

On ANGER: books—

- Battcock, Gregory, editor, *The New American Cinema*, New York, 1967.
- Youngblood, Gene, *Expanded Cinema*, New York, 1970.
- Sitney, P. Adams, *Visionary Film*, New York, 1974.
- Hanhardt, John, and others, *A History of the American Avant-Garde Cinema*, New York, 1976.
- Haller, Robert A., *Kenneth Anger*, St. Paul, Minnesota, 1980.
- Burchfield, John, *Kenneth Anger: The Shape of His Achievements*, New York, n.d.
- O'Pray, Michael, and Jayne Pilling, *Into the Pleasure Dome: The Films of Kenneth Anger*, London, 1990.

On ANGER: articles—

- "Filmography of Kenneth Anger," in *Film Culture* (New York), no. 31, 1963/64.
- Kelman, Kenneth, "Thanatos in Chrome," and P. Adams Sitney, "Imagism in Four Avant-Garde Films," in *Film Culture* (New York), Winter 1963/64.
- Micha, Rene, "Le Nouveau Cinéma," in *Les Temps modernes* (Paris), no. 214, 1964.
- Kelman, Kenneth, "Appendix to Thanatos in Chrome," in *Film Culture* (New York), Spring 1964.
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- Rayns, Tony, "Lucifer: A Kenneth Anger Kompendium," in *Cinema* (Cambridge), October 1969.
- Sitney, P. Adams, "The Avant-Garde: Kenneth Anger and George Landow," in *Afterimage* (Rochester, New York), no. 2, 1970.
- Mekas, Jonas, Richard Whitehall, and P. Adams Sitney, "Three Notes on *Invocation of My Demon Brother*," in *Film Culture* (New York), Winter/Spring 1970.
- Magny, Joel, "Collectif jeune cinéma: 3e nuit blanche," in *Cinéma* (Paris), April 1972.
- "Anger at Work," in *Cinema Rising*, April 1972.
- Rowe, C., "Illuminating Lucifer," in *Film Quarterly* (Berkeley), Summer 1974.
- Saslow, James, "Kenneth Anger: Holding a Magick Lantern up to the Future," in *Advocate*, 23 July 1981.
- Hardy, Robin, "Kenneth Anger: Master in Hell," and Michael Wade, "Kenneth Anger: Personal Traditions and Satanic Pride," in *Body Politic*, April 1982.
- Hoberman, J., "Sympathy for the Devil," in *American Film* (Washington, D.C.), March 1981.
- Wees, W. C., "Before *Lucifer*: Preternatural Light in the Films of Kenneth Anger," in *Cine-Tracts* (Montreal), Summer-Fall 1982.
- Rayns, Tony, "The Elusive Lucifer," in *Monthly Film Bulletin* (London), September 1982.
- "Kenneth Anger," in *Film Dope* (London), March 1988.

Cosgrove, S., "The Art of Scandal," in *New Statesman & Society*, 28 September 1990.

Cagle, Robert L., "Auto-eroticism: Narcissism, Fetishism, and Consumer Culture," in *Cinema Journal* (Austin), Summer 1994.

Joyard, Olivier, "Kenneth Anger, le maître de cérémonie," in *Cahiers du Cinéma* (Paris), February 1997.

Stevenson, Jack, "De laatste der onafhankelijken," in *Skrien* (Amsterdam), December-January 1998–1999.

* * *

One of the key figures of the postwar American avant-garde, Kenneth Anger represents a fiercely original talent, relatively free of the independent circles and movements which his own work managed to anticipate in almost every case. Creator of an *oeuvre* and a persona defined by their dialectical relationship to dominant representational, ideological, industrial, sexual, and aesthetic practices, Anger embodies the "radical otherness" of the avant-garde filmmaker, casting himself not only outside the mainstream, but as its negative image. While other experimentalists were exploring "ways of seeing" through cinematic abstraction, Anger remained committed to a search for meanings, even as his films pursued a variety of aesthetic paths. Anger's meanings emerge from his subversive reworkings of sources already charged with significance: the iconography of American popular culture (movie stars, comic strips, car clubs); the conventional rhetoric of narrative forms (from the *commedia dell'arte* to the lyrics of rock songs); the imagery of classic cinema (Cocteau, Eisenstein, DeMille); and the symbolism of various mythologies (Egyptian, Greek, astrological, alchemical), centered by the cosmology of master "magickian" Aleister Crowley.

Anger gained international prominence and notoriety at the age of seventeen with his film *Fireworks*, in which he appeared as the protagonist of a homoerotic fantasy in the oneiric tradition of Cocteau and Maya Deren, shot through with the romantic sadism of the American film noir. Three years later, he made *Rabbit's Moon*, a delicately humorous, Méliès-like fantasy involving a Pierrot character and a magic lantern, shot in Cocteau's own studio in Paris. Another three years found Anger in Italy, where he choreographed an elaborately baroque game of hide-and-seek through Tivoli's water gardens in *Eaux d'artifice*. Focusing at intervals on the visual patterns of water flowing from the fountains, this film experiments with the textures of an abstract filmic image a full two years before Brakhage's *Wonder Ring*. Yet, characteristically, the multiple superimpositions of Anger's colorful mass/masquerade *Inauguration of the Pleasure Dome* have less to do with abstraction than with an effort to achieve a magical condensation of mythological imagery. *Scorpio Rising*, however, remains Anger's most influential and original work. A tour-de-force collage of pop imagery, it is a paean to the American motorcyclist, a revelation of the violent, homoerotic undercurrent of American culture, and a celebration of the forces of chaos in the universe.

Anger spent most of the mid- to late-1960s on two abortive projects. His *Kustom Kar Kommandos* was cut short by the death of the young man playing its protagonist, although one sensual sequence, involving the dusting of a custom hot rod with a powder puff, has survived. Far more ambitious, however, was a master opus titled *Lucifer Rising*, a project cut tragically short when, at a 1967 San Francisco screening of the work-in-progress, the single print of the film was stolen by one of the film's actors, Manson cultist Bobby Beausoleil, and was supposedly buried somewhere in Death Valley,

never to be recovered. This event was followed by Anger's self-imposed retirement, interrupted in 1969 by the appearance of an eleven-minute structural black mass constructed largely of *Lucifer's* outtakes, backed by a maddeningly monotonous soundtrack by Mick Jagger, and titled *Invocation of My Demon Brother*. By 1974, however, Anger had completed another version of *Lucifer Rising*, a dense meditative work shot mostly in Egypt, imbued with Crowleian mysticism and most memorable for the thoroughly uncanny image of a pinkish flying saucer hovering above the pyramids. The far more complete version finally released by Anger in 1980 marks a quantum leap in terms of *Lucifer Rising's* complexity, and remains the *chef-d'oeuvre* of Anger's career.

—Ed Lowry

ANTONIONI, Michelangelo

Nationality: Italian. **Born:** Ferrara, Italy, 29 September 1912. **Family:** Married 1) Letizia Balboni, 1942; 2) Enrica Antonioni, 1986. **Education:** Studied at University of Bologna, 1931–35, and at Centro Sperimentale di Cinematografia, Rome, 1940–41. **Career:** Journalist and bank teller, 1935–39; moved to Rome, 1939; film critic for *Cinema* (Rome) and others, 1940–49; assistant director on *I due Foscari* (Fulchignoni), 1942; wrote screenplays for Rossellini, Fellini, and others, 1942–52; directed first film, *Gente del Po*, 1943 (released 1947). **Awards:** Special Jury Prize, Cannes Festival, for *L'avventura*, 1960, and *L'eclisse*, 1962; FIPRESCI Award from Venice Festival, for *Il deserto Rosso*, 1964; Best Director Award, National Society of Film Critics, for *Blow-Up*, 1966; Palme d'Or, Cannes Festival, for *Blow-Up*, 1967; Academy Award for Lifetime Achievement in Film, 1995. **Address:** Via Vincenzo Tiberio 18, Rome, Italy.

Films as Director:

- 1950 *Cronaca di un amore* (*Story of a Love Affair*) (+ co-sc)
- 1952 *I Vinti* (*I nostri figli; The Vanquished*) (+ co-sc)
- 1953 *La signora senza camelie* (*Camille without Camelias*) (+ co-sc); "Tentato suicidio" episode of *L'Amore in città* (+ sc)
- 1955 *Le amiche* (*The Girlfriends*) (+ co-sc)
- 1957 *Il grido* (*The Outcry*) (+ co-sc)
- 1959 *L'avventura* (+ co-sc)
- 1960 *La notte* (*The Night*) (+ co-sc)
- 1962 *L'eclisse* (*The Eclipse*) (+ co-sc)
- 1964 *Deserto rosso* (*Red Desert*) (+ co-sc)
- 1965 "Prefazione" episode of *Tre Volti* (+ sc)
- 1966 *Blow-Up* (+ co-sc)
- 1970 *Zabriskie Point* (+ co-sc)
- 1972 *Chung Kuo* (*La Cina*) (+ sc)
- 1975 **Professione: Reporter** (*The Passenger*) (+ co-sc)
- 1979 *Il mistero di Oberwald* (*The Oberwald Mystery*) (+ sc)
- 1982 *Identificazione di una donna* (+ sc)
- 1989 *Kumbha Mela; Roma '90*
- 1992 *Noto—Mandorli—Vulcano—Stromboli—Carnevale*
- 1995 *Beyond the Clouds* (+ sc, ed)
- 2000 *Destinazione Verna* (+ co-sc, pr)

Short Films as Director and Scriptwriter:

- 1947 *Gente del Po*
 1948 *N.U.* (Nettezza urbana); *Roma—Montevideo*; *Oltre l'oblio*
 1949 *L'amorosa menzogna*; *Bommarzo*; *Superstizione*; *Ragazze in bianco*
 1950 *Sette canne e un vestito*; *La villa dei mostri*; *La funivia del Faloria*; *Uomini in più*

Other Films:

- 1984 *Chambre 666* (role as himself)
 1995 *Making a Film for Me Is Living* (role as himself)
 1998 *Liv* (pr)

Publications

By ANTONIONI: books—

- La Nuit: La Notte*, with Tonino Guerra and E. Flaiano, Paris, 1961.
L'eclisse, with Tonino Guerra and E. Bartolini, Capelli, 1962.
Screenplays by Michelangelo Antonioni, New York, 1963.
Michelangelo Antonioni, Rome, 1964.
Blow-Up, with Tonino Guerra, Turin, 1968; New York, 1971.
L'Avventura, with E. Bartolini, New York, 1969; New Brunswick, New Jersey, 1989.
Il Primo Antonioni (screenplays or working scripts for early Antonioni documentaries and films), edited by Carlo di Carlo, Bologna, 1973.
Il mistero di Oberwald, Turin, 1980.
That Bowling Alley on the Tiber: Tales of a Director, Oxford, 1986.

By ANTONIONI: articles—

- "Brevario del cinema," in *Cinema* (Rome), nos. 11, 16, 20, 37, 41, 1949.
 "Le allegre ragazze del '24," in *Cinema Nuovo* (Turin), 1956.
 "There Must Be a Reason for Every Film," in *Films and Filming* (London), April 1959.
 Interview with M. Manceaux and Richard Roud, in *Sight and Sound* (London), Winter 1960/61.
 Interview with André Labarthe, in *New York Film Bulletin*, no. 8, 1961.
 "Reflections on a Film Career," in *Film Culture* (New York), no. 22–23, 1961.
 "Eroticism—The Disease of Our Age," in *Films and Filming* (London), January 1961.
 "La malattia dei sentimenti," in *Bianco e Nero* (Rome), February–March 1961.
 "Making a Film Is My Way of Life," in *Film Culture* (New York), Spring 1962.
 "The Event and the Image," in *Sight and Sound* (London), Winter 1963/64.
 "What Directors Are Saying," in *Action* (Los Angeles), September/October 1969.
 "Conversazione con Michelangelo Antonioni," in *Filmcritica* (Rome), March 1975.

- "Antonioni after China: Art versus Science," interview with Gideon Bachmann, in *Film Quarterly* (Berkeley), Summer 1975.
 "Antonioni Speaks . . . and Listens," interview with R. Epstein, in *Film Comment* (New York), July/August 1975.
 "Antonioni and the Two-Headed Monster," interview with J. F. Lane, in *Sight and Sound* (London), Winter 1979/80.
 Antonioni, Michelangelo, "Il 'big bang' della nascita di un film," in *Cinema Nuovo* (Bari), December 1981.
 Interview with Gideon Bachman, in *Film Quarterly* (Berkeley), Summer 1983.
 Interview with F. Tomasulo, in *On Film* (Los Angeles), Fall 1984.
 "Michelangelo critico cinematografico (1935–1949)," edited by Aldo Tassone, in *Bianco e Nero* (Rome), July–September 1985.
 "Quel big-bang con cui esplose lo spazio," in *Cinema Nuovo* (Bari), January/February 1987.
 "Entretien avec Michelangelo Antonioni," in *Camera/Stylo* (Paris), December 1989.

On ANTONIONI: books—

- Carpi, Fabio, *Michelangelo Antonioni*, Parma, 1958.
 Cowie, Peter, *Antonioni, Bergman, Resnais*, New York, 1963.
 Leprohon, Pierre, *Michelangelo Antonioni: An Introduction*, New York, 1963.
 Taylor, John Russell, *Cinema Eye, Cinema Ear*, New York, 1964.
 Strick, Philip, *Antonioni*, London, 1965.
 Sarris, Andrew, *Interviews with Film Directors*, New York, 1967.
 Cameron, Ian, and Robin Wood, *Antonioni*, New York, 1969.
 Huss, Roy, editor, *Focus on "Blow-Up"*, Englewood Cliffs, New Jersey, 1971.
 Samuels, Charles Thomas, *Encountering Directors*, New York, 1972.
 Rifkin, Ned, *Antonioni's Visual Language*, Ann Arbor, Michigan, 1982.
 Barthes, Roland, and others, *Michelangelo Antonioni*, Munich, 1984.
 Biarese, Cesare, and Aldo Tassone, *I film di Michelangelo Antonioni*, Rome, 1985.
 Chatman, Seymour, *Antonioni; or, The Surface of the World*, Berkeley, 1985.
 Dervin, Daniel, *Through a Freudian Lens Deeply: A Psychoanalysis of Cinema*, Hillsdale, New Jersey, 1985.
 Mancini, Michele, and Giuseppe Perrella, *Michelangelo: Architecture in Vision*, Rome, 1986.
 Perry, Ted, and René Prieto, *Michelangelo Antonioni: A Guide to References and Resources*, Boston, 1986.
 Tinazzi, Giorgio di, *Michelangelo Antonioni*, Firenze, 1989.
 Cuccu, Lorenzo, *Antonioni: il discorso dello sguardo: da Blow-Up a Identificazione di una donna*, Pisa, 1990.
 Giaume, Joëlle Mayet, *Michelangelo Antonioni: le fil intérieurement*, Crisnée, Belgium, 1990.
 Ranieri, Nicola, *Amor vacui: il cinema di Michelangelo Antonioni*, Chieti, 1990.
 Rohdie, Sam, *Antonioni*, London, 1990.
Michelangelo Antonioni, Rainer Werner Fassbinder, Margarethe von Trotta, Zurich, 1991.
 Prédal, René, *Michelangelo Antonioni, ou, La vigilance du désir*, Paris, 1991.
 Kock, Bernhard, *Michelangelo Antonionis Bilderwelt: eine phänomenologische Studie*, München, 1994.
 Arrowsmith, William, *Antonioni: The Poet of Images*, New York, 1995.
 Cuccu, Lorenzo, *Antonioni: il discorso dello sguardo e altri saggi*, Pisa, 1997.

Brunette, Peter, *The Films of Michelangelo Antonioni*, Cambridge, 1998.

Scemama-Heard, Céline, *Antonioni: le désert figuré*, Paris, 1998.

On ANTONIONI articles—

Bollero, Marcello, “Il documentario: Michelangelo Antonioni,” in *Sequenze* (Italy), December 1949.

Cavallaro, Giambattista, “Michelangelo Antonioni, simbolo di una generazione,” in *Bianco e Nero* (Rome), September 1957.

Renzi, Renzo, “Cronache del l’angoscia in Michelangelo Antonioni,” in *Cinema Nuovo* (Turin), May/June 1959.

Roud, Richard, “Michelangelo Antonioni: Five Films,” in *Sight and Sound* (London), Winter 1960/61.

Kauffmann, Stanley, “Arrival of an Artist,” in the *New Republic* (New York), 10 April 1961.

Pepper, C. F., “Rebirth in Italy: Three Great Movie Directors,” in *Newsweek* (New York), 10 July 1961.

Special Issue of *Film Quarterly* (Berkeley), Fall 1962.

“Antonioni issue” of *Seventh Art* (New York), Spring 1963.

Barthelme, Donald, “L’lapse,” in the *New Yorker*, 2 March 1963.

Gerard, L. N., “Antonioni,” in *Films in Review* (New York), April 1963.

“Michelangelo Antonioni: l’homme et l’objet,” in *Etudes Cinématographiques* (Paris), no. 36–37, 1964.

Houston, Penelope, “Keeping up with the Antonionis,” in *Sight and Sound* (London), Autumn 1964.

Garis, R., “Watching Antonioni,” in *Commentary* (New York), April 1967.

Kinder, Marsha, “Antonioni in Transit,” in *Sight and Sound* (London), Summer 1967.

Simon, J., and others, “Antonioni: What’s the Point,” in *Film Heritage* (Dayton, Ohio), Spring 1970.

Gow, Gordon, “Antonioni Men,” in *Films and Filming* (London), June 1970.

Hernacki, T., “Michelangelo Antonioni and the Imagery of Disintegration,” in *Film Heritage* (Dayton, Ohio), Fall 1970.

Lane, J. F., “Antonioni Discovers China,” in *Sight and Sound* (London), Spring 1973.

Strick, Philip, “Antonioni Report,” in *Sight and Sound* (London), Winter 1973/74.

Renzi, Renzo, “Antonioni nelle vesti del drago bianco,” in *Cinema Nuovo* (Turin), May/June 1974.

Bachmann, Gideon, “Antonioni Down Under,” in *Sight and Sound* (London), no. 4, 1976.

Burke, F., “The Natural Enmity of Words and Moving Images: Language, *La notte*, and the Death of the Light,” in *Literature/Film Quarterly* (Salisbury, Maryland), no. 1, 1979.

Barthes, Roland, “Lettre à Antonioni,” in *Cahiers du Cinéma* (Paris), May 1980.

Special Issue of *Camera/Style* (Paris), November 1982.

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Ranvaud, Don, “Chronicle of a Career: Michelangelo Antonioni in Context,” in *Monthly Film Bulletin* (London), March 1983.

Aristarco, G., “Notes on Michelangelo Antonioni,” and A. Graham, “The Phantom Self,” in *Film Criticism* (Meadville, Pennsylvania), Fall 1984.

Casetti, Francesco, “Antonioni and Hitchcock: Two Strategies of Narrative Investment,” *SubStance* (Madison, Wisconsin), vol. 15, no. 3, 1986.

“Michelangelo Antonioni,” in *Film Dope* (London), March 1988.

Lev, Peter, “Blow-Up, Swinging London, and the Film Generation,” in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 17, no. 2, 1989.

Jousse, Thierry, and others, “Antonini, l’homme invisible,” in *Cahiers du Cinéma* (Paris), September 1992.

Walker, Beverly, “Michelangelo and the Leviathan,” in *Film Comment* (New York), September–October 1992.

Moore, K.Z., “Eclipsing the Commonplace: The Logic of Alienation in Antonioni’s Cinema,” in *Film Quarterly* (Berkeley), Summer 1995.

Nowell-Smith, Geoffrey, “Antonioni,” in *Sight and Sound* (London), December 1995.

Hattendorf, Manfred, “Der Rest ist Nebel,” in *Film-dienst* (Cologne), 30 January 1996.

Chatman, Seymour, “Antonioni in 1980,” in *Film Quarterly* (Berkeley), Fall 1997.

Schliesser, John, “Antonioni’s Heideggerian Swerve,” in *Literature/Film Quarterly* (Salisbury), October 1998.

* * *

Michelangelo Antonioni’s cinema is one of non-identification and displacement. In almost all of his films shots can be found whose striking emphasis on visual structure works in opposition to the spectator’s desire to identify, as in classical Hollywood cinema, with either a protagonist’s existential situation or with anything like a seamless narrative continuity—the “impression of reality” so often evoked in conjunction with the effect of fiction films on the spectator.

Since his first feature, *Cronaca di un amore*, Antonioni’s introduction of utterly autonomous, graphically stunning shots into the film’s narrative flow has gradually expanded to the point where, in *Professione: Reporter*, but even more emphatically in *Il mistero di Oberwald* and *Identificazione di una donna*, the unsettling effect of these discrete moments in the narrative continuity of the earlier work has taken over entirely. If these graphically autonomous shots of Antonioni’s films of the fifties and sixties functioned as striking “figures” which unsettled the “ground” of narrative continuity, his latest films undo altogether this opposition between form and content, technique and substance, in order to spread the strangeness of the previously isolated figure across the entirety of the film which will thus emphatically establish itself as a “text.”

That which might at first seem to mark a simple inversion of this opposition—where narrative substance would take a back seat to formal technique—instead works to question, in a broad manner, the ways in which films establish themselves as fictions. Antonioni’s cinema strains the traditional conventions defining fiction films to the breaking point where, beginning at least as early as *Professione: Reporter*, those aspects always presumed to define what is “given” or “specific” or “proper” to film (which are commonly grouped together under the general heading of “technique”) find themselves explicitly incorporated into the overall fabric of the film’s narration; technique finds itself drawn into that which it supposedly presents neutrally, namely, the film’s fictional universe. One might name this strategy the fictionalization of technique.

Such a strategy, however, is anything but self-reflexive, nor does it bear upon the thematics of Antonioni’s films. In even those films

where the protagonist has something to do with producing images, narratives, or other works of art (the filmmaker of *La signora senza camelie*, the architect of *L'avventura*, the novelist of *La notte*, the photographer of *Blow-Up*, the television reporter of *Professione: Reporter*, the poet of *Il mistero di Oberwald*, and the film director of *Identificazione di una donna*), their professions remain important only on the level of the film's drama, never in terms of its technique. It is as though the image of the artist were trapped in a world where self-reflection is impossible. Indeed, one common strand linking the thematics of all of Antonioni's films—the impossibility for men to communicate with women—might be seen to illustrate, on the level of drama, the kind of communicational impasse to be found on the level of “technique” in his cinema. Though his films are far from “experimental” in the sense of the work of Hollis Frampton, Michael Snow, or Andy Warhol, Antonioni's fictional narratives always feel flattened or, to borrow a term from Roland Barthes, they seem curiously *mat*, as if the spectator's ability to gain immediate access to the fiction were being impeded by something.

Antonioni's films, then, are not simply “about” the cinema, but rather, in attempting to make films which always side-step the commonplace or the conventional (modes responsible for spectatorial identification and the “impression of reality”), they call into question what is taken to be a “language” of cinema by constructing a kind of textual idiolect which defies comparison with any other film, even Antonioni's other films. This may at least in part account for the formidable strangeness and difficulty of Antonioni's work, not just for general audiences but for mainstream critics as well. One constantly has the impression that the complexity of his films requires years in the cellar of critical speculation before it is ready to be understood; a film that is initially described as sour and flat ends up ten years later, as in the case of *L'avventura*, being proclaimed one of the ten best films of all time (“International Critics Poll,” *Sight and Sound*). To judge from the reception in the United States of his most recent work, it appears that we are still at least ten years behind Antonioni.

As Antonioni has himself stressed repeatedly, the dramatic or the narrative aspect of his films—telling a story in the manner of literary narrative—comes to be of less and less importance; frequently, this is manifested by an absurd and complete absence of dramatic plausibility (*Zabriskie Point*, *Professione: Reporter*, *Il mistero di Oberwald*). The nonverbal logic of what remain narrative films depends, Antonioni says, upon neither a conceptual nor emotional organization: “Some people believe I make films with my head; a few others think they come from the heart; for my part, I feel as though I make them with my stomach.”

—Kimball Lockhart

APTED, Michael

Nationality: British. **Born:** Aylesbury, England, 10 February 1941; son of Ronald William and Frances Amelia (Thomas) Apted. **Education:** Downing College, Cambridge University, B.A., 1961. **Family:** Married Joan, 9 July 1966; children: Paul, James. **Career:** Researcher, director, and producer for Granada television, London, 1960s; director, *Strawberry Fields*, National Theatre, London, 1978; executive producer, *Crossroads* (*C. C. Riders*) TV series, ABC, 1992. **Awards:** TV Critics Award, for best play, for *Another Sunday and Sweet F.A.*,

1972; TV Critics Award, for best play, SFTA award for best director, both for *Kisses at Fifty*, 1974; International Emmy, for *The Collection*, 1976; British Academy Award, for *28 Up*, 1984. **Address:** Osiris Films, 300 South Lorimar, Building 137, Burbank, CA 91505, U.S.A. **Agent:** Mike Marcus, Creative Artists Agency, 9830 Wilshire Boulevard, Beverly Hills, CA 90212, U.S.A.

Films as Director:

- 1968 *Number 10* (for TV); *Your Name's Not God, It's Edgar* (for TV); *Big Breadwinner Hog* (for TV)
- 1969 *In a Cottage Hospital* (for TV)
- 1970 *Don't Touch Him, He Might Resent It* (for TV); *Slattery's Mounted Foot* (for TV); *The Day They Buried Cleaver* (for TV)
- 1971 *Big Soft Nellie* (for TV); *The Mosedale Horseshoe* (for TV); *One Thousand Pounds for Rosebud* (for TV)
- 1972 *Another Sunday and Sweet F.A.* (for TV); *Joy* (for TV); *Said the Preacher* (for TV); *The Style of the Countess* (for TV); *The Reporters* (for TV); *Buggins' Ermine* (for TV)
- 1973 *Triple Echo* (*Soldier in Skirts*); *High Kampf* (for TV); *Jack Point* (for TV)
- 1974 *Stardust*; *Kisses at Fifty* (for TV); *Poor Girl* (for TV); *A Great Day for Bonzo* (*Childhood*) (for TV)
- 1975 *Wednesday Love* (for TV)
- 1976 *The Squeeze*; *21* (for TV); *The Collection* (for TV)
- 1977 *Stronger than the Sun* (for TV)
- 1978 *Agatha*
- 1980 *Coal Miner's Daughter*
- 1981 *Continental Divide*
- 1983 *Kipperbang* (*P'Tang Yang, Kipperbang*); *Gorky Park*
- 1984 *28 Up* (for TV) (+ pr); *First Run Features*; *First Born*; *The River Rat* (+ exec pr)
- 1985 *Bring on the Night*
- 1986 *Critical Condition*
- 1988 *Gorillas in the Mist*
- 1989 *The Long Way Home* (for TV)
- 1991 *Class Action*; *35 Up* (for TV) (+ pr, sc)
- 1992 *Thunderheart*; *Incident at Oglala*
- 1994 *Blink*; *Nell*; *Moving the Mountain*
- 1996 *Extreme Measures*
- 1997 *Inspirations* (+ pr)
- 1998 *Always Outnumbered* (for TV); *42: Forty Two Up* (+ pr)
- 1999 *Me & Isaac Newton*; *The World Is Not Enough*; *Nathan Dixon* (for TV)
- 2000 *Enigma*

Other Films:

- 1985 *Spies like Us* (role as Ace Tomato agent)
- 1990 *Criminal Justice* (co-exec pr) (for TV)
- 1992 *Bram Stoker's Dracula* (co-exec pr); *Intruders: They Are among Us* (mini, for TV) (exec pr); *Murder without Motive: The Edmund Perry Story* (*Best Intentions: The Education and Killing of Edmund Perry*) (co-exec pr) (mini, for TV); *Age 7 in America* (*7 up in America*) (for TV) (pr)



Michael Apted

- 1993 *Strapped* (for TV) (exec pr)
- 1994 *A Personal History of British Cinema* by Stephen Frears (for TV) (role as himself)
- 1998 *14 Up in America* (for TV) (exec pr)
- 1999 *The James Bond Story* (role as himself)

Publications

By APTED: articles—

- With Alan Parker, “One on One. Michael Apted and Alan Parker,” in *American Film* (Marion, Ohio), vol. 15, no. 12, September 1990.
- Interview with F. Arnold, in *EPD Film* (Frankfurt), vol. 9, no. 9, September 1992.
- “Michael Apted and the Documentary Heartbeat,” interview with Vincent DeVeau, in *DGA* (Los Angeles), vol. 19, no. 6, December-January 1994–1995.
- Chaudhuri, Anita, “Mother Nurture,” in *Time Out* (London), no. 1280, 1 March 1995.

On APTED: articles—

- Roddick, N., “Michael Apted: Van dondon naar Hollywood, van televisie naar bioscoop,” in *Skoop*, vol. 22, no. 1, February 1986.
- Maude, C., “True to Life,” in *Time Out* (London), no. 1088, 26 June 1991.
- Pede, R., “*Gorillas in the Mist*, Apted uit di mouw,” in *Film and Televisie* (Brussels), no. 389, October 1989.
- Interview*, September, 1991.

* * *

Classic Hollywood, with its contract personnel and assembly-line approach to film production, no doubt encouraged directors to be craftsmen rather than artists. Certainly, studio workers with no pretensions to what would later be called *auteurship* could be counted on to do a competent, occasionally inspired job with scripts and performers of many different types. This cadre of professionals on which all five majors depended regularly turned out films that would make back their negative costs and perhaps turn a small profit at the

box office. Since American film production became largely independent with the demise of the studio system in the 1960s, not many directors have been satisfied with this traditional hack role, despite the benefits it could bring. For flexibility and steady diligence are qualities that are useful in sustaining a career in an era of more limited feature production.

Michael Apted is an instructive case in point of how well such a strategy can work. Apted came to Hollywood in 1979 after a prolific, mildly celebrated stint as a director of features and documentaries for British Granada Television. Like some actors eager for steady employment (Michael Caine and Gene Hackman come to mind), Apted, since leaving Britain, has signed on to a variety of projects in order to practice his craft regularly. In part, his career is defined by his generally satisfactory, occasionally excellent handling of mainstream fiction film projects. Apted, however, is not just a very competent hack. He has remained faithful to an artistic vision as well, which was nurtured by his television work. In fact, his ordinary commercial projects have made it possible for him to continue working as a documentarist.

Apted's debut effort for Hollywood was an unusual project, *Agatha*, a mystery about that most enigmatic of mystery writers, Agatha Christie. Saddled with a full-of-holes plot by writers Kathleen Tynan and Arthur Hopcraft, Apted proved unable to make much sense of this women's picture story (the famed novelist disappears, only to experience an exciting, brief fling with an American newspaperman). However, he did a commendable job with coaching layered performances from the two leads, the unexpected combination of Dustin Hoffman and Vanessa Redgrave. Predictably, Apted was at his most competent with the detailed recreation of 1920s Britain, especially the lush interiors of luxury hotels.

Interestingly, several other of Apted's Hollywood films are studies in enigmatic, powerful women. *Gorillas in the Mist* traces the conversion of biologist Dian Fossey into an African conservationist who goes back to nature to study the primates with whom she becomes obsessed. Once again, Apted does a fine job merging Hollywood fakery (i.e., men in gorilla suits, studio sets) with the real thing (much of the film was made, in grueling fashion, on scene in Rwanda). Apted is sensitive to the twists and turns of this ultimately tragic story, including Fossey's suicidal opposition to the natives in general and poachers in particular, who are trying to kill "her" gorillas. Like these two others films, *Coal Miner's Daughter* is part woman's picture, part biographical picture, for the main character is here again a "real" person, country singer Loretta Lynn.

More than is the case in either *Agatha* or *Gorillas*, however, Loretta Lynn's story is melodramatized in the customary TV docudrama style. Her rise to stardom is fueled by the assistance of a mentor, the unselfish singer Patsy Cline, and the relentless, self-serving promotion of a no-good husband, appropriately named Doolittle. Yet Lynn's success, adroitly evoked by Sissy Spacek's endearing performance and excellent singing, goes beyond the power of others to instruct and direct. Even Doolittle's alcoholism and her own depression cannot derail her career, though the film seems cautionary in its depiction of the problems success creates for her personal and family life. *Nell* likewise focuses on an unusual woman, a girl who has grown up in savage isolation in the woodland home where her mother's death has stranded her. Discovered by a physician and a psychologist, Nell is first a "case," only later to be seen by the scientifically oriented professionals as a human being with her own needs and rights, including the opportunity to keep herself distant from civilization. This Rousseauian point is made with perhaps more sophistication in

Truffaut's quite similar *The Wild Child*, but Apted's treatment is, if predictably heartwarming, effective nonetheless. Much the same could be said about *Firstborn*, which probes the effects on her children of a recently divorced woman's rebound relationship with a charming sociopath. Both these films, in the manner of docudrama, are short on coherent plot, even as they focus on suitably affecting moments of emotional crisis.

Given the enduring popularity of the form in the 1980s and 1990s, it is hardly surprising that Apted has tried his hand at thrillers as well as the contemporary woman's picture. *Gorky Park*, *Extreme Measures*, and *Blink* collectively demonstrate that he has little talent in either managing a narrative of generically predictable twists and turns or sustaining suspense and interest from beginning to end. In all three of these films, Apted seems uncertain whether to treat the story seriously (which would have been a smart choice with the intricate web of intrigue Martin Cruz Smith weaves in the novel version of *Gorky Park*) or, in the Hitchcockian manner, use it as a disposable McGuffin and concentrate on the sophisticated management of spectator emotions.

In contrast, Apted's several treatments of male and female manners, slick updatings of the classic screwball comedy, have been more generally successful. *Continental Divide* features a hard-bitten journalist who is both "greened" and charmed by his encounter with a reclusive ornithologist high in the Rockies. As his pride is humbled, her prejudice gives way to admiration and affection. Married at the end, they decide, however, to live apart and pursue their separate careers. Here Apted makes the most of Lawrence Kasdan's somewhat prosaic and unimaginative script. *Class Action*, with its courtroom opposition of old left-wing father and modern corporate daughter, recalls several Spencer Tracy-Katharine Hepburn pairings of the 1940s and offers an entertaining dramatization of contemporary mores. *Critical Condition* is a Richard Pryor vehicle that, despite some interesting comment on the dubious distinction between sane and crazy behavior, proves generally unfunny.

More interesting from the point of view of cinema history perhaps is Apted's continuing work as a documentarist. In 1963, he was part of a huge sociological project undertaken by Granada Television, the interviewing of a cross-section of British seven-year olds with a view toward demonstrating the effects of social class on the directions their lives would assume. Updatings were undertaken by Granada at the fourteen and twenty-one year point, while Apted has assumed direction of the commercially released segments done at ages twenty-eight and thirty-five for the group. In those two films, *28 Up* and *35 Up*, Apted acts as the interviewer, showing no little talent for asking the questions that, with wit and perspicacity, often go directly to the heart of the matter.

The traditional left-wing politics of the project (which was conceived to demonstrate that in the middle of the "swinging London" era that class still mattered in the "new" Britain) are very much Apted's own, as his two other principal documentary films show. Conceived and financed by Robert Redford, *Incident at Oglala* examines the controversial case of Leonard Peltier, a Sioux activist convicted of murdering two FBI agents at the Oglala Reservation. The film is a tendentious, quite convincing marshaling of evidence that Peltier was framed for the crime by the FBI and thus improperly imprisoned. *Thunderheart*, a fiction film project conceived and produced by Robert De Niro, yet another marquee supporter of the movement for Native American justice, was likewise directed by Apted, with special permission from the tribe, on the same reservation. The plot is thin, a predictable thriller with a man of divided

loyalty (an FBI agent of Indian blood) at its center; here the main interest lies in Apted's expert evocation of a way of life fallen on disastrously hard times. Much the same praise may be accorded Apted's second most impressive documentarian project *Moving the Mountain*, a meticulously detailed account of the student democracy movement in China that culminated in the Tian An Men square massacre in 1989. *Bring on the Night* shows that Apted can deal effectively with lighter material as well, in this case rock star Sting's attempt to create a band with jazz musicians after the demise of The Police.

—R. Barton Palmer

ARAKI, Gregg

Nationality: American. **Education:** Attended college in Santa Barbara, California. **Career:** Made first feature film, *Three Bewildered People in the Night*, for \$5,000 in 1987. **Address:** Lives in Los Angeles.

Films as Director:

1987 *Three Bewildered People in the Night*
 1989 *Long Weekend (o' Despair)*
 1992 *The Living End* (+ ed, sc, cine)
 1993 *Totally F***ed Up* (+ ed, sc, pr, cine)



Gregg Araki

1995 *The Doom Generation* (+ed, sc, pr)
 1997 *Nowhere* (+ed, sc, pr)
 1999 *Splendor* (+ed, sc, pr)

Publications

By ARAKI: articles—

“Absorbing Alternative,” an interview with Chris Chang, in *Film Comment* (New York), September/October 1994.
 “The (Not So) Totally F***ed up Gregg Araki,” in *Suspect Culture* (Toronto), Fall 1994.
 “Young, Beautiful, and F***ed,” an interview with Matthew L. Severson, in *Bright Lights* (Cincinnati), vol. 15, 1995.
 Interview with Bérénice Reynaud, in *Cahiers du Cinéma* (Paris), November 1995.

On ARAKI: articles—

Ansen, David, “*The Living End*,” in *Newsweek*, 31 August 1992.
 Ehrenstein, David, “Gay Film’s Bad Boy,” in *Advocate*, 8 September 1992.
 Minkowitz, Donna, “A Milieu of Misogyny,” in *Advocate*, 3 November 1992.
 Maslin, Janet, “*Totally F***ed Up*,” in *New York Times*, 14 October 1993.
 Yutani, Kimberly, “Gregg Araki and the Queer New Wave,” in *Amerasia Journal*, Winter 1994.
 Corliss, Richard, “*The Doom Generation*,” in *Time*, 6 November 1995.
 Moran, James M., “Gregg Araki: Guerrilla Film-maker for a Queer Generation,” in *Film Quarterly* (Berkeley), Fall 1996.
 Kuznecov, S., “Tri cveta pokolenija sudnogo dja,” in *Iskusstvo Kino* (Moscow), January 1997.

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Of the heterogeneous group of young gay filmmakers currently lumped together under the term “New Queer Cinema,” Gregg Araki is arguably the most challenging and audacious. The very titles of the three films that have received a limited theatrical release and secured him a reputation (*The Living End*, *Totally F***ed Up*, *The Doom Generation*) suggest the impulses that drive his work: anger, desperation, a sense of imminent apocalypse, a passionate and reckless romanticism. A possible motto for his work might be the famous line “Freedom’s just another word for nothing left to lose.” The films have been labeled “nihilistic.” To anyone truly alive to the realities of contemporary life (not only *gay* life), they might equally be found inspirational. Nihilism means a belief in nothing; it should never be confused with pessimism. Araki’s passionate commitment to his characters (“totally f***ed up” as their lives may be) is anything but nihilistic.

Araki’s aesthetic allegiances are clear already in *The Living End*: its subtitle, “An Irresponsible Movie,” refers (if somewhat esoterically) to Hawks’s *Bringing up Baby*, but the most obvious influence is Godard—the early, anarchic Godard of *Breathless*, who also lost no opportunity (as both critic and filmmaker) to express his commitment

to the more subversive of the Hollywood genres. The film also introduces the themes ("radical" in every sense of the word) that propel Araki's work: gay life in the age of AIDS, human life at the end of western civilization. The question, What can one still find to live for in a world in which there really is "nothing left to lose"?, generates the extraordinary fury, intensity, and desperate humor of this film and its successors.

Just as *The Living End* can be seen as a loose remake of (or gay variant on) *Breathless*, so *Totally F***ed Up* (the asterisks are Araki's, not imposed by censorship) relates structurally to *Masculin, Féminin*. But Araki's characters are no longer "the children of Marx and Coca-Cola": they inhabit the desolate landscape of America in the 1990s, where Marx is not available, consumerism has overwhelmed the culture, concepts no longer apply, and the only fragile hope lies in the precarious and elusive possibility of an ever-more-vulnerable human contact.

The Doom Generation (subtitled "A Heterosexual Movie," it could only have been made by a gay director) is Araki's most fully achieved statement to date. Because he does not make overt political statements, one should not assume that his films have no political meaning. Apocalypse is expressed in *The Doom Generation* not only in the running gag of every storekeeper charging \$6.66, or in the "Welcome to Hell" of the opening. It is there in the fleeting landscapes through which the characters pass: the clouds of smoke, the graveyard of wrecked cars—the destructiveness and detritus of Capitalism. Araki himself has drawn a comparison (favorable, and quite rightly) between his film and *Kids*. Larry Clark's kids are mainly treated as passive objects for his gaze, the gaze expressing simultaneous desire and repugnance. Araki identifies with *his* kids up to the hilt, without ever glamorizing or idealizing them. He knows and they know that they are living near the endpoint of the decline of western civilization, that they have no viable future and nowhere to go (his next film is titled *Nowhere*), but he loves them, believes in their impulses, and allows them authentically to find each other, while Clark's kids just meanly manipulate.

Araki himself has insisted that the film is not nihilistic. Nihilism is what Capitalism has brought us to, and a stand against it is becoming increasingly problematic, but Araki (the true rebel, unlike, say, Lynch and Tarantino, whose alleged "audacities" merely reinforce contemporary alienation) is exempt from it. *The Doom Generation* actually achieves, immediately before the climactic bloodbath, the realization of a utopian sexuality: the three characters, having progressively cast off all the bourgeois constraints and inhibitions (including, importantly, squeamishness about bodily functions), have by the end of the film not only all fallen in love with each other but are able to accept the fact, without jealousy or possessiveness. The essentially obsolete patriarchal notion that fidelity can or should be judged in terms of sex finally disintegrates.

The culminating bloodbath (the most terrifying I have ever seen, perhaps deriving from, but outdoing, the murder at the end of *Looking for Mr. Goodbar*), whatever the narrative motivation, seems precipitated by the image of the three having sex together, two males, one female, each loving the other two: the image of the not-to-be-tolerated. The bloodbath itself juxtaposes two images of "America." As a prelude to the castration and murder of Jordan/James Duval (one of the sweetest and most touching characters in modern cinema), the gang of healthy all-American boys displays the American flag and plays "Stars and Stripes Forever" on a ghetto-blasters; these are presented as mere empty signifiers, long ago drained of all substance, relics of an always dubious patriotism that has lost whatever meaning

it once had, reduced to a pretext for malicious violence, the mindless crushing out of any sign of new life, of the possible future toward which the film has moved. Against this is set Araki's America, exemplified in the essential purity of his three transgressive characters: Xavier Red, Jordan White, Amy Blue—a possible future the past is committed to stamping out, an America that might have been.

The Doom Generation was clearly a hard act to follow, its ending marking a terrible finality. Araki's work since has been, so far, perhaps inevitably, disappointing. *Nowhere* is precisely where his next film takes us: extremely complicated beside the pared-down directness of the previous films, relentlessly inventive in its multi-character plot and its elaborate set design and color-schemes, the impression it leaves is of emptiness, as if all the passion and rage of the early films had been spent, leaving only a kind of decorative doodling. *The Doom Generation* created its own world, but that world existed in relation to the actualities of contemporary so-called civilization; the world of *Nowhere* is determinedly hermetic, all outside reality excluded. *Splendor* marks a return to the three-character film, but, despite its amiable actors and its efforts to be disarming, it is ultimately even more discouraging. Explicitly based on classic screwball comedy (remaking *Design for Living* but drawing more widely on screwball conventions, such as the heroine rescued at the altar from the "wrong" marriage), its relation to its sources is essentially parasitic. Where *The Living End* and *The Doom Generation* used *Bringing up Baby* creatively, as a source of inspiration, *Splendor* merely reuses conventions that have lost their force. But most artists go through relatively arid stretches; the early works have lost none of their resonance with time, and their achievement gives one faith in Araki's capacity for renewal.

—Robin Wood

ARCAND, Denys

Nationality: Canadian. **Born:** Deschambault, Quebec, 25 June 1941. **Education:** University of Montreal, M.A., 1963. **Career:** National Film Board of Canada, St. Laurent, Quebec, documentary filmmaker, beginning 1963; director of television miniseries Empire, Inc., 1982; creator of television commercials. **Awards:** FIPRESCI (International Federation of Cinematographic Press) Prize from Cannes International Film Festival, 1986, for *Le Declin de l'empire americain*; special jury prize from Cannes International Film Festival, and Ecumenical Prize from the World Council on Churches, both 1989, for *Jesus de Montreal*.

Films as Director:

- 1962 *Seul ou avec d'autres*
- 1964 *Champlain* (+ sc); *Samuel de Champlain: Québec 1603* (+ sc)
- 1965 *La Route de l'Ouest* (+ sc)
- 1966 *Volleyball* (+ ed)
- 1972 *Québec: Duplessis et après... (Québec: Duplessis and After...)* (+ ed, ph); *La Maudite galette (Dirty Money)* (ro as Detective)
- 1973 *Réjeanne Padovani* (+ sc, ed)
- 1974 *Gina* (+ ed)

- 1976 *On est au coton* (Cotton Mill, Treadmill)
 1982 *Le Confort et l'indifférence* (Comfort and Indifference, Québec et après)
 1984 *Le Crime d'Ovide Plouffe* (The Crime of Ovide Plouffe, Murder in the Family) (+ sc)
 1985 *Murder in the Family* (mini—for TV)
 1986 *Le Déclin de l'empire américain* (The Decline of the American Empire) (+ sc)
 1989 *Jésus de Montréal* (Jesus of Montreal) (+ sc)
 1991 *Montréal vu par. . .* (Montreal Sextet) (+ ro)
 1993 *Love & Human Remains* (Amour et restes humains)
 1996 *Joyeux Calvaire* (Poverty and Other Delights)
 2000 *Stardom* (15 Moments) (+sc)

Other Films:

- 1967 *Entre la mer et l'eau douce*
 1987 *Un zoo la nuit* (Night Zoo) (ro as Man at peep-show)
 1992 *La Vie fantôme* (Phantom Life) (dialogue advisor); *Léolo* (ro as Director)
 1993 *Les Amoureuses* (scenographical advisor)
 1999 *Dogma* (special thanks)

Publications

By ARCAND: articles—

- “Two Canadian Directors,” interview with E. Kissin, in *Films in Review* (New York), vol. 37, no. 12, December 1986.
 Interview with A. Masson and M. Ciment, in *Positif* (Paris), no. 312, February 1987.
 “Le déclin de l'empire américaine. Entretien avec Denys Arcand,” interview with F. Chevassu and Y. Alion, in *Revue du Cinéma* (Paris), no. 4242, February 1987.
 “Conversation autour d'un plaisir solitaire,” interview with P. Jutras, in *Copie Zéro* (Montréal), no. 34–35, December-March, 1987–88.
 “Entretien: Points de vue et filmographie,” in *Copie Zéro* (Montréal), no. 34–35, December-March, 1987–88.
 “Jésus de Montréal. Actors, Magicians and the Little Apocalypse,” interview with A. Barker, in *Monthly Film Bulletin* (London), vol. 57, no. 672, January 1990.
 “Friheten att vaga,” interview with M. Berthelius, in *Chaplin* (Stockholm), vol. 31, no. 4, 1989.
 Interview with L. Bonneville, in *Séquences* (Montréal), no. 140, June 1989.
 “Denys Arcand: prophète en son pays,” interview with S. Garel, in *Cinéma* (Paris), no. 465, March 1990.
 “Le point de vu des cinéastes, Denys Arcand,” in *24 Images* (Montréal), no. 47, January-February 1990.
 “Of Warm and Sunny Tragedies,” interview with Robert Sklar, in *Cineaste* (New York), vol. 18, no. 1, 1990.

On ARCAND: books—

- Hofsess, John, *Inner Views: Ten Canadian Filmmakers*, New York, 1975.

On ARCAND: articles—

- Sklar, Robert, “Decline of the American Empire,” in *Cineaste* (New York), vol. 15, no. 2, 1986.
 DeGryse, M. “Arcand on la vie d'artiste,” in *Copie Zéro* (Montréal), no. 34–35, December-March 1987–88.
 Pâquet, A., “Du comportement du cinéaste,” in *Copie Zéro* (Montréal), no. 34–35, December-March 1987–88.
 Harkness, John, “The Improbable Rise of Denys Arcand,” in *Sight and Sound* (London), Autumn 1989.
24 Images (Montréal), special section, no. 44–45, Fall 1989.
 Clarke, Jeremy, “Spiritual Solution,” in *What's on in London*, 17 January 1990.
 Harkness, John, “Sex and Sensibility: The Films of Denys Arcand,” in *National Film Theatre programme*, March 1994.
 Castiel, É. “Denys Arcand: le confort sans indifférence,” in *Séquences* (London), no. 171, April 1994.
 McSorley, T., “Between Desire and Design,” in *Take One* (Toronto), no. 4, Winter 1994.
 Johnston, Trevor, “Love and Death,” in *Time Out* (London), 20 July 1994.
 Alioff, Maurie, in *Take One* (Toronto), vol. 5, no. 12, Summer 1996.
 Seguin, Denis, “Executive Suite: Denys Arcand,” in *Screen International*, 11 April 1997.

* * *

The career of the Québécois filmmaker Denys Arcand presents a bewildering roller-coaster in which periods of national and even world-wide acclaim have given way to stretches of near-total obscurity. Hailed in the early 1990s as “Godfather of the New Canadian Cinema” and fêted at Cannes as one of the leading contemporary filmmakers, since 1993 Arcand has been able to complete only two films, one of them a small-scale project for TV. This fallow period echoes another around 1980 when, despite having made a string of hard-hitting documentaries and three exceptional feature films, he was considered washed up and found himself reduced to directing episodes of mini-series for CBC television.

Arcand would be the first to admit that these setbacks stem, to a large degree, from his own reluctance to compromise. Provocative and politically aware, he sees film as a means of challenging society and its comfortable assumptions, and can rarely bring himself to follow box-office fashion. “You have to believe in the material,” he told an interviewer in 1997. “You wouldn't believe how many scripts with Martians are floating around out there. I could never look at *Star Wars*; I'm sure it's well made, but I could never relate to the material.” And even when he finds material he can relate to, Arcand is inclined to go his own way without regard to the consequences. A documentary he made for the National Film Board of Canada in 1970 so outraged the NFB that they suppressed it, only giving it a grudging release six years later.

Documentary took up the first decade of Arcand's directing career. Having graduated (with a degree in history), he joined the National Film Board to make a series of shorts on Canadian culture and history. “They were small films,” he deprecatingly remarked, “and no one wanted to make them.” Arcand used these half-dozen shorts to hone his technique and develop his ideas. At the same time he contrived to slip elements of his pessimistic humour and scepticism even into such anodyne subjects as *Volleyball* and *Parcs*

atlantiques (*Atlantic Parks*)—often making tellingly subversive points through astute use of editing.

Open confrontation erupted over Arcand's first feature-length film, *On est au coton* (*We're Fed Up*), an exposé of the wretched working conditions in Quebec's textile industry. It succeeded in antagonising both the extreme left (who thought the propaganda should have been more outspoken) and the employers. The NFB accused Arcand of lacking objectivity and the film, which became a cause célèbre, was suppressed until 1976. "The Film Board," observed Arcand, "makes thousands of films to say that all goes well in Canada. . . . So I think it is just normal that there should now and then be a film which says that everything is rotten and that we live in a country that is corrupt from top to bottom." He made two more full-length documentaries for the NFB, both dealing with Québécois politics. "Arcand's great theme is betrayal," commented John Harkness, "and his documentaries deal with that theme most explicitly."

Meanwhile Arcand had turned to feature films to pursue his disenchanting vision of Quebec society—and, by implication, of Western society in general. *La maudite galette* (*The Damned Dough*) was rather too obviously indebted to Godard, but with its two successors Arcand hit his stride. *Réjeanne Padovani* and *Gina* both make shrewd use of a thriller framework to explore political themes, and *Gina* adds in an element of sexual politics that anticipates his later work—as does its often teasing tone. Though consistently operating from a left-wing standpoint, Arcand mistrusts any form of dogmatism and enjoys upsetting audience expectations. "A good film is always pulling the rug out from under people's beliefs and prejudices," he once remarked.

The films attracted international notice—the French critic Jean Rochereau compared Arcand to Juvenal and Voltaire—but were too unsettling to gain popular success. For several years Arcand found his career hampered by official suspicion and changes in the system of Canadian government funding. He bounced back, quite unexpectedly, with his first international hit, *Le déclin de l'empire américain* (*The Decline of the American Empire*), a sardonic comedy about sex. Not a sex comedy; the eroticism is all in the talk. While preparing a lakeside dinner, four male academics discuss sex; at the gym their female counterparts do likewise. Finally they all meet for dinner where the conversation, and the revelations, continue. With nods towards Rohmer and late Buñuel, the overall effect is at once funny and bleak: a witty, perceptive study of an alienated society in terminal decline. The film won the Critics' Prize at Cannes, and was nominated for an Oscar.

Arcand gained his second Oscar nomination for *Jésus de Montréal*, a fable of passionate irony about an actor cast as Christ in the city's annual Passion Play who finds the role is taking over his life. Envisaging the film as "not a very commercial proposition" and likely to offend the religious as well as the secular establishment, Arcand was amazed when it became his greatest box-office hit, gaining an award from the World Council of Churches. "Woe unto you when all men praise you," he mused wryly.

Now rated "one of the most important of contemporary directors," Arcand went on to make his first English-language film. *Love and Human Remains*, a comedy about sexuality and murder, was adapted from a play by Canadian playwright Brad Fraser. Intended as the director's mainstream breakthrough, it flopped disastrously. Since then he has completed two films. *Joyeux calvaire* (*Poverty and Other Delights*), made for TV, is an amiable, undemanding chronicle of

homeless people in downtown Montréal. *Stardom*, a pseudo-documentary on the rise and fall of a young supermodel, returns to Arcand's earlier satirical mode, but despite some shrewd jabs at the media it lacks real punch or personal insight. More ambitious projects, such as a long-cherished film about euthanasia, have so far failed to find backing. But given Arcand's resilience and remarkable come-back record, it would be unwise to write him off just yet.

—Philip Kemp

ARMSTRONG, Gillian

Nationality: Australian. **Born:** Melbourne, 18 December 1950. **Education:** Swinburne College, studied filmmaking at Melbourne and Australian Film and Television School, Sydney. **Family:** Married, one daughter. **Career:** Worked as production assistant, editor, art director, and assistant designer, and directed several short films, 1970s; directed her first feature, *My Brilliant Career*, 1979; directed her first American film, *Mrs. Soffel*, 1984; returned to Australia to direct *High Tide*, 1987; has since made films both in Australia and the United States; also director of documentaries and commercials. **Awards:** Best Short Fiction Film Sydney International Film Festival,



Gillian Armstrong

for *The Singer and the Dancer*, 1976; British Critics' Award and Best Film and Best Director, Australian Film Institute Awards, for *My Brilliant Career*, 1979; Women in Film Award, 1995. **Agent:** Judy Scott-Fox, William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212.

Films as Director:

- 1970 *Old Man and Dog* (short)
- 1971 *Roof Needs Mowing* (short)
- 1973 *Gretel; Satdee Night; One Hundred a Day* (shorts)
- 1975 *Smokes and Lollies* (doc)
- 1976 *The Singer and the Dancer* (+ pr, sc)
- 1979 ***My Brilliant Career***
- 1980 *Fourteen's Good, Eighteen's Better* (doc) (+ pr); *Touch Wood* (doc)
- 1982 *Starstruck*
- 1983 *Having a Go* (doc)
- 1984 *Mrs. Soffel*
- 1986 *Hard to Handle: Bob Dylan with Tom Petty and the Heartbreakers*
- 1987 *High Tide*
- 1988 *Bingo, Bridesmaids, and Braces* (+ pr)
- 1991 *Fires Within*
- 1992 *The Last Days of Chez Nous*
- 1994 *Little Women*
- 1996 *Not Fourteen Again* (+ sc)
- 1997 *Oscar and Lucinda*

Publications

By ARMSTRONG: articles—

- Interviews in *Cinema Papers* (Melbourne), January 1974, March-April 1979, October 1992.
- Films in Review* (New York), June-July 1983.
- Interview in *Encore* (Manly, New South Wales), 31 January 1985.
- "Gillian Armstrong Returns to Eden," an interview with A. Grieve, in *Cinema Papers* (Melbourne), May 1987.
- Interview in *Encore* (Manly, New South Wales), 29 September 1988.
- "Homeward Bound," an interview with Mark Mordue, in *Sight and Sound* (London), Autumn 1989.
- "The Last Days of Chez Nous," an interview with Rolando Caputo, in *Cinema Papers* (Fitzroy), October 1992.
- "Lib berate," an interview with Colette Maude, in *Time Out* (London), 17 February 1993.
- "Little Women," an interview with Margaret Smith and Emma Collier, in *Cinema Papers* (Fitzroy), March 1994.
- "What Are You Girls Going to Do?," an interview, in *Sight and Sound* (London), April 1995.
- "The Brilliant Career of Gillian Armstrong," an interview with Mary Hardesty, in *DGA* (Los Angeles), September-October 1995.
- "Little Women," an interview with Mary Colbert, in *Filmnews*, April 1995.

On ARMSTRONG: books—

- Tulloch, John, *Australian Cinema: Industry, Narrative, and Meaning*, Sydney and London, 1982.
- McFarlane, Brian, *Words and Images: Australian Novels into Films*, Richmond, Victoria, 1983.
- Mathews, Sue, *35mm Dreams: Conversations with Five Australian Directors*, Ringwood, Victoria, 1984.
- Hall, Sandra, *Critical Business: The New Australian Cinema in Review*, Adelaide, 1985.
- Moran, Albert, and Tom O'Regan, editors, *An Australian Film Reader*, Sydney, 1985.
- McFarlane, Brian, *Australian Cinema 1970–85*, London, 1987.
- Collins, Felicity, *The Films of Gillian Armstrong*, St. Kilda, Victoria, Australia, 1999.

On ARMSTRONG: articles—

- "Profile," in *Time Out* (London), 24 January 1980.
- Rickey, C., "Where the Girls Are," in *American Film* (Washington, D.C.), January-February 1985.
- Enker, D., "Coming in from the Cold," in *Cinema Papers* (Melbourne), July 1985.
- Grieve, A., "Gillian Armstrong Returns to Eden," in *Cinema Papers* (Melbourne), May 1987.
- Forsberg, M., "Partnership Swells *High Tide*," in *The New York Times*, 6 March 1988.
- Harker, P., "Gillian Armstrong and Three Times Three," in *Cinema Papers* (Melbourne), November, 1988.
- Graham, N., "Directors' Pet Projects," in *Premiere* (New York), December 1988.
- Mordue, Mark, "Homeward Bound: A Profile of Gillian Armstrong," in *Sight and Sound* (London), Autumn 1989.
- Urban, A.L. "The Last Days of Chez Nous," in *Cinema Papers* (Melbourne), May 1991.
- Haskell, Molly, "Wildflowers," in *Film Comment* (New York), March/April 1993.
- Dargis, M., "Her Brilliant Career," in *Village Voice* (New York), 2 March 1993.
- Dougherty, M., "Look Homeward, Aussie," in *Premiere* (Boulder), May 1993.
- Stratton, David, "Gillian Armstrong," in *International Film Guide* (London, Hollywood), 1996.
- Webster, Andy, "Filmography: Gillian Armstrong," in *Premiere* (New York), November 1997.
- Douadi, Monia, "Portraits de femmes," in *Positif* (Paris), April 1999.

* * *

While women directors in film industries around the world are still seen as anomalous (if mainstream) or marginalized as avant garde, the Antipodes have been home to an impressive cadre of female filmmakers who negotiate and transcend such notions. Before the promising debuts of Ann Turner (*Celia*) and Jane Campion (*Sweetie*), Gillian Armstrong blazed a trail with *My Brilliant Career*, launching a brilliant career of her own as an international director. Like Turner and Campion, Armstrong makes films that resist easy categorization as either "women's films" or Australian ones. Her films mix and intermingle genres in ways that undermine and illuminate afresh, if not openly subvert, filmic conventions—as much as the films of her

male compatriots, like Peter Weir, Bruce Beresford, or Paul Cox. Formally, however, the pleasures of her films are traditional ones, such as sensitive and delicate cinematography, fluid editing, an evocative feel for setting and costume, and most importantly, a commitment to solid character development and acting. All in all, her work reminds one of the best of classical Hollywood cinema, and the question of whether her aim is parody or homage is often left pleasingly ambiguous.

Although Armstrong has often spoken in interviews about her discomfort at being confined to the category of woman filmmaker of women's films, and has articulated her desire to reach an audience of both genders and all nationalities, her work continually addresses sexual politics and family tensions. Escape from and struggle with traditional sex roles and the pitfalls and triumphs therein are themes frequently addressed in her films—from *One Hundred a Day*, her final-year project at the Australian Film and Television School, through *My Brilliant Career*, her first feature, to *High Tide* and *Oscar and Lucinda*. Even one of her earliest films at Swinburne College, the short *Roof Needs Mowing*, obliquely tackled this theme, using a typical student filmmaker's pastiche of advertising and surrealism. Like most maturing filmmakers with an eye on wider distribution, Armstrong dropped the "sur" from surrealism in her later work, so that by *One Hundred a Day*—an adaptation of an Alan Marshall story about a shoe-factory employee getting a back-street abortion in the 1930s—she developed a more naturalistic handling of material, while her use of soundtrack and fast editing remained highly stylized and effective.

Made on a tiny budget and heavily subsidized by the Australian Film Commission, the award-winning *The Singer and the Dancer* was a precocious study of the toll men take on women's lives that marked the onset of Armstrong's mature style. On the strength of this and *One Hundred a Day*, producer Margaret Fink offered Armstrong the direction of *My Brilliant Career*. Daunted at first by the scale of the project and a lack of confidence in her own abilities, she accepted because she "thought it could be bungled by a lot of men."

While *The Singer and the Dancer* had been chastised by feminist critics for its downbeat ending, in which the heroine returns to her philandering lover after a half-hearted escape attempt, *My Brilliant Career* was widely celebrated for its feminist fairy-tale story as well as its employment of women crew members. Adapted from Miles Franklin's semi-autobiographical novel, *My Brilliant Career*, with its turn-of-the-20th-century setting in the Australian outback, works like *Jane Eyre* in reverse (she does not marry him), while retaining the romantic allure of such a story and all the glossy production values of a period setting that Australian cinema had been known for up until then. Distinguished by an astonishing central performance by the then-unknown Judy Davis (fresh from playing Juliet to Mel Gibson's Romeo on the drama-school stage), the film managed to present a positive model of feminine independence without belying the time in which it was set. Like Armstrong's later *Mrs. Soffel*, *My Brilliant Career* potently evokes smothered sensuality and conveys sexual tension by small, telling details, as in the boating scene.

Sadly, few of Armstrong's later films have been awarded commensurate critical praise or been as widely successful, possibly because of her refusal to conform to expectations and churn out more upbeat costume dramas. Her next feature, *Starstruck*, although it too features a spunky, ambitious heroine, was a rock musical set in the present and displaying a veritable rattle bag of influences—including Judy Garland-Mickey Rooney "lets-put-on-a-show" films, Richard Lester editing techniques, new wave pop videos, and even Sternberg's *Blond Venus*, when the heroine sheds her kangaroo suit to sing her

"torch song" à la Marlene Dietrich. Despite a witty script and fine bit characters, the music is somewhat monotonous, and the film was only mildly successful.

Armstrong's first film to be financed and filmed in America was *Mrs. Soffel*. Based on a true story and set at the turn of the century, it delineated the tragic story of the eponymous warden's wife who falls in love with a convict, helps him escape, and finally runs off with him. The bleak, monochrome cinematography is powerfully atmospheric but was not to all reviewers' tastes, especially in America. For Armstrong, the restricted palette was quite deliberate, so that the penultimate images of blood on snow would be all the more striking and effective. A sadly underrated film, it features some unexpectedly fine performances from Diane Keaton in the title role, Mel Gibson as her paramour (a fair impersonation of young Henry Fonda), and the young Matthew Modine as his kid brother. At its best, it recalls, if not *McCabe and Mrs. Miller*, then at least *Bonnie and Clyde*. *High Tide* returns to Australia for its setting in a coastal caravan park, and comes up trumps as an unabashedly sentimental weepie, and none the worse for it. It features three generations of women: Lilli (Judy Davis again), backup singer to an Elvis impersonator and drifter; Ally (Claudia Karvan), the pubescent daughter she left behind; and mother-in-law Bet (Jan Adele), who vies with Lilli for Ally's affections. In terms of camera work, it is one of Armstrong's most restless films, utilizing nervous zip pans, fast tracking, and boomshots, and then resting for quiet, intense close-ups on surfboards, legs being shaved, and shower nozzles, all highly motivated by the characters' perspectives. Like *Mrs. Soffel*, *High Tide* uses colors symbolically to contrast the gentle tones of the seaside's natural landscape with the garish buildings of the town called Eden.

Armstrong wears her feminist credentials lightly, never on her sleeve. Nevertheless, her early fiction films can be seen as charting over the years the trajectory of the women's movement: *My Brilliant Career* celebrated women's independence, as Sybilla rejects the roles of wife and mother; *Mrs. Soffel* reopens negotiations with men (with tragic results); and, finally, *High Tide* returns to the rejected motherhood role, with all its attendant joys and anxieties.

Fires Within, Armstrong's first 1990s release, is a well-meaning but insipid tale of a Cuban political prisoner and his encounter with his family in Miami. A fiasco, Armstrong lost control of the project during post-production. The filmmaker bounced back strongly, however, with two impressive films centering on the relationships between female siblings. *The Last Days of Chez Nous*, which Armstrong directed back in Australia, is a thoughtful, well-acted drama focusing on the emotional plight of a pair of sisters. One (Lisa Harrow) is a bossy, fortysomething writer, and the other (Kerry Fox) has just emerged from an unhappy love affair. The scenario centers on events that take place after the latter becomes romantically involved with the former's husband (Bruno Ganz). The film's major strength is the depth and richness of its female characters. Its theme, consistent with Armstrong's best previous work, is the utter necessity of women's self-sufficiency.

Little Women, based on Louisa May Alcott's venerable 1868 novel of four devoted sisters coming of age in Concord, Massachusetts, during the Civil War, was Armstrong's first successful American-made film. It may be linked to *My Brilliant Career* as a story of feminine independence set in a previous era. Alcott's book had been filmed a number of times before: a silent version, made in 1918; most enjoyably by George Cukor, with Katharine Hepburn, in 1933; far less successfully, with a young Elizabeth Taylor (among others), in 1949; and in a made-for-TV movie in 1978. Armstrong's version is

every bit as fine as the Cukor-Hepburn classic. Her cast is just about perfect, with Wynona Ryder deservedly earning an Academy Award nomination as the headstrong Jo March. Ryder is ably supported by Trini Alvarado, Claire Danes, Samantha Mathis, and Kirsten Dunst, and Susan Sarandon offers her usual solid performance as Marmee, the March girls' mother. If the film has one fault, it is the contemporary-sounding feminist rhetoric that Marmee spouts: the dialogue is completely out of sync with the spirit and reality of the times. But this is just a quibble. This new *Little Women* is a fine film, at once literate and extremely enjoyable.

In her next film, *Oscar and Lucinda*, Armstrong contrasts a strong feminist heroine and a hero who is "sensitive" to the point of being effeminate. The film is a Victorian-era romantic adventure, and the title characters are shy, guilt-ridden Oscar Hopkins (Ralph Fiennes) and intensely strong-willed Lucinda Leplastrier (Cate Blanchett). The two are soul mates who share an obsession with gambling, and their natures do not allow them to assume the accepted, traditional male and female societal roles.

The first section of the film charts the parallel stories of Oscar and Lucinda, and how they evolve as individuals. Lucinda is oblivious to what others think of her as she expresses herself—and she even boldly dresses in pants. Oscar, meanwhile, suffers a traumatic childhood and remains estranged from his father. Approximately 40 minutes into the story the characters meet, and quickly discover that they are kindred spirits. Lucinda's sense of independence does impact positively on Oscar, but not enough to allow him to free himself from his mental shackles. A childhood shock has made Oscar fearful of water, and his religious upbringing forces him to equate pleasure with sin. So it is not without irony that he is fated to drown while trapped inside a church that has been made of glass; the structure is set on a raft that had been floating down a river.

Armstrong fills *Oscar and Lucinda* with a strong sense of the opposing forces that prevent the characters from adding to the foundation of their relationship. Guilt, fear, and the constraints of religion are what imprison Oscar; they are contrasted to the spirit, individuality, and freedom that personify Lucinda. By depicting Oscar as incorrigibly ineffectual, Armstrong's purpose is neither to lampoon masculinity nor to cram the film with one-dimensional feminist ire. Instead, she lucidly points out how a male-female relationship is hollow (if not altogether doomed) if both participants fail to connect on equal terms. The twist of the story is that, here, the male is submissive while the female is aggressive.

—Leslie Felperin, updated by Rob Edelman

ARZNER, Dorothy

Nationality: American. **Born:** San Francisco, 3 January 1900. **Education:** Studied medicine at University of Southern California. **Military Service:** Ambulance driver in World War I, 1917–18. **Career:** Typist for William C. De Mille, at Famous Players-Lasky (Paramount), 1919; editor for "Realart," a subsidiary of Paramount, 1922; wrote and edited *Old Ironsides* (Cruze), 1925; directed Paramount's first sound film, *Wild Party*, 1929; retired from directing, 1943. **Awards:** Honored at First International Festival of Women's Films, New York, 1972, and by Director's Guild of America, 1975. **Died:** 1 October 1979.



Dorothy Arzner

Films as Director:

- 1927 *Fashions for Women; Get Your Man; 10 Modern Commandments*
- 1928 *Manhattan Cocktail*
- 1929 *The Wild Party*
- 1930 *Sarah and Son*; "The Gallows Song—Nichavo" sequence in *Paramount on Parade*; *Anybody's Woman*; *Behind the Makeup* (co-d); *Charming Sinners* (co-d, uncredited)
- 1931 *Honor among Lovers; Working Girls*
- 1932 *Merrily We Go to Hell*
- 1933 *Christopher Strong*
- 1934 *Nana (Lady of the Boulevard)*
- 1936 *Craig's Wife*
- 1937 *The Bride Wore Red; The Last of Mrs. Cheyney* (co-d, uncredited)
- 1940 *Dance, Girl, Dance*
- 1943 *First Comes Courage*

Other Films:

- 1922 *Blood and Sand* (ed)
- 1923 *The Covered Wagon* (ed)

- 1924 *Inez from Hollywood* (ed, sc); *The Bread of the Border* (sc);
The No-Gun Man (sc)
 1925 *Red Kimono* (sc); *When Husbands Flirt* (sc)
 1926 *Old Ironsides* (ed, sc)

Publications

By ARZNER: article—

Interview with Gerald Peary, in *Cinema* (Beverly Hills), no. 34, 1974.

On ARZNER: books—

- Brownlow, Kevin, *The Parade's Gone By*, New York, 1968.
 Johnston, Claire, *Notes on Women's Cinema*, London, 1973.
 Pratt, George, *Spellbound in Darkness: A History of Silent Film*,
 Greenwich, Connecticut, 1973.
 Rosen, Marjorie, *Popcorn Venus: Women, Movies, and the American
 Dream*, New York, 1973.
 Haskell, Molly, *From Reverence to Rape: The Treatment of Women
 in the Movies*, New York, 1974.
 Smith, Sharon, *Women Who Make Movies*, New York, 1975.
 Johnston, Claire, editor, *The Work of Dorothy Arzner: Toward
 a Feminist Cinema*, London, 1975.
 Slide, Anthony, *Early Women Directors*, South Brunswick, New
 Jersey, 1977.
 Heck-Rabi, Louise, *Women Filmmakers: A Critical Reception*,
 Metuchen, New Jersey, 1984.
 Penley, Constance, editor, *Feminism and Film Theory*, London, 1988.
 Mayne, Judith, *Directed by Dorothy Arzner*, Bloomington, 1994.

On ARZNER: articles—

- "Hollywood Notes," in *Close-Up* (London), April 1928.
 Cruikshank, H., "Sketch," in *Motion Picture Classic* (Brooklyn),
 September 1929.
 Potamkin, H. A., "The Woman as Film Director," in *American
 Cinematographer* (Los Angeles), January 1932.
 St. John, Adela Rogers, "Get Me Dorothy Arzner," in *Silver Screen*
 (New York), December 1933.
 "They Stand out from the Crowd," in *Literary Digest* (New York),
 3 November 1934.
 Feldman, J. and H., "Women Directors," in *Films in Review* (New
 York), November 1950.
 Pyros, J., "Notes on Women Directors," in *Take One* (Montreal),
 November/December 1970.
 Henshaw, Richard, "Women Directors," in *Film Comment* (New
 York), November 1972.
 Parker, F., "Approaching the Art of Arzner," in *Action* (Los Ange-
 les), July/August 1973.
 Slide, Anthony, "Forgotten Early Women Directors," in *Films in
 Review*, March 1974.
 Castle, W., "Tribute to Dorothy Arzner," in *Action* (Los Angeles),
 March/April 1975.
 Kaplan, E. Ann, "Aspects of British Feminist Film Theory," in *Jump
 Cut* (Berkeley), no. 12–13, 1976.
 Johnston, Claire, in *Jump Cut* (Berkeley), 30 December 1976.
 Bergstrom, J., "Rereading the Work of Claire Johnston," in *Camera
 Obscura* (Berkeley), Summer 1979.

- Obituary, in *New York Times*, 12 October 1979.
 Houston, Beverle, "Missing in Action: Notes on Dorothy Arzner," in
Wide Angle (Athens, Georgia), vol. 6, no. 3, 1984.
 Forster, A., "Dance, Girl, Dance," in *Skrien* (Amsterdam), Septem-
 ber–October 1984.
 Chell, S. L., "Dorothy Arzner's *Dance Girl, Dance*," in *Cineaction*
 (Toronto), no. 24–25, Summer–Fall 1991.
 Gaines, J., "Dorothy Arzner's Trousers," in *Jump Cut* (Berkeley),
 July 1992.
 Doty, A., "Whose Text Is It Anyway?: Queer Cultures, Queer
 Auteurs, and Queer Auteurship," in *Quarterly Review of Film and
 Video* (Langhorne, PA), vol. 15, November 1993.
 Mayne, J., "Dorothy Arzner, les femmes et la politique des auteurs,"
 in *Cinéaction* (Conde-sur-Noireau), March 1993.

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Dorothy Arzner's career as a commercial Hollywood director covered little more than a decade, but she had prepared for it by extensive editing and script writing work. Ill health forced her to abandon a career that might eventually have led to the recognition she deserved from her contemporaries. One of only a handful of women operating within the structure of Hollywood's post-silent boom, Arzner has been the subject of feminist critical attention, with film retrospectives of her work both in the United States and United Kingdom in the 1970s, when her work was "rediscovered."

Most feminists would recognize that the mere re-insertion of women into a dominant version of film history is a dubious activity, even while asserting that women's contributions to cinema have been excluded from most historical accounts. Recognition of the work of a "popular" director like Arzner and an evaluation of her contribution to Hollywood cinema must be set against an awareness of her place in the dominant patriarchal ideology of classic Hollywood cinema. Arzner's work is particularly interesting in that it was produced *within* the Hollywood system with all its inherent constraints (time, budget, traditional content requirements of particular genres, etc.).

While Arzner directed "women's pictures"—classic Hollywood fare—she differed from other directors of the genre in that, in place of a narrative seen simply from a female point of view, she actually succeeded in challenging the orthodoxy of Hollywood from within, offering perspectives that questioned the dominant order.

The films often depict women seeking independence through career—a burlesque queen and an aspiring ballerina (*Dance, Girl, Dance*), a world champion aviatrix (*Christopher Strong*). Alternatively, the escape route can be through exit from accepted female positions in the hierarchy—a rich daughter "escaping" into marriage with a poverty-stricken drunk (*Merrily We Go to Hell*). Even excess can be a way of asserting independence, as with the obsessive housekeeper rejecting family relationships in favor of a passion for domesticity and the home (*Craig's Wife*).

The films frequently play with notions of female stereotyping (most notably in *Dance, Girl, Dance*, with its two central female types of Nice Girl and Vamp). Arzner's "nice girls" are likely to have desires which conflict with male desires, while narrative requirements will demand that they still please the male. While these tensions are not always resolved, Arzner's strategies in underlining these opposing desires are almost gleeful at times.

In addition, Arzner's films offer contradictions which disturb the spectator's accepted relationship with what is on screen—most

notably in *Dance, Girl, Dance*, when dancer Judy O'Brien turns on her Burlesque (male) audience and berates them for their voyeurism. This scene has been the focus for much debate about the role of the spectator in relation to the woman as spectacle (notably in the work of Laura Mulvey).

Although the conventions of plot and development are present in Arzner's films, Claire Johnston sees these elements as subverted by a "women's discourse": the films may offer us the kinds of narrative closure we expect from the classic Hollywood text—the "happy" or the "tragic" ending—but Arzner's insistence on this female discourse gives the films an exciting and unsettling quality. In Arzner's work, she argues, it is the male universe which invites scrutiny and which is "rendered strange."

Dorothy Arzner's position inside the studio system has made her a unique subject for debate. As the women's movement set about reassessing the role of women in history, so feminist film theorists began not only to re-examine the role of women as a creative force in cinema, but also to consider the implications behind the notion of women as spectacle. The work of Dorothy Arzner has proved a rich area for investigation into both these questions.

—Lilie Ferrari

ASCH, Timothy

Nationality: American. **Born:** Southampton, New York, 16 July 1932. **Education:** Attended California School of Fine Arts; apprenticed with still photographers Minor White, Edward Weston, and Ansel Adams, 1950–51; Columbia University, B.S. in Anthropology and Film, 1959; attended Boston University; Harvard, M.A. in Anthropology, 1964. **Military Service:** U.S. Army; traveling reporter in Japan, 1953–54. **Family:** Married Patsy Asch; four children. **Career:** Freelance photojournalist, 1954–59; film editor and cinematographer, Film Study Center, Harvard University, 1959–62; director of ethnographic studies, Educational Services, Inc. 1965–66; co-founder, Documentary Educational Resources, 1967; film expeditions in collaboration with anthropologist Napoleon Chagnon to document the Yanomamo Indians of the Venezuelan rainforest, 1969–76; research associate in human genetics, University of Michigan, 1968–70; lecturer in visual and environmental studies, Harvard University, 1970–71; film editor, *American Anthropologist*, 1970–76; adjunct professor of film, Brandeis University, 1973–74; research fellow in ethnographic film, Harvard University, 1973–79; research cinematographer, National Anthropological Film Center, Smithsonian Institution, 1975; lecturer, University Film Center, Hampshire College, 1975; film expeditions to document spiritual and ritual life in Indonesia, 1978–1992. **Awards:** Blue Ribbon (First Prize), American Film Festival (New York), CINE Golden Eagle, Grand Prize of Golden Bucranium (Padua, Italy), First Prize, Flaherty Award, First Prize, Festival Dei Popoli (Florence, Italy), Exceptional Merit Award, International Festival of Short Films (Philadelphia), and Grand Prize, International Folklore Festival, all for *The Feast*, 1969; CINE Golden Eagle, Red Ribbon (Second Prize) American Film Festival, Diploma of Merit, International Scientific Film Festival (Rio de Janeiro), all for *Yanomamo: A Multidisciplinary Study*, 1971; Red Ribbon (Second Prize), American Film Festival, Diploma of Honor International Scientific Film Association (Philadelphia), Special Merit Award, Athens International Film Festival, all for *The Ax Fight*, 1975; Red

Ribbon (Second Prize), American Film Festival, CINE Golden Eagle, Bronze Medal, Film Council of Columbus; all for *A Man Called "Bee,"* 1975; Grand Prix Bilan du Film Ethnographique (Paris), for *A Celebration of Origins*, 1993. **Agent:** Documentary Educational Resources, 101 Morse Street, Watertown, Massachusetts 02472, USA. **Died:** In California after a long battle with cancer, 3 October 1994.

Films as Director and Cinematographer:

- 1963 *Dodoth Morning*
- 1969 *The Feast*
- 1971 *Yanomamo: A Multidisciplinary Study*
- 1974 *Ocamo Is My Town; Arrow Game; Weeding the Garden; A Father Washes His Children; Firewood; A Man and His Wife Make a Hammock; Children's Magical Death; Magical Death; Climbing the Peach Palm; New Tribes Mission; Yanomamo* (for Japanese TV)
- 1975 *The Ax Fight; A Man Called "Bee"; Moonblood; Tapir Distribution; Tug of War; Bride Service; The Yanomamo Myth of Naro as Told by Kaobawa; The Yanomamo Myth of Naro as Told by Dedeheiwá*
- 1976 *Jaguar: A Yanomamo Twin-Cycle Myth*
- 1978 *The Sons of Haji Omar*
- 1979 *A Balinese Trance Seance*
- 1980 *Jero on Jero: A Balinese Trance Seance Observed*
- 1983 *Jero Tapakan: Stories from the Life of a Balinese Healer; The Medium Is the Masseuse: A Balinese Massage; The Water of Words*
- 1988 *Spear and Sword*
- 1990 *Releasing the Spirits*
- 1992 *A Celebration of Origins*

Publications

By ASCH: book—

With Linda Connor and Patsy Asch, *Jero Tapakan, Balinese Healer: An Ethnographic Film Monograph*, Cambridge and New York, 1985.

By ASCH: articles—

"Ethnographic Filming and the Yanomamo Indians," in *Sight Lines*, 1972.

With John Marshall, "Ethnographic Film: Structure and Function," in *Annual Review of Anthropology*, 1973.

"Using Film in Teaching Anthropology: One Pedagogical Approach," in *Visual Anthropology*, 1975.

"Making a Film Record of the Yanomamo Indians of Southern Venezuela," in *Perspectives on Film*, 1979.

"Collaboration in Ethnographic Filming," in *Canberra Anthropologist*, 1982.

"Images That Represent Ideas: Use of Films on the !Kung to Teach Anthropology," in *The Past and The Future of !Kung Ethnography: Critical Reflections and Symbolic Perspectives*, Hamburg, 1987.

“Collaboration in Ethnographic Filmmaking: A Personal View,” in *Anthropological Filmmaking*, edited by Jack Rollwagen, New York, 1988.

With Patsy Asch, “Film in Anthropological Research,” in *Cinematographic Theory and New Dimensions In Ethnographic Film*, Osaka, Japan, 1988.

On ASCH: book—

Harper, Douglas, *Cape Breton 1952: The Photographic Vision of Timothy Asch*, California, 1994.

On ASCH: articles—

“Ethnography and Ethnographic Film: From Flaherty to Asch and After,” in *American Anthropologist*, 1995.

* * *

Still photography was Timothy Asch’s first love. He began photographing with David Sapir when he was a teenager at the Putney School, in Vermont, between 1947 and 1951. He went on to study photography at the California School of Fine Arts, where he apprenticed with Ansel Adams, Minor White, and Edward Weston. In 1952 he did seven months of photographic field work on Cape Breton Island, Canada. These powerful black and white photographs remained unpublished until after his death. He continued his career as a photographer for *Stars and Stripes* while in the U.S. Army stationed in Japan.

In 1959 he completed undergraduate studies in anthropology while working as an assistant to Margaret Mead. It was this connection to Mead that influenced Asch to take up film in the service of anthropology. His career took a turn in this direction, in spite of the fact that he continued to exhibit his still photographs from the 1950s to the 1980s. From 1959 to 1962 he utilized his talents as a film editor and worked at the Peabody Museum at Harvard University, where he met John Marshall and Robert Gardner. In 1961 he worked for the author Elizabeth Marshall Thomas in Karamoja, Uganda, among the Dodoth. His photographs from that time were published in *Warrior Herdsman* (1965) and he completed his first film from this material, *Dodoth Morning* (1963).

Asch saw film as a powerful tool to educate; he was one of the earliest proponents of educational reform and encouraged the use of film in the classroom. From 1966–68 he worked with Jonathan Kozol to develop a media-based curriculum for the public school system in Massachusetts. Throughout the 1960s and 1970s he was in demand by many universities, including Harvard, Brandeis and New York University, as a lecturer on filmmaking and anthropology.

From 1968 to 1975 Asch traveled deep into the rainforest of South America with anthropologist Napoleon Chagnon to live with, work with, and film the Yanomamo Indians. Shooting 16mm film in the jungles of Venezuela with native peoples who had a taste for intertribal warfare was not an easy task. From this experience Asch directed and produced his first important film, *The Feast*. Another film from this series, *The Ax Fight*, stands as a crucial work in the genre. In its understanding of the power of the vignette in film and in its concern for the truth and the accuracy of its representation of a society, it echoes the concerns and methods of Robert Flaherty in *Nanook of the North*. *The Ax Fight*, while simultaneously embodying the legacy of Flaherty, also prefigures the more self-conscious and

experimental modes of ethnographic filmmaking to come. Asch’s collaboration with Chagnon resulted in thirty-nine films on the Yanomamo which were distributed worldwide through television and international film festivals, and received numerous awards.

Timothy Asch did his finest work as a collaborator. After producing the Yanomamo series he worked from 1979 to 1994 with Patsy Asch, Linda Connor, James Fox, and Douglas Lewis on a group of eight films about the people and culture of Indonesia. His intense engagement with the spirit medium and healer Jero Tapakan resulted in a fascinating experiment in cross-cultural filmmaking. His last film, *A Celebration of Origins*, was perhaps his most complex and difficult work. It received greater recognition internationally than in the United States.

During the 1980s Asch was a pivotal figure on the international ethnographic filmmaking scene, building the foundation for the establishment of visual anthropology and ethnographic film programs in China, Europe, and Africa. In 1991 he was the keynote speaker at the International Visual Anthropology and Sociology Conference, *Eyes Across the Water*, held at the University of Amsterdam. In 1982 he became the director of the Center for Visual Anthropology at the University of Southern California, a post he held until his untimely death in 1994.

—Cynthia Close

ASHBY, Hal

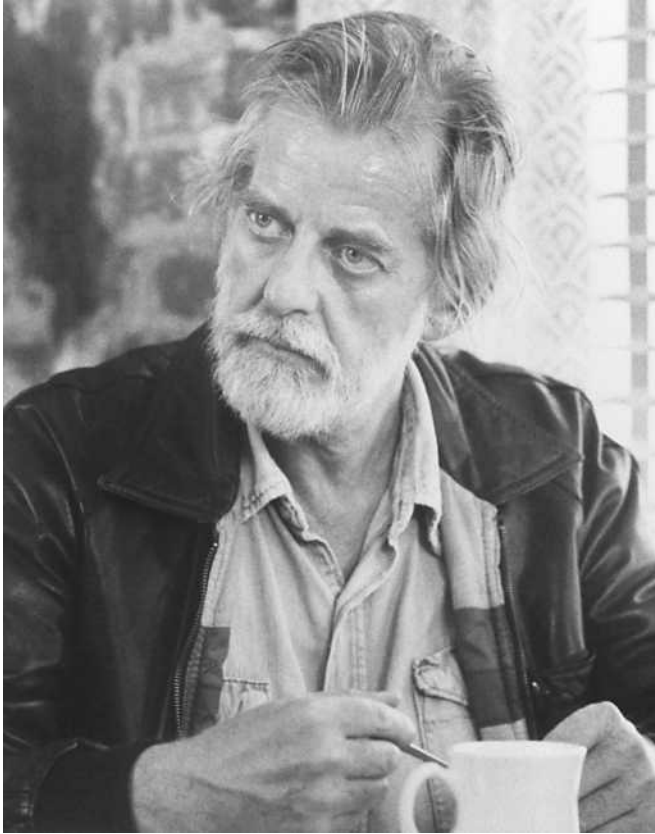
Nationality: American. **Born:** Ogden, Utah, 1932. **Education:** Attended Utah State University. **Career:** Mimeographer in Universal script department, Los Angeles, 1950–51; worked at Republic studios, becoming assistant editor, 1950s; became full editor, 1963; directed first feature, *The Landlord*, 1970. **Awards:** Oscar for Best Editing, for *In the Heat of the Night*, 1967. **Died:** In Los Angeles, 27 December 1988.

Films as Director:

- 1970 *The Landlord*
- 1971 *Harold and Maude*
- 1973 *The Last Detail*
- 1975 *Shampoo*
- 1976 *Bound for Glory*
- 1978 *Coming Home*
- 1979 *Being There* (+ ed)
- 1981 *Second Hand Hearts* (+ ed)
- 1982 *Lookin’ to Get Out* (+ co-ed); *Let’s Spend the Night Together*
- 1983 *Time Is on Our Side* (+ ed)
- 1984 *The Slugger’s Wife*
- 1985 *Eight Million Ways to Die*

Other Films:

- 1958 *The Big Country* (Wyler) (asst ed); *The Diary of Anne Frank* (Stevens) (asst ed)
- 1961 *The Young Doctors* (Karlson) (asst ed)
- 1962 *The Children’s Hour* (*The Loudest Whisper*) (Wyler) (asst ed)



Hal Ashby

- 1964 *The Best Man* (Schaffner) (asst ed)
 1965 *The Greatest Story Ever Told* (Stevens) (asst ed); *The Loved One* (co-ed); *The Cincinnati Kid* (Jewison) (ed); *The Russians Are Coming, the Russians Are Coming* (Jewison) (ed)
 1967 *In the Heat of the Night* (Jewison) (ed)
 1968 *The Thomas Crown Affair* (Jewison) (assoc pr, supervising ed)
 1969 *Gaily, Gaily* (Jewison) (assoc pr)

Publications

By ASHBY: articles—

- “Breaking out of the Cutting Room,” in *Action* (Los Angeles), September/October 1970.
 Interview with L. Salvato and D. Schaefer, in *Millimeter* (New York), October 1976.
 “David Carradine and Hal Ashby on *Bound for Glory*,” interview with C. Amata, in *Focus on Film* (London), no. 27, 1977.
 “Positive Thinking: Hal Ashby,” interview with R. Appelbaum, in *Films and Filming* (London), July 1978.
 “Dialogue on Film: Hal Ashby,” in *American Film* (Washington, D.C.), May 1980.

On ASHBY: book—

- Tuska, Jon, editor, *Close-Up: The Contemporary Director*, Metuchen, New Jersey, 1981.

On ASHBY: articles—

- Jørgensen, U., “Hal Ashby—en auteur?” in *Kosmorama* (Copenhagen), September 1974.
 Harnetz, A., “Gambling on a Film about the Great Depression,” in *New York Times*, 5 December 1976.
 Jacobs, Diane, “Hal Ashby,” in *Hollywood Renaissance* (New York), 1977.
 Pollock, Dale, “Whatever Happened to Hal Ashby?” in *Los Angeles Times*, 17 October 1982.
 “Hal Ashby,” in *Film Dope* (London), March 1988.
 Obituary in *Ciné Revue* (Paris), 5 January 1989.
 Obituary in *Screen International* (London), 7 January 1989.
 Pflaum, H. G., Obituary, in *EPD Film* (Frankfurt/Main), vol. 6, February 1989.
 Smoodin, E. “Art/work: Capitalism and Creativity in the Hollywood Musical,” in *New Orleans Review*, vol. 16, no. 1, 1989.
 Salvagnini, Rudy, “Hal Ashby” (special issue), *Castoro Cinema* (Firenze), no. 154, July-August 1991.

* * *

Hal Ashby had a reputation for showing a light touch as a director; he stated that he preferred to let the actors develop their characters. During the filming of *Coming Home*, for example, he threw out a script when actor Jon Voight envisioned one of the major characters differently than the screenwriter. The people in his films generally face choices in situations that reflect major social concerns. In *The Landlord* characters have to make decisions involving the issue of race; in *Shampoo* they must decide which side they are on in a complex political and sexual skirmish set in the turbulent summer of 1968; and in *Coming Home*, the effects of the Vietnam War force characters involved directly with the war as well as those at home to deal with unexpected changes in their lives. The solutions to decisions faced by Ashby's characters are never facile. In *Harold and Maude*, Harold gains some degree of maturity but loses the love of his life, Maude; the military police of *The Last Detail* give a prisoner a way to face life, but also deliver him to prison; while George in *Shampoo* realizes how empty his life is and appears to want to change it, but at the same time he has lost what chances he had for happiness.

Ashby's experience as an editor is evident; he employed a wide variety of editing effects in his films. His use of both dissolves and rapid cutting to show the passage of time in *The Last Detail* serves as an example of his background. His predilection for varying editing techniques could explain in part an aspect of his filmmaking that Ashby himself admitted: he did not rely on a distinctive style, but rather attempted to adapt his style to the type and subject of each film.

Though he has been called a “maverick director,” Ashby's career garnered him a good deal of respect from the critics, and his films did well at the box office. *Shampoo*, *Coming Home*, and *Being There* represent his major financial successes, while the reputation of *Harold and Maude* was made in a slightly different manner. After an initial panning and a short general release, the film caught on in the Midwest, running in several theaters for over a year. The film has since become a cult favorite and has received positive critical response.

—Ray Narducy

ASTRUC, Alexandre

Nationality: French. **Born:** Paris, 13 July 1923. **Education:** Saint-Germain-en-Laye, and at Polytechnique. **Family:** Married Elyette Helies, 1983. **Career:** Literary and film critic, since 1945; published novel *Les Vacances*, 1945; assistant to Marcel Achard and Marc Allegret, 1946–47; made two short films, 1948–49; began series of six feature-length films with *Mauvaises rencontres*, 1955; TV reporter for Radio Luxembourg, 1969–72. **Awards:** Chevalier de la Légion d'honneur; Officier de l'Ordre du Mérite; Officier des Arts et des Lettres. **Address:** 168 rue de Grenelle, 75007 Paris, France.

Films as Director:

- 1948 *Aller et retour (Aller-retour)* (+ sc)
- 1949 *Ulysse ou Les Mauvaises rencontres* (+ sc)
- 1953 *Le Rideau cramoisi (The Crimson Curtain)* (+ sc)
- 1955 *Les Mauvaises rencontres* (+ co-sc)
- 1958 *Une Vie (End of Desire)* (+ co-sc)
- 1960 *La Proie pour l'ombre* (+ co-sc)
- 1962 *L'Education sentimentale* (+ sc)
- 1963 *Le Puits et le pendule (The Pit and the Pendulum)* (for TV) (+ sc)
- 1965 *Evariste Galois* (+ sc)
- 1966 *La Longue Marche* (+ co-sc)
- 1968 *Flammes sur l'Adriatique* (+ co-sc)
- 1976 *Sartre par lui-même* (co-d)
- 1980 *Arsène Lupin joue et perd* (mini for TV)
- 1981 *La Chute de la maison Usher* (mini for TV)

Other Films:

- 1948 *Jean de la Lune* (Achard) (co-sc)
- 1949 *La P . . . respectueuse* (Pagliero) (co-sc); *La Valse de Paris* (Achard) (role)
- 1950 *L'Affaire Manet* (Aurel) (commentary)
- 1954 *Le Vicomte de Bragelonne* (Cerchio) (co-sc)
- 1964 *Bassae* (Pollet) (sc)
- 1974 *La Jeune Fille assassinée* (role as Publisher)
- 1993 *Francois Truffaut: Stolen Portraits* (role as himself)

Publications

By ASTRUC: books—

- Les Vacances*, 1945.
- La Tête la première, Ciel de Cendres*, 1975.
- Le Serpent Jaune*, 1976.
- Sartre*, Paris, 1977.
- Quand la chouette s'envole*, 1978.
- Le Permissionnaire*, 1982.
- Le Roman de Descartes*, 1989.

De la caméra au stylo, 1992.

L'autre versant de la colline, Paris, 1993.

By ASTRUC: articles—

- “Le Feu et la glace,” in *Cahiers du Cinéma* (Paris), December 1952; as “Fire and Ice,” in *Cahiers du Cinéma in English* (New York), January 1966.
- Interview in *Film Français* (Paris), 6 March 1987.
- “‘L’aurore’ sur un drap,” in *Cahiers du Cinéma* (Paris), May 1991.
- “Une vie, du film au roman: ‘Ma’ lecture. Entretien avec Alexandre Astruc,” in *CinémAction TV* (Courbevoie), April 1993.

On ASTRUC: articles—

- Eisner, Lotte, “Venice Film Festival,” in *Film Culture* (New York), vol. 2, no. 1, 1956.
- Weber, Eugene, “An Escapist Realism,” in *Film Quarterly* (Berkeley), Winter 1959.
- “Sur une émission de télévision,” in *Cahiers du Cinéma* (Paris), February/March 1974.
- Beylie, Claude, “Quatre de la forfanterie,” in *Ecran* (Paris), October 1975.
- “Alexandre Astruc,” in *Film Dope* (London), March 1988.
- Moulet, L., “Splendeurs et vanités du lyrisme,” in *Cahiers du Cinéma* (Paris), October 1992.

* * *

Alexandre Astruc was the embodiment of the revolutionary hopes of a renewed cinema after the war. True, Clément, Bresson, and Melville were already making films in a new way, but making them in the age-old industry. Astruc represented a new, arrogant sensibility. He had grown up on the ideas of Sartre and was one of the youthful literati surrounding the philosopher in the St. Germain-des-Prés cafes. There he talked of a new French culture being born, one that demanded new representations in fiction and film.

His personal aspirations were great and grew even greater when his novel *Les Vacances* was published by the prestigious N.R.F., almost winning an important prize. While writing essays on art and culture for *Combat* and *L'Ecran français* he became convinced that the cinema must replace the novel.

But first the cinema must become more like the novel. In his crucial essay “Le Caméra stylo,” written the same year as Sartre’s “Situation of the Writer in 1948,” he called for an end to institutional cinema and for a new style that would be both personal and malleable. He wanted cinema to be able to treat diverse ideas and a range of expressions. He, like Sartre, wanted to become ethical.

This was the first loud clarion cry of the New Wave and it provoked attention in its own day. Astruc found himself linked with Bazin, Cocteau, Marker, and Tacchella against the Stalinists at *L'Ecran français*, led by Louis Daquin. Banding together to form “Objectif 48,” these men created a new atmosphere for cinema, attracting the young Truffaut and Godard to their screenings.

Everyone looked to Astruc to begin turning out short films, but his 16mm efforts ran aground. Soon he began writing scripts for acceptable standard directors like Marc Allégret. Finally in 1952 he was able

to make *Le Rideau cramoisi* in his own way. It was a remarkable way: this nineteenth-century mystery tale was reduced to a set of unforgettable images and a soundtrack that contained no dialogue whatsoever. Pushing the voice-over discoveries of Bresson and Melville to the limit, Astruc's narrational device places the film somewhere between dream and memory. This coincides perfectly with the haunting night photography and Anouk Aimée's inscrutably romantic performance.

There followed more adaptations, not because Astruc had joined the industry's penchant for such quality material, but because he always believed in the overriding import of style, seeing plots as pretexts only. The color photography in *Une Vie*, for example, explores the painterly concerns of the impressionists. But since the plot comes from a Maupassant tale written in the same era, the result is unpretentious.

In his older age Astruc has renounced this obsession with style. The themes that possess him now, crises in marriage and love, can actually be seen in all his earlier work as well. Now he can explore these issues in television, the medium that seems perfectly suited to his early ideas. Only now his ideas have changed and so has his following. Alexandre Astruc must always be mentioned in any chronicle of modern French cinema, but his career can only be thought of as disappointing.

—Dudley Andrew

ATTENBOROUGH, Richard

Nationality: British. **Born:** Richard Samuel Attenborough, Cambridge, England, 29 August 1923; full title, Lord Attenborough, Baron of Richmond upon Thames (from 1993). **Education:** Wyggeston Grammar School for Boys, Leicester, England; Royal Academy of Dramatic Arts (RADA) on Leverhulme Scholarship, until 1941. **Military Service:** Royal Airforce; served in RAF Film Unit, 1944–46. **Family:** Married Sheila Sim (actress), 1945, son: Michael, daughters: Jane and Charlotte; younger brother is David Attenborough, British TV executive and naturalist. **Career:** Film acting debut in *In Which We Serve*, 1942; co-starred with wife Sheila Sim in original stage production of *The Mousetrap*, 1952; chairman, 1956–88, and president, from 1988, Actor's Charitable Trust; debut as film producer, 1961; chairman of Combined Theatrical Charities Appeals Council, 1964–88; member of Cinematograph Films Council (UK), 1967–73; directorial film debut, *Oh! What a Lovely War*, 1969; director of Chelsea Football Club (London), 1969–82; chairman of RADA from 1971; chairman of Capital Radio (UK), 1972–92; chairman of Duke of York's Theatre (London, UK), 1979–92; chairman of Goldcrest Films and Television Ltd., 1982–87; president of The Gandhi Foundation, from 1983; member of Committee of Inquiry into the Arts and Disabled People (UK government post), 1983–85; fellow, from 1983, and vice president, 1971–94, BAFTA; president of Brighton Festival (UK), from 1984; president of British Film Year, 1984–86; member of British Screen Advisory Council, from 1987; Goodwill Ambassador for UNICEF from 1987; member of European Script Fund, from 1988; head of Channel Four Television (UK), 1987–92; fellow of BFI, from 1992; fellow of FKC, from 1993. **Awards:** Zulueta Prize

for Best Actor, San Sebastián International Film Festival (Spain), for *The League of Gentlemen* (shared with Jack Hawkins, Bryan Forbes, Roger Livesey, Nigel Patrick), 1960; British Academy of Film and Television Arts (BAFTA) Award for Best British Actor, for *Guns at Batasi*, 1965; San Sebastián International Film Festival Prize for Best Actor, for *Séance on a Wet Afternoon*, 1964; Golden Globe for Best Supporting Actor, for *The Sand Pebbles*, 1967; received CBE, 1967; Golden Globe for Best Supporting Actor, for *Doctor Dolittle*, 1968; knighted, 1976; Oscars for Best Director and Best Picture, BAFTA Film Awards for Best Direction and Best Film, and Directors' Guild of America Award for Outstanding Directorial Achievement in Motion Pictures (with David Tomblin, assistant director), all for *Gandhi*, 1983; *Evening Standard* Film Award for 40 Years' Service to British Cinema, 1983; Berlin International Film Festival Peace Film Award Honourable Mention, for *Cry Freedom*, 1988; BAFTA Alexander Korda Award for Best British Film, for *Shadowlands*, 1994. **Address:** Old Friars, Richmond Green, Surrey, TW9 1NQ, UK.

Films as Director:

- 1969 *Oh! What a Lovely War* (+ co-pr)
- 1972 *Young Winston*
- 1977 *A Bridge Too Far* (with Sidney Hayers)
- 1978 *Magic*
- 1982 *Gandhi* (+ pr)
- 1985 *A Chorus Line*
- 1987 *Cry Freedom* (+ pr)
- 1992 *Chaplin* (+ co-pr)
- 1993 *Shadowlands* (+ pr)
- 1997 *In Love and War* (+ pr)
- 1999 *Grey Owl* (+ pr)

Films as Actor:

- 1942 *In Which We Serve* (Coward) (as Young Sailor who leaves post)
- 1943 *Schweik's New Adventures* (Lamac) (as Railway worker)
- 1944 *The Hundred Pound Window* (Hurst) (as Tommy Draper)
- 1946 *School for Secrets (Secret Flight)* (Ustinov) (as Jack Arnold); *Journey Together* (Boulting) (as David Wilton); *A Matter of Life and Death (Stairway to Heaven)* (Powell and Pressburger) (as Young Dead Flyer)
- 1947 *Dancing with Crime* (Carstairs) (as Ted Peters); *Brighton Rock (Young Scarface)* (Boulting) (as Pinkie Brown); *The Man Within (Smugglers)* (Knowles) (as Francis Andrews)
- 1948 *London Belongs to Me (Dulcimer Street)* (Gilliat) (as Percy Boon); *The Guinea Pig (The Outsider)* (Boulting) (as Jack Read)
- 1949 *Boys in Brown* (Tully) (as Jackie Knowles); *The Lost People* (Knowles) (as Jan)
- 1950 *Morning Departure (Operation Disaster)* (Baker) (as Stoker Snipe)
- 1951 *The Magic Box* (Boulting) (as Jack Carter); *Hell Is Sold Out* (Anderson) (as Pierre Bonnet); *Eight O'Clock Walk* (Comfort) (as Tom Manning)



Richard Attenborough

- 1952 *The Gift Horse (Glory at Sea)* (Bennett) (as Dripper Daniels); *Father's Doing Fine* (Cass) (as Dougall)
- 1955 *The Ship That Died of Shame* (Dearden) (as George Hoskins)
- 1956 *The Baby and the Battleship* (Lewis) (as Knocker White); *Private's Progress* (Boulting) (as Pvt. Percival Henry Cox)
- 1957 *The Scamp (Strange Affection)* (Rilla) (as Stephen Leigh); *Brothers in Law* (Boulting) (as Henry Marshall)
- 1958 *Sea of Sand (Desert Patrol)* (Green) (as Brody); *The Man Upstairs* (Chaffey) (as Peter Watson, the Man); *Dunkirk* (Norman) (as John Holden)
- 1959 *League of Gentlemen* (Dearden) (as Edward Lexy); *Jet Storm (Killing Urge)* (Endfield) (as Ernest Tilley); *I'm All Right Jack* (Boulting) (as Sidney de Vere Cox); *Danger Within (Breakout)* (Chaffey) (as Captain Bunter Phillips); *SOS Pacific* (Green) (as Whitey)
- 1960 *The Angry Silence* (Green) (as Tom Curtis) (+ pr)
- 1961 *All Night Long* (Dearden) (as Rod Hamilton)
- 1962 *Dock Brief (Trial and Error)* (Hill) (as Foreman of the Jury/Fowle/Judge/Member of the Public); *Only Two Can Play* (Gilliat) (as Probert)
- 1963 *The Great Escape* (Sturges) (as Bartlett)
- 1964 *The Third Secret* (Crichton) (as Alfred Price-Gorham); *Séance on a Wet Afternoon* (Forbes) (as Bill Savage) (+ pr); *Guns at Batasi* (Guillermin) (as Sergeant Major Lauderdale)
- 1965 *The Flight of the Phoenix* (Aldrich) (as Lew Moran)
- 1966 *The Sand Pebbles* (Wise) (as Frenchy Burgoyne)
- 1967 *Doctor Dolittle* (Fleischer) (as Albert Blossom)
- 1968 *The Bliss of Mrs. Blossom* (McGrath) (as Robert Blossom); *Only When I Larf* (Dearden) (as Silas); *The Magic Christian* (McGrath) (as Oxford Coach)
- 1969 *The Last Grenade* (Fleming) (as General Charles Whiteley)
- 1970 *David Copperfield* (Mann—for TV) (as Mr. Tungay); *A Severed Head* (Clement) (as Palmer Anderson)
- 1971 *Loot* (Narrizano) (as Truscott); *Ten Rillington Place* (Fleischer) (as John Reginald Christie)
- 1972 *Conduct Unbecoming* (Anderson) (as Lionel Roach)
- 1974 *And Then There Were None* (Clair) (as Arthur Cannon)
- 1975 *Brannigan* (Hickox) (as Commander Swann); *Rosebud* (Preminger) (as Edward Sloat)
- 1977 *Shatranj Ke Khiladi (The Chess Players)* (Ray) (as General Outram)
- 1979 *The Human Factor* (Preminger) (as Colonel John Daintry)

- 1993 *Jurassic Park* (Spielberg) (as John Hammond)
 1994 *Miracle on 34th Street* (Mayfield) (as Kriss Kringle)
 1996 *E=mc2 (Wavelength)* (Fry) (as The Visitor); *Hamlet* (William Shakespeare's *Hamlet*) (Branagh) (as English Ambassador)
 1997 *The Lost World: Jurassic Park* (Spielberg) (as John Hammond)
 1998 *Elizabeth (Elizabeth: The Virgin Queen)* (Kapur) (as Sir William Cecil, Lord Burghley)
 2000 *Joseph and the Amazing Technicolor Dreamcoat* (2000) (as Jacob)

Publications

By ATTENBOROUGH: books—

- In Search of Gandhi*, London, 1982.
Richard Attenborough's Chorus Line, London, 1986.
Cry Freedom: A Pictorial Record, London, 1987.

On ATTENBOROUGH: books—

- Castell, David, *Richard Attenborough: A Pictorial Film Biography*, New York, 1984.
 Woods, Donald, *Filming with Attenborough*, New York, 1987.
 Robinson, David, *Richard Attenborough*, London, 1992.
 Dougan, Andy, *The Actors' Director: Richard Attenborough behind the Camera*, with an introduction by Steven Spielberg, Edinburgh, 1994.

On ATTENBOROUGH: articles—

- Robinson, Stephen, "The Liberal Friendship That Wasn't," in *Spectator* (London), 19 September 1987.
 Sampson Anthony, "Attenborough's Biko: The Political Implications of *Cry Freedom*," in *Sight and Sound* (London), Winter 1987–1988.
 Dyer, Richard, "Feeling English," in *Sight and Sound* (London), March 1994.
 Sharma, Shaija, "Citizens of Empire: Revisionist History and the Social Imaginary in *Gandhi*," in *Velvet Light Trap* (Austin, Texas), Spring 1995.
 Arnett, Robert, "Gandhi: A Screenplay Review," in *Creative Screenwriting* (Washington, D.C.), vol. 3, no. 4, 1996.
 Maland, Charles, "How Much Chaplin Appears in *Chaplin*? A Look at Attenborough's Screen Biography," in *Literature Film Quarterly* (Salisbury, Maryland), vol. 25, no. 1, 1997.

* * *

Richard Attenborough's successful film career as an actor had been established for twenty-seven years when he directed his first feature. *Oh! What a Lovely War* was an adaptation of Joan Littlewood's London stage show about the First World War and the waste of life caused by incompetent and careless strategists. With a script by spy thriller writer Len Deighton, the film shows hints of Attenborough's future strengths as a director. In particular, the closing shot, in which the camera tracks backwards over a war cemetery, anticipates similar large-scale landscapes and crowd scenes in films such as *Gandhi* and *Cry Freedom*. Even the more intimate, and rather disappointing,

Shadowlands contains some hallmark Attenborough footage as a small car winds its way through the English countryside.

After completing his training at the Royal Academy of Dramatic Arts in London, Attenborough began his film career in 1942, playing the role of a frightened young sailor in Noel Coward's acclaimed war film, *In Which We Serve*. It was a part he would reprise in many British war films during the 1940s and 1950s: as a young actor during World War II, Attenborough made a name for himself representing the ordinary serviceman, struggling to do his duty in the face of overwhelming world events. It was only by taking on character roles such as Pinkie Brown in the 1947 adaptation of Graham Greene's novel, *Brighton Rock*, that Attenborough managed to avoid becoming type-cast. Yet the impact of those early roles in war films was to be felt in his work as a director: the underlying theme of his best-known film, *Gandhi*, is of an ordinary man caught up in major historical events yet rising to the challenge with honour, dignity, and self-sacrifice.

Attenborough has claimed that it was always his ambition to make a film of the life of Mahatma Gandhi, and in 1982 *Gandhi* became his most successful effort as director to date. The film, which won a total of eight Oscars, runs to over three hours and gives a linear biographical account of the founder of modern India. The pace tends to be rather slow, but the Oscar-winning performance of Ben Kingsley in the title role is fascinating to watch, and the film successfully captures a sense both of the vastness of India and the difficulty of the struggle. The overall strength of the film as an uplifting story of courage and sacrifice makes it possible to overlook its simplistic historical vision.

Chaplin was an attempt to repeat the epic life of a little man, but proved similarly questionable as an accurate biopic, and lacks emotional depth. Later films, such as *Shadowlands*, *In Love and War*, and *Grey Owl* are not of the same order as *Gandhi*, which managed to be both epic and touching.

Attenborough has gained a reputation as a director of long films with epic themes, and his style tends to be technically, rather than emotionally, impressive. His third film as director, the war action film *A Bridge Too Far*, is a case in point: its all-star cast and ambitious scale tend to detract from the human tragedy of its subject matter, the allied defeat at Arnhem in 1944. A later film, *Cry Freedom*, has similar limitations. The story of journalist Donald Woods and his investigation of the death of Steve Biko in police custody in South Africa is a gripping thriller, but the film has been criticized for romanticizing the relationship between Woods and Biko. In the end its political impact is reduced by a rather detached mood, and moralizing tone.

When Attenborough has attempted smaller-scale dramas, as in *Shadowlands*, the effect of such detachment is an awkwardness that goes beyond the psychological difficulties of the main characters. Telling the story of the love affair between writer and Oxford Don C.S. Lewis and the American poet Joy Davidson, who later turns out to be terminally ill, the film was named to *Time* magazine's top ten list in 1993. But the success of *Shadowlands* perhaps reflects the strength of the performances of Anthony Hopkins and Debra Winger in an otherwise sentimental film.

Distinguished actors and young stars alike continue to be attracted to Attenborough's film projects, and he continues to appear in films as diverse as Steven Spielberg's *Jurassic Park* series and Kenneth Branagh's *Hamlet*. Although he has become better known as a director since the 1970s, it was his success as a character actor and as an important British star in the 1950s and 1960s that enabled him to co-produce and direct his first feature. Having come late to directing,

Richard Attenborough, who received a life peerage and was made Lord Attenborough in 1993, has become one of the most important influences in British cinema. The fact that he has continued successfully to direct, produce and act in films since the late 1960s marks him out as a true all-rounder.

—Chris Routledge

AUGUST, Bille

Nationality: Danish. **Born:** Copenhagen, 9 November 1948. **Education:** Studied advertising photography; earned diploma as a director of photography from Danish Film School, 1971. **Family:** Married Pernilla Ostergren, star of *Den Goda Viljan*, 1991. **Career:** Selected by filmmaker Jörn Donner as cinematographer on *Homeward in the Night*, 1976; directed his first feature, *Honningmane*, 1978; also directed dramas for Danish television, as well as episode of *The Young Indiana Jones Chronicles* for American television. **Awards:** Outstanding Film of the Year, London Festival, for *Zappa*, 1983; Special Jury Prize, Young Peoples' Cinema Festival at Lyon, and Best Danish Film Award, for *Tro, hab og kaerlighed*, 1984; Culture Award, Danish Trades Union Congress, 1984; Oscar, Best Foreign Film, and Palme d'or, Cannes Festival, for *Pelle erobreren*, 1987; Palme d'or, Cannes Festival, for *Den goda viljan*, 1992. **Agent:** Tom Chasin, The Chasin-Becsey Agency, 190 N. Canon Drive., Suite 201, Beverly Hills, CA 90210-5319, U.S.A.

Films as Director:

- 1978 *Honningmane (Honeymoon in My Life)* (+ sc); Kim G.
- 1983 *Zappa* (+ co-sc)
- 1984 *Tro, hab og kaerlighed (Twist and Shout)* (+ co-sc); *Busters verden (The World of Buster)* (for television)
- 1987 *Pelle erobreren (Pelle the Conqueror)* (+ co-sc)
- 1992 *Den goda viljan (The Best Intentions)*
- 1994 *House of the Spirits* (+ sc)
- 1996 *Jerusalem* (+ sc)
- 1997 *Smilla's Sense of Snow*
- 1998 *Les Misérables*

Films as Cinematographer:

- 1977 *Hemåt i Natten (Homeward in the Night)* (Lindstrom); *Miesta ei voi raiskata (Men Can't Be Raped)* (Donner)
- 1980 *Karleken (Love)* (Kallifatides)
- 1982 *The Grass Is Singing* (Raeburn)

Publications

By AUGUST: articles—

Interview in *Cinema* (Paris), April/May 1986.

Interview with Y. Alion, in *La Revue du Cinema* (Paris), November 1988.

Interview in *Positif* (Paris), November 1988.

“Film: Bille’s Feast,” an interview with J. Jensen, in *Village Voice* (New York), 7 June 1988.

“Cold Comfort,” an interview with Colette Maude, in *Time Out* (London), 1 July 1992.

“August Harvest,” an interview with R. Neff, in *Film Journal*, March 1997.

On AUGUST: articles—

Brovik, I., article in *Chaplin* (Stockholm), vol. 30, 1988.

Flamm, Matthew, article in *New York Post*, 30 December 1988.

Lohr, Steve, “For Bergman, a New Twist on an Old Love,” in *New York Times*, 6 September 1989.

“Bille August to Helm Script by Bergman,” in *Variety* (New York), 13 September 1989.

Bjorkman, Stig, article in *Chaplin* (Stockholm), vol. 33, 1991/1992.

Maslin, Janet, “Swedish Film Takes Top Honor at Cannes,” in *New York Times*, 19 May 1992.

Alderman, Bruce, “Intentions Bests Cannes Field,” in *Variety* (New York), 25 May 1992.

Gritten, David, article in *Los Angeles Times*, 12 July 1992.

Jones, Andy, article in *Newsday* (Melville, New York), 16 July 1992.

Camhi, Leslie, “He Said, She Said,” in *Village Voice* (New York), 28 July 1992.

Moerk, Christian, “Reluctant August Shuns Hollywood,” in *Variety* (New York), 3 August 1992.

Cowie, Peter, “Directors of the Year,” *International Film Guide* (London, Hollywood), 1994.

Landrot, Marine, “Une jeunesse d’enfer,” in *Télérama* (Paris), 2 August 1995.

* * *

Since the retirement of Ingmar Bergman from film directing in the mid-1980s, Bille August has become Scandinavia’s premiere international filmmaker.

August’s debut feature, *In My Life*, the story of a seemingly bright and optimistic middle-class Copenhagen couple and how their hopes steadily disintegrate, heralded the appearance of an important young talent. His follow-up features, *Zappa* and *Twist and Shout*, are keenly observed tales of teen angst in the 1960s. For international audiences, they served as reminders that adolescent dilemmas and concerns cut across cultures and language barriers. August’s next project was *The World of Buster*, an amusing made-for-TV kiddie film which ultimately is a minor credit on his filmography.

In *Zappa* and *Twist and Shout*, August examines the distinction between characters from separate social classes. This also is the case in the feature he made after *The World of Buster*. This work, the career-defining *Pelle the Conqueror*, is a wonderful, universal film about desire and disappointment, dignity and dreams. Along with Gabriel Axel’s *Babette’s Feast*, it was the first Scandinavian film since the heyday of Bergman to earn a high international profile.

Set at the turn of the twentieth century, it is the story of Lasse (Max von Sydow), a humble old widower who has emigrated with his son Pelle from poverty-stricken Sweden to the relative prosperity of Denmark. Lasse and Pelle are in search of a better life. Instead, they find themselves practically indentured servants on the aptly named Stone Farm, a harsh and dreary estate owned by a penny-pinching philanderer and his frustrated, faded beauty of a wife.



Billie August

Pelle the Conqueror is a subtle film, the kind in which the characters' quick glances reveal volumes about what they are thinking and feeling but never, ever could articulate. Its multi-faceted narrative presents a landscape of villains and victims, a world in which any hint of true love is stifled, and an environment in which the well-heeled but repressed upper classes use and abuse their power by brutalizing the lower classes.

As the seasons turn and the plot unfolds, Pelle begins to transcend the mysteries and fears of childhood. It becomes clear to the boy that if he is ever to get beyond the stifling existence of Stone Farm, he will have to part with his loving, well-meaning, but weak father and set forth into the world. Indeed, the force that holds the film together is the relationship between Pelle and Lasse. There is a poignant, life-sustaining bond between the boy, whose experiences here clearly will shape the course of his future, and his father.

August never overplays the story's melodramatics. His direction is sure-handed as he weaves the tale, allowing the viewer to come to know Lasse, Pelle, and the other characters. As much as anything else, *Pelle the Conqueror* is a film about physical presences, such as the great ship that brings Lasse and Pelle to their new land, the rural landscape of Stone Farm, and the everyday details of farm labor. The

images, stunningly captured by cinematographer Jorgen Persson, are as beautiful as they are loaded with drama and emotion.

Unlike dozens of filmmakers from across the world who have impressed with films not nearly as striking as *Pelle the Conqueror*, August has refused to go Hollywood. Instead, he has staunchly criticized films whose prime aesthetic motivations are car crashes and special effects, and has chosen to remain in his homeland and direct films which are motivated more by character and plot development.

Upon the success of *Pelle the Conqueror*, August was the logical choice to be selected by Bergman to direct the latter's autobiographical script, *The Best Intentions*, a follow-up to *Fanny and Alexander*. *The Best Intentions* is the story of the courtship and marriage of Bergman's parents; the end result is a film of which the master could be proud. The third film in the trilogy, *Sunday's Children*, was directed by Bergman's son, Daniel.

After *Pelle the Conqueror*, August had attempted to film *The House of the Spirits*, based on Isabel Allende's best-selling novel, but could not obtain adequate funding. He eventually got the film made on an estimated \$27-million budget. The film was his first major foray into international filmmaking, but it also proved to be his first major failure. *The House of the Spirits* charts forty-five momentous years in

the lives of the South American Trueba family. August directed a notable cast that included Meryl Streep, Jeremy Irons, Glenn Close, Winona Ryder, Vanessa Redgrave, Armin Mueller-Stahl, and Antonio Banderas. Unfortunately, the result was wholly unsuccessful, with many of the actors miscast and seeming out of place in the setting.

—Rob Edelman

AUTANT-LARA, Claude

Nationality: French. **Born:** Luzarches (Seine-et-Oise), 5 August 1903. **Education:** Lycée Janson-de-Sailly, Paris, at Ecole nationale supérieure des arts décoratifs, at Ecole des Beaux Arts, and at Mill Hill School, London. **Family:** Married Ghislain Auboin (deceased). **Career:** Art director on L'Herbier's *Le Carnaval des vérités*, 1925; made several avant-garde films, and worked as assistant to René Clair, 1923–25; made French versions of American films in Hollywood, 1930–32; returned to France and directed first feature, 1933; president of Syndicat des techniciens du cinéma, 1948–55; president of Fédération nationale du spectacle, 1957–63. **Awards:** Grand prix du Cinéma français, 1954; Prix Europa, Rome, 1974; Chevalier de la Légion d'honneur; Commandeur des Arts et des Lettres. **Address:** 66 rue Lepic, 75018 Paris, France.

Films as Director:

- 1923 *Faits divers*
- 1926 *Construire un feu; Vittel*
- 1930 *Buster se marie* (d of French version of American film *Parlor, Bedroom, and Bath* [Sedgwick])
- 1931 *Le Plumbier amoureux* (d of French version of American film *The Passionate Plumber* [Sedgwick]); *Le Fils du Rajah* (d of French version of American film *Son of India* [Feyder]); *La Pente* (d of French version of American film); *Pur Sang* (d of French version of American film)
- 1932 *L'Athlète incomplet* (d of French version of American film); *Le Gendarme est sans pitié; Un Client sérieux; Monsieur le Duc; La Peur des coups; Invite Monsieur à dîner*
- 1933 *Ciboulette* (+ co-sc, co-costume des)
- 1936 *My Partner Mr. Davis* (*The Mysterious Mr. Davis*) (+ co-sc, pr)
- 1937 *L'Affaire du courrier de Lyon* (*The Courier of Lyon*) (co-d)
- 1938 *Le Ruisseau* (co-d)
- 1939 *Fric-Frac* (co-d)
- 1942 *Le Mariage de Chiffon; Lettres d'amour*
- 1943 *Douce* (*Love Story*)
- 1944 *Sylvie et le fantôme* (*Sylvie and the Phantom*)
- 1947 *Le Diable au corps* (*Devil in the Flesh*)
- 1949 *Occupe-toi d'Amélie* (*Oh Amelia!*)
- 1951 *L'Auberge rouge* (*The Red Inn*) (+ co-sc)
- 1952 "L'Orgueil" ("Pride") episode of *Les 7 Péchés capitaux* (*The Seven Deadly Sins*) (+ co-sc)
- 1953 *Le Bon Dieu sans confession* (+ co-sc); *Le Blé en herbe* (*The Game of Love*) (+ co-sc)
- 1954 *Le Rouge et le noir*
- 1956 *Marguerite de la nuit; La Traversée de Paris* (*Four Bags Full*)
- 1958 *En Cas de malheur* (*Love Is My Profession*); *Le Joueur*
- 1959 *La Jument verte* (*The Green Mare*) (+ pr)

- 1960 *Les Régates de San Francisco; Le Bois des amants*
- 1961 *Tu ne tueras point* (*Non uccidere; Thou Shalt Not Kill*) (+ co-pr); *Le Comte de Monte Cristo* (*The Story of the Count of Monte Cristo*)
- 1962 *Vive Henri IV... Vive l'amour!*
- 1963 *Le Meurtrier* (*Enough Rope*)
- 1964 *Le Magot de Joséfa* (+ co-sc); "La Fourmi" episode of *Humour noir*
- 1965 *Le Journal d'une femme en blanc* (*A Woman in White*)
- 1966 *Le Nouveau Journal d'une femme en blanc* (*Une Femme en blanc se révolte*)
- 1967 "Aujourd'hui" ("Paris Today") episode of *Le Plus Vieux Métier du monde* (*The Oldest Profession*); *Le Franciscain de Bourges*
- 1969 *Les Patates* (+ co-sc)
- 1971 *Le Rouge et le blanc*
- 1973 *Lucien Leuwen* (for TV)
- 1977 *Gloria* (+ co-sc)

Other Films:

- 1919 *Le Carnaval des vérités* (L'Herbier) (art d, costume des); *L'Ex-voto* (L'Herbier) (art d, costume des)
- 1920 *L'Homme du large* (L'Herbier) (art d, costume des)
- 1921 *Villa Destin* (L'Herbier) (art d, costume des); *Eldorado* (L'Herbier) (co-art d, costume des)
- 1922 *Don Juan et Faust* (L'Herbier) (art d, costume des)
- 1923 *L'Inhumaine* (L'Herbier) (co-art d, costume des); *Le Marchand de plaisir* (Catelain) (co-art d, costume des)
- 1926 *Nana* (Renoir) (co-art d, co-costume des, ro as Fauchery)
- 1946 *Le Diable au cœur* (L'Herbier) (art d, costume des)
- 1968 *Flash 29* (ro as himself)
- 1987 *Buster Keaton: A Hard Act to Follow* (for TV) (ro as himself)

Publications

By AUTANT-LARA: books—

- La Rage dans le couer: Chronique cinématographique du 20ème siècle*, Paris, 1984.
- Hollywood Cake-walk (1930–1932): Chronique cinématographique du 20ème siècle*, Paris, 1985.

By AUTANT-LARA: articles—

- "Styles du cinéma français," in *La Livre d'or du Cinéma Français 1947–48*, edited by René Jeanne and Charles Ford, Paris, 1948.
- Numerous polemical articles on the state of French cinema and studios, and attacking government policies, in *La Technicien du Film* (Paris), *Les Lettres Françaises* (Paris), and other French periodicals, early to mid-1950s.
- "La Traversée de Paris est un film insolite," interview with Martine Monod, in *Les Lettres Françaises* (Paris), 4 October 1956.
- "Les Etrennes du cinéma françaises," in *Les Lettres Françaises* (Paris), 3 January 1957.
- "Attention, notre métier n'est pas un métier d'hurluberlus," in *La Technicien du Film* (Paris), May 1958.



Claude Autant-Lara (left) on the set of *En Cas de malheur*

“La Parole est à Claude Autant-Lara,” interview with Marcel Oms, in *Cahiers de la Cinéma* (Paris), Summer 1973.

Interview with J. C. Bonnet and others, in *Cinématographe* (Paris), April 1978.

“Lausanne (Autant-Lara),” in *Positif* (Paris), December 1981.

Interview in *Cahiers du Cinéma* (Paris), Summer 1983.

Interview in *Film Français* (Paris), 6 March 1987.

On AUTANT-LARA: books—

Buache, Freddy, *Claude Autant-Lara*, Lausanne, 1982.

L’Institut Lumière présente Claude Autant-Lara en 33 films, Lyons, 1983.

On AUTANT-LARA: articles—

de la Roche, Catherine, “The Fighter,” in *Films and Filming* (London), January 1955.

Durnat, Raymond, “The Rebel with Kid Gloves,” in *Films and Filming* (London), October and November 1960.

Biofilmography in *Film Dope* (London), no. 2, 1973.

Special issue of *Cahiers de la Cinéma* (Paris), Spring 1973.

“L’Auberge rouge Dossier,” in *Cinéma* (Paris), July-August 1982.

Carbonnier, A., and Joel Magny, in *Cinéma* (Paris), September 1982.

“Claude Autant-Lara,” in *Film Dope* (London), March 1988.

Joffre, Laurent, “La tache brune: De l’affaire du Carmel aux propos d’Autant-Lara,” in *Nouvel Observateur* (Paris), 14 September 1989.

Bergan, Ronald, “Out of Sight, out of Mind,” in *Guardian* (London), 28 September 1989.

Chardère, Bernard, “Autant-Lara le premier,” in *Jeune Cinéma* (Paris), January-February 1997.

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Claude Autant-Lara is best known for his post-World War II films in the French “tradition of quality.” His earliest work in the industry was more closely related to the avant-garde movements of the 1920s than to the mainstream commercial cinema with which he was later identified. He began as a set designer in the 1920s, serving as art director for several of Marcel L’Herbier’s films, including *L’Inhumaine*, and for Jean Renoir’s *Nana*; he also assisted René Clair on a number of his early shorts. After directing several films, he worked on an early

wide-screen experiment, *Construire un feu*, using the Hypergonar system designed by Henri Chretien. On the basis of his work in this format, he was brought to Hollywood and ended up directing French-language versions of American films for several years. He returned to France and directed his first feature of note, *Ciboulette*, in 1933.

During the war Autant-Lara exercised greater control in his choice of projects and started working with scenarists Jean Aurenche and Pierre Bost, who would continue to be among his most consistent collaborators. He also started assembling a basic crew that worked with him through the 1960s: composer René Cloerec, designer Max Douy, editor Madeleine Gug, and cameraman Jacques Natteau. Autant-Lara rapidly established his reputation as a studio director in the tradition of quality. For many, the names Aurenche, Bost, and Autant-Lara are synonymous with this movement. Their films are characterized by an emphasis on scripting and dialogue, a high proportion of literary adaptations, a solemn “academic” visual style, and general theatricality (due largely to the emphasis on dialogue and its careful delivery to create a cinematic world determined by psychological realism). They frequently attack or ridicule social groups and institutions.

Autant-Lara’s first major postwar film, *Le Diable au corps*, was adapted from a novel by Raymond Radiguet. Set during World War I, it tells the story of an adolescent’s affair with a young married woman whose husband is away at war. While the film was considered scandalous by many for its valorization of adultery and tacit condemnation of war, it was also seen to express the cynical mood of postwar youth. Autant-Lara’s films seem to revel in irreverent depictions of established authority and institutions. *L’Auberge rouge* is a black

comedy involving murderous innkeepers, a group of insipid travellers (representing a cross-section of classes), and a monk trapped by the vows of confession.

Throughout the 1950s Autant-Lara was extremely active. His successes of the period include *Le Rouge et le noir*, adapted from Stendhal; *La Traversée de Paris*, a comedy about black-market trading in occupied France; and *En cas de malheur*, a melodrama involving a middle-aged lawyer, his young client, and her student lover. At the same time Autant-Lara was an active spokesman for the French film industry. As head of several film trade unions and other groups promoting French film, he criticized (often harshly) the Centre National du cinéma française (CNC) for its inadequate support of the industry; the American film industry for its stultifying presence in the French market; and government censorship policies for limiting freedom of expression.

Autant-Lara’s prominence was effectively eclipsed with the emergence of the French New Wave, although he continued directing films. In the 1950s he, along with Aurenche and Bost, had been subject to frequent critical attacks, most notably by François Truffaut. In the wake of the success of the new generation of directors, Autant-Lara’s work is often seen as no more than the “stale” French cinema of the 1950s which was successfully displaced by the more vital films of the New Wave. Yet in spite of, indeed owing to, their “armchair” criticism of authority, bleak representation of human nature, and slow-paced academic style, they possess a peculiarly appealing, insolent sensibility.

—M. B. White

B

BACON, Lloyd

Nationality: American. **Born:** San Jose, California, 16 January 1890. **Education:** Attended California public schools and Santa Clara College. **Military service:** Served in photo department, U.S. Navy, 1917. **Family:** Married Margaret Balach. **Career:** Member of David Belasco's Los Angeles stock company, 1911; stage actor in Lloyd Hamilton comedies, 1913; worked in Chaplin comedies, 1916; actor at Mutual, 1918, and at Triangle, 1919; director for Mack Sennett and Lloyd Hamilton, 1921; moved to Warner Bros. and directed first feature, *Broken Hearts of Hollywood*, 1926; moved to 20th Century-Fox, 1944; finished career with two films at Universal and two at RKO, 1953–54. **Died:** In Burbank, California, 15 November 1955.

Films as Director:

- 1926 *Broken Hearts of Hollywood; Private Izzy Murphy*
- 1927 *Finger Prints; White Flannels; The Heart of Maryland; A Sailor's Sweetheart; Brass Knuckles*
- 1928 *Pay as You Enter; The Lion and the Mouse; Women They Talk About; The Singing Fool*
- 1929 *Stark Mad; No Defense; Honky Tonk; Say It with Songs; So Long Letty*
- 1930 *The Other Tomorrow; She Couldn't Say No; A Notorious Affair; Moby Dick; The Office Wife*
- 1931 *Sit Tight; Kept Husbands; Fifty Million Frenchmen; Gold Dust Gertie; Honor of the Family*
- 1932 *Manhattan Parade; Fireman Save My Child; Alias the Doctor; The Famous Ferguson Case; Miss Pinkerton; Crooner; You Said a Mouthful*
- 1933 *42nd Street; Picture Snatcher; Mary Stevens M.D.; Footlight Parade; Son of a Sailor*
- 1934 *Wonder Bar; A Very Honorable Guy; He Was Her Man; Here Comes the Navy; Six-Day Bike Rider*
- 1935 *Devil Dogs of the Air; In Caliente; Broadway Gondolier; The Irish in Us; Frisco Kid*
- 1936 *Sons o' Guns; Cain and Mabel; Gold Diggers of 1937*
- 1937 *Marked Woman; Ever since Eve; San Quentin; Submarine D-1*
- 1938 *A Slight Case of Murder; Cowboy from Brooklyn; Rocket Busters; Boy Meets Girl*
- 1939 *Wings of the Navy; The Oklahoma Kid; Indianapolis Speedway; Espionage Agent*
- 1940 *A Child Is Born; Invisible Stripes; Three Cheers for the Irish; Brother Orchid; Knute Rockne—All American*
- 1941 *Honeymoon for Three; Footsteps in the Dark; Affectionately Yours; Navy Blues*
- 1942 *Larceny, Inc.; Wings for the Eagle; Silver Queen*
- 1943 *Action in the North Atlantic*
- 1944 *Sunday Dinner for a Soldier*

- 1945 *Captain Eddie*
- 1946 *Home Sweet Homicide; Wake Up and Dream*
- 1947 *I Wonder Who's Kissing Her Now*
- 1948 *You Were Meant for Me; Give My Regards to Broadway; Don't Trust Your Husband (An Innocent Affair)*
- 1949 *Mother Is a Freshman; It Happens Every Spring; Miss Grant Takes Richmond*
- 1950 *Kill the Umpire; The Good Humor Man; The Fuller Brush Girl*
- 1951 *Call Me Mister; The Frogmen; Golden Girl*
- 1953 *The I Don't Care Girl; The Great Sioux Uprising; Walking My Baby Back Home*
- 1954 *The French Line; She Couldn't Say No*

Other Films:

- 1915 *The Champion* (Chaplin) (role); *In the Park* (Chaplin) (role); *The Itiney Elopement* (Chaplin) (role); *The Bank* (Chaplin) (role); *The Tramp* (Chaplin) (role)
- 1916 *The Floorwalker* (Chaplin) (role); *The Vagabond* (Chaplin) (role); *Behind the Screen* (Chaplin) (role); *The Rink* (Chaplin) (role); *The Fireman* (Chaplin) (role)
- 1919/20 Roles for Mutual and Triangle studios

Publications

On BACON: books—

- Meyer, William, *Warner Brothers Directors*, New York, 1978.
- Fuments, Rocco, editor, *42nd Street*, Madison, Wisconsin, 1980.
- Feuer, Jane, *The Hollywood Musical*, London, 1982.
- Roddick, Nick, *A New Deal in Entertainment: Warner Brothers in the 1930s*, London, 1983.
- Altman, Rick, *The American Film Musical*, Bloomington, Indiana, and London, 1989.

On BACON: articles—

- “Lloyd Bacon . . . Warner Brothers' Ace,” in *Cue* (New York), 6 April 1935.
- Parsons, Louella, “Cosmopolitan's Citation for the Best Direction of the Month,” in *Cosmopolitan* (New York), May 1949.
- Calanquin, L. V., “Best of the B's: Sons of Guns,” in *Classic Images* (Muscantine), no. 136, October 1986.
- Haralovich, M. B., “The Proletarian Woman's Film of the 1930s: Contending with Censorship and Entertainment,” in *Screen* (Oxford), vol 31, no. 2, 1990.

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Lloyd Bacon (left) with Jane Russell.

Lloyd Bacon is probably best known for his director's credit on such classic Warner Bros. films as *42nd Street*, *Footlight Parade*, *Knute Rockne—All American*, and *Action in the North Atlantic*. Still, other film personalities are better remembered for these films: choreographer Busby Berkeley for the musicals, and actors Pat O'Brien, Ronald Reagan, and Humphrey Bogart for the 1940s films. Today Bacon is lost in the literature about Warner Bros.

In his day, however, Lloyd Bacon was recognized as a consummate Hollywood professional. One cannot help standing in some awe of Bacon's directorial output in the era from the coming of sound to the Second World War. During those fourteen years he directed an average of five films per annum for Warner Bros. (seven were released in 1932 alone.) Bacon's *42nd Street* and *Wonder Bar* were among the industry's top-grossing films of the decade. For a time Bacon was considered to be the top musicals specialist at Warner Bros. The corporation paid him accordingly, some \$200,000 per year, making him one of its highest paid contract directors of the 1930s.

Bacon's status declined during the 1940s. His craftsmanship remained solid, for he knew the classical Hollywood system of production as well as anyone on the Warner lot. But Bacon never seemed to find his special niche. Instead, he skipped from one genre to

another. He seemed to evolve into the Warner Bros. handyman director. His greatest success during this period came with war films. For example, *Wings of the Navy* had a million dollar budget and helped kick off the studio's string of successful World War II films. Bacon's best-remembered film of the 1940s is probably *Action in the North Atlantic*, a tribute to the U.S. Merchant Marine. This movie was Bacon's last film at Warner Bros.

In 1944 Bacon moved to Twentieth Century-Fox to work for his former boss, Darryl F. Zanuck. There he re-established himself in musicals as well as films of comedy and family romance, but still seemed unable to locate a long-term specialty. He finished at Fox with an early 1950s series of Lucille Ball comedies, and ended his directorial career in somewhat ignominious fashion, helping Howard Hughes create a 3-D Jane Russell spectacle, *The French Line*.

Bacon's most significant contribution to film history probably came during his early days at Warner Bros. as that studio pioneered new sound technology in the late 1920s. Bacon presided over several significant transitional films, none more important than *The Singing Fool*. Although *The Jazz Singer* usually gets credit as the first (and most important) transitional talkie, *The Singing Fool* should receive far more credit because for more than a decade, this film stood as the

highest grossing feature in Hollywood annals. As its director, Bacon was honored by the trade publication *Film Daily* as one of the top ten directors of the 1928–29 season. As a consequence of his involvement on this and other films, Bacon established his reputation as a director who helped thrust Hollywood into an era of movies with sound.

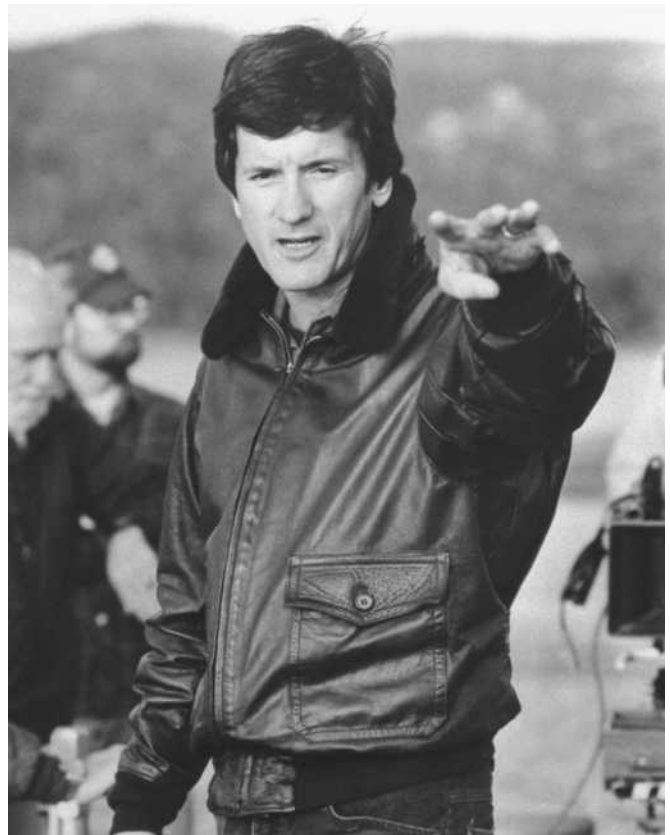
—Douglas Gomery

BADHAM, John

Nationality: American. **Born:** Luton, Bedfordshire, England, 25 August, 1939; son of English actress Mary Hewitt; moved to U.S., 1945; grew up in Alabama, stepson of U.S. Army colonel. **Education:** Attended Indian Springs School, Alabama; B.A. in philosophy, Yale University, 1961; M.A., Yale School of Drama, 1963. **Military Service:** U.S. Army, 1963–64. **Family:** Married Bonnie Sue Hughes, 28 December 1967 (divorced 1979), daughter: Kelly MacDonald; married Jan Speck, 1983 (divorced 1990); married Olivia Laughlin, 1992. **Career:** Worked in various jobs for Hollywood studios, including mailroom assistant at Universal; assistant director to Steven Spielberg on *Night Gallery* (TV series), 1969; associate producer at Universal Studios, 1969–70; solo film directing debut, 1971; worked exclusively in TV as director until 1976; most successful period was as maker of action films and thrillers in the 1980s; guest lecturer at Yale University, UCLA, University of Southern California, Amherst College; Chairman of Yale Drama Alumni Fund. **Awards:** Southern California Motion Picture Council Award for *The Gun*, 1974; Grand Prize, Ninth International Science Fiction Festival of Paris, Best Horror Film Award, and George Pal Memorial Award, Academy of Science Fiction, Fantasy and Horror Films, all for *Dracula*, 1979. **Agent:** Adams, Ray & Rosenberg, 9200 Sunset Boulevard, Los Angeles 90069, USA.

Films as Director:

- 1971 *The Impatient Heart* (for TV)
- 1974 *Isn't It Shocking?* (for TV); *The Law* (for TV); *The Gun* (for TV); *Reflections of Murder* (for TV); *The Godchild* (for TV)
- 1976 *The Bingo Long Travelling All-Stars and Motor Kings*; *The Keegans* (for TV)
- 1977 *Saturday Night Fever*
- 1979 *Dracula*
- 1981 *Whose Life Is It Anyway?*
- 1983 *Blue Thunder*; *War Games*
- 1985 *American Flyers*
- 1986 *Short Circuit*
- 1987 *Stakeout* (+ pr)
- 1990 *Bird on a Wire*
- 1991 *The Hard Way*
- 1993 *Point of No Return* (*The Assassin*); *Another Stakeout* (*The Lookout*, *Stakeout 2*) (+ pr)
- 1994 *Drop Zone* (+ pr)
- 1995 *Nick of Time* (+ pr)
- 1997 *Incognito*



John Badham

- 1998 *Floating Away*
- 1999 *The Jack Bull* (for TV)

Films as Producer:

- 1989 *Disorganised Crime*
- 1992 *From Time to Time* (*Timekeeper*, *Le Visionarium*)
- 1993 *Dragon: The Bruce Lee Story*
- 1994 *Relentless: Mind of a Killer* (for TV)
- 1996 *Rebound: The Legend of Earl 'The Goat' Manigault* (*Rebound*) (for TV)

Publications

On BADHAM: articles—

- Brown, Jeffrey A. "Gender and the Action Heroine: Hardbodies and the *Point of No Return*," in *Cinema Journal* (Austin, Texas), Spring 1996.
- Quinlan, David, "John Badham," in *Quinlan's Film Directors*, London, 1999.
- Vincendeau, Ginette, "Highjacked," in *Sight and Sound* (London), July 1993.
- Wood, Robin, "Burying the Undead: The Use and Obsolescence of Count Dracula," in *Mosaic: A Journal for the Interdisciplinary Study of Literature* (Winnipeg, Manitoba), Winter-Spring, 1983.

On BADHAM: films—

John Badham: The Director's Director, 1982.

* * *

Best known as the director of *Saturday Night Fever*, and a raft of flawed but popular thrillers, English-born director John Badham began his career working in television on series such as *Night Gallery* (1969), *Nichols* (1971) and *Police Story* (1973). He also made several TV movies of variable quality in the early 1970s before going on to establish the characteristic glossy style of his 1980s film output. Badham is notable for the number of different types of films he has made, from dance drama in *Saturday Night Fever* through romantic horror in *Dracula*, techno-paranoia in *War Games*, and sub-Hitchcockian thrillers such as *Bird on a Wire*. Badham is a workman-like director, skilled in the mechanics of movie making and with a reputation for making reliable, if sometimes predictable, entertainment.

The disco dance movie *Saturday Night Fever* accelerated the career of actor John Travolta, and also marked the beginning of Badham's own most successful spell as a director. The dramatic pace of the film, helped along by some sharp editing and Travolta's presence, have made *Saturday Night Fever* a cult movie: Travolta's dance scene in Quentin Tarantino's celebrated *Pulp Fiction* (1994) pays homage to the earlier film. Yet despite its cult status *Saturday Night Fever* is at times a rather sluggish film, rescued only by Travolta's performance and some extraordinary dance sequences. It has been released in several versions over the years, some of which are quite heavily censored.

After the success of *Saturday Night Fever*, *Dracula* became Badham's stylish contribution to the vampire film canon. An expensive production, heavy with visual effects and flamboyant theatricality, *Dracula* gives an indication of Badham's status in Hollywood at the end of the 1970s, and is one of his most watchable films. His period of greatest success, however, came during the 1980s, when films like *Blue Thunder* and *War Games* appealed to Cold War worries about placing too much faith in technology. *Blue Thunder* is a lavish action movie featuring a plot about the commissioning of a high-tech police helicopter.

More interesting is *War Games*, which was Oscar nominated for screenplay and cinematography. An early treatment of the dangerous possibilities for online terrorism, *War Games* tells the story of a teenage hacker who manages to connect his home computer into the Pentagon's system, pretending to be the Soviet military about to embark on nuclear war. At a time of great tension between the West and the Soviet Union, the film was a reminder that deadly conflicts often begin with a misunderstanding. Playing on the mystique and suspicion that still surrounded computers at the time, *War Games* is overburdened by the need to make the machines look as complicated and sinister as possible. It could be argued that the elements of adventure and suspense in the film contradict the message that hacking poses a serious threat. Nevertheless, both *Blue Thunder* and *War Games* were immensely successful at the box office.

Short Circuit again demonstrated Badham's ability to switch between genres, this time with the enjoyable comic story of a malfunctioning robot on the loose. It was quickly followed by the light-hearted but over-long police thriller, *Stakeout*. After these successes, Badham's career took a downturn in the late 1980s from which it has never really recovered. *Bird on a Wire* is an amusing but ultimately unbelievable star vehicle for Mel Gibson and Goldie Hawn, while

another comedy thriller, *The Hard Way*, tells the story of an actor who teams up with a real-life New York cop in order to research a film role.

Badham's later films can mostly be described as journeyman work, epitomized by *Point of No Return* (*The Assassin*), a remake of Luc Besson's *La Femme Nikita*. Besson's film is a gritty, violent movie about a convicted killer given the chance to avoid the death penalty if she agrees to work as an assassin for the state. While the Badham film sticks fairly closely to the plot of the original, it takes a sanitized, altogether softer approach. There seems little reason for *Point of No Return* ever to have been made, other than the American audience's dislike of subtitling and Hollywood's worries about the extreme levels of violence in the French original.

Having begun his career in television, Badham has returned at the end of the 1990s to making TV movies. While in filmmaking terms many of his films are uneven and unsatisfactory, in the 1980s he made some of the most popular movies of the decade. He has also been involved in the development of computer generated special effects. Ironically, having established a reputation as a director of predictable star vehicles, he will probably be best remembered as the director of *Saturday Night Fever*, a film which helped make a star of John Travolta.

—Chris Routledge

BAILLIE, Bruce

Nationality: American. **Born:** Aberdeen, South Dakota, 24 September 1931. **Education:** University of Minnesota, B.A., 1955; attended University of California at Berkeley, 1956–58; attended London School of Film Technique, 1959. **Military Service:** Served in the U.S. Navy during Korean War, 1951–53. **Career:** Worked under Will Hindle for "PM West," CBS, and for Marvin Becker Films, San Francisco, and began first film, *On Sundays*, 1960; founded Canyon Cinema Film Cooperative, San Francisco, 1960; taught film at Rice University, Houston, 1969–70, Bard College, New York, 1974–77, and Evergreen State College, Olympia, Washington, 1981–82; founder, with Bonnie Jones, Olympia Zen-Kai, 1982; touring lecturer, 1963—. **Awards:** Rockefeller Foundation fellowship, 1966; Creative Arts Award for Filmmaking, Brandeis University, 1971; honorary M.F.A., San Francisco Art Institute, 1971; National Endowment for the Arts fellowship, 1971, 1981; CAPS, NY, 1981; Maya Deren Award, Vermont Institute, 1981, American Film Institute, 1991; San Francisco International Film Festival Golden Gate Award; Ann Arbor Grand Prize; Moholy Nagy Award; Guggenheim fellowship; American Film Institute fellowship. **Address:** 669 W. Kodiak Ave., Camano Island, WA 98292, U.S.A.

Films as Director:

- 1960/61 *On Sundays*
- 1961 *David Lynn's Sculpture* (unfinished); *Mr Hayashi*; *The Gymnasts*
- 1962 *Friend Fleeing* (unfinished); *Everyman*; *News No. 3*; *Have You Thought of Talking to the Director?*; *Here I Am*
- 1962/63 *A Hurrah for Soldiers*
- 1963 *To Parsifal*
- 1964 *Mass for the Dakota Sioux*; *The Brookfield Recreation Center*

1964/65 *Quixote* (revised 1967)
 1965 *Yellow Horse*
 1966 *Tung; Castro Street; All My Life; Still Life; Termination; Port Chicago Vigil; Show Leader*
 1967 *Valentin de las Sierras*
 1970 *Quick Billy*
 1971-present *Roslyn Romance* (multi-part film)
 1978 *Roslyn Romance (Is It Really True?): Intro. I and II*
 1981-present *The Cardinal's Visit* (final section of *Roslyn Romance*)
 1987-present *Dr. Bish Remedies II*
 1990 *The P-38 Pilot; The Bus Driver's Tale; Dr. Bish Remedies I*
 1995 *Commute; Kindergarten*

Publications

By BAILLIE: articles—

Frequent poems and letters, in *Canyon Cinema News* (San Francisco)
 "Letters: San Francisco Film Scene," in *Film Culture* (New York), Summer 1963.
 Interview with Richard Whitehall, in *Film Culture* (New York), Summer 1969.
 Interview in *Film Culture* (New York), Spring 1971.
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On BAILLIE: books—

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 Callenbach, Ernest, *Bruce Baillie*, St. Paul, Minnesota, 1979.
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 Kent, Thomas, "San Francisco's Hipster Cinema," in *Film Culture* (New York), Spring 1967.
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 "Baillie Section" of *Film Culture* (New York), no. 67-69, 1979.
 Nygren, Scott, "Quick Billy" (Ph.D. thesis) (Buffalo, New York), 1982.
 Connor, Kathleen, "Brigid Rose and Dr. Bish: A Celtic Journey" (M.F.A. thesis) (British Columbia), 1988.
Cinematograph (San Francisco), vol. 5, 1993.
 Connor, Kathleen, "Quick Billy and W.B. Yeats' *The Wanderings of Oisín*" (Ph.D. thesis) (Athens, Ohio), 1994.

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The career of Bruce Baillie has two central aspects, which are also features of the whole American avant-garde film movement. First, his films are generally intensely poetic, lyrical evocations of persons and

places in which the subject matter is transformed by the subjective methods used to photograph it. Second, many of his films display a strong social awareness, describing attitudes critical towards, and alienated from, mainstream American society. In many cases, Baillie fuses these concerns within single films.

Stylistically, Baillie's films are characterized by images of haunting, evanescent beauty. An object will appear with spectacular clarity, only to dissolve away an instant later. Light itself often becomes a subject, shining across the frame or reflected from objects, suggesting a level of poetry in the subject matter that lies beyond easy interpretation. Baillie combines images with other images, and images with sound, in dense, collage-like structures. Thus, many of his films cut frequently between scenes, or superimpose objects on each other. One is constantly aware of a restlessness, an instability, which seems to result from his images' appearance and flow. It is significant, too, that many of Baillie's films contain, or are structured as, journeys.

The effect of Baillie's films is to make the viewer feel that any moment of the viewing, any single image he is looking at is a mere illusion that will soon vanish. The sensuousness of the light and colors only heighten one's awareness of their unreality. It is as if there is a void, a nothingness, that lies behind all things. It is not irrelevant in this regard that Baillie has evidenced strong interest, over the years, in Eastern religious thought.

Some degree of social comment is present in most of Baillie's films, but in widely varying degrees. *Mr. Hayashi* places the poetic and the social in a very precise balance. The imagery consists of evocative, sun-drenched images forming a short, haiku-like portrait of a man. On the soundtrack, we hear the man speak of his life, and his difficulty in finding work. *Mass* and *Quixote* indict American society as overly aggressive, toward its citizens, toward Native Americans, and toward nature; as impersonal and dehumanizing; as lacking physical or moral roots. For *Quixote*, Baillie uses an extremely dense, collage-like form, in which images and fragments of images are intercut with and superimposed on others, with a similarly complex soundtrack. At times, the film's multiple themes seem to blur into each other, as if the filmmaker is acknowledging that he is as "lost" as the society he is depicting.

Castro Street, *Tung*, and *Valentin de las Sierras* are, by contrast, apparently simpler portraits of people and places. By keeping his camera very close to things, Baillie renders their details ever more stunning, while his collage editing and soundtrack again create an instability leading to "nothingness." *Castro Street*, which depicts an industrialized area, is extraordinary for its combination of diverse photographic representations—black and white, color, positive and negative—in editing and superimposition. *Quick Billy* contains thematic and stylistic elements of most of Baillie's previous films; its motifs include autobiography, "portrait"-like representation of people and events, and an underlying theme, made explicit in the film's final section, of Western man's aggressiveness toward his surroundings.

—Fred Camper

BARDEM, Juan Antonio

Nationality: Spanish. **Born:** Juan Antonio Bardem-Munoz in Madrid, 2 July 1922. **Education:** Instituto de Investigaciones Cinematograficas, 1947-48. **Career:** Worked for Spanish Ministry of Agriculture,

assigned to Cinema section, 1946; wrote for film periodicals, and on scripts with Luis Berlanga, from 1947; began film magazine *Objetivo*, 1953 (banned by government, 1955); arrested for political reasons, 1956 and later; produced through Uninci company, 1958–61; head of Spanish directors' guild, 1970's; directed Bulgarian/USSR/East German production of *The Warning*, 1981.

Films as Director:

- 1949 *Paseo sobre una guerra antigua* (co-d, co-sc) (silent short incorporated by Luis Escobar into feature *La honradez de la cerradura*)
- 1950 *Barajas, aeropuerto internacional* (short) (+ sc)
- 1951 *Esa pareja feliz* (*That Happy Pair*) (co-d, co-sc)
- 1954 *Cómicos* (*Comedians*) (+ sc); *Felices Pascuas* (+ co-sc)
- 1955 *Muerte de un ciclista* (*Death of a Cyclist*; *Age of Infidelity*) (+ sc)
- 1956 *Calle Mayor* (*Grand Rue*; *The Lovemaker*) (+ sc)
- 1957 *La muerte de Pío Baroja* (unreleased) (+ sc); *La venganza* (*The Vengeance*) (+ sc)
- 1959 *Sonatas* (+ pr, sc)
- 1960 *A las cinco de la tarde* (+ pr, co-sc)
- 1962 *Los inocentes* (+ co-sc)
- 1963 *Nunca pasa nada* (+ co-sc)
- 1965 *Los pianos mecánicos* (*Les Pianos mécaniques*; *The Uninhibited*) (+ sc)
- 1969 *El último día de la guerra* (*The Last Day of the War*) (+ co-sc)
- 1971 *Varietes* (+ sc)
- 1973 Four versions of *The Mysterious Island*: 1. *La isla misteriosa* (for Spanish and Latin American distribution), 2. *L'isola misteriosa e il Capitano Nemo* (for Italian distribution, incorporates material directed by Henri Colpi), 3. *L'île mystérieuse* and *The Mysterious Island* (French, English and international version, co-d with Colpi), 4. six-hour TV version for international distribution; *La corrupción de Chris Miller* (*The Corruption of Chris Miller*) (+ role); *Behind the Shutters*
- 1976 *El poder del deseo*; *Foul Play*
- 1977 *The Dog*; *El puente*
- 1979 *7 días de enero* (*Seven Days in January*) (+ sc)
- 1982 *The Warning*
- 1987 *Lorca, la Muerte de un Poeta* (+ sc)
- 1993 *El joven Picasso* (*Young Picasso: 1881–1906*) (TV)
- 1998 *Resultado final* (+sc)

Other Films:

- 1952 *Bienvenido, Mr. Marshall!* (*Welcome, Mr. Marshall!*) (Berlanga) (co-sc)
- 1953 *Novio a la vista* (Berlanga) (co-sc)
- 1954 *El torero* (Wheeler) (Spanish version of *Châteaux en Espagne*) (co-dialogue)
- 1955 *Playa prohibida* (*El desconocido*) (Soler) (sc)
- 1956 *El amor de Don Juan* (*Don Juan*) (Berry) (co-sc); *Carte a Sara* (Manzanos and Bercovici) (sc)
- 1958 *L'uomo dai calzoni corti* (*Tal vez mañana*) (Pellegrini) (pr)
- 1961 *Viridiana* (Buñuel) (pr)
- 1978 *El Diputado* (Eloy de la Iglesia) (role)

- 1986 *Adiós pequeña* (Uribe) (role)
- 1995 *Noctámbulos* (Campón) (ro as Old Bum)

Publications

By BARDEM: articles—

- “Spanish Highway,” in *Films and Filming* (London), June 1957.
Film Makers on Filmmaking, edited by Harry Geduld, Bloomington, Indiana, 1967.
“Cara a cara . . . Bardem-Berlanga,” in *Cinema 2002* (Madrid), July/August 1980.
Interview with P. Farinas, in *Cine Cubano* (Havana), no. 103, 1983.
“Puedo considerarme propiamente un realista,” in *Cine Cubano* (Havana), 1988.
Interview with Wolfgang Martin Hamdorf, in *Film und Fernsehen* (Berlin), 1994.

On BARDEM: books—

- Oms, Marcel, J.A. *Bardem*, Lyons (Premier Plan no. 21).
Schwartz, Ronald, *Spanish Film Directors: 21 Profiles*, Metuchen, New Jersey, 1986.
Hopewell, John, *Out of the Past: Spanish Cinema after Franco*, London, 1987.
Higginbotham, Virginia, *Spanish Film under Franco*, Austin, Texas, 1988.

On BARDEM: articles—

- “The Arrest,” in *Sight and Sound* (London), Spring 1956.
Aranda, J.F., “Bardem: Une Méthode de travail,” in *Cinéma* (Paris), no. 33, 1959.
Durand, Philippe, “Juan Antonio Bardem, homme d’Espagne,” in *Image et Son* (Paris), October 1959.
Carril, M. Martinex, “Después de 27 años, Bardem se revitaliza,” in *Cinematografía* (Andes), July 1980.
Biofilmography, in *Cahiers de la Cinémathèque* (Perpignan), Winter 1984.
Guarner, J.L., “Bunuel ja perilliset,” in *Filmihullu* (Helsinki), no. 8, 1989.

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A pioneer figure in Spanish film, Juan Antonio Bardem is also one of Spain's most consistently political filmmakers. In his early movies *Esa pareja feliz* and *Bienvenido Mr. Marshall*, co-directed with Luis Garcia Berlanga, he broke with prevailing Francoist film traditions that emphasized militarism, folklore, literary adaptations and costume dramas. Bardem and Berlanga chose instead to present scenes of contemporary Spanish life and used humor to describe and criticize aspects of Spanish society. With *Bienvenido Mr. Marshall* the two directors were recognized as leading filmmakers and, along with others of their generation, they set out to revitalize the Spanish film industry and to rescue Spanish films from mediocrity. At a meeting held in Salamanca in 1955, they drafted a statement of principles in which Bardem wrote: “After 60 years, Spanish cinema is politically futile, socially false, intellectually worthless, aesthetically valueless and industrially paralytic.” Bardem went on to note that Spanish

cinema “had turned its back on reality . . . (and was) totally removed from Spanish realistic traditions [as found] in paintings and novels.”

Bardem and other filmmakers who attended the meeting at Salamanca also deplored the lack of general film culture in Spain, noting that it was not possible to see 95% of movies made abroad. Bardem felt that it was important for Spaniards to keep abreast of worldwide trends in filmmaking and especially to become familiar with Italian neo-realism. This was the single most important influence in the development of his own cinematic style. Both in his movies and in his writings he remained faithful to the tenets of neo-realism. In order to foster a film culture in Spain, Bardem founded *Objetivo*, a cinema journal that was eventually banned by the government. During its brief existence, *Objetivo* nevertheless became a rallying point for Spanish cineastes, raised the level of film criticism in Spain and informed readers about prohibited films. Several years later, in yet another effort to ensure the autonomy and integrity of Spanish film, Bardem joined with Berlanga, Carlos Saura, and other directors and founded a production company, UNINCI, which operated until 1962, when it was closed down for co-producing Luis Buñuel's *Viridiana*. Because of these endeavors as well as his political outspokenness, Bardem was arrested seven times during the Franco years. He nevertheless persisted in his efforts to make political films in Spain. In spite of his lack of favor at home, he won many prizes at film festivals around the world and directed co-productions in Italy, France, Argentina, and Bulgaria.

Bardem is most closely associated with films that chronicle the negative effects of Francoism on the psyche of Spaniards of different classes, regions and social milieus. In several films he dramatizes the alienation fostered by Francoism by focusing on a single individual who often bears Bardem's own given name—Juan. This Spanish everyman feels frustrated and stifled in a closed society. He attempts to find outlets through hobbies, intrigues, and even through radio contests, but all means prove unsatisfactory. In the course of his efforts, Juan is led to reevaluate himself and the world around him in order to find new options. The films depict the choices that each Juan makes, becoming increasingly critical of individuals who act selfishly, cowardly, or who refuse to take a stand. These general themes continue in the movies Bardem has made since the death of Franco.

—Katherine Singer Kovács

BARNET, Boris

Nationality: Russian. **Born:** Moscow, 1902, grandson of an English settler. **Education:** Studied at School of Art and Architecture, Moscow. **Military Service:** Joined Red Army, 1919, later PT instructor for Army. **Career:** Professional boxer; joined Lev Kuleshov's “Eccentric Workshop,” 1924; directed first film, 1926. **Awards:** Retrospectives at La Rochelle Festival, 1982, and Locarno Festival, 1985. **Died:** By suicide, 8 January 1965.

Films as Director:

- 1926 *Miss Mend* (serial) (co-d, co-sc, role)
- 1927 *Devushka s korobkoi* (*The Girl with the Hat Box*); *Moskva v oktyabre* (*Moscow in October*) (+ role)

- 1928 *Dom na Trubnoi* (*House on Trubnaya*)
- 1929 *Zhivye dela* (*Living Things*) (short) (+ co-sc)
- 1930 *Proizvodstvo muzykal'nykh instrumentov* (*The Manufacture of Musical Instruments*) (short)
- 1931 *Ledolom* (*The Thaw*)
- 1933 *Okraina* (*Outskirts; Patriots*) (+ co-sc)
- 1935 *U samogo sinego morya* (*By the Deep Blue Sea*)
- 1939 *Noch' v sentyabre* (*One September Night*) (+ role)
- 1940 *Staryi nayechnik* (*The Old Jockey*) (released 1959)
- 1941 “Muzhestvo” (“Courage”) episode of *Boyevoy kinosbornik no. 3* (*Fighting Film Album no. 3*)
- 1942 “Bestennaya golova” (“A Priceless Head”) episode of *Boyevoy kinosbornik no. 10* (*Fighting Film Album no. 10*)
- 1943 *Novgorodtsy* (*Men of Novgorod*) (not released)
- 1945 *Odnazhdy noch'yu* (*Once One Night*) (+ role)
- 1947 *Podvig razvedchika* (*The Exploits of an Intelligence Agent*) (+ role)
- 1948 *Stranitsy zhizni* (*Pages from a Life*) (co-d)
- 1950 *Schedroe leto* (*A Bounteous Summer*)
- 1952 *Kontsert masterov ukrainskogo iskusstva* (*Masters of Ukrainian Art in Concert*) (+ sc)
- 1955 *Lyana* (+ co-sc)
- 1957 *Poet* (*The Poet*); *Borets i kloun* (*The Wrestler and the Clown*) (co-d)
- 1959 *Annushka*
- 1961 *Alyonka*
- 1963 *Polustanok* (*The Whistle-Stop*) (+ co-sc)

Films as Actor Only:

- 1924 *Neobychainiye priklucheniya Mistera Vesta v stranye Bolshevikov* (*The Adventures of Mr. West in the Land of the Bolsheviks*) (Kuleshov)
- 1925 *Shakhmatnaya goryachka* (*Chess fever*) (Pudovkin) (short); *Na vernom sledu* (*On the Right Track*) (A. Dmitriyev)
- 1926 *Protssess o trekh millionakh* (*The Three Millions Trial*) (Protazanov)
- 1928 *Potomok Chingis-khana* (*The Heir to Genghis Khan; Storm over Asia*) (Pudovkin)
- 1929 *Zhivoi trup* (*The Living Corpse*) (Otsep)
- 1936 *Lyubov' i nenavist'* (*Love and Hate*) (A. Endelstein)
- 1946 *Sinegoriya* (*The Blue Mountains*) (Garin and Lokshina)

Publications

On BARNET: books—

- Kushnirov, M., *Zhizn' i fil'my Boris Barneta* [The Life and Films of Boris Barnet], Moscow, 1977.
- Albera, F., and R. Cosandey, editors, *Boris Barnet: Ecrits, Documents, Etudes, Filmographie*, Locarno, 1985.

On BARNET: articles—

- Obituary in *Kino* (Warsaw), no. 2, 1965.
- Obituary in *Cinéma* (Paris), no. 96, 1965.

“Boris Barnet,” in *Film Culture* (New York), Fall 1965.
 Kuzmina, “A Tribute to Boris Barnet,” in *Film Comment* (New York), Fall 1968.
 “Boris Barnet,” in *Film Dope* (London), March 1973.
 Gillett, John, in *National Film Theatre Booklet* (London), July 1980.
 Gillett, John, in *Sight and Sound* (London), Autumn 1980.
Cahiers du Cinéma (Paris), November 1982.
Revue du Cinéma (Paris), October 1983.
Jeune Cinéma (Paris), November 1984.
Cahiers du Cinéma (Paris), October 1985.
 Eisenschitz, B., “A Fickle Man, or Portrait of Boris Barnet as a Soviet Director,” in *Inside the Film Factory: New Approaches to Russian and Soviet Cinema*, edited by Richard Taylor and Ian Christie, London and New York, 1991.
Iskusstvo Kino (Moscow), no. 6, June 1993.
Filmkultura (Budapest), vol. 31, no. 11, November 1995.

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Boris Barnet’s career as a director has been much underrated in the West, yet it spanned almost forty years of Soviet filmmaking. After a brief period as a PT instructor in the Red Army and then as a professional boxer, he joined Kuleshov’s workshop as an actor and handyman. In 1924 Barnet played the part of Cowboy Jeddy, a grotesque caricature of an American, in Kuleshov’s eccentric comedy *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*. He frequently appeared later in his own films, often in cameo roles.

Like Kuleshov, Barnet went to work for the Mezhrabpom-Rus studio, where experimentation was combined with the production of films that were commercially successful. Barnet collaborated with Fyodor Otsep on the serial thriller *Miss Mend* and then made his first two feature films, *The Girl with the Hatbox* and *The House on Trubnaya*. Both films involved actors from the Kuleshov workshop and both were light-hearted comedies, satirising the excesses of the New Economic Policy and the social and economic tensions associated with it. The first centred on a lost lottery ticket and the second on the arrival of a country girl in Moscow, but Barnet managed very gently to broaden their frame of reference. His deft touch on these two films marked him out by the end of the 1920s as a director of originality and distinction.

The advent of sound seems to have caused Barnet fewer problems than it did other directors: he made two sound shorts about musical instruments in 1930, neither of which has been preserved. His first sound feature film, *Okraina*, was produced in 1933. This was a remarkably powerful, and in some ways almost Chekhovian, portrayal of life in a provincial Russian town during the First World War and the start of the Revolution. The lives of the characters are almost imperceptibly intertwined with the historical events unfolding far away. The relationship between individuals and events was, however, portrayed in too subtle a fashion for many of Barnet’s contemporaries and, like so many other Soviet filmmakers of the time, he was attacked for ideological obscurantism. Hence it was that Barnet later remarked that he was not merely a “film director” but a “Soviet film director.”

The reception for Barnet’s next film, *By the Deep Blue Sea*, was even more hostile. On one level the film was a light-hearted love

intrigue set on a collective farm on the banks of the Caspian Sea. On another level, however, it can be read as an allegorical tale of the eternal struggle between dream and reality, with the collective farm itself as a latter-day utopia, emphasised by the somewhat ironic title—a dangerous comparison in 1936 in the Soviet Union. Given the atmosphere of the time, it is perhaps not altogether surprising that Barnet’s next film, *One September Night*, was devoted to a more conventional account of the birth of the Stakhanovite movement. In this film the secret police were portrayed as heroes, defending the Soviet Union against sabotage. But *The Old Jockey*, made the year after, fell afoul of the authorities and was not released until 1959.

The Second World War dominated Barnet’s output for the next few years and his efforts were rewarded with the Stalin Prize in 1948. He returned to his true métier, comedy, in 1950, with his first colour film, *A Bounteous Summer*, made in the Ukraine. Another film, *Lyana*, was made in Moldavia five years later. Barnet’s last completed film, *The Whistle-Stop*, was also a comedy, but other films that he made during the last decade of his life are more properly characterised as dramas. But to say that is to underestimate Barnet, because his films cannot be easily pigeon-holed.

Barnet’s career in Soviet cinema spanned four decades. He belonged to the generation of lesser known filmmakers who in fact constituted the backbone of that cinema, while taking a back seat in the theoretical polemics that attracted international curiosity and focused attention on the avant garde. His films displayed a mastery of visual technique and a disciplined economy of style. He was a mainstream director but a subversive artist, whose work, tinged with warmth, humour, and humanity, constantly attracted Soviet audiences. He took his own life in 1965.

—Richard Taylor

BARTEL, Paul

Nationality: American. **Born:** Brooklyn, New York, 6 August 1938. **Education:** Montclair High School, New Jersey; UCLA; Centre Sperimentale di Cinematografia, Rome. **Career:** 1969—wrote and directed first film, a short titled *The Secret Cinema*; 1972—directed first full-length film, *Private Parts*; 1975—directed first big-budget film, *Death Race 2000*; 1982—directed, co-wrote, and co-starred in black comedy cult hit *Eating Raoul*; 1989—wrote, directed and appeared in *Scenes from the Class Struggle in Beverly Hills*, another black comedy and his greatest commercial success. **Died:** 13 May 2000.

Films as Director:

1969 *The Secret Cinema* (+pr, sc)
 1972 *Private Parts*
 1975 *Death Race 2000*
 1976 *Cannonball* (+sc)
 1982 *Eating Raoul* (+sc)
 1984 *Not for Publication* (+sc)
 1985 *Lust in the Dust*



Paul Bartel

- 1986 *The Longshot*
 1989 *Scenes from the Class Struggle in Beverly Hills* (+sc)
 1993 *Shelf Life*

Films as Actor:

- 1970 *Hi, Mom!* (*Blue Manhattan*; *Confessions of a Peeping Tom*; *Son of Greetings*) (DePalma) (as Uncle Tom Wood)
 1976 *Hollywood Boulevard* (Arkush and Dante) (as Eich Von Leppe); *Cannonball* (+d); *Eat My Dust* (Griffith)
 1977 *Grand Theft Auto* (Howard) (as Groom); *Mr. Billion* (Kaplan)
 1978 *Piranha* (Dante) (as Dumont)
 1979 *Rock 'n' Roll High School* (Arkush) (as Mr. McGee)
 1981 *Heartbeeps* (Arkush) (as Party Guest)
 1982 *Trick or Treats* (Graver) (as Wino); *Eating Raoul* (+d) (as Paul Bland); *White Dog* (Fuller) (as Cameraman)
 1983 *Flip Out (Get Crazy)* (Arkush) (as Doctor Carver); *Heart like a Wheel* (Kaplan) (as Chef Paul)
 1984 *Frankenweenie* (Burton) (as Mr. Walsh); *Not for Publication* (Bartel) (as TV Director)
 1985 *National Lampoon's European Vacation* (Heckerling) (as Mr. Froeger); *Into the Night* (Landis) (as Doorman); *Sesame Street Presents "Follow That Bird"* (Kwapis) (as Grouch Cook)
 1986 *Chopping Mall (Killbots)* (Wynorski) (as Paul Bland); *Killer Party* (Fruet) (as Professor Zito)
 1987 *Amazon Women on the Moon (Cheeseburger Film Sandwich)* (Dante and Gottlieb) (as Doctor); *Munchies* (Hirsch) (as Doctor Crowder)
 1988 *Caddyshack II* (Arkush) (as Jamieson); *Mortuary Academy* (Schroeder) (as Paul Truscott); *Out of the Dark* (Schroeder) (as Hotel Clerk); *Shakedown* (Glickenhause) (as Night Court Judge)
 1989 *Scenes from the Class Struggle in Beverly Hills* (Bartel) (as Doctor Mo Van De Kamp)
 1990 *Dan Turner, Hollywood Detective* (Conner and Lewis—for TV) (as Larry Badger); *Gremlins 2: The New Batch* (Dante) (as Theatre Manager); *Far out Man* (Chong) (as Weebee Cool)
 1991 *The Pope Must Die (The Pope Must Diet)* (Richardson) (as Monsignor Fitchie)

- 1992 *Desire and Hell at Sunset Motel* (Castle) (as The Manager); *Liquid Dreams* (Manos) (as Angel); *The Living End* (Araki) (Twister Master); *Our Hollywood Education* (Beltrami)
- 1993 *Acting on Impulse* (*Eyes of a Stranger*; *Roses Are Dead*; *Secret Lies*; *Secret Lives*) (Irvin) (as Bruno); *Posse* (Van Peebles) (as Mayor Bigwood); *Shelf Life* (Bartel) (as Various Apparitions); *Grief* (Glatzer) (as Attorney)
- 1994 *Twin Sitters* (*The Babysitters*) (Paragon) (as Linguini-Covered Man)
- 1995 *The Usual Suspects* (Singer) (as Smuggler); *The Jerky Boys* (Melkonian) (as Host); *Bucket of Blood* (*Dark Secrets*; *The Death Artist*; *Roger Corman Presents Bucket of Blood*) (McDonald—for TV) (as Older Man); *Love and Happiness* (Alan) (as Sully the Short-Order Cook); *Naomi & Wynonna: Love Can Build a Bridge* (*Love Can Build a Bridge*) (Roth—for TV) (as Ralph Emery); *Not like Us* (Payne) (as Mortician); *Red Ribbon Blues* (Winkler) (as Fred the Pharmacist); *The Wacky Adventures of Dr. Boris and Nurse Shirley* (Leder) (as Doctor Boris)
- 1996 *Basquiat* (Schnabel) (as Henry Geldzahler); *Escape from L.A.* (*John Carpenter's Escape from L.A.*) (Carpenter) (as Congressman); *Joe's Apartment* (Payson) (as NEA Scout); *Prey of the Jaguar* (DeCoteau) (as Toymaker); *Skeletons* (DeCoteau) (as Mayor Dunbar)
- 1997 *Lewis & Clark & George* (McCall) (as Cop); *Inheritance* (*Louisa May Alcott's The Inheritance*) (Roth—for TV)
- 1998 *Billy's Hollywood Screen Kiss* (O'Haver) (as Rex Webster)
- 1999 *Hard Time: The Premonition* (Cass—for TV) (as Proprietor); *Zoo* (King) (as Dr. Rail St. Cloud)
- 2000 *Dinner and a Movie* (as Lou Semelhack); *Dreamers* (Kors) (as Larry); *Hamlet* (Almereyda)

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By BARTEL: articles—

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On BARTEL: articles—

- Jacobs, Diane, “Bartel’s Parables,” in *The Washington Post*, 4 January 1983.
- Goldstein, Patrick, “Paul Bartel Sticks It to the Idle Rich,” in *The Los Angeles Times*, 25 September, 1988.

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Paul Bartel has acted in over sixty films, but he is best known for two, for which he was also writer and director: *Eating Raoul* (1982) and *Scenes from the Class Struggle in Beverly Hills* (1989). These two black comedies amused, titillated, and shocked audiences by finding humor in such diverse subjects as cannibalism, kinky sex, serial murder, class resentment, and homosexuality.

The young Paul Bartel would have seemed an unlikely candidate for such scandalous and subversive filmmaking. Raised in a conventional middle-class New Jersey family, Bartel knew from an early age

that he wanted to make movies. After high school, he enrolled in UCLA’s prestigious film school. Upon graduating, he was awarded a Fulbright grant to study at the Center for Experimental Film in Rome.

Bartel’s first directing work was on two low-budget shorts: *Naughty Nurse* and *The Secret Cinema*. These films came to the attention of MGM studio head James Aubrey, who bankrolled Bartel’s next project, a bizarre sex comedy originally called *Blood Relations*. However, the studio marketed the film unwisely, changed the name to *Private Parts* (a more risqué title that many “family newspapers” would not even print, which hindered advertising) and abandoned it soon thereafter.

But Bartel’s work nonetheless brought him to the attention of Roger Corman, who specialized in producing low-budget action and horror films. Corman gave Bartel a job as Second Unit Director for the 1974 film *Big Bad Momma*, and was sufficiently impressed with the younger man’s work so as to offer him the director’s chair on *Death Race 2000*. However, professional disagreements between the two men marked both the filming and the post-production process. The final cut was a financial success, but at the cost of Corman and Bartel’s working relationship.

Paul Bartel’s first success on his own terms came with *Eating Raoul* (1982), which he directed, co-wrote (with Richard Blackburn), and starred in. The female lead was Mary Woronov, who has done most of her screen work in independent films, notably several directed by Andy Warhol. In *Eating Raoul*, Bartel and Woronov portray Paul and Mary Bland, a financially strapped married couple. They have never consummated their marriage, because both view sex as “dirty,” and they are contemptuous of their neighbors, all of whom seem to be lust-crazed California “swingers.” The Blands hit on the notion of murdering as many of these “perverts” as they can, and taking their money. Later, they take on a partner named Raoul, whose restaurant offers the perfect means of disposing of all of those bodies, thus giving a whole new meaning to the phrase “mystery meat.”

Bartel’s next major directing assignment was on *Lust in the Dust* (1985), starring former 1950s heartthrob Tab Hunter and transvestite actor Divine, the latter known for outrageous portrayals in several John Waters films. The film was a send-up of the “Spaghetti Westerns” that had been popular during the 1960s, but it was not a financial success.

In 1989, Paul Bartel went to work on the film that has proved his greatest commercial success to date. *Scenes from the Class Struggle in Beverly Hills* was surely helped at the box office by the star power of Jacqueline Bisset, who played wealthy sitcom actress Claire Lipkin. Her neighbor and best friend, Lisabeth Hepburn-Saurian, was played by Mary Wornov. The two women become the subject of a wager between their respective housemen: the first one who beds his employer wins—and the stakes of the wager involve more than money. Bartel wrote, directed, and played a supporting role in this black comedy.

Before his death in 2000, Paul Bartel worked mostly as an actor. He appeared in more than sixty films, including made-for-TV movies. With occasional exceptions like his role in *Eating Raoul*, Bartel mostly played character parts in supporting roles. Clearly his first love was directing, and he viewed much of his acting work as a way to raise funds for his next stint behind the camera.

—Justin Gustainis

BAUER, Evgeni

Nationality: Russian. **Born:** Evgeni Frantsevich Bauer, 1865. **Education:** The Moscow College of Painting, Sculpture, and Architecture. **Family:** Son of a zither player; married Lina Anvharova, a dancer and later actress in his films. **Career:** Worked as a magazine caricaturist, newspaper satirist, theatre impresario, and set designer; started directing films in 1913, working for Pathé, Drankov, and Taldykin; joined Khanzhonkov's company, becoming one of the main shareholders, late 1913. **Died:** Of pneumonia, 9 June 1917.

Films as Director:

- 1913 *Sumerki Zhenskoi Dushi* (*The Twilight of a Woman's Soul*) (+ art dir)
- 1914 *Ditya Bol'shogo Goroda* (*Child of the Big City*; *Devushka s Ulitsy*; *The Girl from the Street*) (+ art dir); *Ee Geroiski Podvig* (*Her Heroic Feat*); *Lyulya Bek*; *Slava Nam—Smert' Vagram* (*Glory to Us, Death to the Enemy*); *Tol'ko Raz v Godu* (*Only Once a Year*; *Doroga v ad*; *The Road to Hell*); *Kholodnye Dushi* (*Cold Showers*; *Frigid Souls*)
- 1915 *Grezy* (*Daydreams*; *Obmanutyie Mechty*; *Deceived Dreams*); *Deti Veka* (*Children of the Age*); *Zhemchuzhnoe Ozherel'e* (*The Pearl Necklace*); *Leon Drey* (*Pokoritel' Zhenskikh Serdets*; *The Lady-Killer*) (+ art dir); *Pervaya Lyubov'* (*First Love*); *Schast'e Vechnoi Nochi* (*The Happiness of Eternal Night*); *Tsysyacha Vtoraya Khitrost* (*The Thousand and Second Ruse*); *Yuri Nagornyi* (*Obol'stitel*; *The Seducer*)
- 1916 *Zhizn' za Zhizn'* (*A Life for a Life*; *Za Kazhduyu slezu po Kable Krovi*; *A Tear for Every Drop of Blood*; *Sestry-Sopernitsy*; *The Rival Sisters*) (+ sc); *Nelly Raintseva*; *Priklyuchenie Liny v Sochi* (*Lina's Adventure in Sochi*)
- 1917 *Umirayushchii Lebed'* (*The Dying Swan*); *Za Schast'em* (*For Luck*); *Korol' Parizha* (*The King of Paris*) (+ co-sc); *Lina Pod Ekspertizoi ili Buinyi Pokoinik* (*Lina Under Examination*; *The Turbulent Corpse*); *Nabat* (*The Alarm*) (+ sc); *Revolutsioner* (*The Revolutionary*)

Note: These are the only films that remain from the 82 with which he has been credited.

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- Midding, G., "Die Technik dient dem Schauspieler, nicht umgekehrt!" in *Filmbulletin* (Winterthur, Switzerland), vol. 33, no. 3, 1991.

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- Taboulay, C., "Boulot-boulot, menuise-menuise," in *Cahiers du Cinéma* (Paris), no. 454, April 1992.
- Hansen, M., "Deadly Scenarios: Narrative Perspective and Sexual Politics in Pre-Revolutionary Russian Film," in *Cinefocus* (Bloomington, Indiana), vol. 12, no. 2, 1992.
- Tsivian, Yuri, "Cutting and Framing in Bauer's and Kulechov's Films," *Kintop* (Basel), no. 1, 1992.
- Casiraghi, U., "La scoptera di Evgenji Bauer: melodrammi d'amore e di morte," in *Quaderni di Cinema* (Firenze), vol. 12, January–March 1993.
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- Zorkaja, N., "'Svetopis': Evenija Bauera," *Iskusstvo Kino* (Moscow), no. 10, October 1997.

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When, in 1989, the Russians released a hoard of movies of the Czarist era, few of which had been seen in the West, we discovered a new "great" director. Evgeni Bauer was found to tower over all his contemporaries, including Victor Sjöström; for while Bauer's films could be as emotionally complex as those of Sjöström, he was a marvel at something which did not motivate the Swedish master—the mechanics of cinema. Bauer understood the language of the cinema better than any of his contemporaries, and in that silent era, he exploited silence as no one else did until Keaton. The Hollywood of Keaton's time, ten years later, was still only groping toward some of Bauer's techniques—the traveling or roving camera, the sudden or unexpected close-up, the zoom-in (if used in a primitive way), angle-shots from above, the masked screen, the use of movement and editing (e.g., in a frenzied dance) to build to a climax, the split screen, vivid composition. Visually then, his films are exciting, and furthermore he uses locations tellingly to enhance his dramatic material, as we may expect from a former art director. These elements, when added to natural playing and generally above-average stories—which invariably include a biting, if implicit, commentary on bourgeois society—make up a body of work unparalleled in early cinema. And who else at this time could take his narrative from A to D, without plodding through B and C?

Bauer entered the cinema as set designer for Drankov, but when in that capacity he moved over to Khanzhonov, he was given an entirely free hand, directing as well for him—and Bauer's first film as such, *Twilight of a Woman's Soul* (1913), still survives. Like most Russian filmmakers of this period, Bauer gave audiences the doom and gloom they craved, often with a last-reel suicide—but he did it with a sophistication matched only by Yakov Protazanov. For instance, in *Child of the Big City* a working-girl is wooed by a rich man attracted to women outside his own class; after marriage he bores her and she seduces a valet before deciding to use her husband's friends to become a courtesan, because she does not wish to give up a life of luxury. He, ruined, seeks her out, only to find her no less contemptuous than she was when their marriage ended.

In *Silent Witnesses* the title characters are the servants of Moscow's sybaritic high society, but they have an independent life of their own, caring and principled. When one young maid has a mind to the advantages of being a rich man's lady and, after a half-hearted refusal,

acquiesces, she finds her position too insecure to protest against his continuing infidelities. In all of Bauer's films drunken parties and sexual license are the prerogatives of the rich, who are also vindictive, cruel, and without moral values—but they are also dangerously attractive. In *Children of the Age* a loving young wife allows an aged roué to seduce her and remains with him even after he has reduced her husband to penury by having him sacked. Her options are open, and furthermore she remains sympathetic, though the peasant audiences of Czarist Russia might well have thought that this brutally unequal society ought to be destroyed forthwith. It would be an overstatement to describe Bauer as subversive, but the society he depicts is wholly unadmirable, mortally sick.

There is abnormal psychology—perhaps specifically of the Russian variety—at the heart of both *Daydreams* and *After Death*. In the first a man becomes a recluse after his wife's death, only to become obsessed by an actress who resembles her; and she, while perhaps still loving him, fatally mocks his passion for his dead wife. In the second a man, inconsolable after the death of his mother, drives to suicide the actress who has aspired to be the new woman in his life, then kills himself after reading her diaries to discover her motives. *Happiness of Eternal Night* marks a firm return to Bauer's central theme, the rottenness of society, but the plot is a silly thing about a wealthy blind girl who marries a rake, persuaded by his brother who, because of his love for her, had trained to be an eye-surgeon in order to cure her.

Because Bauer was his leading director, Khanzonkov offered him a choice of subjects when he decided to make a super-production to rival Yermoliev's *Queen of Spades*. Bauer chose a now-forgotten French novel, which emerged as *A Life for a Life*, a complex melange of high-society gambols, infidelity, and debts. Since all the characters are well-off and one of them, a wealthy widow, does an exemplary job in running a factory, the film (unlike any of Bauer's others still extant) lacks any immediate revolutionary portents. *Yuri Nagorni* was designed to tell its story without inter-titles, thus pushing us willy-nilly into an incomprehensible plot about an adulterous wife who makes a play for a libidinous opera-singer, the eponymous Yuri: she leaves him at the end of the first half to die in a fire, but the second part, in flashback, contains all that we need to know.

Bauer was fascinated by the underside of life, the past and dreams, and both feature in a return to the subject of death, in *The Dying Swan*, in which an artist fantasizes about a ballerina as she expires. *To Happiness* holds to this theme as a widow encourages her longtime admirer to court her adolescent daughter, whose fatal illness is halted when she conceives a passion for him. This was Bauer's last completed film, and the dialectic is less "true" than the first of his movies, but he atones for the deficiencies of the plot by setting it lovingly in the shimmering Crimean sun, with distant vistas of the sea. It also shows, rarely for its time, two mature people genuinely in love with each other.

Bauer died in the Crimea, after sustaining an accident while scouting locations for his next film, *The King of Paris* (1917), completed after the February revolution by Olga Rakhmanova, who had acted in several of his pictures. The inter-titles have not survived, so the plot is not easy to follow, but it is only clear, in this tale of intrigue and blackmail, that the two leading characters are homosexual. The sequence in which the older man takes home a young stranger, having impulsively paid his gambling debts, is quite extraordinary, as the two of them look guiltily about them.

Bauer's films, with their predatory, managing women and their weak, hedonistic men, suggest a homosexual sensitivity, but he is too modern in outlook to be categorized. With Sjöström, he is the only

director of the teens of the twentieth century whose work can still be watched with satisfaction and enjoyment. Sjöström's studies of rural life in the last century are valuable, but Bauer's portraits of Czarist Russia in its last days are even more so, because he was actually there. We have to wait for Lamprecht's *Berlin* and Ozu's *Tokyo* before we have any other filmed record of a contemporary society; and Ozu is far less pungent, perhaps because, unlike Bauer and Lamprecht, he did not see that as his aim. Bauer made over eighty films, of which only one third have survived. Sjöström made forty-five films in Sweden, of which only thirteen were known to be extant—but two turned up in the 1980s. May we dare hope that there are still some Bauers to come to light?

—David Shipman

BAVA, Mario

Nationality: Italian. **Born:** San Remo, Italy, 31 July 1914; son of cinematographer Eugenio Bava. **Family:** Son: director Lamberto Bava. **Career:** Trained as a painter. **Died:** Of a heart attack in Rome, 25 April 1980.

Films as Director:

- 1946 *L'Orecchio* (doc) (+ ph)
- 1947 *Santa notte* (doc) (+ ph); *Legenda Sinfonica* (+ ph); *Anfiteatro Flavio* (short) (+ ph)
- 1949 *Variazioni sinfoniche* (doc) (+ ph)
- 1956 *I Vampiri* (*The Devil's Commandment*; *Lust of the Vampire*; *The Vampires*) (uncredited; completed film + ph)
- 1959 *Caltiki—il mostro immortale* (*Caltiki, the Immortal Monster*) (uncredited; completed film + ph); *La Battaglia di Maratona* (*Giant of Marathon*) (uncredited; completed film + ph)
- 1960 *La Maschera del demonio* (*Mask of the Demon*; *Black Sunday*) (+ sc, ph); *Esther and the King* (+ ph)
- 1961 *L'Ultimo dei Vikinghi* (*The Last of the Vikings*) (uncredited); *Le Meraviglie di Aladino* (*The Wonders of Aladdin*); *Gli Invasori* (*Erik the Conqueror*) (+ sc, ph); *Ercole al centro della terra* (*Hercules in the Haunted World*; *Hercules at the Center of the Earth*) (+ sc, ph)
- 1963 *I Tre volti della paura* (*Black Sabbath*; *Black Christmas*) (+ sc); *La Ragazza che sapeva troppo* (*The Evil Eye*; *The Girl Who Knew Too Much*) (+ sc, ph); *La Frusta e il corpo* (*The Whip and the Body*; *What!*)
- 1964 *La Strada per Fort Alamo* (*The Road to Fort Alamo*; *Arizona Bill*); *Sei donne per l'assassino* (*Blood and Black Lace*) (+ sc)
- 1965 *Terrore nello spazio* (*Planet of the Vampires*) (+ sc); *I Coltelli del vendicatore* (*Bladestorm*; *Knives of the Avenger*) (+ sc)
- 1966 *Spie vengono dal semifreddo* (*Dr. Goldfoot and the Girl Bombs*); *Savage Gringo*; *Operazione paura* (*Kill, Baby. . . Kill!*) (+ sc)
- 1968 *Diabolik* (*Danger: Diabolik*) (+ sc, ph)
- 1969 *Rosso segno della follia* (*Hatchet for the Honeymoon*) (+ sc, ph)
- 1970 *Roy Colt e Winchester Jack* (*Roy Colt and Winchester Jack*); *Cinque bambole per la luna d'agosto* (*Island of Terror*) (+ ed)

- 1971 *Reazione a catena* (*A Bay of Blood*; *Last House on the Left, Part II*; *New House on the Left*; *Twitch of the Death Nerve*) (+ sc, ph)
 1972 *Quante volte. . . quella notte* (*Four Times That Night*); *Gli Orrori del castello di Norimberga* (*Baron Blood*)
 1974 *Cani arrabbiati* (*Rabid Dogs*) (unreleased, + ph); *La Casa dell'esorcismo* (*The House of Exorcism*; *Lisa and the Devil*) (+ sc)
 1977 *Schock* (*Shock*)
 1978 *La Venere di Ille* (*Venus of Ille*) (for TV)

Films as Cinematographer:

- 1939 *Il Tacchino prepotente* (Rossellini) (short)
 1943 *Uomini e cieli* (De Robertis); *Sant'Elena piccola isola* (Simoni); *L'Avventura di Annabella* (Menardi)
 1946 *L'Elisir d'amore* (*This Wine of Love*) (Costa)
 1947 *Pagliacci* (*Love of a Clown—Pagliacci*) (Costa)
 1948 *Natale al campo 119* (*Christmas at Camp 119*) (Francisci); *Follie per l'opera* (*Mad about the Opera*) (Costa)
 1949 *Antonio di Padova* (*Anthony of Padua*) (Francisci); *Quel bandito sono io* (*The Taming of Dorothy*) (Soldati)
 1950 *E arrivato il cavaliere!* (Monicelli and Steno); *Vita da cani* (*A Dog's Life*) (Monicelli and Steno); *Miss Italia* (*Miss Italy*) (Coletti)
 1951 *Guardie e ladri* (*Cops and Robbers*) (Monicelli and Steno); *Amor non ho. . . pero. . . pero* (Bianchi)
 1952 *Perdonami* (Costa); *Papa diventa mamma* (Fabrizi)
 1953 *Villa Borghese* (Franciolini); *Il Viale della speranza* (Risi); *Gli Eroi della Domenica* (Camerini); *Cose da pazzi* (Pabst); *Balocchi e profumi* (Bernadi and Montillo); *Il Baciadell'Aurora* (Parolini)
 1954 *Terza liceo* (Emmer); *Hanno rubato un tram* (Bonnard and Fabrizio); *Le Avventure di Giacomo Casanova* (*Sins of Casanova*) (Steno)
 1955 *La Donna piu bella del mondo* (*Beautiful but Dangerous*) (Leonard); *Buonanotte. . . avvocato!* (Bianchi)
 1956 *Mio figlio Nerone* (*Nero's Big Weekend*) (Steno); *Citta di notte* (*City at Night*) (Trieste)
 1957 *Le fatiche di Ercole* (*Hercules*; *Labors of Hercules*) (Francisci)
 1958 *La Morte viene dallo spazio* (*The Day the Sky Exploded*) (Heusch)
 1959 *Ercole e la regina di Lidia* (*Hercules Unchained*) (Francisci) (+ asst d; uncredited); *Agi Murad il diavolo bianco* (*The White Warrior*) (Freda) (+ asst d; uncredited)

Other Films:

- 1960 *Seddok, l'erede di Satana* (*Atom Age Vampire*) (Majano) (pr)
 1980 *Inferno* (Argento) (d underwater sequence; uncredited)

Publications

On BAVA: books—

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 Pezzotta, Alberto, *Mario Bava*, Rome, 1995.

On BAVA: articles—

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Silver, Alain, and James Ursini, "Mario Bava: The Illusion of Reality," in *Horror Film Reader*, New York, 2000.

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The day after Germany declared war on France and Russia in response to the assassination of Austria's archduke, Francis Ferdinand—July 31, 1914—Mario Bava was born in San Remo, Italy. His father, Eugenio Bava, was a sculptor turned accomplished cinematographer in the early days of the Italian silent film industry (in 1912, he photographed the epic *Quo Vadis*; a year later, he assisted Segundo de Chomon on *Cabria*, a film whose special effects are legendary). For several years Mario worked as his father's helper, subtitling films for export and animating title sequences for Italian features, until the 1930s, when he began to assist some of Italy's finest cinematographers. Mario was trained as a painter, and his artistic background encouraged in him a strong belief in the importance of visual composition in filmmaking. This led to a fast-growing reputation as a special effects wizard, one with a knack for developing new ways of using optical trickery. In 1939, Mario advanced to the level of director of photography, and besides a series of shorts which he directed in the 1940s, he remained a cinematographer until 1960. Included among the directors for whom Bava photographed films in the early part of his career are Jacques Tourneur, Raoul Walsh, G.W. Pabst, Roberto Rossellini, Paolo Heusch, and Robert Z. Leonard. Furthermore, as Tim Lucas notes, "his stylized lensing was critical in developing the screen personas of such international stars as Gina Lollobrigida and Steve Reeves."

While working with Riccardo Freda on *I vampiri* (*The Vampires*) in 1956—the first Italian horror film of the sound era—the director left the project early on after an argument with his producers. Bava stepped in and finished directing half of the twelve-day schedule in a mere two days. This would not be the last time he performed such a crucial task: in 1957, Bava directed some of Pietro Francisci's *La fatiche di Ercole* (*Hercules*), and in 1959, he was credited with "saving" Jacques Tourneur's *Giant of Marathon*. Legend has it that Freda then tricked Bava by hiring his friend to photograph *Caltiki il mostro immortale* (*Caltiki, the Immortal Monster*, 1959) and once again stepped down as director after just two days. Lionello Santo, the film's producer, was so impressed with Bava's efforts that he invited him to select any film he wanted for his official directorial debut, when he was already forty-six years of age.

Bava couldn't have made a better choice, basing *La maschera del demonio* (*Black Sunday*, 1960) on the Nikolai Gogol story, *Vij. Black Sunday*, starring Barbara Steele in dual roles as a vampire sorceress and her virginal descendant, is widely acknowledged as the last great black and white Gothic horror film. However, "Bava's tactic," according to Alain Silver and James Ursini, "was a reliance on fresh rendering or novel manipulation of traditional images." The film was an international success overnight, and the British actress Steele became an instant sensation.

Although *Black Sunday* was shot in black and white, Bava's subsequent reputation was in large built on his extraordinary and highly symbolic use of color. In the words of Jeff Dove, "the projects

which followed [*La maschera del demonia*] began to develop stunning photography, making great use of lighting, set design, and camera positioning to compliment *mise-en-scenes* bathed in deep primaries.” *Ercole al centro della terra* (*Hercules at the Center of the Earth*, 1961) shows off Bava’s adeptness with Technicolor, and in films such as *Sei donne per l’assassino* (*Blood and Black Lace*, 1963) and *Terrere nello spazio* (*Planet of the Vampires*, 1965), his sets and compositions approach the look of artworks. The one exception to Bava’s astounding use of color is his 1962 Hitchcock spoof *La ragazza che sapeva troppo* (*The Girl Who Knew Too Much/Evil Eye*), a black and white murder mystery that is widely acknowledged as the first of the *giallos*—peculiarly Italian horror-thrillers named for the yellow pages of the cheap novels upon which they were based.

Silver and Ursini argue quite persuasively that “the unusual and disquieting visuals of Bava’s films seem rooted in a conception of life as an uncomfortable union of illusion and reality. The dramatic conflict for his characters lies in confronting the dilemma of distinguishing between the two perceptions.” Many of his films—including *Black Sunday*, *Gli Invasori* (*Erik the Conqueror*, 1961), and *Operazione Paura* (*Kill, Baby, Kill*, 1966)—make use of the doppelgänger theme in order to engender confusion and uncanniness. This last film, about villagers who are compelled to commit suicide by the ghost of a young girl, was an admitted influence on works by Fellini, Martin Scorsese, and David Lynch. Other of Bava’s films rely on idiosyncratic camera techniques, such as snap zooms, over-rotated pans, and unconventional point-of-view shots, as a way of conveying the emotional states of characters.

The extreme violence and downbeat endings of much of Bava’s output in the 1960s eventually resulted in the dissolution of his contract with American International Pictures, which had been successfully distributing his films in English-speaking countries. After not working for two years, Bava returned with a vengeance in 1968—*Diabolik* (*Danger: Diabolik*), produced by Dino DeLaurentiis, was a comic book adaptation that proved enormously popular in Europe. Three years later, Bava would break new ground once again with *L’ecologia del delitto* (*A Bay of Blood*, 1971), a gory slasher film that preceded *Halloween* and *Friday the 13th* in America by nearly a decade.

The last three films directed by Bava all met with misfortune of one sort or another. *Lise e il diavolo* (*Lisa and the Devil*, 1973) is justly proclaimed by Lucas “an extraordinary combination of horror film, art film and personal testament.” Unfortunately, this creepy tale of necrophilia, evil, and murder starring Elke Sommer and Telly Savalas proved unsalable at Cannes in 1973. *Canis arrabbiati* (*Rabid Dogs*), a pet project of Bava’s that he had wanted to make for years, was neither completed nor released in the director’s lifetime. After producer Roberto Loyola declared bankruptcy, *Rabid Dogs* was impounded for twenty years, only to be acquired and finished by co-star Lea Lander. In 1996, Lander premiered the film in Brussels under the title *Semaforo rosso* (*Red Traffic Light*), to great critical acclaim. Bava’s final feature, *Schock* (*Shock*, 1977), was scripted by his son Lamberto. But Lamberto had to take over at various times during production, as his father feigned illness in order to provide him with directorial experience. On April 25, 1980, just days after receiving a clean bill of health, Mario Bava died of a heart attack. Never given nearly as much credit for his many accomplishments as he deserved during his lifetime, this director of masterpieces in many different genres, who worked with low budgets under extremely

stressful conditions, is only now beginning to elicit the praise and attention he so richly merits.

—Steven Schneider

BECKER, Jacques

Nationality: French. **Born:** Paris, 15 September 1906. **Education:** Lycée Condorcet, and Schola Cantorum, Paris. **Family:** Married actress Françoise Fabian, a son, Jean, and daughter. **Career:** Became assistant to Jean Renoir, 1932; made first short film, *Le Commissaire*. . . , 1935; German prisoner of war, 1941–42; directed first feature, *Le Dernier Atout*, 1942; son and assistant Jean Becker completed *Le Trou* following his death. **Died:** 1960.

Films as Director:

- 1935 *Le Commissaire est bon enfant, le gendarme est sans pitié* (co-d, co-sc with Pierre Prevert); *Tête de turc* (*Une Tête qui rapporte*) (+ co-sc)
- 1938 short documentary on Communist Party Congress at Arles
- 1939 *L’Or du Cristobal* (co-d, uncredited)
- 1942 *Le Dernier Atout* (+ co-pr, co-sc)
- 1943 *Goupi Mains rouges* (*It Happened at the Inn*) (+ co-sc)
- 1945 *Falbalas* (*Paris Frills*) (+ co-sc)
- 1947 *Antoine et Antoinette* (+ co-sc)



Jacques Becker (right) with Jean Gabin

- 1949 *Rendez-vous de Juillet* (+ co-sc)
 1951 *Édouard et Caroline* (+ co-sc)
 1952 *Casque d'Or* (+ co-sc)
 1953 *Rue de l'Estrapade*
 1954 *Touchez pas au Grisbi* (*Grisbi*) (+ co-sc); *Ali Baba et les quarante voleurs* (*Ali Baba*) (+ co-sc)
 1956 *Les Aventures d'Arsène Lupin* (*The Adventures of Arsène Lupin*) (+ co-sc)
 1957 *Montparnasse 19* (*Modigliani of Montparnasse*) (+ co-sc)
 1960 *Le Trou* (*The Night Watch*; *The Hole*) (+ co-d, co-sc)

Other Films:

- 1929 *Le Bled* (Renoir) (role); *Le Rendez-vous de Cannes* (Petrossian—documentary) (appearance)
 1932 *Boudu sauvé des eaux* (Renoir) (asst, role); *La Nuit du carrefour* (Renoir) (asst)
 1933 *Chotard & Compagnie* (Renoir) (asst)
 1934 *Madame Bovary* (uncredited, asst)
 1935 *Le Crime de Monsieur Lange* (Renoir) (asst); *Toni* (Renoir) (asst)
 1936 *Les Bas-Fonds* (Renoir) (asst, role); *Une Partie de campagne* (Renoir) (asst, role); *La Vie est à nous* (Renoir) (asst, role)
 1938 *La Grande Illusion* (Renoir) (asst, role); *La Marseillaise* (Renoir) (asst); *La Bête humaine* (Renoir) (asst)
 1939 *Le Règle du jeu* (Renoir) (asst); *L'Héritier des Montdésir* (Valentin) (asst)

Publications

On BECKER: books—

- Armes, Roy, *French Cinema since 1946: Vol. I—The Great Tradition*, New York, 1970.
 Beylie, Claude, *Jacques Becker: Études, textes et scénarios inédits, entretiens, témoignages, florilège critique, filmographie*, Locarno, 1991.
 Vey, Jean-Louis, *Jacques Becker, ou, La Fausse Évidence*, Lyon, 1995.

On BECKER: articles—

- De la Roche, Catherine, "The Stylist," in *Films and Filming* (London), March 1955.
 Lisbona, Joseph, "Microscope Director," in *Films and Filming* (London), December 1956.
 Baxter, Brian, "Jacques Becker and Montparnasse 19," in *Film* (London), September/October 1958.
 "Becker," in *Sight and Sound* (London), Spring 1960.
 Guillermo, Gilberto Perez, "Jacques Becker: Two Films," in *Sight and Sound* (London), Summer 1969.
 Lederlé, J. L., "Un Couple sans histoire," in *Cinématographe* (Paris), May 1977.
 Aubert, F., "Françoise Fabian parle de Becker," and Rene Predal, "Jacques Becker," in *Cinéma* (Paris), 11 December 1985.
 Chevré, Marc, "Un Pur Cinéaste," in *Cahiers du Cinéma* (Paris), December 1985.
 Vignaux, Valérie, "Hors-la-loi et société criminelle dans les films de Jacques Becker," *Positif* (Paris), no. 419, January 1996.

On BECKER: film—

Viallet, Pierre, and Marcel L'Herbier, *Portraits filmés . . . Jacques Becker*, 1954.

* * *

Next to Jean Grémillon, Jacques Becker is surely the most neglected of France's great directors. Known in France for *Goupi Mains rouges* and *Antoine et Antoinette*, his only film to reach an international critical audience was *Casque d'Or*. But from 1942 to 1959 Becker fashioned thirteen films, none of which could be called a failure and each of which merits respect and attention.

Tied to Jean Renoir through a youthful friendship (their families were both close to the Cézannes), Becker began assisting Renoir in 1932. For eight years he helped put together some of the greatest films ever made, allowing the generous genius of Renoir to roam, unconcerned over the details he had already prearranged. Becker gave Renoir the kind of grounding and order which kept his films from flying into thin air. His fastidiousness and precision made him the perfect assistant. Many of his friends, however, doubted that such a sensibility could ever command the energy needed to finish a film.

Nevertheless, film direction was Becker's ambition from the beginning of his career. It was he who developed the idea for *Le Crime de M. Lang*, and when the producer insisted that Renoir take over, it cost them their friendship for a time. Soon Becker was directing a cheap anarchist subject, *Le Commissaire est bon enfant*, with the Octobre groupe company of actors. He wasn't to be held back.

Like so many others, Becker was given his chance with the Occupation. A producer handed Becker the reins of a detective comedy, *Le Dernier Atout*, which he brought in under budget and to a good box office response. This opened his career, permitting him to film the unforgettable *Goupi*. Georges Sadoul claims that after the war an American firm bought up the film and had it destroyed so that it wouldn't compete with American products as *Open City* had done. Whether this is true or not, the film remains impressive in the clarity of its partly cynical, partly mysterious tone. In addition, the work shows Becker to be a brilliant director of actors.

The sureness of touch in each of Becker's films derives from a precision some link to craftsmanship; but Becker was striving for far more than competence, veneer, or "quality." He was first and always interested in rhythm. A musician, he was obsessed with jazz and ragtime. No other standard director spent so much time collaborating with his editor, Marguerite Renoir.

Goupi is only the first of a host of Becker films whose subjects are difficult to define. Becker seems to have gone out of his way to set himself problems. Many of his films are about groups of characters, most notably his final work, *Le Trou*. Others feature widely diverse settings: *Antoine et Antoinette* captures the working class quarters of Paris; *Rendez-vous de Juillet* must be the first film anywhere to explicitly bring out the youth culture of postwar Europe; *Falbalas* evokes the world of high fashion as only someone raised in such a world could know it; and, of course, *Casque d'Or* makes the turn-of-the-century Parisian underworld come to life with a kind of grim romanticism.

Becker stated that his fastidious attention to milieu was the only way he could approach his characters. Bazin goes further, claiming that only through the exactitude of social particularity could the universality of his characters and their situations come to life. For Bazin, *Edouard et Caroline* is, if not his greatest film, at least his most

revealing one. This brilliant farce in the style of Marivaux is virtually plotless. Becker was able, via the minuteness of his *découpage* and the sympathy he had for his actors, to build a serious moral comedy from literally nothing. *Edouard et Caroline*, along with *Le Trou*, shows him working at his best, working without plots and without the luxury of breadth. Both films take place in prison cells, *Le Trou* in an actual prison, *Edouard et Caroline* in the dingy apartment they share and the more menacing jail of her uncle's mansion.

Becker has been called "the mechanic" of cinema, for he took a delight in its workings and he went about his own job with such order and method. This separates him further from such "quality" directors as Autant-Lara, Cayatte, and Delannoy, whose themes may seem grander. Becker was interested in what the cinema could do just as he was interested in what men and women do. Never searching for the extraordinary, he would go to endless lengths to bring out not some abstract rhythm in the lives of people (as René Clair did) but the true style and rhythm of their sensibilities.

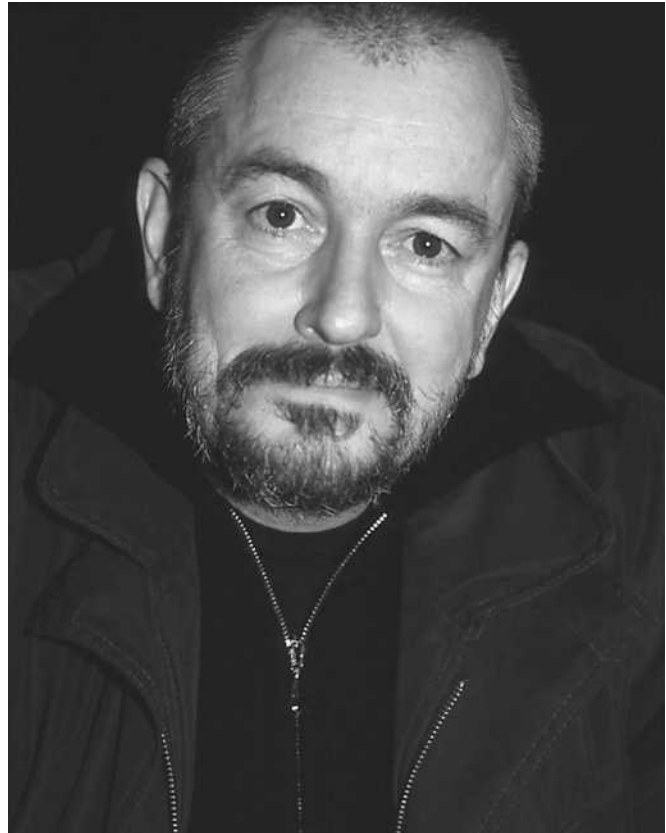
In 1956 Max Ophüls bequeathed to Becker his project on the life of Modigliani. While the resultant film, *Montparnasse 19*, is one of his least successful, its style is illustrative. Within weeks after Becker assumed control of the project, both the scriptwriter (Henri Jeanson) and the set designer (Annenkov) left in outrage, for Becker refused to let them show off with words and drapery. His was always a reduced idea of cinema, even when, as in *Falbalas*, his subject was fashion. Nor did he ever choose name actors, except perhaps Gérard Philipe as Modigliani. He had a sureness of taste, backed up by scrupulous reflection. Becker viewed filmmaking as an endless series of choices, each of which could founder the project.

Truffaut once claimed that Becker had his own pace of living; he would linger over meals, but race his car. He would spend hours of film over minor incidents in the lives of his characters, while whipping through the core of the intrigue that brought those characters together. Perhaps this is why *Le Trou* is a fitting finale to his career. For here the intrigue is given in advance and in a sense is without interest: five men struggling to escape from jail. For two and a half hours we observe the minutiae of their efforts and the silent camaraderie that develops among them. This is, for Becker, the state of life on earth: despite the ingenuity we bring to our struggle for freedom, we are doomed to failure; but in the effort we come upon another value, greater even than liberty, an awareness that our struggle is shared and of the friendship and respect that shared effort confers. If *Casque d'Or* is destined to remain his most popular and most acclaimed film (it was his personal favorite), it will not betray these sentiments, for the character of Manda gives up not only liberty, but also life with Marie-Casque d'Or, in order to be true to his friend. The stunning scene at the guillotine which ends that film evokes a set of emotions as contradictory as life itself. Jacques Becker was uniquely able to express such contradictions.

—Dudley Andrew

BEINEIX, Jean-Jacques

Nationality: French. **Born:** Paris, France, 8 October, 1946. **Education:** Studied medicine. **Career:** Gave up medical studies in 1970 to work as assistant director; after *Diva*, worked as director of TV



Jean-Jacques Beineix

commercials; defended European filmmakers at the GATT negotiations, 1993. **Awards:** César Award for Best New Director of a Feature Film for *Diva* (1982); Seattle International Film Festival Golden Space Needle Award for Best Director for *37°2 le Matin* (1986) and *IP5: L'île aux pachydermes* (1992). **Address:** c/o French Film Office, 745 Fifth Avenue, New York, USA.

Films as Director:

- 1981 *Diva* (+ sc)
- 1983 *La Lune dans le caniveau* (*The Moon in the Gutter*) (+ sc)
- 1986 *37°2 le matin* (*37.2 Degrees in the Morning*; *Betty Blue*) (+ sc, pr)
- 1989 *Roselyne et les lions* (+sc)
- 1992 *IP5: L'île aux pachydermes* (*IP5: The Island of Pachyderms*) (+ sc, pr)
- 1994 *Otaku* (+ pr)
- 2000 *Mortel Tranfert* (+ sc)

Films as Assistant Director:

- 1971 *Le Bateau sur l'herbe* (*The Boat on the Grass*)
- 1972 *The Day the Clown Cried* (unreleased); *Une journée bien remplie* (*Full Day's Work*); *La Course du lièvre à travers les champs* (*And Hope to Die*)

- 1973 *Par le sang des autres (By the Blood of Others); Défense de savoir (Forbidden to Know)*
 1975 *Le male du siècle (Male of the Century); Course à l'échalote (Wild Goose Chase)*
 1976 *L'Aile ou la cuisse*
 1977 *L'Animal (The Animal; Stuntwoman)*
 1979 *French Postcards*

Other Films:

- 1997 *Cannes... les 400 coups* (role as himself)

Publications:

By BEINEIX: articles—

Interview with Michael Church, "Hip-hop along the Road to Paradise," in *The Observer Review* (London), 14 November 1993.

On BEINEIX: books—

Parent, Denis, *Jean-Jacques Beineix: Version Originale*, Paris, 1989.
 Forbes, Jill, *The Cinema in France after the New Wave*, London, 1992.

Austin, Guy, *Contemporary French Cinema: An Introduction*, Manchester, 1996.

On BEINEIX: articles—

Gans, Christophe, "Diva, dix ans après...," in *L'Avant Scène Cinéma*, no. 407, 1991.

Russell, David, "Two or Three Things We Know about Beineix," in *Sight and Sound* (London), Winter 1989/90.

* * *

After a long apprenticeship as assistant to directors as diverse as Jerry Lewis, on the unreleased *The Day the Clown Cried*, and Claude Berri on *Le male du siècle*, Jean-Jacques Beineix emerged as a director in his own right with the intelligent thriller, *Diva*. Beineix's talents also extend to screenwriting and producing, and in the 1980s, along with directors Luc Besson and Leos Carax, he helped establish a category of French films sometimes known as "Cinema du Look." Defined by its slogan "the image is the message," the Cinema du Look consists of films in which appearances are more important than reality, and in which style is more important than plot or content.

Sometimes considered to be the inaugural film of this new style, Beineix's first solo project is one of the most influential French films of the 1980s. *Diva* self-consciously addresses what have become known as postmodern themes: it is full of images of reflective glass buildings, and its plot centres on the relative value of recorded music and information. The diva of the film's title is an American opera star who refuses to be recorded but finds that this only increases the value of bootleg recordings of her performances. It is when one of these bootleg tapes is confused with a tape that incriminates a politician that the plot takes off. As Jill Forbes points out, however, the central figure of the drama is not the diva herself, but the mail courier who makes

the bootleg recording. The film's point, argues Forbes, is that the circulation of information is more important than production.

The glossy style of the "Cinema du Look" transferred easily to TV advertising, and Beineix became involved in making commercials after the success of *Diva*. Like TV commercials, which he has claimed "capture youth," his films tend to employ intense colours and lighting effects, as well as stylized or strange locations. It is thought, for example, that most of the 7.5 million Franc budget for *Diva* went on sound and vision rather than high-profile actors.

His next film, *La Lune dans le caniveau*, is, if anything, still more a triumph of style over substance than *Diva*. It tells the story of a stevedore who searches the docks for his sister's rapist, and raises more questions than it answers. *La Lune dans le caniveau* is far less convincing than the director's debut, and confirmed, for French critics at least, that Beineix had been polluted as a filmmaker by his contact with the advertising industry.

More successful is *37°2 le matin*, which tells the story of a doomed love affair between a disturbed young woman, Betty (Beatrice Dalle), and an aspiring writer. Their turbulent relationship makes for a bleak film, but it is attractively directed and photographed and has achieved cult status and some notoriety for the explicit sex scene with which it begins. Perhaps as a result of Beineix's involvement in advertising, *37°2 le matin* is structured in short set pieces that are separate episodes in themselves. As if to emphasise this connection, one such scene from *37°2 le matin*, where Betty angrily throws her lover's possessions over the balcony of their house, has been remade and used in Europe to advertise a small Japanese car.

Despite his influence on the direction of French cinema since the 1980s, Beineix's later films have failed to live up to the early promise of *Diva* and *37°2 le matin*. Unlike his contemporary, Luc Besson, Beineix could be said to have stuck closely to the spirit of "Cinema du Look," but he seems also to have gone on ignoring its limitations. His most recent feature film, *IP5: L'île aux pachydermes*, is a pensive, good-looking road movie, but in the end it will be remembered for the way its male lead, Yves Montand, died from a heart-attack on the last day of filming, just as his character does in the film. The controversy centered on the way Beineix had made the ageing star spend the whole day immersed in a freezing lake, but the French public was also scandalized that so iconic an actor should end his days working on a Beineix project.

Beineix works hard to protect his privacy, and few details of his life outside filmmaking are available. In a sense this parallels the aims of "Cinema du Look": Beineix allows his images to speak for themselves. Some insight into his working methods may be gleaned from Denis Parent's *Jean-Jacques Beineix: Version Originale*, available only in French, which is the journalist's diary of the making of *Rosalynne et les Lions*.

—Chris Routledge

BELLOCCHIO, Marco

Nationality: Italian. **Born:** Piacenza, 9 November 1939. **Education:** Educated in Milan, at Centro Sperimentale di Cinematografica, Rome, and at Slade School of Fine Arts, London (on scholarship), 1959–63. **Career:** Directed first feature, *I pugnì in tasca*, 1965; joined cooperative dedicated to militant cinema, 1968; co-directed 5-part series for TV, *La macchina cinema*, 1977–78.

Films as Director:

- 1965 *I pugni in tasca* (*Fists in the Pocket*) (+ sc)
 1967 *La Cina è vicina* (*China Is Near*) (+ co-sc)
 1969 "Discutiamo discutiamo" episode of *Amore e rabbia* (*Vangelo '70*) (+ co-sc, role)
 1971 *Nel nome del padre* (*In the Name of the Father*) (+ sc)
 1972 *Sbatti il mostro in prima pagina* (*Strike the Monster on Page One*) (co-d uncredited, co-sc)
 1974 *Nessuno o tutti—Matti da slegare* (co-d, co-sc)
 1976 *Marcia trionfale* (+ co-sc)
 1977 *Il gabbiano* (+ co-sc)
 1979 *Salto nel vuoto* (+ sc)
 1980 *Leap into the Void* (+ sc)
 1981 *Vacanze in Valtrebbia*
 1982 *Gli occhi, la bocca* (*The Eyes, the Mouth*)
 1983 *Enrico IV* (*Henry IV*)
 1986 *Devil in the Flesh*
 1987 *La visionè del sabba* (*The Visions of Sabbath*)
 1988 *La sorciere*
 1991 *La condanna* (+sc)
 1994 *Sogno della Farfalla*
 1995 *Sogni infranti* (*Broken Dreams*)
 1997 *Il Principe di Homburg* (*The Prince of Homburg*) (+sc)
 1999 *La Balia* (*The Nanny*) (+sc)

Other films:

- 1958 *La colpa e la pena, Abbasso lo zio* (as student at Centro Sperimentale); *Ginepro fatto uomo* (diploma film at Centro Sperimentale)
 1966 *Francesco d'Assisi*
 1975 *Salò o le 120 giornate di Sodoma* (Pier Paolo Pasolini) (ro as The President)

Publications

By BELLOCCHIO: books—

La Cina è vicina, Bologna, 1967; as *China Is Near*, New York, 1969.
I pugni in tasca, Milan, 1967.

By BELLOCCHIO: articles—

- Interview in *Film Society Review* (New York), January 1972.
 "La Place de la politique," an interview with G. Fofi, in *Positif* (Paris), April 1972.
 Interview with N. Zalaffi, in *Sight and Sound* (London), Autumn 1973.
 "Marco Bellocchio on Victory March," interview with R. Schar, in *Cinema Papers* (Melbourne), September/October 1976.
 "Marco Bellocchio—I'alibi du grand public n'est qu'une justification hypocrite," interview with D. Rabourdin, in *Cinéma* (Paris), March 1977.
 Interview with Dan Yakir, in *Film Comment* (New York), March-April 1983.
 Interview with J.C. Bonnet, in *Cinématographe* (Paris), June 1986.
 Interview in *Filmcritica* (Florence), April-May 1988.
 Interview in *24 Images* (Montreal), Winter 1988–89.

- Interview in *Film Quarterly* (Berkeley), Fall 1989.
 Interview in *Jeune Cinéma* (Paris), May-June 1991.

On BELLOCCHIO: books—

- Wlaschin, Ken, *Italian Cinema since the War*, Cranbury, New Jersey, 1971.
 Leprohon, Pierre, *The Italian Cinema*, New York, 1972.
 Tassone, Aldo, *Le Cinema italien parle*, Paris, 1982.
 Michalczyk, John J., *The Italian Political Filmmakers*, Cranbury, New Jersey, 1986.

On BELLOCCHIO: articles—

- Tessier, Max, "Au nom du père et de la politique," in *Ecran* (Paris), February 1973.
 Comuzio, E., "Marco Bellocchio au miroir de Tchekhov," in *Jeune Cinéma* (Paris), April/May 1979.
 Croyden, Margaret, "A Fresh Cinematic Voice from Italy," in *New York Times*, 11 December 1983.
 Martin, Marcel, "Les yeux, la bouche" in *Revue du Cinéma/Image et Son* (Paris), November 1984, + filmo.
 Stefanutto-Rosa, S., "Il diavola nel subconscio dello psicoanalista selvaggio," in *Cinema Nuovo* (Bari), March-April 1986.
 Kennedy, Harlan, "Second Birth," in *Film Comment* (New York), July-August 1994.
Segnocinema (Vicenza), July-August 1994.

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One of the healthiest aspects of the ever-more impressive cinematic output of the 1960s was the greater respect accorded to different, even opposing, approaches to political filmmaking. Thus, a Godard or a Straub could comfortably accept being called a political filmmaker while their work analyzed the process of creating meaning in cinema. One of Italy's most gifted directors to have emerged since the war, Marco Bellocchio chose to delve into his own roots and scrutinize those primary agents of socialization—the classroom, the church, and, most crucially for him, the family. Besides serving to reproduce selected values and ideas about the world, these structures are depicted by Bellocchio to be perfect, if microcosmic, reflections of society at large.

Bellocchio's films are black comedies centered around the threat of impending chaos. Typically, Bellocchio's protagonists are outsiders who, after learning the rules by which social structures remain intact, set about circumventing or ignoring them. Through their actions they expose the fragility of the social order by exposing the fragility of all presumed truths. The judge in *Leap into the Void*, for example, devises a bizarre plot to have his sister killed in order to avoid suffering the embarrassment of sending her to a mental institution.

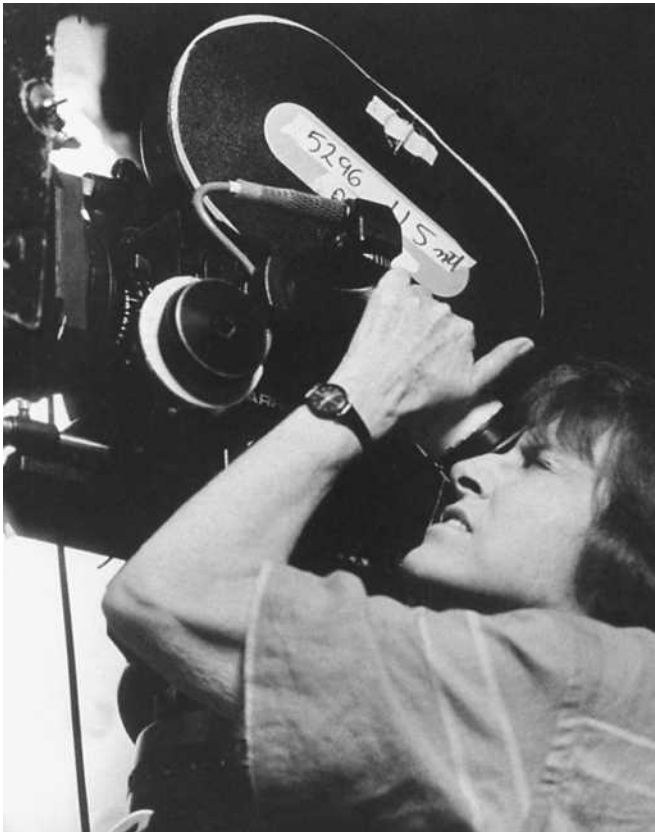
The nuclear family, as an incarnation of the social order, represents a system of clearly understood, if unexpressed, power relationships within a fixed hierarchy. These power relationships are expressed in familial terms: Bellocchio's women, for example, are usually defined as mothers or sisters. Even the radical political beliefs that some of his characters profess must be judged with regard to their application in the family sphere: shocked to discover that his sister is no longer a virgin, Vittorio in *China Is Near* admits, "You can be a Marxist-Leninist but still insist that your sister doesn't screw around."

Along with his countryman Bernardo Bertolucci, Bellocchio is a primary example of the first European generation of film-school-educated directors. Often, these directors—perhaps under the influence of *la politique des auteurs*—tended to exhibit an extreme self-consciousness in their films. While watching a Bellocchio film, one is struck at how little or nothing is left open to interpretation—everything seems achingly precise and intentional. Yet what saves his films from seeming airless or hopelessly “arty” is that they’re often outrageously funny. The havoc his characters wreak on all those around them is ironically counterpointed to the controlled precision of the direction. There is a kind of mordant delight in discovering just how far Bellocchio’s characters will go in carrying out their eerie intrigues. The sense of shrewd critical intelligence orchestrating comic pandemonium into lucid political analyses is one of the most pleasurable aspects of his cinema.

—Richard Peña

BEMBERG, Maria Luisa

Nationality: Argentinian. **Born:** Buenos Aires, 1925. **Family:** Divorced, four children. **Career:** Established Argentina’s Teatro del Globo theater company, 1950s; wrote her first screenplay, *Cronica de una Senora* (*Chronicle of a Woman*), 1971; moved to New York and attended the Strasberg Institute, late 1970s; returned to Argentina and directed her first feature, *Momentos*, 1981. **Died:** 7 May 1995.



Maria Luisa Bemberg

Films as Director and Scriptwriter:

- 1981 *Momentos* (*Moments*)
- 1982 *Señora de Nadie* (*Nobody's Woman*)
- 1984 *Camila*
- 1987 *Miss Mary*
- 1990 *Yo, la peor de todas* (*I, the Worst of Them All*)
- 1993 *De eso no se habla* (*I Don't Want to Talk about It*) (co-sc)

Films as Scriptwriter Only:

- 1971 *Cronica de una Señora* (*Chronicle of a Woman*)
- 1972 *El Mundo de la Mujer* (short)
- 1975 *Triangulo de Cuatro* (Ayala)
- 1978 *Juguetes* (short)
- 1997 *El Impostor* (*The Imposter*) (Maci)

Publications

By BEMBERG: articles—

“Maria Luisa Bemberg: El rescate de la mujer en el cine Argentino,” an interview with J.C. Huayhuaca and others, in *Hablemos de Cine* (Lima), March 1984.

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Obituary in *Classic Images* (Muscantine), July 1995.

Obituary in *Time*, 22 May 1995.

Obituary in *Village Voice*, 30 May 1995.

Obituary in *Angles* (Milwaukee), vol. 3, no. 1, 1996.

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Maria Luisa Bemberg entered the filmmaking world only after leading an “asphyxiating and uneventful” life (her own words). Born into one of the wealthiest families in Buenos Aires, she entered the film industry at age forty-six after her children had grown and she had obtained a divorce. Despite her belated entry into the profession, Bemberg became one of the most subversive and popular Argentinian directors of the twentieth century. In addition, she has been acclaimed in Europe and the States.

Bemberg’s first (semi-autobiographical) screenplay, *Cronica de una Señora*, gained acclaim as a contemporary domestic drama, focusing on a regressive political system as it affected the female protagonist. Wishing to exert more control over her screenplays, but with no formal training, she spent three months as an actress at the Lee Strasberg Institute in New York and returned to Argentina to direct. In 1982 she caused a stir with *Senora de Nadie*, which featured a friendship between a gay man and a separated woman, challenging in one swoop the sacred notions of marriage, family, and the Church. Released on the day that Argentina invaded the Malvinas (Falklands), the film’s impact was overshadowed somewhat by political events, but the crumbling state of the military regime (which had exerted so much censorship and control over the country’s film industry that by the late 1970s only twelve films were being produced per year) ultimately helped the film succeed. Hugely popular with female audiences, it made a powerful and overtly feminist intervention into a culture crippled by its own repression and machismo.

After the overthrow of the military regime, and the humiliation of defeat in the Falklands War, Bemberg still saw much to come to terms with and much to struggle against in her national identity. She felt that her role as a filmmaker, and as a woman in a fiercely patriarchal society, was to explore political oppression as a backdrop and context for intense personal conflict. Her films dwell anxiously on Argentina’s troubled past, and suggest that only by coming to terms with it can the nation—and the individual—put it to rest.

In 1984 Bemberg directed *Camila*, the first Argentinian film ever to break into the American market. Recipient of an Oscar nomination for best foreign language film, it is all the more remarkable in that many other directors who wanted to film this true story of illicit love between a priest and a young woman in 1847 had previously been prevented from doing so by the government. By casting the Priest as a beautiful object of desire and Camila (historically portrayed as the innocent victim) as the temptress, Bemberg created a passionate melodrama in which she consciously moved away from her earlier, hard-bitten domestic dramas into a more emotional, lyrical sphere. The historical basis of *Camila* offers a mythical arena in which to explore her very real contemporary political concerns.

Miss Mary continues to focus on these concerns, exploring English influence over the Argentinian upper class through the crucial figure of the nanny in the years before World War II. Politics and history are expressed through family structures, sexuality, and human behaviour. Female characters, even the repressed and unsympathetic nanny (played by Julie Christie), are portrayed with understanding—although Miss Mary is a reactionary agent of oppression, the film works to explore *why* she is so—in an attempt to study the forces that could create both she and the sick family for which she works.

Bemberg’s strong sense of the melancholy is an integral part of her work, causing an uneasy tension in all her films: while all her works indict the reactionary political system, they are also impregnated with a tragic sensibility that presents events as somehow out of the protagonists’ control. The bleak endings (in which transgressors are punished and traditional structures remain apparently intact) of

Bemberg’s films might seem pessimistic. But the very expression of transgression in the films—along with the tentative exploration of the disruptions that inevitably threaten an apparently monolithic system—by an individual who could so easily be a victim of that system (female, bourgeois, divorced), is not merely laudable, but remarkable.

Camila and *Miss Mary* remain exceptional films, the former a passionate and profound examination of a doomed romance and the latter a sumptuous, evocative account of a repressed woman. If both films are not overtly autobiographical, they do deal in very personal ways with Bemberg’s own identity as a woman existing in a male-dominated society. A third, most impressive, feature from Bemberg is *I, The Worst of Them All*, set in Mexico during the seventeenth century. Her heroine is a nun possessed of a deep thirst for knowledge who becomes a writer. She also is destined to become the antagonist of her country’s misogynist archbishop. Bemberg followed that up with what would be her final directoral effort, *I Don’t Want to Talk about It*, a fitfully interesting drama about two women—one a dwarf and the other her physically appealing but obnoxiously controlling mother—who become involved with an aging but still-suave bachelor (impeccably played by Marcello Mastroianni).

The unfortunate aspect of Bemberg’s career is that it began so late in her life, thus robbing her of time to write and direct other films. Still, before her death in 1995 she was able to transcend the repressive political forces at work in her country and the constraints placed upon her because of her sex. Moreover, her films show her ability to discerningly philosophize about these aspects of existence in her country.

—Samantha Cook, updated by Rob Edelman

BENEGAL, Shyam

Nationality: Indian. **Born:** Alwal, near Hyderabad, 14 December 1934. **Education:** Osmania University. **Career:** Advertising copywriter and director (over 620 advertising shorts) for Lintas Agency, Bombay, 1960–66; received Bhabha fellowship and worked in U.S.; returned to India and became independent producer, 1970; directed first feature in Hindi, *Ankur*, 1974; director of the Indian National Film Development Corporation, 1980s; made TV mini-series *The Discovery of India*, 1989.

Films as Director:

- 1967 *A Child of the Streets* (doc short)
- 1968 *Close to Nature* (doc short); *Indian Youth—An Exploration* (doc short); *Sinhasta or The Path to Immortality* (doc short)
- 1969 *Poovanam (The Flower Path)* (doc short)
- 1970 *Horoscope for a Child* (doc short)
- 1971 *Pulsating Giant* (doc short); *Steel: A Whole New Way of Life* (doc short); *Raga and the Emotions* (doc short)
- 1972 *Tala and Rhythm* (doc short); *The Shruti and Graces of Indian Music* (doc short); *The Raag Yaman Kalyan* (doc short); *Notes on a Green Revolution* (doc short); *Power to the People* (doc short); *Foundations of Progress* (doc short)
- 1974 *Ankur (The Seedling)* (+ sc)
- 1974/5 *Learning Modules for Rural Children* (doc)

- 1975 *Nishant (Night's End)*; *Charandas Chor (Charandas the Thief)*
 1975 *A Quiet Revolution* (doc)
 1976 *Manthan (The Churning)*; *Tomorrow Begins Today*; *Industrial Research* (short); *Epilepsy* (short)
 1977 *Bhumika (The Role)* (+ co-sc); *Kondura/Anugrahan* (Telugu version) (*The Boon*) (+ co-sc); *New Horizons in Steel* (doc) *Junoon (The Obsession)*
 1980 *Hari Hondal Bargadar (Share Cropper)* (+ sc)
 1981 *Kalyug (The Machine Age)*
 1982 *Arohan (Ascending Scale)*
 1983 *Mandi (The Market Place)*
 1985 *Jawaharlal Nehru* (doc); *Satyajit Ray* (doc); *Trikaal (Past, Present, and Future)* (+sc)
 1986 *Susman (The Essence)* (+ p)
 1993 *Suraj Ka Satvan Ghoda*
 1994 *Mammo*
 1995 *Apprenticeship of a Mahatma*
 2000 *Zubeidaa*

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The Churning, with Vijay Tendulkar, Calcutta, 1984.

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Tesson, C., “La Route des Indes,” in *Cahiers du Cinéma* (Paris), September 1983.

Gillett, John, “Style and Passion: The Films of Shyam Benegal,” in *National Film Theatre Programme* (London), May 1988.

Saran, S., “The Question of Influences,” in *Cinema in India*, no. 12, 1991.

Denis, F., “Of Truth and Invention,” in *Cinema in India*, no. 9, 1992.
 Niogret, Hubert, and Françoise Audé, “Shyam Benegal: Bhumika,” in *Positif* (Paris), October 1992.

Sen, M., “The Wonder Years,” in *In India*, vol. 4, no. 3, 1993.

Cossio, C., “Il settimo cavallo del sole nel cinema indiano,” in *Cinema Nuovo* (Bari), July-October 1995.

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The career of Shyam Benegal, which began with his first feature in 1974, has some similarity in terms of both approach and tenacity to that of Satyajit Ray twenty years earlier. Among shared aspects one may note a background in the film society movement, a strong western influence, commercial work in an advertising agency, and direction of children's film (in Benegal's case the feature length *Charandas the Thief*, made in 1975 for the Children's Film Society). But Benegal was forty by the time he made his first feature and had already directed a large number of sponsored documentaries and commercials. Moreover, virtually all of his films have been in Hindi, the language of the commercial “all-India” movie, not in a regional dialect.

Benegal's personal style is already apparent and fully formed in the loose trilogy of studies of rural oppression made between 1974 and 1976: *The Seedling*, *Night's End*, and *The Churning*, the last financed collectively—at two rupees apiece—by the farmers of Gujarat state. In each case the interaction of the rural populace and often well-meaning outsiders ends disastrously, but the note of revolt is very muted. Though Benegal's social commitment is unquestionable, he does not offer any clear way out for his characters. In *The Seedling*, the seduction and abandoning of a servant girl is followed by the savage beating of her deaf-mute husband, but the only answer is the stone thrown at the landlord's house by a small boy in the film's final sequence. This is the “seedling,” but Benegal offers no indication as to how it can be nurtured. In *Night's End*, a schoolmaster's efforts lead to violence when his wife is kidnapped by a landlord's family who are accustomed to exploiting and brutalizing peasants at will. But the final peasant revolt stirred up by the middle class hero gets totally and blindly out of hand, and one knows that it will be put down—no doubt savagely—by the authorities and that passivity will resume. *The Churning* is more optimistic, but even here the advocates of change are eventually defeated, though their efforts may some day bear fruit. Typical of Benegal's approach is the way in which women—so often a personification of new values in third world films—are depicted as passive suffering figures. Benegal's style is always solidly realistic, with stress on a carefully worked out narrative line and well-drawn characters. The pace is generally slow and measured but enlivened by excellent observation and fine choice of significant detail.

In the late 1970s, Benegal retained this somewhat austere style with a total professionalism but without ever slipping into the extravagance or melodrama of the conventional Hindi film. *The Role*, one of his richest films, tells of a more dynamic woman, a film star who tries desperately to live her own life but is cruelly exploited by men throughout her life. The film, essentially a problem picture of a kind familiar in the West, has a muted, open ending and is enlivened by vigorously recreated extracts from the films in which the actress is purported to star. Subsequently, Benegal continued the widening of

his chosen area of subject matter. *The Boon*, a film shot in two language versions and known as *Kondura* in Hindi and *Anugrahan* in Telegu, is a study of the tragic effect of a young man's belief that he has been granted supernatural powers. *The Obsession* is a tale of interracial love set at the time of the Indian Mutiny, and *The Machine Age* is a story of bitter rivalry between industrialists—an archetypal conflict based on an ancient Hindi epic. But *Ascending Scale*, which depicts a peasant family destroyed as it is pitted against the reactionary forces of rural India, shows Benegal's fidelity to the themes with which he had begun his career. Working aside from the dominant Hindi traditions, the director offers a striking example of integrity and commitment to an unrelenting vision.

—Roy Armes

BENTON, Robert

Nationality: American. **Born:** Robert Douglas Benton in Waxahachie, Texas, 29 September 1932. **Education:** University of Texas, and at Columbia University, New York City. **Military Service:** Served in U.S. Army, 1954–56. **Family:** Married Sally Rendigs, 1964, one son. **Career:** Art Director of *Esquire* magazine, New York, 1957–61 (consulting editor, 1962—); began screenwriting partnership with David Newman, on *Bonnie and Clyde*, 1967; directed first feature, *Bad Company*, 1972. **Awards:** National Society of Film Critics Award, New York Film Critics Award, Writers Guild of America Award and Oscar nomination, Best Screenplay, for *Bonnie and Clyde*, 1967; Oscar nomination, Best Screenplay, for *The Late Show*, 1977; Oscars and Los Angeles Film Critics Association Awards for Best Screenplay and Best Director, Golden Globe Award for Best Screenplay, Writers Guild of America Award and Best Director, National Society of Film Critics and Directors Guild of America, for *Kramer vs Kramer*, 1979; Oscar for Best Screenplay, for *Places in the Heart*, 1984; Oscar nomination for Best Screenplay, for *Nobody's Fool*, 1994. **Address:** c/o Sam Cohn, International Creative Management, 40 W. 57th Street, New York, NY 10019, U.S.A.

Films as Director and Co-Scriptwriter:

- 1972 *Bad Company*
- 1977 *The Late Show* (sc)
- 1979 *Kramer vs. Kramer*
- 1982 *Still of the Night* (+sc)
- 1984 *Places in the Heart* (*The Texas Project*)
- 1987 *Nadine* (+sc)
- 1991 *Billy Bathgate*
- 1994 *Nobody's Fool* (+sc)
- 1998 *Twilight* (+sc)

Films as Scriptwriter Only (with David Newman except as indicated):

- 1967 *Bonnie and Clyde* (Penn)
- 1970 *There Was a Crooked Man* (J. Mankiewicz)

- 1972 *What's up Doc?* (Bogdanovich) (co-sc with Newman and Buck Henry)
- 1978 *Superman* (Donner) (co-sc with David Newman, Mario Puzo, and Leslie Newman)

Other Films:

- 1988 *The House on Carroll Street* (Yates) (co-exec pr)
- 1994 *A Great Day in Harlem* (Bach) (ro as himself)

Publications

By BENTON: books—

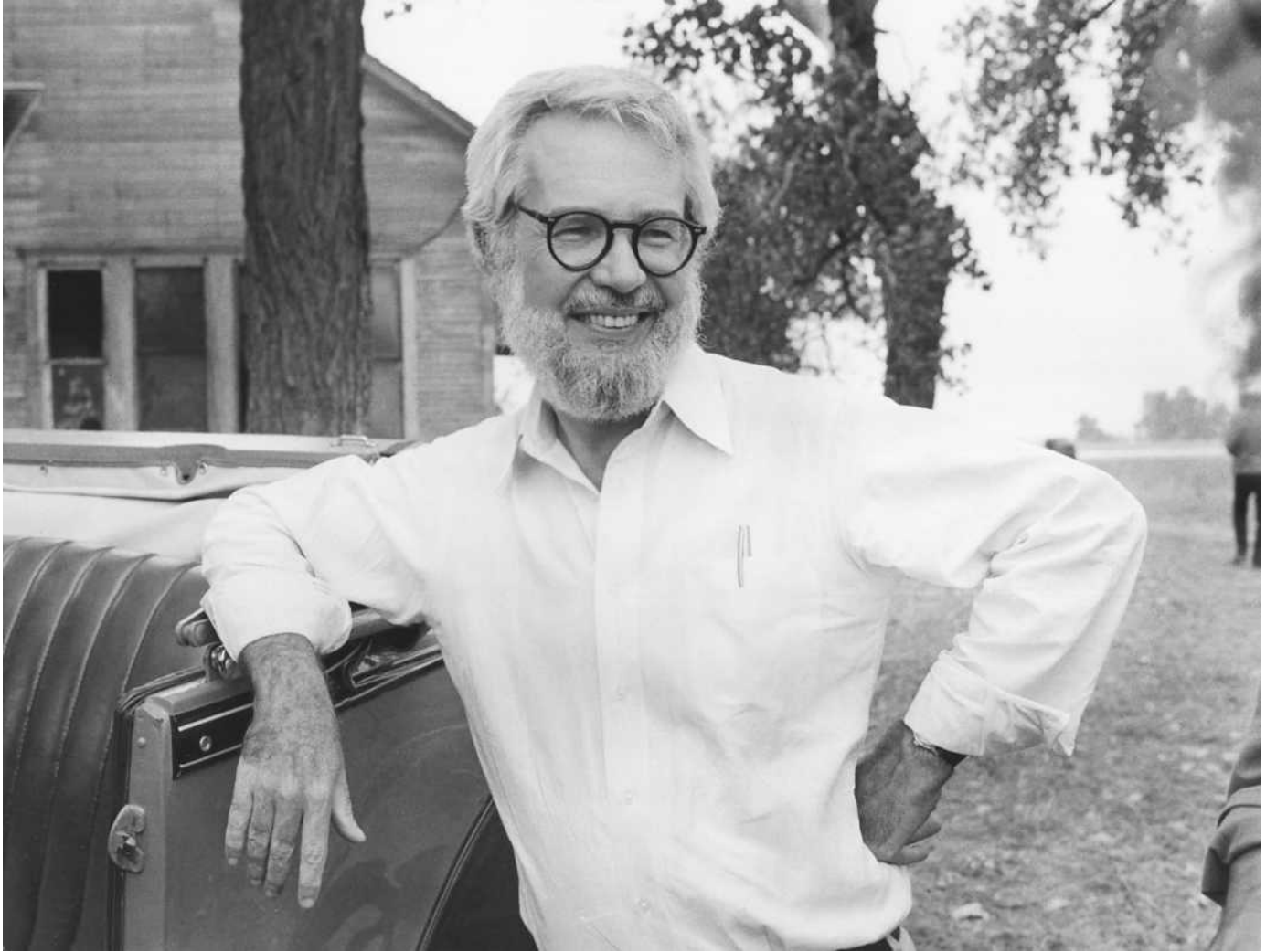
- The in and out Book*, with Harvey Schmidt, New York, 1959.
- Little Brother, No More*, New York, 1960.
- The Worry Book*, with Harvey Schmidt, New York, 1962.
- Extremism: A Non-Book*, with David Newman, New York, 1964.
- Don't Ever Wish for a Seven-Foot Bear*, with Sally Rendigs, New York, 1972.

By BENTON: articles—

- Interviews in *Film Comment* (New York), March/April 1973, January/February 1977, and July/August 1978.
- Interview in *American Film* (Washington, D.C.), July/August 1979.
- Interview in *Image et Son* (Paris), April 1980.
- Interview with Leslie Bennetts, in *New York Times*, 7 October 1984.
- Interview in *Time Out* (London), 28 February 1985.
- Interview with Sheila Johnston, in *Stills* (London), March 1985.
- Interview with P. Calum and A. Skytte in *Kosmorama* (Copenhagen), May 1985.
- Interview with P. Freeman, in *American Screenwriter*, vol. 4, no. 4, 1987.
- Interview with L. Vincenzi in *Millimeter* (Cleveland), August 1987.
- Interview with Andrew Sarris, in *Film Comment* (New York), January-February 1995.
- Interview with Brian Case, in *Time Out* (London), 8 January 1992.
- Interview with Geoff Andrew, in *Time Out* (London), 22 March 1995.

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- “Robert Benton,” in *Film Dope* (London), August 1973.
- Sight and Sound* (London), Autumn 1973.
- Millimeter* (New York), October 1976.
- Collins, G., “Robert Benton Goes Back to Texas for a Little Fun,” in *New York Times*, 2 August 1987.
- Sarris, Andrew, “A Low-Rent Romance,” in *Village Voice* (New York), 11 August 1987.
- Almendros, Nestor, “Benton, Texas,” in *American Cinematographer* (Los Angeles), September 1987.
- Talty, S., “Inside Billy Bathgate,” in *American Film* (Los Angeles), July 1991.



Robert Benton

Weinraub, Bernard, “With Kevin’s Gate and Billygate, Filmdom’s Love of Gossip Blooms,” in *New York Times*, 17 September 1991.

James, Caryn, “Film View: A Hole in the Heart of *Billy Bathgate*,” in *New York Times*, 3 November 1991.

Krohn, B., “Histoires de gangsters, histoire d’Amérique,” in *Cahiers du Cinema* (Paris), February 1992.

Campbell, V., and Margulies, E., “Shrink to Fit,” in *Movieline* (Los Angeles), October 1992.

Lally, K., “Benton Returns with a Tale of Small Town Redemption,” in *Film Journal* (New York), January-February 1995.

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There were many ways to make it as a bigtime Hollywood director in the 1970s. Robert Benton’s experience provides a common mode: a successful screenwriter turned director. Benton teamed with another aspiring author, David Newman, to pen the script of Arthur Penn’s wildly successful, highly influential *Bonnie and Clyde* (1967), a film that showed Hollywood how to meld comedy, melodrama, and social commentary. The story of how Benton and Newman came to write *Bonnie and Clyde* is the stuff of Hollywood legend. In 1964 they were

working for *Esquire* magazine, developing the magazine’s annual college issue. As they were crafting the magazine’s infamous Dubious Achievement Awards, they became caught up with the art cinema of Ingmar Bergman, Federico Fellini, and Akira Kurosawa. They decided to attempt an American version of Jean-Luc Godard’s *Breathless* through the story of two desperados of the 1930s, Bonnie Parker and Clyde Barrow.

Benton and Newman wrote a seventy-page treatment in which they tried to make their film feel like an Hitchcock thriller, but with the comic violent tone of François Truffaut’s *Shoot the Piano Player*. First they sent the “Bonnie and Clyde” script to Truffaut, who passed on it, as did Jean-Luc Godard. Warren Beatty rescued the project, agreed to produce it, and Arthur Penn became the director. Here were the first members of the film generation of the 1960s making what in some ways came to represent the most influential film of the decade, for it captured the restlessness of an age as well as the era’s ethical ambiguity. *Bonnie and Clyde* at once demonstrated that Hollywood films could successfully incorporate the stylistic flourishes of the French New Wave into Classic Hollywood genre material.

The *Bonnie and Clyde* script won numerous awards, and the duo went on to co-script *There Was a Crooked Man* (1970), *What’s up*

Doc? (1972), and *Superman* (1978). The last two proved Benton and Newman were able to make movies that made money. *What's up Doc?* finished in the top ten earners for 1971; *Superman* generated more than 100 million dollars worldwide. But Benton aspired to be his own director, and he worked single-mindedly at that goal during the 1970s.

Success came with *Kramer vs. Kramer* (1979), Benton's third directorial effort. Based on his screenplay, *Kramer vs. Kramer* won the Oscar for Best Picture, Best Actor (Dustin Hoffman), Best Screenplay, Best Director, and Best Supporting Actress (Meryl Streep), a sweep rarely accomplished in Hollywood history. More importantly for Benton's future, *Kramer vs. Kramer* finished atop the domestic box-office rankings for the year. Robert Benton had reached his goal; he was as hot a property as there was in Hollywood as the 1980s opened.

But thereafter Benton's filmmaking successes were limited. He did reach another peak in 1984 with *Places in the Heart*. The film, which featured Benton's award-winning screenplay, was one man's affectionate look at life in his hometown of Waxahachie, Texas, during the hard days of the Great Depression. On the other hand, Benton's *Nadine* (1987) was also set in Texas, but this comedy failed to capture either the fancy of the critics or the public.

As Benton moved into the 1990s, many saw him as the principal case of the power of the screenwriter as auteur. Perhaps this is so, but continuing success at the top—a Hollywood prerequisite if one wants to control one's movies—seemed to have sucked the life from Benton's story-telling ability. Some speculated that Benton, who had crafted fine stories of outsiders from Bonnie Parker to the aging detective of *The Late Show*, had difficulty functioning as a member of the Hollywood establishment.

Benton's most recent films have been set in the environs of upstate New York. *Billy Bathgate*, based on the E.L. Doctorow novel about a young man's involvement with mobster Dutch Schultz, has much going for it, beginning with a talented cast (headed by Dustin Hoffman and Nicole Kidman) and superlative production design. But the shoot was troubled, resulting in acrimony between Benton and Hoffman and a curiously emotionless and eminently forgettable film, despite the presence of the always watchable Hoffman (cast as Schultz—a character altogether different from his Ted Kramer character).

Nobody's Fool, based on a novel by Richard Russo, is far more successful. The characters are less flamboyant than those found in *Billy Bathgate*; as an evocation of time and place, and a portrait of small-town American life, the film is closer in spirit to *Places in the Heart*. Paul Newman is nothing short of superb as Donald "Sully" Sullivan, an aging, out-of-work construction worker. Long-estranged from his family, the film follows events when he is forced to deal with his son and grandson. Also central to the story are Sullivan's relationships with various townsfolk, including his landlady (Jessica Tandy), who once was his eighth-grade teacher, his sometime employer (Bruce Willis), and the latter's neglected wife (Melanie Griffith). *Nobody's Fool* works best as a film of moods and feelings; ultimately, it is a knowing, entertaining blend of poignancy and humor. As in his earlier films, Benton draws fine performances from his cast. While one would expect exceptional acting from Newman and Tandy, the filmmaker elicits solid work from Griffith and Willis, who rarely have been better on screen.

—Douglas Gomery, updated by Rob Edelman

BERESFORD, Bruce

Nationality: Australian. **Born:** 1940. **Education:** Sydney University. **Family:** Married 1) Rhoisin Patricia Harrison; 2) Virginia Patricia Mary Dugan, 1985; has three children. **Career:** Worked in advertising and for ABC TV, late 1950s; moved to London, 1961, and taught at girl's school, Willesden; film editor, East Nigerian Film Unit, 1964–66; head of British Film Institute Production Board, 1966–70; produced eighty-six films, notably short documentaries; moved to Australia, 1971; directed first feature, *The Adventures of Barry MacKenzie*, 1972; moved to United States, 1981. **Awards:** Best Director, Australian Film Awards, for *Don's Party*, 1976, and *Breaker Morant*, 1980; Best Director, American Film Institute Awards, for *Don's Party*, 1977; Best Director, Canadian Film Awards, for *Black Robe*, 1991. **Agent:** William Morris Agency, Beverly Hills, CA.

Films as Director:

- 1972 *The Adventures of Barry MacKenzie* (+ sc)
- 1974 *Barry MacKenzie Holds His Own* (+ co-sc, pr)
- 1975 *Don's Party*
- 1977 *The Getting of Wisdom*
- 1978 *Money Movers* (+ sc)
- 1980 *Breaker Morant* (+ sc)
- 1981 *The Club*
- 1982 *Puberty Blues*
- 1983 *Tender Mercies*



Bruce Beresford

- 1985 *King David; Fringe Dwellers* (+ sc)
- 1986 *Crimes of the Heart*
- 1987 *Aria* (directed one episode)
- 1989 *Driving Miss Daisy*
- 1990 *Her Alibi*
- 1991 *Mister Johnson* (+ co-sc)
- 1992 *Black Robe*
- 1993 *Rich in Love*
- 1994 *A Good Man in Africa; A Silent Fall*
- 1996 *Last Dance*
- 1997 *Paradise Road* (co-sc)
- 1999 *Double Jeopardy; Sydney: A Story of a City*

Other Films:

- 1967 *You're Human like the Rest of Them* (pr)
- 1994 *Curse of the Starving Class* (exec pr, sc)

Publications

By BERESFORD: articles—

- “An Aussie in Hollywood,” an interview with G. Crowds and U. Gupta, in *Cineaste* (New York), vol. 12, no. 4, 1983.
- Interview in *Screen International* (London), 21 May 1983.
- “The Paramount *King David*,” an interview with Brent Lewis, in *Films* (London), December 1984/January 1985.
- “Tender Crimes,” an interview with Margy Rochlin, in *American Film* (Washington, D.C.), January/February 1987.
- Interview with *Film a Doba* (Prague), Autumn 1994.
- Interview with S.B. Katz, in *Written By* (Los Angeles), June 1997.

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- Stratton, David, *The Last New Wave: The Australian Film Reader*, Sydney, 1980.
- Tulloch, John, *Australian Cinema: Industry, Narrative, and Meaning*, Sydney and London, 1982.
- White, David, *Australian Movies to the World: The International Success of Australian Films since 1970*, Sydney, 1984.
- Bruce Beresford: An Annotated Bibliography*, Melbourne, 1985.
- Hall, Sandra, *Critical Business: The New Australian Cinema in Review*, Adelaide, 1985.
- Moran, Albert, and Tom O'Regan, editors, *An Australian Film Reader*, Sydney, 1985.
- Radcliff-Umstead, Douglas, ed., *National Traditions in Motion Pictures*, Kent, Ohio, 1985.
- Lewis, Glen, *Australian Movies and the American Dream*, New York, 1987.
- McFarlane, Brian, *Australian Cinema 1970–85*, London, 1987.
- Bennett, Bruce, ed., *A Sense of Exile*, Nedlands, Australia, 1988.
- Dermony, Susan, and Elizabeth Jacka, *The Screening of Australia: Anatomy of a National Cinema*, Vol. II, Sydney, 1988.
- Bertrand, Ira, ed., *Cinema of Australia: A Documentary History*, New South Wales, 1989.

- Radcliff-Umstead, Douglas, ed., *Motion Pictures and Society*, Kent, Ohio, 1990.
- Rattigan, Neil, *Images of Australia: 100 Films of the New Australian Cinema*, Dallas, 1991.
- McFarlane, Brian, and Geoff Mayer, *New Australian Cinema: Sources and Parallels in American and British Film*, Cambridge, England, 1992.
- Radcliff-Umstead, Douglas, ed., *Varieties of Filmic Expression*, Kent, Ohio, 1992.
- Murray, Scott, *Australian Cinema*, St. Leonards, Australia, 1994.

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- Connelly, Keith, “The Films of Bruce Beresford,” in *Cinema Papers* (Melbourne), August/September 1980.
- Robinson, David, “Bruce Beresford’s New Australian Cinema,” in the *Times* (London), 23 October 1980.
- Heung, Marina, “*Breaker Morant* and the Melodramatic Treatment of History,” in *Film Criticism*, Winter 1984.
- Quartermain, Peter, “Two Australian Films: Images and Contexts for *The Term of His Natural Life* (1927) and *Don’s Party*,” in *Commonwealth Essays and Studies* (Dijon, France), Spring 1984.
- Lewis, Brent, “A Deft Talent,” in *Films* (London), February 1985.
- “Bruce Beresford Is Home,” in *Encore* (Manly, New South Wales), 7 November 1985.
- Bryant, Hallman B., “*Breaker Morant* in Fact, Fiction, and Film,” *Literature/Film Quarterly*, 1987.
- Rochlin, Margy, “Tender Crimes,” *American Film*, January/February 1987.
- Davidson, Jim, “Locating Crocodile Dundee,” *Meanjin* (Victoria, Australia), March 1987.
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Bruce Beresford’s career has been described as both interesting and uneven. Since his debut as a maker of feature films in 1972 with the broad comedy *The Adventures of Barry MacKenzie*, Beresford has made a wide variety of movies. But there is unity in this variety. If his Australian films, such as *The Getting of Wisdom* and *Breaker Morant*, seem more hard-edged and political than *Tender Mercies*, *Crimes of the Heart*, or *Driving Miss Daisy*, his latest American films nevertheless carry a social comment, if conveyed ever so quietly.

Beresford showed an interest in making films from an early age but moved to England when he saw little chance of being able to direct in Australia. After holding a number of jobs abroad, including a stint working for the British Film Institute, he returned home when government subsidies offered the possibilities for an expanded local production schedule. His first film, *The Adventures of Barry MacKenzie*, was deliberately commercial and pitched at a popular level

since he felt that Australian films needed to prove their marketability at that time. The success of this film and his next “ocker” epic, *Barry MacKenzie Holds His Own*, gave him the leverage within the industry to be able to explore a different kind of work.

The more serious social comment of *Don's Party*, a film set against the failure of the Labor Party in the national elections of 1969, offered a clear-eyed look at Australian society of the 1960s and pursued in a more serious way the contradictions in the Australian character. *Don's Party* is a small movie based on David Williamson's play, and it was filmed largely within the confines of a suburban house. Its intense probing of character and the film's at-times claustrophobic atmosphere surfaced in the director's later, better-known films.

Beresford next turned to a project he had wanted to do for some time, *The Getting of Wisdom*, based on the autobiographical novel by H. H. Richardson. The story traces the adventures of a young woman who arrives from the outback to receive a proper education at a city girl's school. The film is a period piece but provides a devastating look at the overly genteel pretensions of class-bound, nineteenth-century Australian society. Not yet secure in its own identity, the film noted that the society still copied the Victorian social arrangements of the motherland. A stunningly beautiful film, *The Getting of Wisdom* established Beresford as a maker of serious and thoughtful films in the European art film tradition.

After shooting a caper film, *The Money Movers*, Beresford made *Breaker Morant*, which returned to Australia's past and explored the country's colonial relationship with Great Britain against the background of the Boer War. The film confirmed Beresford's international reputation and opened the way for him to make films outside the rather limited resources of the Australian cinema. *Breaker Morant* contains a savage look at British attitudes towards its former colony and examines the exploitation and condescension such attitudes produce. Although the film's leading character was played by an Englishman, the movie was also a showcase for Australian acting talent.

With *The Club* and *Puberty Blues*, Beresford returned to contemporary Australia. *The Club*, adapted from another of Bruce Williamson's plays, is a satire on the inner workings of an Australian football club, including its financial woes, moral tensions, and labor disputes. *Puberty Blues* deals with a pair of would-be “surfer-girls” growing up along the southern beachside suburbs of Sydney. The film deftly explores the macho world of Australian surfers while offering up an unflattering picture of how young women in this world are exploited and abused.

In part because of his growing international reputation, Beresford moved to the United States to direct his next film, *Tender Mercies*, from a Horton Foote script about a down and out country singer who finds love and solace with a small town Texan widow and her son. At first glance the story seems an unusual subject for Beresford to film, but *Tender Mercies* contains much of the same social commentary and the visual beauty of his earlier films. The acting is notable, as is the evocation of locale, which is not unlike the arid spaces of the Australian outback. It is a quiet, small film, the kind of movie Beresford was used to making, and it set the pattern for the other successful American films that followed. Only when venturing into the mega-epic with *King David* did the Beresford touch falter.

Returning to Australia, Beresford made *The Fringe Dwellers*, a movie about a family of aborigines and their attempts to integrate themselves into white Australian society. Their failure to do so causes a split between the generations and a dissolution of the family itself.

Long a touchy subject in Australia, Beresford handled the integration issue with sensitivity, tracing the sad divisions between the races. *King David* came next. Although fraught with high expectations, the film was a critical and box-office disaster. He recouped whatever damage the fiasco might have done to his career by turning to *Crimes of the Heart*, an adaptation of Beth Henley's play about three eccentric sisters who have come together as a result of a family crisis. Once again, the director captured the ambience of small-town Southern society with gentleness and affection. The three sisters, all played by major Hollywood stars who worked remarkably well together under Beresford's direction, come off as a loving but eccentric by-product of regional gentility and repression. Underlying the film is a steady and unblinking look at the place of women in this traditional society.

It is noteworthy that Beresford's next film rated a large spread in the financial section of the *New York Times*. *Driving Miss Daisy* cleaned up at the box-office as well as at the Oscars, and made Beresford's name a known quantity among general film audiences around the world. A quiet film about the relationship between a black man and his elderly Jewish female employer in the South, the work features tour de force acting performances from both of the principal stars, Morgan Freeman and Jessica Tandy. For the most part the film does not deal with racial or social problems, but prejudice hovers around the edges of the world of the film and subtly affects its tone. It is another of Beresford's small films, a work of intense concentration that focuses on a microcosm of the modern world and which, in its unfolding, explores broad human as well as social issues.

Beresford's films of the 1990s have met with mixed critical and financial success. *Mister Johnson*, based on a Joyce Cary novel, follows the adventures of an English engineer in West Africa during the 1920s. The engineer, who has been hired to build a road through the native bush, is accompanied by Mr. Johnson, his wily local assistant. Like many of his other films, it is a tragic story about the clash between societies in a colonial setting. *Black Robe* is a larger-scale historical film set in the Canadian wilderness. In 1734 a French Jesuit priest accompanies a tribe of Algonquins to his mission among the Hurons. The priest's spirituality is challenged by the hardships he faces in the wilderness and with the North American Indians. It is a grim film with bleak, scenic locations that create a thoughtful and stark background for its message of cultural friction.

The same creative team that filmed *Driving Miss Daisy* reunited to film Josephine Humphreys' novel about a Southern family whose conventional lives are disrupted when the mother unexpectedly, and without explanation, leaves her husband and children. *Rich in Love* deals with the various members of the family but focuses on the coming-of-age of the youngest daughter, who has taken over the mother's duties. Both the acting and the screen adaptation were critically praised. In *A Good Man in Africa*, starring Sean Connery, the director returned to Africa, where the locals and the British were still at odds. The film was rather badly reviewed and several of the critics found the portrayal of both sides stereotypical and dated. *Silent Fall* is a suspense film about a psychiatrist who solves a double murder witnessed by the victims' nine-year-old son. It was released right on the heels of *A Good Man in Africa* and might have helped to save Beresford's current reputation, but it was so infrequently and so negatively reviewed that it only multiplied his troubles.

Although in many ways Bruce Beresford has become a Hollywood director, one who likes large filming budgets and the options that such budgets afford, his films remain really quite consistent.

Preferring ensemble acting to star vehicles, smaller films to epics (even though *Breaker Morant* was favorably compared to a David Lean epic by the critics, the film is still basically an intimate courtroom drama) and always infusing his films with an insistent social critique, especially on the question of racism, Beresford has fashioned a remarkably consistent career for all of its seeming diversity.

—Charles L. P. Silet

BERGMAN, Ingmar

Nationality: Swedish. **Born:** Ernst Ingmar Bergman in Uppsala, Sweden, 14 July 1918. **Education:** Palmgrens School, Stockholm, and Stockholm University, 1938–40. **Family:** Married 1) Else Fisher, 1943 (divorced 1945), one daughter; 2) Ellen Lundström, 1945 (divorced 1950), two sons, two daughters; 3) Gun Grut, 1951, one son; 4) Käbi Laretei, 1959 (separated 1965), one son; 5) Ingrid von Rosen, 1971 (died 1995). Also one daughter by actress Liv Ullmann. **Career:** Joined Svensk Filmindustri as scriptwriter, 1943; director of Helsingborg City Theatre, 1944; directed first film, *Kris*, 1946; began association with producer Lorens Marmstedt, and with Gothenburg Civic Theatre, 1946; began association with cinematographer Gunnar Fischer, 1948; director, Municipal Theatre, Malmö, 1952–58; began associations with Bibi Andersson and Max von Sydow, 1955; began association with cinematographer Sven Nykvist, 1959; became artistic advisor at Svensk Filmindustri, 1961; head of Royal Dramatic Theatre, Stockholm, 1963–66; settled on island of Faro, 1966; established Cinematograph production company, 1968; moved to Munich, following arrest on alleged tax offences and subsequent breakdown, 1976; formed Personafilm production company, 1977; director at Munich Residenztheater, 1977–82; returned to Sweden, 1978; announced retirement from filmmaking, following *Fanny and Alexander*, 1982; directed *These Blessed Two* for Swedish television, 1985; concentrated on directing for the theater, 1985; Film Society of Lincoln Center presented a retrospective of almost all of Bergman's films as director, 1995; Brooklyn Academy of Music honored Bergman with a four-month-long Bergman Festival, 1995; The Museum of Television & Radio honored Bergman with a retrospective titled "Ingmar Bergman In Close-Up: The Television Work," 1995. **Awards:** Golden Bear, Berlin Festival, for *Wild Strawberries*, 1958; Gold Plaque, Swedish Film Academy, 1958; Oscars for Best Foreign Language Film, *The Virgin Spring* (1961), *Through a Glass Darkly* (1962), and *Fanny and Alexander* (1983); Oscar nominations, Best Director, for *Cries and Whispers* (1973), *Face to Face* (1976), and *Fanny and Alexander* (1983); Oscar nominations, Best Screenplay, for *Wild Strawberries* (1958), *Through a Glass Darkly* (1962), *Cries and Whispers* (1973), *Face to Face* (1976), and *Fanny and Alexander* (1983); co-winner of International Critics Prize, Venice Film Festival, for *Fanny and Alexander*; Erasmus Prize (shared with Charles Chaplin), Netherlands, 1965; Irving G. Thalberg Memorial Award, 1970; Order of the Yugoslav Flag, 1971; Luigi Pirandello International Theatre Prize, 1971; honorary doctorate of philosophy, Stockholm University, 1975; Gold Medal of Swedish Academy, 1977; European Film Award, 1988; Le Prix Sonning, 1989; Praemium Imperiale Prize, 1991.

Films as Director:

- 1946 *Kris (Crisis)* (+ sc); *Det regnar på vår kärlek (It Rains on Our Love; The Man with an Umbrella)* (+ co-sc)
- 1947 *Skepp till Indialand (A Ship Bound for India; The Land of Desire)* (+ sc)
- 1948 *Musik i mörker (Music in Darkness; Night Is My Future); Hamnstad (Port of Call)* (+ co-sc)
- 1949 *Fängelse (Prison; The Devil's Wanton)* (+ sc); *Törst (Thirst; Three Strange Loves)*
- 1950 *Till glädje (To Joy)* (+ sc); *Sånt händer inte här (High Tension; This Doesn't Happen Here)*
- 1951 *Sommarlek (Summer Interlude; Illicit Interlude)* (+ co-sc)
- 1952 *Kvinnors väntan (Secrets of Women; Waiting Women)* (+ sc)
- 1953 *Sommaren med Monika (Monika; Summer with Monika)* (+ co-sc); *Gycklarnas afton (The Naked Night; Sawdust and Tinsel)* (+ sc)
- 1954 *En lektion i kärlek (A Lesson in Love)* (+ sc)
- 1955 *Kvinnodröm (Dreams; Journey into Autumn)* (+ sc); *Sommarnattens leende (Smiles of a Summer Night)* (+ sc)
- 1957 *Det sjunde inseglet (The Seventh Seal)* (+ sc); *Smultronstället (Wild Strawberries)* (+ sc)
- 1958 *Nära livet (Brink of Life; So Close to Life)* (+ co-sc); *Ansiktet (The Magician; The Face)* (+ sc)
- 1960 *Jungfrukällan (The Virgin Spring); Djävulens öga (The Devil's Eye)* (+ sc)
- 1961 *Såsom i en spegel (Through a Glass Darkly)* (+ sc)
- 1963 *Nattvardsgästerna (Winter Light)* (+ sc); *Tystnaden (The Silence)* (+ sc)
- 1964 *För att inte tala om alla dessa kvinnor (All These Women; Now about These Women)* (+ co-sc under pseudonym "Buntel Eriksson")
- 1966 *Persona* (+ sc)
- 1967 "Daniel" episode of *Stimulantia* (+ sc, ph)
- 1968 *Vargtimmen (Hour of the Wolf)* (+ sc); *Skammen (Shame; The Shame)* (+ sc)
- 1969 *Riten (The Ritual; The Rite)* (+ sc); *En passion (The Passion of Anna; A Passion)* (+ sc); *Fårö-dokument (The Fårö Document)* (+ sc)
- 1971 *Beröringen (The Touch)* (+ sc)
- 1973 *Viskningar och rop (Cries and Whispers)* (+ sc); *Scener ur ett äktenskap (Scenes from a Marriage)* (+ sc, + narration, voice of the photographer) in six episodes: "Oskuld och panik (Innocence and Panic)"; "Kunsten att sopa under mattan (The Art of Papering over Cracks)"; "Paula"; "Tåredalen (The Vale of Tears)"; "Analfabeterna (The Illiterates)"; "Mitt i natten i ett mörkt hus någonstans i världen (In the Middle of the Night in a Dark House Somewhere in the World)" (shown theatrically in shortened version of 168 minutes)
- 1977 *Das Schlangenei (The Serpent's Egg; Ormens ägg)* (+ sc)
- 1978 *Herbstsonate (Autumn Sonata; Höstsonaten)* (+ sc)
- 1979 *Fårö-dokument 1979 (Fårö 1979)* (+ sc, narration)
- 1980 *Aus dem Leben der Marionetten (From the Life of the Marionettes)* (+ sc)
- 1982 *Fanny och Alexander (Fanny and Alexander)* (+ sc)
- 1983 *Efter Repetitioner (After the Rehearsal)* (+ sc)
- 1985 *Karin's Face* (short)



Ingmar Bergman

- 1991 *Den Goda viljan* (*The Best Intentions*) (mini for TV)
 1992 *Markisinnan de Sade* (for TV) (+sc)
 1995 *Sista skriket* (*The Last Gasp*) (for TV) (+sc)
 1997 *Larmar och gör sig till* (*In the Presence of a Clown*) (for TV)
 (+sc, ro as Mental Patient); *Bergmans röst* (*The Voice of Bergman*) (Bergdahl) (doc)

Other Films:

- 1944 *Hets* (*Torment; Frenzy*) (Sjöberg) (sc)
 1947 *Kvinna utan ansikte* (*Woman without a Face*) (Molander) (sc)
 1948 *Eva* (Molander) (co-sc)
 1950 *Medan staden sover* (*While the City Sleeps*) (Kjellgren)
 (synopsis)
 1951 *Frånskild* (*Divorced*) (Molander) (sc)
 1956 *Sista paret ut* (*Last Couple Out*) (Sjöberg) (sc)
 1961 *Lustgården* (*The Pleasure Garden*) (Kjellin) (co-sc under
 pseudonym "Buntel Eriksson")
 1974 *Kallelsen* (*The Vocation*) (Nykivist) (pr)
 1975 *Trollflöjten* (*The Magic Flute*) (for TV) (+ sc)
 1976 *Ansikte mot ansikte* (*Face to Face*) (+ co-pr, sc) (for TV,
 originally broadcast in serial form); *Paradistorg* (*Summer
 Paradise*) (Lindblom) (pr)
 1977 *A Look at Liv* (Kaplan) (role as interviewee)
 1986 *Dokument: Fanny och Alexander* (Carlsson) (subject)
 1992 *Den Goda Viljan* (*The Best Intentions*) (sc); *Sondagsbarn*
 (*Sunday's Children*) (sc)
 1996 *Enskilda samtal* (*Private Confessions*) (series for TV) (sc)
 2000 *Trolösa* (*Faithless*) (sc)

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Ingmar Bergman's unique international status as a filmmaker would seem assured on many grounds. His reputation can be traced to such diverse factors as his prolific output of largely notable work (40 features from 1946–82); the profoundly personal nature of his best films since the 1950s; the innovative nature of his technique combined with its essential simplicity, even when employing surrealistic and dream-like treatments (as, for example, in *Wild Strawberries* and *Persona*); his creative sensitivity in relation to his players; and his extraordinary capacity to evoke distinguished acting from his regular interpreters, notably Gunnar Björnstrand, Max von Sydow, Bibi Andersson, Ingrid Thulin, and Liv Ullmann.

After an initial period of derivative, melodramatic filmmaking largely concerned with bitter man-woman relationships ("I just grabbed helplessly at any form that might save me, because I hadn't any of my own," he confesses in *Bergman on Bergman*), Bergman reached an initial maturity of style in *Summer Interlude* and *Summer with Monika*, romantic studies of adolescent love and subsequent disillusionment. In *The Naked Night* he used a derelict travelling circus—its proprietor paired with a faithless young mistress and its clown with a faithless middle-aged wife—as a symbol of human suffering through misplaced love and to portray the ultimate loneliness of the human condition, a theme common to much of his work. Not that Bergman's films are all gloom and disillusionment. He has a recurrent, if veiled, sense of humour. His comedies, such as *A Lesson in Love* and *Smiles of a Summer Night*, are ironically effective ("You're a gynecologist who knows nothing about women," says a man's mistress in *A Lesson in Love*), and even in *Wild Strawberries* the aged professor's relations with his housekeeper offer comic relief. Bergman's later comedies, the Shavian *The Devil's Eye* and *Now About All These Women*, are both sharp and fantastic.

"To me, religious problems are continuously alive . . . not . . . on the emotional level, but on an intellectual one," wrote Bergman at the time of *Wild Strawberries*. *The Seventh Seal*, *The Virgin Spring*, *Through a Glass Darkly*, *Winter Light*, and *The Silence* lead progressively to the rejection of religious belief, leaving only the conviction that human life is haunted by "a virulent, active evil." The crusading knight of *The Seventh Seal* who cannot face death once his faith is lost survives only to witness the cruelty of religious persecution. In Bergman's view, faith belongs to the simple-minded and innocent. *The Virgin Spring* exposes the violence of vengeance in a period of primitive Christianity.

Bergman no longer likes these films, considering them "bogus"; nevertheless, they are excellently made in his highly professional style. Disillusionment with Lutheran denial of love is deep in *Winter Light*. "In *Winter Light* I swept my house clean," Bergman has said. Other Bergman films reflect his views on religion as well: the mad girl in *Through a Glass Darkly* perceives God as a spider, while the ailing sister in *The Silence* faces death with a loneliness that passes all understanding as a result of the frigid silence of God in the face of her sufferings. In *The Face*, however, Bergman takes sardonic delight in

letting the rationalistic miracle-man suspect in the end that his bogus miracles are in fact genuine.

With *Wild Strawberries*, Bergman turned increasingly to psychological dilemmas and ethical issues in human and social relations once religion has proved a failure. Above all else, the films suggest, love, understanding, and common humanity seem lacking. The aged medical professor in *Wild Strawberries* comes through a succession of dreams to realize the truth about his cold and loveless nature. In *Persona*, the most psychologically puzzling, controversial, yet significant of all Bergman's films—with its Brechtian alienation technique and surreal treatment of dual personality—the self-imposed silence of the actress stems from her failure to love her husband and son, though she responds with horror to the self-destructive violence of the world around her. This latter theme is carried still further in *The Shame*, in which an egocentric musician attempts non-involvement in his country's war only to collapse into irrational acts of violence himself through sheer panic. *The Shame* and *Hour of the Wolf* are concerned with artists who are too self-centered to care about the larger issues of the society in which they live.

"It wasn't until *A Passion* that I really got to grips with the man-woman relationship," says Bergman. *A Passion* deals with "the dark, destructive forces" in human nature which sexual urges can inspire. Bergman's later films reflect, he claims, his "ceaseless fascination with the whole race of women," adding that "the film . . . should communicate psychic states." The love and understanding needed by women is too often denied them, suggests Bergman. Witness the case of the various women about to give birth in *Brink of Life* and the fearful, haunted, loveless family relationships in *Cries and Whispers*. The latter, with *The Shame* and *The Serpent's Egg*, is surely among the most terrifying of Bergman's films, though photographed in exquisite color by Sven Nykvist, his principal cinematographer.

Man-woman relationships are successively and uncompromisingly examined in a series of Bergman films. *The Touch* shows a married woman driven out of her emotional depth in an extra-marital affair; *Face to Face*, one of Bergman's most moving films, concerns the nervous breakdown of a cold-natured woman analyst and the hallucinations she suffers; and a film made as a series for television (but reissued more effectively in a shortened, re-edited form for the cinema, *Scenes from a Marriage*) concerns the troubled, long-term love of a professional couple who are divorced but unable to endure separation. Supreme performances were given by Bibi Andersson in *Persona* and *The Touch*, and by Liv Ullmann in *Cries and Whispers*, *Scenes from a Marriage* and *Face to Face*. Bergman's later films, made in Sweden or during his period of self-imposed exile, are more miscellaneous. *The Magic Flute* is one of the best, most delightful of opera-films. *The Serpent's Egg* is a savage study in the sadistic origins of Nazism, while *Autumn Sonata* explores the case of a mother who cannot love. Bergman declared his filmmaking at an end with his brilliant, German-made misanthropic study of a fatal marriage, *From the Life of the Marionettes*, and the semi-autobiographical television series *Fanny and Alexander*. Swedish-produced, the latter work was released in a re-edited version for the cinema. Set in 1907, *Fanny and Alexander* is the gentle, poetic story of two years in the lives of characters who are meant to be Bergman's maternal grandparents.

After *Fanny and Alexander*, Bergman directed *After the Rehearsal*, a small-scale drama which reflected his growing preoccupation with

working in the theater. It features three characters: an aging, womanizing stage director mounting a version of Strindberg's *The Dream Play*; the attractive, determined young actress who is his leading lady; and his former lover, once a great star but now an alcoholic has-been, who accepts a humiliating bit role in the production.

After the Rehearsal was not Bergman's cinematic swan song. He went on to author two scripts which are autobiographical outgrowths of *Fanny and Alexander*. *The Best Intentions*, directed by Bille August, is a compassionate chronicle of ten years in the tempestuous courtship and early marriage of Bergman's parents. His father starts out as an impoverished theology student who is unyielding in his views. His mother is spirited but pampered, the product of an upper-class upbringing. The film also is of note for the casting of Max von Sydow as the filmmaker's maternal grandfather. The actor's presence is most fitting, given the roots of the scenario and his working relationship with Bergman, which dates back to the 1950s.

The Best Intentions was followed by *Sunday's Children*, directed by Bergman's son Daniel. The film is a deeply personal story of a ten-year-old boy named Pu, who is supposed to represent the young Ingmar Bergman. Pu is growing up in the Swedish countryside during the 1920s. The scenario focuses on his relationship to his minister father and other family members; also depicted is the adult Pu's unsettling connection to his elderly dad.

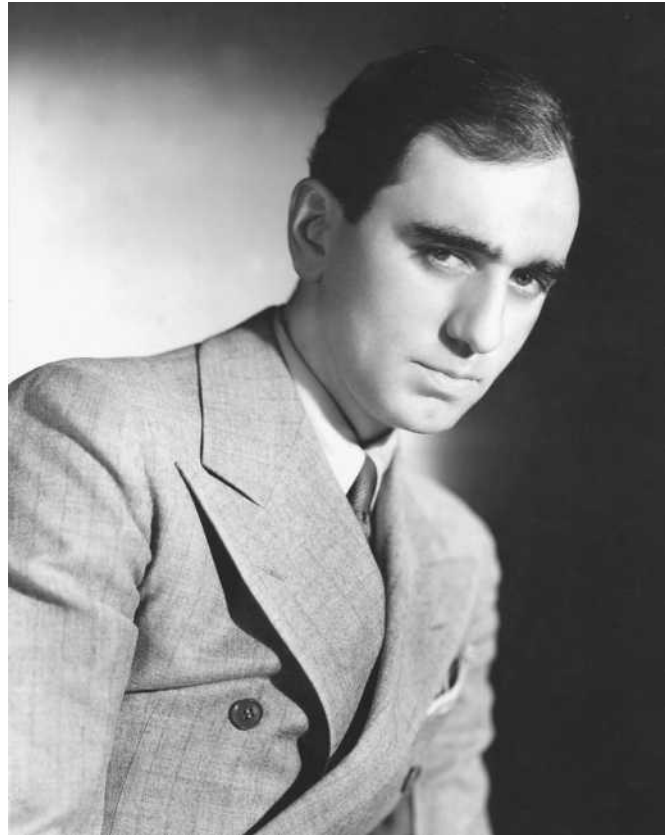
—Roger Manvell, updated by Rob Edelman

BERKELEY, Busby

Nationality: American. **Born:** Busby Berkeley William Enos in Los Angeles, 29 November 1895. **Education:** Mohegan Military Academy, Peekskill, New York, 1907–14. **Military Service:** Organized marching drills and touring stage shows for U.S. and French armies, and served as aerial observer in U.S. Air Corps, 1917–19. **Family:** Married six times. **Career:** Actor, stage manager, and choreographer, 1919–27; director of *A Night in Venice* on Broadway, 1928; director of dance numbers in *Whoopie* for Samuel Goldwyn, 1930; worked for Warner Bros., 1933–39; hired as dance advisor and director by MGM, 1939; returned to Warner Bros., 1943; released from Warner Bros. contract, returned to Broadway, 1944; directed last film, *Take Me out to the Ball Game*, 1949. **Died:** 14 March 1976.

Films as Director:

1933 *She Had to Say Yes* (co-d, ch)
 1935 *Gold Diggers of 1935* (+ ch); *Bright Lights* (+ ch); *I Live for Love* (+ ch)
 1936 *Stage Struck* (+ ch)
 1937 *The Go-Getter* (+ ch); *Hollywood Hotel* (+ ch)
 1938 *Men Are Such Fools* (+ ch); *Garden of the Moon* (+ ch); *Comet Over Broadway* (+ ch)
 1939 *They Made Me a Criminal* (+ ch); *Babes in Arms* (+ ch); *Fast and Furious* (+ ch)
 1940 *Strike up the Band* (+ ch); *Forty Little Mothers* (+ ch)
 1941 *Blonde Inspiration* (+ ch); *Babes on Broadway* (+ ch)
 1942 *For Me and My Gal* (+ ch)
 1943 *The Gang's All Here* (+ ch)



Busby Berkeley

1946 *Cinderella Jones* (+ ch)
 1949 *Take Me out to the Ball Game* (+ ch)

Other Films:

1930 *Whoopie* (ch)
 1931 *Palmy Days* (ch); *Flying High* (ch)
 1932 *Night World* (ch); *Bird of Paradise* (ch); *The Kid from Spain* (ch)
 1933 *42nd Street* (ch); *Gold Diggers of 1933* (ch); *Footlight Parade* (ch); *Roman Scandals* (ch)
 1934 *Wonder Bar* (ch); *Fashions of 1934* (ch); *Dames* (ch)
 1935 *Go into Your Dance* (ch); *In Caliente* (ch); *Stars over Broadway* (ch)
 1937 *Gold Diggers of 1937* (ch); *The Singing Marine* (ch); *Varsity Show* (ch)
 1938 *Gold Diggers in Paris* (ch)
 1939 *Broadway Serenade* (ch)
 1941 *Ziegfeld Girl* (ch); *Lady Be Good* (ch); *Born to Sing* (ch)
 1943 *Girl Crazy* (ch)
 1950 *Two Weeks with Love* (ch)
 1951 *Call Me Mister* (ch); *Two Tickets to Broadway* (ch)
 1952 *Million Dollar Mermaid* (ch)
 1953 *Small Town Girl* (ch); *Easy to Love* (ch)
 1954 *Rose Marie* (ch)
 1962 *Jumbo* (ch)
 1970 *The Phynx* (role in cameo appearance)

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Delamater, Jerome, *Dance in the Hollywood Musical*, Ann Arbor, Michigan, 1981.

Feuer, Jane, *The Hollywood Musical*, London, 1982.

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No American film director explored the possibilities of the mobile camera more fully or ingeniously than Busby Berkeley. He was the Méliès of the musical, the corollary of Vertov in the exploration of the possibilities of cinematic movement. His influence has since been felt in a wide array of filmmaking sectors, from movie musicals to television commercials.

Certain aspects of Berkeley's personal history are obvious in their importance to a discussion of his cinematic work, most specifically his World War I service and his work in the theatre. Born to a theatrical family, Berkeley learned early of the demands of the theatrical profession: when his father died, his mother refused to take the night off, instilling in Busby the work ethic of "the show must go on." Throughout most of his career, Gertrude Berkeley and her ethic reigned, no wife successfully displacing her as spiritual guide and confidante until after her death in 1948. Even then, Berkeley drove himself at the expense of his many marriages.

Berkeley's World War I service was significant for the images he created in his musical sequences. He designed parade drills for both the French and U.S. armies, and his later service as an aerial observer with the Air Corps formed the basis of an aesthetic which incorporated images of order and symmetry often seen from the peculiar vantage of an overhead position. In addition, that training developed his approach to economical direction. Berkeley often used storyboarding to effect his editing-in-the-camera approach, and provided instruction to chorus girls on a blackboard, which he used to illustrate the formations they were to achieve.

Returning from war, Berkeley found work as a stage actor. His first role was directed by John Cromwell, with Gertrude serving as his dramatic coach. He soon graduated to direction and choreography, and in 1929 he became the first man on Broadway to direct a musical for which he also staged the dance numbers, setting a precedent for such talents as Jerome Robbins, Gower Champion, Bob Fosse, and Tommy Tune. When Samuel Goldwyn invited him to Hollywood in 1930 as a dance director, however, that Broadway division of labor remained in effect. Berkeley had to wait until *Gold Diggers of 1935* before being allowed to do both jobs on the same film.

From 1933 through 1939 Berkeley worked for Warner Bros., where he created a series of dance numbers which individually and collectively represent much of the best Hollywood product of the

period. An examination of his work in this period in relation to the Production Code and the developing conventions of the musical genre illustrates his unique contribution to cinema.

Boy/girl romance and the success story were standard narrative ingredients of 1930s musicals, and Berkeley's work contributed significantly to the formulation of these conventions. Where he was unique was in his visualization of the onstage as opposed to the backstage segments of these dramas. Relying on his war service, he began to fashion onstage spectacles which had been impossible to perform on the Broadway stage. In his films he was able to explode any notion of the limitations of a proscenium and the relationship of the theatre spectator to it: the fixed perspective of that audience was abandoned for one which lacked defined spatial or temporal coordinates. His camera was regularly mounted on a crane (or on the monorail he invented) and swooped over and around or toward and away from performers in a style of choreography for camera which was more elaborate than that mapped out for the dancers. Amusingly, he generally reversed this procedure in his direction of non-musical scenes; he typically made the backstage dramas appear confined within a stage space and bound to the traditions of theatrical staging and dialogue.

As Berkeley created the illusion of theatre in his musical numbers, so too he created the illusion of dance. Having never studied dance, he rarely relied on trained dancers. Instead, he preferred to create movement through cinematic rather than choreographic means. Occasionally, when he included sophisticated dance routines, such as in the Lullaby of Broadway number from *Gold Diggers of 1935*, he highlighted the dancers' virtuosity in a series of shots which preserved the integrity of their movement without infringing on the stylistic nuances of his camerawork.

The virtuosity of Berkeley's camera movement remains important not only for a discussion of aesthetics, but also for understanding the meaning he brought to the depiction of sexual fantasy and spectacle in a period of Hollywood history when the Production Code Administration was keeping close watch over screen morality. Throughout the 1930s, Berkeley's camera caressed as if involved in foreplay, penetrated space as if seeking sexual gratification, and soared in an approximation of sexual ecstasy. Whether tracking through the legs of a line of chorus girls in *42nd Street*, swooping over an undulating vagina-shaped construction of pianos in *Gold Diggers of 1935*, or caressing gigantic bananas manipulated by scantily clad chorines in *The Gang's All Here*, his sexual innuendos were titillating in both their obviousness and seeming naiveté. Berkeley's ability to inject such visual excitement meant that he was often called upon to rescue a troubled picture by adding one or more extravagantly staged musical numbers.

After leaving Warner Bros. in 1939, Berkeley returned to MGM where, although generally less innovative, his work set precedents for the genre: he directed the first Judy Garland/Mickey Rooney musical, the first Garland/Gene Kelly film, and with his last effort as a director, introduced the team of Gene Kelly and Stanley Donen. Undoubtedly the master director of American musicals in the first decade of sound film and a huge influence on many of the musical talents of succeeding decades, Berkeley worked only occasionally through the 1950s, staging musical numbers for various studios. The last of these was the 1962 MGM film *Jumbo*. With the nostalgia craze of the late 1960s, Berkeley's aesthetic was resurrected. In 1971 he triumphantly returned to the Broadway stage, where he directed a revival of the 1920s hit *No, No, Nanette*, starring his leading lady of the 1930s, Ruby Keeler, herself in retirement for thirty years. That moment was surely

the fulfillment of all the success stories he had directed over his long career.

—Doug Tomlinson

BERRI, Claude

Nationality: French. **Born:** Claude Berel Langmann in Paris, 1 July 1934. **Family:** Married Anne-Marie Rassam, 1967 (divorced); two sons: Julien and Thomas; brother of writer/editor/production designer Arlette Langmann. **Career:** Dropped out of school and worked with his parents as a furrier, 1949; began his career as an actor, appearing in roles on stage and screen, early 1950s; formed Renn Productions, his own production company, 1963; formed AMLF-Paris, a distribution company, early 1970s; became founding president of the French Union of Producers-Directors. **Awards:** Best Live Action Short Subject Academy Award, for *Le Poulet*, 1965; Berlin International Film Festival C.I.D.A.L.C. Ghandi Award, Berlin International Film Festival Interfilm Award, for *Le Vieil homme et l'enfant*, 1967; Best Adapted Screenplay British Academy Award, Best Film British Academy Award, for *Jean de Florette*, 1986. **Address:** Renn Productions, 10 rue Lincoln, 75008 Paris, France.

Films as Director:

- 1963 *Le Poulet (The Chicken)* (short) (+ pr, sc, ro); *Les Baisers (Kisses)* (episode)
- 1964 *La Chance et l'amour (Luck and Love)* (episode)
- 1967 *Le Vieil homme et l'enfant (The Two of Us, Claude, The Old Man and the Boy)* (+ co-sc)
- 1969 *Mazel Tov ou le mariage (Marry Me! Marry Me!)* (+ pr, sc, ro)
- 1970 *Le Pistonne (The Man with Connections); Le Cinema du papa (Papa's Movies)* (+ ro)
- 1973 *Le Sex Shop* (+ sc, ro)
- 1975 *Le Male du siecle (Male of the Century)* (+ ro)
- 1976 *La Premiere fois (The First Time)* (+ sc)
- 1977 *Un moment d'egarement (In a Wild Moment, One Wild Moment, A Summer Affair)*
- 1979 *A nous deux (An Adventure for Two)*
- 1980 *Je vous aime (I Love You All)* (+ sc)
- 1981 *Le Maitre d'ecole (The School Master)*
- 1983 *Tchao, pantin!* (+ sc)
- 1986 *Jean de Florette* (+ co-sc); *Manon des sources (Manon of the Spring)* (+ sc)
- 1990 *Uranus* (+ co-sc)
- 1993 *Germinal* (+ pr, co-sc)
- 1997 *Lucie Aubrac* (+ sc)
- 1999 *La Debandade* (+ co-sc, ro)

Other Films:

- 1953 *Le Bon Dieu sans confession* (Autant-Lara) (ro)
- 1954 *Le Ble en herbe* (Autant-Lara) (ro)
- 1955 *Jeune homme a l'inauguration (French Cancan, Only the French Can)* (Renoir) (ro)

- 1959 *J'irai cracher sur vos tombes (I Spit on Your Grave)* (Gast) (ro)
 1960 *Les Bonnes femmes (The Girls)* (Chabrol) (ro); *La Verite (The Truth)* (Clouzot) (ro)
 1961 *La Bride sur le cou (Only for Love, Please Not Now!)* (Aurel, Trop, Vadim) (ro); *Janine* (Pialat—for TV) (sc)
 1962 *Les Sept peches capitaux (The Seven Capital Sins, The Seven Deadly Sins)* (de Broca, Chabrol, Demy, Dhomme, Godard, Molinaro, Vadim) (ro)
 1964 *Behold a Pale Horse* (Zinnemann) (ro)
 1966 *La Ligne de demarcation (Line of Demarcation)* (Chabrol) (ro)
 1970 *L'Enfance nue (Me, Naked Childhood)* (Pialat) (co-pr)
 1979 *Tess* (Polanski) (co-pr)
 1980 *Inspecteur la Bavure* (Zidi) (pr)
 1982 *Deux heures moins le quart avant Jesus-Christ* (Yanne) (co-pr) 1983 *L'Africain (The African)* (de Broca) (pr); *Banzai* (Zidi) (pr); *L'Homme blesse* (Chereau) (ro)
 1985 *Les Enrages* (Glenn) (co-pr)
 1987 *Hotel de France* (Chereau) (pr); *Sous le soleil de Satan (Under the Sun of Satan)* (Pialat) (ro)
 1988 *L'Ours (The Bear)* (Annaud) (pr); *Trois places pour le 26* (Demy) (pr); *A gauche en sortant de l'ascenseur (The Door on the Left as You Leave the Elevator)* (Molinaro) (exec pr)
 1989 *La Petite voleuse (The Little Thief)* (Miller) (co-pr); *Valmont* (Forman) (exec pr)
 1990 *Stan the Flasher* (Gainsbourg) (ro)
 1991 *L'Amant (The Lover)* (Annaud) (co-pr)
 1994 *La Reine Margot (Queen Margot)* (Chereau) (pr); *La Separation (The Separation)* (Vincent) (pr); *La Machine (The Machine)* (Dupeyron) (ro)
 1995 *Gazon Maudit (French Twist)* (Balasko) (exec pr); *Les Trois freres* (Bourdon, Campan) (co-pr, ro)
 1996 *Der Unhold (The Ogre)* (Schlondorff) (co-exec pr); *Billard a l'etage* (Marboeuf—for TV) (exec pr)
 1997 *Didier* (Chabat) (pr); *Arlette* (Zidi) (pr); *Le Pari* (Bourdon, Campan) (pr)
 1998 *Mookie* (Palud) (assoc pr); *Un grand cri d'amour* (Balasko) (ro)
 1999 *Asterix et Obelix contre Cesar (Asterix and Obelix Take on Caesar)* (Zidi) (pr); *Mauvaise passe (The Escort, The Wrong Blonde)* (Blanc) (pr)

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 “French Filmmaker Claude Berri Now Involved in All Phases of Industry,” interview with John Cocchi, in *Box Office* (New York), 24 April 1978.
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Claude Berri started out in the early 1950s as an actor, and for several years appeared in roles on stage and screen. When he realized that stardom would elude him, he turned to writing and directing; however, he remained in front of the camera in many of his earliest films as director-screenwriter. The most representative include *Le Vieil homme et l'enfant* (*The Two of Us*), *Le Cinema du papa* (*Papa's Movies*), *Mazel Tov ou le mariage* (*Marry Me! Marry Me!*), *Le Sex Shop*, and *Le Male du siecle* (*Male of the Century*). *Le Vieil homme et l'enfant*, Berri's debut feature, is set during World War II and chronicles the evolving relationship between a grumpy old anti-Semite and a young Jewish boy. It is a warm-hearted, humanistic allegory, seasoned with an ethnic flavor that reflects Berri's Polish-Romanian Jewish background and, even more specifically, his own experiences when his parents went into hiding during the Occupation and placed him with a non-Jewish family.

In his subsequent films, the relationships and themes Berri explored were more adult in nature: love and marriage (in *Mazel Tov ou le mariage*); the male preoccupation with sex and pornography (*Le Sex Shop*); marital jealousy (*Le Male du siecle*); and connections between parents and offspring (*Le Cinema du papa*). In each, Berri casts himself as the male lead; that they are at least partially autobiographical is evidenced by the fact that all of Berri's characters are named "Claude." Berri's parents both were employed in the Paris fur district, and in *Mazel Tov ou le mariage* his character even is a furrier's son. The manner in which the "Claude" character permeates Berri's early work parallels Truffaut's use of Antoine Doinel as a cinematic alter ego. Nonetheless, Berri's early-career films are fashioned as mainstream entertainments, and so even the best of them do not rate with the works of Truffaut, Godard, Chabrol, or other icons of the French New Wave. Indeed, Berri has admitted that at this stage of his career his primary aim was to amuse, rather than create art.

After a career slump in the late 1970s, Berri came back strong in the following decade with three very different films: *Je vous aime* (*I Love You All*), an exploration of romantic connections from a woman's viewpoint; *Le Maitre d'ecole* (*The School Master*), the story of a devoted schoolteacher; and *Tchao, pantin!*, a tale of revenge centering on a lonely anti-hero and his response to the murder of a young friend. Then he reached a career summit with *Jean de Florette* and a sequel, *Manon des sources* (*Manon of the Spring*), adapted from Marcel Pagnol's two-volume novel, *The Water of the Hills*, which deservedly became major art house hits in the United States. Both are rich and rewarding examples of old-fashioned, back-to-basics storytelling, with colorful, larger-than-life characterizations and fluid, cohesive narratives. *Jean de Florette* and *Manon des sources* are linked to *Le Vieil homme et l'enfant* as films that tell simple, human stories. In this regard, they are links both to Berri's cinematic roots and the films he scripted and directed in the 1990s.

Jean de Florette is the story of Jean Cadoret, a hunchback who inherits some farmland in Pagnol's beloved Provence. Jean arrives with his wife and young daughter in tow, and elicits a passion for toiling the earth. His dream is to live peacefully, and eat the vegetables he harvests. Unfortunately, a wily, powerful old landowner named Cesar Soubeyran covets Jean's property for its hidden resource: a stream. The naive, affable Jean is unaware that this source of water exists on his land; meanwhile, Cesar and his cretinous nephew Ugolin plot to drive him out of the district by concocting a series of deceptions.

The films ends with Jean dead and his little daughter Manon accidentally discovering the deceit. This serves as a segue into *Manon*

des sources, with Manon having grown into a beautiful shepherdess who is like a force of nature. Yet she also is awaiting the right moment to avenge her father.

Jean de Florette and *Manon des sources* lyrically capture the ebb and flow of life while reflecting on living and dying, the passage of time, and survival. Both mirror the nature of pettiness and greed, and how they may cause unnecessary, irrevocable pain; they spotlight the simple reality that one person's fortune may be another's catastrophe. If *Jean de Florette* details the anguish of an innocent man who savors life and meets an early end because of his neighbors' avarice, *Manon des sources* chronicles how those villains are not allowed peace. Despite the ambitious themes explored by Berri in his subsequent films, *Jean de Florette* and *Manon des sources* remain the bellwethers of his career.

Uranus, Berri's first release of the 1990s, is a contemplative chronicle of the interaction between the citizens, among them collaborators, resistance members, and those in between, in a small French town at the end of World War II. Here, Berri returns to the approximate time period of *Le Vieil homme et l'enfant*. He does the same while focusing on individual heroism in *Lucie Aubrac*, the based-on-fact account of husband-and-wife members of the French Resistance. While all three films succeed as vivid depictions of life in France during the war, *Uranus* and *Lucie Aubrac* offer Berri's take on the manner in which individual Frenchmen and women responded to the chaos of the time. Finally, *Germinal*, based on the Emile Zola novel, is epic in scope, a sobering, carefully detailed expose of the exploitation of French coal miners in the late 19th century. The film is linked to *Jean de Florette* and *Manon des sources* as a humanistic exploration of the manner in which individuals are manipulated by greater forces of evil.

In the early 1960s, Berri established his own production company; a decade later, he was involved in the formation of a distribution company. Over the years he has produced, co-produced, and distributed scores of films. He has been equally involved in the backing of commercial and non-commercial properties, and such classics as Eric Rohmer's *Ma Nuit chez Maud* (*My Night at Maud's*) and Jacques Rivette's *Celine et Julie vont en bateau* (*Celine and Julie Go Boating*). Most often, he has worked over and over with the same filmmakers, including Maurice Pialat, Claude Zidi, Patrice Chereau, and Josiane Balasko.

—Rob Edelman

BERTOLUCCI, Bernardo

Nationality: Italian. **Born:** Parma, Italy, 16 March 1940. **Education:** Attended University of Rome, 1960–62. **Family:** Married 1) Clare Peptoe, 1978; 2) Adriana Asti. **Career:** Assistant director on *Accattone* (Pasolini), 1961; directed first feature, *La commare secca*, 1962; joined Italian Communist Party (PCI), late 1960s. **Awards:** Special Award, Cannes Festival, for *Prima della rivoluzione*, 1964; Best Director Award, National Society of Film Critics, for *Il conformista*, 1971; Oscars for Best Director and Best Screenplay, and Directors Guild of America Award for Outstanding Feature Film Achievement, for *The Last Emperor*, 1987. **Address:** via della Lungara 3, Rome 00165, Italy.



Bernardo Bertolucci

Films as Director:

- 1962 *La commare secca* (*The Grim Reaper*) (+ sc)
 1964 *Prima della rivoluzione* (*Before the Revolution*) (+ co-sc)
 1965/66 *La vie del Petrolio* (+ sc); *Il canale* (+ sc)
 1966/67 *Ballata de un miliardo* (+ co-sc)
 1967 "Il fico infruttuoso" episode of *Amore e rabbia* (*Vangelo '70; Love and Anger*) (+ sc)
 1968 *Partner* (+ co-sc)
 1969 *La strategia del ragno* (*The Spider's Stratagem*) (+ co-sc)
 1970 *Il conformista* (*The Conformist*) (+ sc)
 1971 *La salute e malato o I poveri muorono prima* (*La Sante est malade ou Les Pauvres meurent les premiers*) (+ sc); *L'inchiesta* (+ co-sc)
 1972 *Last Tango in Paris* (*Le Dernier Tango à Paris; Ultimo tango a Parigi*) (+ co-sc)
 1976 *1900 (Novecento)* (presented in two parts in Italy: *Novecento atto I* and *Novecento atto II*) (+ co-sc)
 1979 *La luna* (+ co-sc)
 1981 *La tragedia di un uomo ridicolo* (*La Tragedie d'un homme ridicule; The Tragedy of a Ridiculous Man*) (+ sc)
 1987 *The Last Emperor* (+co-sc)
 1990 *The Sheltering Sky* (+co-sc)
 1994 *Little Buddha*
 1996 *Stealing Beauty* (+co-sc)
 1998 *Besieged* (+co-sc)
 1999 *Paradiso e inferno*

Other Films:

- 1961 *Accattone* (Pasolini) (asst-d)
 1967 *C'era una volta il West* (*Once upon a Time in the West*) (Leone) (co-sc)
 1975 *Bertolucci secondo il cinema* (*The Cinema according to Bertolucci*) (Amelio, Giuseppe Bertolucci) (ro as himself)
 1981 *Wie de Waarheid Zegt Moet Dood* (*Whoever Says the Truth Shall Die*) (Bregstein) (as himself)
 1992 *Golem, l'esprit de l'exil* (*Golem, the Spirit of the Exile*) (Gitai) (ro as Master of the Courtyard)
 1993 *Jean Renoir* (Thompson) (doc) (ro as himself); *De Domeinen Ditvoorst* (*The Ditvoorst Domains*) (Hoffman)
 1994 *La Vera vita di Antonio* (*The True Life of Antonio H.*) (Monteleone) (ro as himself)
 1999 *Kurosawa: The Last Emperor* (Cox) (ro as himself)

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At the age of twenty-one, Bernardo Bertolucci established himself as a major artist in two distinct art forms, winning a prestigious award in poetry and receiving high critical acclaim for his initial film, *La commare secca*. This combination of talents is evident in all of his films, which have a lyric but exceptionally concrete style. His father, Attilio Bertolucci, was famous in his own right as a critic, professor, and poet, and in 1961 introduced Bernardo to Pier Paolo Pasolini, an esteemed literary figure. This friendship led both writers, ironically, away from poetry and into the cinema. Serving as the assistant director on Pasolini's inaugural film, *Accattone*, Bertolucci was very quickly entrusted with the full direction of Pasolini's next project, *La commare secca*, based on a story by the writer.

La commare secca is an auspicious debut; as both screenwriter and director, Bertolucci found at once the high visual style and narrative complexity which distinguish his later films. The sex murder of a prostitute is its central narrative event; as the probable witnesses and suspects are brought in for questioning, a series of lives are unraveled, with each sad story winding toward the city park where the murder occurred. Formally, the film is an ambitious amalgam of a film noir atmosphere and narrative style with a neorealist concentration on behavioral detail and realistic settings.

In *Before the Revolution*, Bertolucci first presents the theme which will become foremost in his work: the conflict between freedom and conformity. Fabrizio, the leading character, is obliged to decide between radical political commitment and an alluring marriage into the bourgeoisie. In this reworking of Stendhal's *The Charterhouse of Parma*, Bertolucci expressly delineates the connection between politics and sexuality. The film also establishes the Freudian theme of the totemic father, which will recur throughout Bertolucci's work, here emblemized in the figure of Fabrizio's communist mentor, whom Fabrizio must renounce as a precondition to his entry into moneyed society.

Bertolucci diverged from the style of his first two critically successful films with *The Partner*, a complex, experimental work based on Dostoevski's *The Double*. Heavily influenced by the films of Godard and the events of May 1968, it eschews narrative exposition, developing instead a critique of literary consumerism, academic pacifism, and the student left, through a series of polemical debates between a bookish student and his radical double. For the most part *The Partner* is an anomalous film, which conveys very little of the heightened lyricism of his major works.

With *The Spider's Stratagem*, originally made for television in 1969, and *The Conformist*, Bertolucci combines an experimental narrative technique with lavish visual design, achieving in *The Conformist* an unprecedented commercial and critical triumph. Sexuality is here explicitly posited as the motor of political allegiance, as Marcello, the lead character in *The Conformist*, becomes a Fascist in order to suppress his growing recognition of his homosexuality. The character performs an outlandishly deviant act—killing his former professor, now a member of the Resistance, in order to declare his

own conventionality and membership in the Fascist order. Conformity and rebellion are thus folded together, not only in the psyche of Marcello, but in the culture as a whole, as Bertolucci examines the interpenetrating structures, the twin pathologies, of family and politics. Bertolucci here unveils the full range of stylistic features—the elaborate tracking shots, the opulent color photography (realized by the virtuoso cinematographer Vittorio Storara), the odd, surrealistic visual incongruities—that give his work such a distinctive surface. It is here, also, that Bertolucci connects most directly with the general evolution of the postwar Italian cinema. Beginning with Visconti, and continuing with Antonioni and Bellocchio, an increasing emphasis is placed on the psychology of transgression, a motif which links politics and the libido. The inner life of the alienated protagonist becomes the lens displaying the spectrum of social forces, as the politics of the state are viewed in the mimetic behavior of disturbed individuals.

Last Tango in Paris depicts the last week in the life of Paul, played by Marlon Brando, as a man who is both geographically and spiritually in exile. His orbit crosses that of "the girl," played by Maria Schneider. The raw sexual encounters that ensue serve as a kind of purgation for the Brando character, who retaliates against the hypocrisy of cultural institutions such as family, church, and state through the medium of Jeanne's body. Sex is used as a weapon and symbolic cure, apparatus of social constraints. The outsized human passion Bertolucci depicts, chiefly through the threatening figure of Marlon Brando, seems to literalize the filmmaker's comment that "films are animal events." In addition to the players, the music by Gatto Barbieri and the cinematography of Vittorio Storaro contribute to the febrile intensity of the work.

The world acclaim brought by *Last Tango* assured Bertolucci of the financial resources to complete the long-planned Marxian epic, *1900*. Setting the film in the rural areas of Parma, a few miles from his childhood home, Bertolucci set out to compose a paean to a way of life that was passing—the "culture of the land" of the peasant farmers, seen as a native and pure form of communism. The film depicts the cruel historical awakening of the farmers of the region, part of an entire class that has been regularly brutalized, first by aristocratic landowners, and then by the Fascist regime. Bertolucci localizes this conflict in the twin destinies of two characters born on the same day in 1900—Olmo, who becomes a peasant leader, and Alfredo, the scion of the feudal estate in which the film takes place.

The controversial work was released in a six-hour form in Europe, and shortened to three hours for American release. Bertolucci had complete control of the cutting of the film, and considers the shorter version a more finished work. The epic sweep remains, as do the contradictions—for the film amalgamates the most divergent elements: a Marxian epic, it is furnished with an international star cast; a portrait of the indigenous peasantry, its principle language is English. Intentionally fashioned for wide commercial appeal, it nonetheless broaches untried subject matter. The film keeps these elements in suspension, never dissolving these differences into an ideological portrait of life "after the revolution." The film's ending seems instead to return to the customary balance and tension between historical forces and class interests.

In *Luna*, Bertolucci turns to a much more intimate subject: the relation between mother and son. The work has a diminutive scale but a passionate focus, a quality crystallized in the opera scenes in which the mother, Caterina, performs. The reconciliation of mother, son, and father occurs during a rehearsal in which the mother reveals, through song, the identity of father and son. This cathartic and bravura

scene plays in high relief the characteristic patterns of Bertolucci's cinema, in which the family drama is played against the backdrop of a ritualized art form, opera in this case, dance in *Last Tango*, and theater (the *Macbeth* scene in *Before the Revolution*).

With *Tragedy of a Ridiculous Man*, Bertolucci continues his inquiry into the relations between politics and family life, here framing the ambivalent bond between father and son with the correlative conflict between capitalism and political terror.

Bertolucci returned to the wide canvas of the historical film with *The Last Emperor* in 1987. Frustrated by his inability to acquire financing for a film of the Dashiell Hammett story *Red Harvest*, and unhappy with the state of filmmaking in Italy, the director turned to the autobiography of Pu Yi, China's last emperor, and had the privilege not only of filming in China but also of filming in the Forbidden City in Beijing, the first time such access had been allowed.

The story of Pu Yi illustrates a striking change in the political focus of Bertolucci's filmmaking. The relationship between individual psychology and the political and historical forces that mold it remains, as before, the central subject of the film, linking it to works such as *Before the Revolution*, *The Conformist*, and *1900*. But the resolution of the film seems to take place outside the political and historical context. The transformation of Pu Yi, in Bertolucci's words, from "a dragon to a butterfly," occurs only in the context of individual friendship. In depicting the rise and fall of imperialism, republicanism, and fascism, and ending the film with a portrayal of the harsh excesses of the Cultural Revolution, Bertolucci depicts a sequence of destructive political "solutions" that somehow clear the way for the journey of the main character from "darkness to light."

Following *The Last Emperor*, Bertolucci continued his exploration of non-Western cultures with *The Sheltering Sky* and *Little Buddha*, opening his work to existential and philosophical themes that would almost seem to defy dramatic expression. In *The Sheltering Sky*, Bertolucci fashions a disturbing portrait of a consciousness in search of its own annihilation. Drawn from the Paul Bowles novel of the same title, the film, in its first half, focuses on the pathos of a couple who adore each other but cannot be happy, on the difficulty of romantic love. The work centers on the willful isolation and self-loathing of the character Porter, who has traveled to Morocco in 1947 with his wife Kit and a friend, Tunner, in order to escape the bitter sense of his own emptiness and artistic impotence. Like the character Paul in *Last Tango in Paris*, Porter is a dangerous and mesmerizing character whose self-absorption creates a kind of vortex which draws others down with him. As the two main characters, Port and Kit, push deeper into the Sahara, the physical hardships they encounter seem more and more like rites of purgation, as if only the heat and dirt of the desert could wear down the various masks and poses that they continually display to each other. Port dies a horrifying death from typhus, revealing the depths of his love for Kit only as the curtain descends. Kit, cast adrift deep in Morocco, hitches up with a caravan of Tuareg nomads and allows the remains of her Western identity to dissolve; she becomes the lover of the leader of the caravan, her Western clothes are buried in the desert, and she enters his harem disguised as a boy, dressed in the indigo robes, turban, and sword of a Tuareg tribesman. In a sense, Kit becomes possessed by Porter's spirit, his taste for uncharted experience, without, however, assuming his arrogance or corrosive unhappiness. Kit's story, which Bertolucci poetically links with the phases of the moon and nocturnal shades of

blue, becomes dream-like, a carnal utopia of full and expressive passion in which she submerges her identity and becomes whole, albeit temporarily.

The Sheltering Sky has much in common with Bertolucci's earlier films, particularly *Last Tango in Paris*; as Bertolucci says in an interview, "Isn't the empty flat of *Last Tango* a kind of desert and isn't the desert an empty flat?" By filming in North Africa, however, Bertolucci allows the landscape to provide a kind of silent commentary on the doomed protagonists, whose profound unhappiness is made more piercing by the almost cosmic scale of the environment. The film abounds in visual ideas, finding in the mountain overlooks, wind-blown expanses, and fly-infested outposts a kind of encompassing dimension comparable to the role played by history in other Bertolucci films. Here, cinematographer Vittorio Storaro composes scenes around the division of color temperatures associated with the two main characters, red and blue, in ways that accentuate their irreconcilability. Exceptional acting by John Malkovich and Debra Winger gives *The Sheltering Sky* a sense of emotional truth that stays with the spectator, like the tattoos on fingers and feet that Kit receives in the deepest Sahara.

Little Buddha, released in 1994, completes what Bertolucci has called his Eastern trilogy. Although it shares the exoticism and the chromatic richness of *The Last Emperor* and *The Sheltering Sky*, *Little Buddha* is a sharp departure from its predecessors. It is, Bertolucci has said, a story without dramatic conflicts, a story in which the dualism and division that animates his other films is resolved into a kind of harmonious unity. Weaving together the ancient tale of Siddhartha and his quest for enlightenment with a contemporary story of an eight-year-old American boy who may be the reincarnation of a famous Buddhist master, the film aims for a simplicity of tone and address that could be understood and appreciated by children: indeed, Bertolucci has called *Little Buddha* a film for children, arguing that when it comes to Buddhism, everyone in the Western world is a child.

Little Buddha features a striking visual style, marked by heightened color abstraction. Vittorio Storaro, Bertolucci's cinematographer for all his films except one, has said in an interview that *Little Buddha* represents the culmination of his exploration into light, and that it may be a film that is "impossible to go beyond." The painterly style of *Little Buddha* is keyed not only to the contrast between the blue tonality of Seattle and the red and gold of the Siddhartha story, but also to the four elements and the movement of the celestial spheres. When Siddhartha achieves enlightenment under the banyan tree after staving off temptation and fear, harmony and balance are signified by the simultaneous appearance of the sun and the moon in the sky, and by the balanced color temperature of the sequence. In his career-long work with Bertolucci, Storaro has progressed from an exploration of light and shadow, to an exploration of the contrast of colors within light, to an exploration of the harmony within the spectrum.

The fascinating sequences of Siddhartha's journey to enlightenment have a distinctly magical, storybook quality, a tone that is achieved partly by filming these scenes in 65 millimeter. The precision and detail that sets these sequences apart gives them the quality of an illuminated manuscript, or of a dazzling storybook of hand-colored pages. Also important here is the acting of Keanu Reeves, who embodies the part of a beautiful youth determined to find the true value of life. The slightly unformed, open innocence of Reeves' Siddhartha is perfectly attuned to the enchanted vision of this benevolent film, which discovers in a tale of reincarnation a kind of

dispensation from the drama of political and sexual conflict that had defined Bertolucci's filmmaking to this point.

Stealing Beauty, the story of a young girl's sexual awakening, is a small-scale, intimate film that marks a departure from the spectacular, exotic subject matter of the "oriental trilogy" of *The Last Emperor*, *The Sheltering Sky*, and *Little Buddha*. Returning to Italy to make a film there for the first time in more than ten years, Bertolucci set aside the elaborate cinematography and the opulent design for which he had become famous in favor of a more subdued and unstudied style. A story of a young American girl (played by Liv Tyler) who returns to the villa in Tuscany, still populated by artists and bohemians, where her mother had once lived and reigned as the beautiful muse and poet of the group, *Stealing Beauty* gradually unfolds as the story of the girl's search for her unknown father, a quest that coincides with her first experience of sexual love. Bertolucci has said that he felt he needed to approach Italy with new eyes, with the eyes of a foreigner, after all the changes that the country had gone through after the 1980s, and that he had in effect "reincarnated himself as a young 19 year old American girl" in this film.

Here, the director composes a light, Mozart-like variation on themes he has considered in highly dramatic terms before: the search for the father, the passing of one generation and the advent of another, the dangerous power of erotic attraction. Although *Stealing Beauty* possesses sobering elements, such as the imminent death of the playwright played by Jeremy Irons, the brooding restlessness of the sculptor played by Donal McCann, and the intermittent madness of the character played by the 85-year-old Jean Marais—perhaps best known for his role in Jean Cocteau's *Beauty and the Beast*—the overall effect of this subtle, observant film is that of a movie, as Bertolucci says, that "weighs only a few grams." The title of the film, the director says, comes from the idea that the artist is always "stealing beauty," using the beauty of the world for his or her subject matter, drawing from it for inspiration. By setting the film in Tuscany, in a landscape that has inspired painters from Giotto onwards, Bertolucci offers a here a quiet meditation on art and life.

In his next film, *Beseiged*, Bertolucci continues this style of oblique, subtle filmmaking whose greatest power is in its observation of the unpredictability of human behavior. Set again in Italy, this time in Rome, *Beseiged* is the story of a young African woman (played by Thandie Newton), who has fled to Rome after her husband has been arrested by the military dictatorship in her country. While pursuing her studies toward a doctoral degree, she works as the live-in housekeeper for a reclusive English pianist (played by David Thewlis). He immediately falls in love with her, which he declares in a series of awkward, tentative, and ultimately assertive gestures that infuriate her. Finally, she tells him that if he really loves her he will try to get her husband out of jail. Surprisingly, he takes her at her word, and begins selling the objects in his apartment to raise money. He also begins incorporating African styles and musical ideas in his compositions. As the apartment becomes more and more bare, she mentions that there is not much left to dust, never suspecting the reasons for his selling most of his material possessions. She also begins to be increasingly fond of him, as he becomes more and more certain, assured, and mysterious. Finally, after giving a last concert in his apartment to his friends and colleagues (who consist only of his young music students), he sells his grand piano and wins her husband's release.

Beseiged proceeds with very little dialogue — Bertolucci says that he had in mind a line from Cocteau: "There is no love, there are only

proofs of love"—a line which he had used in *Stealing Beauty* and which he saw as a leitmotif for this film: "it's easy to say 'I love you,' it's more difficult to give proof, proofs of love. *Beseiged* is about that." He also says an idea that grew naturally out of the film was that the only way of being truly happy is making happy the people you love. Thus Kinsky, the pianist, finds joy in giving up everything, including his beloved piano—without Shandurai, the African woman, ever knowing his reason for doing so. In several ways, *Beseiged* presents the reverse side of the coin of *Last Tango in Paris*, also a film about a man and a woman in a bare apartment. In *Last Tango*, Bertolucci set out to show, as he said at the time, that "every sexual relationship is condemned." In *Beseiged*, the love between Kinsky and Shandurai develops along the opposite arc, from possessive desire to relinquishment, or, as the director says, toward the "total annihilation of selfishness."

The absence of dialogue in the film, in which emotions and messages are communicated through gesture, music, and movement, recalls the cinema of Rene Clair, who in films like *Under the Roofs of Paris* would have dialogue fade out and music carry the conversation. Bertolucci has also said that the absence of dialogue in the film came partially from his thinking about where the cinema was going, and how much the cinema should incorporate new technologies. He decided that in *Beseiged* he would go back to the origins, to the silent cinema before 1927, when feelings were communicated uniquely through images and music. Made originally for Italian television, *Beseiged* gave Bertolucci a chance to rediscover a kind of spontaneity in filmmaking, a feeling he had lost because of the size and scope of his productions of the last fifteen years. Here, he was able to create twenty or thirty shots in a day's shooting, to mix handheld, steadicam, and tracking shots together, and not to worry overly much about light and shadow. "It was like going back to the '60's, to the old times when there wasn't so much pressure. . . to go back to that feeling was extraordinary . . . incredibly stimulating."

—Robert Burgoyne

BESSON, Luc

Nationality: French. **Born:** Paris, 18 March 1959. **Family:** Married actress-model Milla Jovovich, 1997; divorced 1999. Has a daughter with actress Anne Parillaud. **Career:** Spent his childhood travelling with his parents, who were scuba diving instructors; wrote the first drafts of his films *Le Grand bleu* and *The Fifth Element* while still in his teens, mid-1970s; first came to Hollywood, 1977; worked as an assistant on films in Hollywood and Paris, as well as first assistant director for several advertising films, late 1970s-early 1980s; directed first feature, *Le Dernier Combat*, 1983; formed his own production company, Les Films du Loups, which eventually became Les Films du Dauphins; directed a L'oreal commercial featuring his wife, Milla Jovovich, 1997. **Awards:** Brussels International Festival of Fantasy Film Critics Prize, Fantasporto Audience Jury Award-Special Mention, Best Director, and Best Film, for *Le Dernier Combat*, 1983; Italian National Syndicate of Film Journalists Silver Ribbon-Best Director-Foreign Film, for *La Femme Nikita*, 1990; Alexander Korda Award for Best British Film, for *Nil by Mouth*, 1997; Best Director Cesar Award, for *The Fifth Element*, 1997. **Address:** 33 rue Marbeauf, 75008 Paris, France.



Luc Besson

Films as Director:

- 1983 *L'Avant dernier*(short) (+ pr)
- 1983 *Le Dernier Combat* (+ pr, sc)
- 1985 *Subway* (+ pr, sc)
- 1987 *Kamikaze* (co-d with Didier Grousset, + pr)
- 1988 *Le Grand bleu (The Big Blue)* (+ sc, lyrics, camera op, submarine crew)
- 1990 *La Femme Nikita (Nikita)* (+ sc, song)
- 1991 *Atlantis* (+ ph, ed)
- 1995 *The Professional (Leont)* (+ sc)
- 1997 *The Fifth Element* (+ co-sc)
- 1999 *The Messenger: The Story of Joan of Arc* (+ co-sc)

Other Films:

- 1985 *Le Grand Carnaval* (Arcady) (2nd unit d)
- 1986 *Taxi Boy* (Page) (tech advisor)
- 1993 *Point of No Return* (Badham) (based on *La Femme Nikita* sc)
- 1997 *Nil by Mouth* (Oldman) (pr)

1998 *Taxi* (Pirès) (sc, pr)

2000 *Taxi 2* (Krawczyk) (sc, pr); *The Dancer* (Garson) (pr)

Publications

By BESSON: articles—

“Besson Meets Spielberg,” interview with Jacques-Andre Bondy and Alan Kruger, in *Premiere* (Paris), November 1996.

“Cool Hand Luc,” interview with Alan Kruger and Glenn Kenny, in *Premiere* (London), vol. 5, 1997.

“Astral Grandeur/Fantastic Voyage,” interview with Andrew O. Thompson, in *American Cinematographer* (Hollywood), May 1997.

“Tall Storeys,” interview with Nigel Floyd, in *Time Out* (London), 4 June 1997.

“Luc Besson: Writer/director,” interview in *Reel West* (Bernaby, British Columbia), August-September 1997.

Interview with Robert W. Welkos, in *Los Angeles Times*, 11 November 1999.

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 Lubelski, T., “Besson,” in *Kino* (Warsaw), August 1991.
 Ostria, V., “Besson Manque d’Air,” in *Cahiers du Cinéma* (Paris), October 1991.
 Jousse, T., “L’Ecran Aquarium,” in *Cahiers du Cinéma* (Paris), October 1991.
 Lefebvre, P., “*Atlantis*,” in *Grand Angle* (Mariembourg, Belgium), September/October 1991.
 James, C., “Film View: Word from *Nikita*: Hold the Subtitles,” in *New York Times*, May 5, 1991.
 Pezzotta, A., “*Atlantis*,” in *Segnocinema* (Vicenza, Italy), May/June 1992.
 Alexander, Max, “A Gaul in Hollywood,” in *Variety* (New York), 10 October 1994.
 Slabý, Petr, “Neobarokní intermezzo,” in *Film a Doba* (Prague), Spring-Summer 1996.
 Kenny, Glenn, “Braving the ‘Element’,” in *Premiere* (New York), May 1997.
 Elley, Derek, “Pop Pic Auteur,” in *Variety* (New York), 23–29 June 1997.
 “Luc Besson,” in *Film Journal* (New York), July 1997.
 Williamson, K., “Imbessonism,” in *Box Office* (Chicago), July 1997.
 Chang, Chris, “Escape from New York,” in *Film Comment* (New York), July-August 1997.
 Cosulich, O., “Quando il futuro diventa cult,” in *Revista del Cinematografo* (Rome), October 1997.
 Martani, M., “Nouvelles images,” in *Cineforum* (Bergamo, Italy), October 1997.

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Most noted for their stunning visuals, Luc Besson’s films often invite scrutiny of the blurred line between the artistic and the

commercial. Making his directorial debut with *Le Dernier Combat*, Besson’s beautifully executed black-and-white cinematography earned him a chance to make his first major feature, *Subway*, a film described by Michael Wilmington as “Steven Spielberg gone existentialist.” Shot mostly at Beverly Center Cineplex, *Subway* creates an underground world of the Paris Metro, both eerie in its fluorescent darkness and charming in the interweaving of fast-paced editing and charismatic characters. A seemingly complex narrative of three separate strands is treated with a simplemindedness that makes it almost comic-book-like. It is at its best a skillful show of light and shadows, and at worst a flashy skeleton of a film that befits its inhabitants.

The Big Blue, Besson’s third film, was a tremendous box office hit at home but a failure internationally. A breathtakingly filmed story about the lifetime friendship and rivalry between Jacques and Enzo, two free-divers, and their relationship with an American journalist (played by Rosanna Arquette), *The Big Blue* entangles too many elements at once to make sense. Jacques’ mysterious bond with the ocean, as emphasized time and again by his ties with dolphins—it is no coincidence that Besson’s production company in France is called Les Films du Dolphin—never goes beyond a pretentious justification for the showy underwater photography. The American journalist Joanna’s fascination with Jacques, on the other hand, also never once sparks any romantic fulfillment. It is Jacques’ peculiar friend, Enzo (played by Jean Reno, who later stars in *The Professional*), who anchors the film with his stocky rotundness and almost laughable yet respectable stubbornness.

Produced by the Samuel Goldwyn Company, *La Femme Nikita* returns to cityscapes and paints a bizarre picture of a female hitperson, working for the French equivalent of the CIA. Ultra-violence adorned with a triangular romance and spy-thriller suspense, *Nikita* seems to be the most interesting of Besson’s films; or, at least, its complexity stems neither from the semi-hallucinatory ambiance in *Subway* nor the pretentious mythicism in *The Big Blue*, but rather from an uncanny interest and concern that develop in the viewer about Nikita. The character, proclaims Stanley Kauffmann, is “so interesting a wanderer between stages of moral consciousness that violence becomes one of the film’s essentials.” A genuine interest in her psychology provides the emotional depth that was lacking in Besson’s previous works.

In *The Professional*, Besson continues his psychological study of marginalized, on-the-edge individuals: this time, a hitman, Leon, played by Jean Reno. Leon is the “Cleaner,” New York’s top hitman. He is never emotional; or better yet, as a professional, he never allows himself to be emotional. Through some inopportune circumstances he meets the twelve-year-old Mathilda (played convincingly by Natalie Portman). In her attempt to be trained as a hitperson in order to avenge her parents’ murder, the process of Mathilda’s makeover is in fact a vehicle for exploring the relationship between this odd couple. Walking the thin line between the innocent affection of a man and a child bonding (as in *Paper Moon*) and a portrayal of a potentially pedophilic liaison, Besson’s incisive direction turns the film from a clichéd story into an almost lyrical character study.

The last of Besson’s 1990s features, *The Messenger: The Story of Joan of Arc*, is a muddled reworking of the Joan of Arc story, with the title character lacking any sort of psychology and becoming little more than an adolescent action heroine. *The Messenger* was preceded by the visually dazzling but otherwise annoyingly uneven *The Fifth*

Element. If this futuristic epic, most of which is set in the mid-23rd-century, seemed to be little more than a comic book come-to-life, that is understandable; Besson wrote the first draft of its script when he was sixteen years old. His scenario features two primary male characters, one a reluctant hero and the other an over-the-top villain, and a female who is an adolescent male fantasy figure: a near-nude, orange-haired nymphet. Unfortunately, the storyline in which they are involved is incoherent—but the film, produced on a \$90-million budget, is worth seeing for its truly inventive production design.

One certainly would welcome the maturing of a director like Luc Besson, whose natural knack for cinematographic beauty has occasionally been enriched with some psychological depth. Going beyond the flashiness, Besson has shown a high potential for artistry, one that goes into the viscosity of the imagistic world and actually strives for meanings. But questions still remain: what is it that we seek in cinema (a medium that is first and foremost visual) other than the visuals?

—Guo-Juin Hong, updated by Rob Edelman

BIGELOW, Kathryn

Nationality: American. **Born:** San Francisco, 1953. **Education:** Studied art, San Francisco Art Institute, graduated 1972; studied film at Whitney Museum, New York, 1972; studied film under Milos Forman, Columbia Graduate Film School, graduated 1979. **Family:** Married James Cameron (director), 1989 (divorced 1991). **Career:** Worked with radical New York-based British art collective, Art and Language; photographed by Robert Mapplethorpe; directed short graduation film, *The Set-Up*, 1978; lectured in film at California Institute of the Arts, 1983; co-direct of TV miniseries, *Wild Palms*, 1993. **Agent:** Creative Artists Agency, 9830 Wilshire Boulevard, Beverly Hills, CA 90212, U.S.A.

Films as Director:

- 1978 *The Set-Up*
- 1983 *The Loveless (Breakdown)* (with Monty Montgomery, + sc)
- 1987 *Near Dark* (+ sc)
- 1990 *Blue Steel* (+ sc)
- 1991 *Point Break* (+ sc [uncredited])
- 1993 *Wild Palms* (for TV) (with others); “Fallen Heroes: Part 1,” “Fallen Heroes: Part 2,” and “Lines of Fire,” episodes of *Homicide: Life on the Street* (for TV)
- 1995 *Strange Days*
- 2000 *The Weight of Water*

Other Films:

- 1983 *Born in Flames* (Borden) (ed)
- 1994 *American Cinema* (for TV) (ro as herself)
- 1996 *Undertow* (Red) (sc)

Publications

By BIGELOW: articles—

- “Dark by Design,” interview with Victoria Hamburg and Firooz Zahedi, in *Interview* (New York), August 1989.
- Interview with Elvis Mitchell, in *Interview* (New York), March 1990.
- “James Cameron and Kathryn Bigelow,” interview in *American Film* (Hollywood), July 1991.
- Interview with Ana Maria Bahiana, in *Cinema Papers* (Melbourne), January 1992.
- “Momentum and Design,” interview with Gavin Smith, in *Film Comment* (New York), September/October 1995.
- “Big Bad Bigelow,” interview with Graham Fuller, in *Interview* (New York), November 1995.
- “Reality Bytes,” interview with Andrew Hultkrans, in *Artforum* (New York), November 1995.
- “Vicarious Thrills,” interview with Sheila Johnston, in *Index on Censorship* (London), November/December 1995.
- “Happy New Millennium,” interview with Roald Rynning, in *Film Review* (London), April 1996.
- “No Retreat, No Surrender,” interview with Ian Nathan, in *Empire* (London), April 1996.

On BIGELOW: books—

- Hillier, Jim, *The New Hollywood*, London, 1993.
- Foster, Gwendolyn Audrey, *Women Film Directors: An International Bio-Critical Dictionary*, Westport, Connecticut, 1995.

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- Taubin, Amy, “Genre Bender,” in *Village Voice* (New York), 22 November 1989.
- Hoban, Phoebe, “Happiness Is a Warm Gun,” in *Premiere* (New York), April 1990.
- Cook, Pam, “Walk on the Wild Side,” in *Monthly Film Bulletin* (London), November 1990.
- James, Nick, “From Style to Steel,” in *City Limits* (London), 29 November 1990.
- Powell, Anna, “Blood on the Borders—Near Dark and Blue Steel,” in *Screen* (London), Summer 1994.
- Murphy, Kathleen, “Black Arts,” in *Film Comment* (New York), September/October 1995.
- Charity, Tom, “Extra Sensory Projection,” in *Time Out* (London), 25 October 1995.
- Francke, Lizzie, “Virtual Fears,” in *Sight and Sound* (London), December 1995.
- Raphael, Amy, “American Bigelow,” in *New Musical Express* (London), 2 March 1996.
- Keane, Colleen, “Director as ‘Adrenaline Junkie,’” in *Metro* (Melbourne), 1997.

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Kathryn Bigelow

Almost single-handed, Kathryn Bigelow has lastingly scotched the assumption that the terms “woman director” and “action movie” are somehow incompatible. So far, no other female director has shown herself so adept at handling the intricate ballets of stylised violence that constitute the modern Hollywood action genre. But it may not be a coincidence that Bigelow’s career, which until the mid-1990s was riding high, got stopped in its tracks by one ambitious picture that proved a commercial flop. Most male action directors can get away with a single box-office dud, or even two; but it seems that a woman who trespasses on such classically all-male territory can’t expect the same latitude.

Not that Bigelow has ever been content to produce routine roller-coaster exercises; she translates the conventions of the genre, bending and blending them into fertile new mutations. Her first feature, *The Loveless* (co-directed with Monty Montgomery), put a dreamy Sirkian spin on the standard biker movie. *Near Dark* is a vampire western; *Blue Steel* laces a cop drama with horror film devices; *Point Break* crosses a surfing movie with a heist thriller. For *Strange Days* Bigelow mixed an even richer cocktail: sci-fi plus love story plus political satire plus murder mystery. Her films, though vigorously paced and tinged with ironic humour, are shot through with a dark romanticism; and by delving deeper into formal, psychological, and thematic patterns than mainstream Hollywood generally cares to, they lift their material some way towards the condition of arthouse fare.

Though Bigelow avowedly aims at a mass audience, the moral and aesthetic complexity of her films has kept her a slightly marginal figure in the industry. This status may be reflected in her choice of protagonists: for her, as three decades earlier for Arthur Penn, “a society has its mirror in its outcasts.” The black-leather bikers of *The Loveless*, the nomadic vampire clan of *Near Dark*, the surfing bank-robbers of *Point Break*, all defined by their opposition to conventional mores, represent an alternative darkside structure, respectable society’s hidden needs and appetites made manifest. A local citizen, gazing fascinated at the bikers’ remote otherness, fantasises about “be[ing] them for a day or two”; while Bodhi, leader of the surfboard criminals, even claims their heist exploits are meant to inspire the downtrodden masses. “We show them that the human spirit is still alive!” he exults.

Bigelow’s artistic training—prior to becoming a film-maker, she was active as a conceptual artist, a member of the Art and Language group in the ultra-politicised New York art scene—shows in the stylised and highly textured look of her films. Her images are tactile, often sensual to the point of fetishism: in the opening shot of *Blue Steel*, light caresses the contours of a handgun in extreme close-up, transforming it into an abstract study of curves and shadows. This close-grained visual intensity becomes another means of subverting and reappropriating generic material, turning it to her own ends, while her dark, nihilistic plots serve as prelude to soft-edged, sentimental

denouements where love conquers all. Not least of the contradictions that fuel her work is that, while not shying away from graphic incidents of violence against women—the rape scene in *Strange Days* caused widespread shock—her films often feature women as the strongest, most focused characters, acting as mentors and protectors to the self-doubting males.

In her early films Bigelow played these various tensions off against each other, deftly maintaining a balance between mainstream and “serious” audience appeal. With *Strange Days* the strategy came unstuck. She herself describes the film as “the ultimate Rorschach,” an artefact lending itself to as many interpretations as it has viewers. Drawing its inspiration from an eclectic multiplicity of sources—Hawks, Hitchcock, and Ridley Scott, cyberpunk fiction, and Michael Powell’s *Peeping Tom*—the film torments and probes us, forcing us to question not only what we’re seeing but our own motives in wanting to watch it.

In creating such an intricate, demanding collage, inviting simultaneous engagement on any number of levels, Bigelow may have outpaced her public. Many reviewers raved over *Strange Days* (though there were dissenting voices), but the film stalled badly at the box-office, failing to recoup its substantial budget. Since then her career has suffered: *Ohio*, a projected film about the 1970 Kent State shootings, came to nothing, and her long-cherished Joan of Arc movie, *Company of Angels*, foundered over a dispute with Luc Besson. Bigelow wanted Clare Danes as Joan; Besson, the film’s executive producer, insisted on casting his then partner Milla Jovovich. When Besson withdrew his backing in order to direct his own film, Bigelow’s financing vanished.

It’s a deplorable loss. Few directors could have been better placed to give us a fresh take on the woman who, in all history, most famously trespassed on male territory. It remains to be seen if Bigelow’s *The Weight of Water*, a maritime murder thriller and her first feature in five years, restores the status of one of the most original and stimulating of current American film-makers.

—Philip Kemp

BIRRI, Fernando

Nationality: Argentinian. **Born:** In Santa Fe, 13 March 1925. **Education:** Universidad Nacional del Litoral, Santa Fe, Argentina, 1942–47, and at Centro Sperimentale di Cinematografia, Rome, 1950–52. **Career:** Assistant to Vittorio De Sica on *Il tetto*, 1954; returned to Argentina to found Instituto de Cinematografia, later La Escuela Documental de Santa Fe, 1956; left Argentina for political reasons, 1963; moved to Italy, 1964; attended 1st International Festival of the New Latin American Cinema, Havana, 1979; taught at Universidad Nacional Autonoma de Mexico, 1980, and at Film School of Universidad de Los Andes, Merida, Venezuela, 1980–83. Director of International School of Cinema and TV of San Antonio de Los Baños, 1983—. **Awards:** Grand Prize, SODRE Festival, Montevideo, for *Tire Die*, 1960; Golden Lion, Venice Festival, for *Los Inundados*, 1962; honored at Festivals in Benalmadena, Spain, 1979, and Pesaro, Italy, 1981.

Films as Director:

- 1951 *Selinunte* (short); *Alfabeto notturno* (short)
- 1952 *Immagini Popolari Siciliane Sacre; Immagini Popolari Siciliane Profane*
- 1959 *La primera fundacion de Buenos Aires* (animation)
- 1960 *Tire die* (*Toss Me a Dime*) (co-sc, co-d, co-ph); *Buenos dias, Buenos Aires* (short)
- 1961 *Los inundados* (*Flooded Out*)
- 1962 *Che, Buenos Aires* (comprising two previous films); *La pampa gringa* (doc)
- 1966 *Castagnino, diario romano* (short)
- 1979 *Org* (co-d)
- 1983 *Rafael Alberti, un retrato del poeta por Fernando Birri*
- 1984 *Rte.: Nicaragua (carta al mundo)* (short film)
- 1985 *Mi hijo, el Chei: Un retrato de familia de Don Ernesto Guevara*
- 1988 *Un señor muy viejo con unas alas enormes* (+ a, sc)
- 1998 *Enredando sombras*

Other Films:

- 1955 *Gli sbanditi* (Maselli) (role)
- 1982 *La Rose des vents* (P. Guzman) (role)
- 1994 *Plumitas calientes* (Gonzalo De Galiana) (ro as El Angel)

Publications

By BIRRI: book—

La Escuela Documental de Santa Fe, Santa Fe, Argentina, 1964.

By BIRRI: articles—

- “Cine y subdesarrollo,” in *Cine Cubano* (Havana), May/July 1967.
- “Revolución en la revolución del nuevo cine latinoamericano,” in *Cine Cubano* (Havana), August/December 1968.
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- Micciche, Lino, editor, *Fernando Birri e la Escuela Documental de Santa Fe*, Pesaro, Italy, 1981.
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 King, John, and Nissa Torrents, *The Garden of Forking Paths: Argentine Cinema*, London, 1986.

On BIRRI: articles—

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Fernando Birri is a key figure in the history of the New Latin American Cinema because he was more interested in creating filmmakers than in creating films; because he offered a sustained and systematic counter-example to existing industrial modes of filmmaking and to the ideological assumptions that limited both the process and the product; because he developed a concrete theoretical-practical approach and founded the first school of documentary filmmaking in Latin America in order to teach that methodology; and, finally, because his students fanned out across the continent putting his ideas into practice.

Born in the provincial capital of Santa Fe, Birri was a poet and puppeteer before turning to the cinema in search of a broad popular audience. Unable to break into the tightly controlled national film industry, Birri travelled to Italy to study at Rome's Centro Sperimentale de Cinematografia during the early 1950s, when the neo-realist movement was still at its height. Profoundly influenced by the ideology, aesthetics, and methodology of this first anti-industrial, anti-Hollywood model for a national cinema, Birri returned to Argentina in 1956 hoping to found a national film school. Rejecting the closed commercialism of the Buenos Aires-based film industry, one of the three largest in Latin America at the time, Birri returned to Santa Fe.

Birri recalls: “Fresh from Europe, what I had in mind was a film school modeled on the Centro Sperimentale, a fictional film school which would train actors, directors, cinematographers, set designers, etc. But when I confronted the actual conditions in Argentina and in Santa Fe, I realized that my plan was premature. What was needed was something else: a school which would not only provide apprenticeship in filmmaking, but also in sociology, and even in Argentine

history, geography and politics, because the most essential quest is the quest for national identity, in order to recover and rediscover what had been alienated, distorted and destroyed by centuries of cultural penetration. This search for a national identity is what led me to pose the problem in strictly *documentary* terms, because I believe that the first step for any national cinema is to document its own reality.”

La Escuela Documental de Santa Fe grew out of the Instituto de Cinematografía, which was in turn an outgrowth of a 4-day seminar on filmmaking led by Birri. Birri's goal was to lay the foundations for a regional film industry that would be “national, realist, and popular”: national by addressing the most pressing problems of national life; realist (documentary) in approach in contrast to the highly artificial style and milieu of the “official” film industry; popular by focusing on and appealing to the less privileged classes. In keeping with his determination to integrate theory and practice, Birri emphasized process over product, viewing each film project as the opportunity for practical apprenticeship on the part of the largest possible number of students. He was the first of the Latin American filmmakers to posit technical imperfection as a positive attribute, preferring *un sentido imperfecto a una perfección sin sentido* (an imperfect/sincere meaning to a meaningless perfection).

Birri's best-known films are the 33-minute documentary *Tire die (Toss Me a Dime)* and *Los inundados (Flooded Out)*, a picaresque feature in the neorealist style about the adventures of a squatter family displaced by seasonal floods. Both played to huge and enthusiastic audiences at their local premieres but could not achieve broad national exhibition even after winning important prizes in international festivals.

An inhospitable political climate compelled Birri to leave Argentina in 1963. Subsequent months in São Paulo catalyzed an important documentary movement there, but Birri himself returned to Italy and relative obscurity until the late 1970s. His presence at the First International Festival of the New Latin American Cinema in Havana in 1979 signaled renewed activity and recognition. Since then, Birri has taught at Mexico's national university and at the University of Los Andes in Venezuela. The Benalmadena and Pesaro Festivals (Spain, 1979, and Italy, 1981) organized special programs honoring his work.

—Julianne Burton

BLIER, Bertrand

Nationality: French. **Born:** Paris, 14 March 1939. **Career:** Assistant director on films of Lautner, Christian-Jaque, Delannoy, and others, 1960–63; directed first feature, *Hitler? Connais pas!*, 1963. **Awards:** Oscar for Best Foreign Language Film, for *Preparez vos mouchoirs*, 1978; Cesar for the screenplay of *Buffet froid*, 1979; Special Jury Prize, Cannes Film Festival, for *Trop belle pour toi (Too Beautiful for You)*, 1989.

Films as Director:

1963 *Hitler? Connais pas!* (+ sc)
 1966 *La Grimace* (+ sc)
 1967 *Si j'étais un espion (Breakdown; If I Were a Spy)* (+ co-sc)

- 1973 *Les Valseuses (Going Places)* (+ sc)
 1975 *Calmos (Femmes Fatales)* (+ co-sc)
 1977 *Preparez vos mouchoirs (Get out Your Handkerchiefs)* (+ sc)
 1979 *Buffet froid* (+ sc)
 1981 *Beau-père* (+ sc)
 1982 *La Femme de mon pote (My Best Friend's Girl)* (+ co-sc)
 1984 *Notre Histoire (Our Story)* (+ sc)
 1986 *Tenue de soirée (Menage)* (+sc)
 1989 *Trop belle pour toi (Too Beautiful for You)* (+sc)
 1991 *Merci la vie (Thanks, Life)* (+ sc, pr)
 1993 *Un deux trois soleil (One Two Three Sun)* (+ sc)
 1996 *Mon homme (My Man)* (+ sc)
 2000 *Les Acteurs (Actors)* (+ sc)

Other Films:

- 1970 *Laisse aller, c'est une valse* (Lautner) (sc)
 1992 *Patrick Dewaere* (role as himself)

Publications

By BLIER: books—

Les Valseuses, Paris, 1972.
Beau-père, Paris, 1980.

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 “A la recherche de l’histoire,” an interview with Marc Chevie and D. Dubroux, in *Cahiers du Cin ma* (Paris), May 1985.
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 Toubiana, Serge, and Pierre Bonitzer, “Le cauchemar d’Antoine. Les mots et les choses,” in *Cahiers du Cin ma* (Paris), April 1986.
 Blier Section of *Revue du Cin ma* (Paris), June 1986.
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 Toubiana, S., “Entretien avec Bertrand Blier,” in *Cahiers du Cin ma* (Paris), March 1991.
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Bertrand Blier directs erotic buddy movies featuring men who are exasperated by the opposite sex, who perceive of themselves as macho but are incapable of satisfying the women in their lives. In actuality, his heroes are terrified of feminism, of the “new woman” who demands her right to experience and enjoy orgasm. But Blier’s females are in no way villainesses. They are just elusive—and so alienated that they can only find fulfillment from oddballs or young boys.

Going Places (Les Valseuses), which in French is slang for testicles), based on Blier’s best-selling novel, was a box office smash in France. G rard Depardieu and Patrick Dewaere both achieved stardom as a couple of outsiders, adult juvenile delinquents, whose sexual and sadistic adventures are chronicled as they travel across France. They are both unable to bring to orgasm a young beautician (played by Miou-Miou) they pick up and take on as a sexual partner. They then attempt to please an older woman (Jeanne Moreau), who has just spent ten years in prison. After a night together, she commits suicide by shooting herself in the vagina. Eventually, Miou-Miou is sexually satisfied by a crazy, physically unattractive ex-con.

In *Femmes Fatales* middle-aged Jean-Pierre Marielle and Jean Rochefort, one a gynaecologist and the other a pimp, decide to abandon wives and mistresses for the countryside, but end up pursued by an army of women intent on enslaving them as studs. Again, men cannot escape women’s sexual demands: here, the latter come after the former with tanks and guns. And in *Get out Your Handkerchiefs*, driving instructor Depardieu is so anxious to please bored, depressed wife Carol Laure that he finds her a lover. Both the husband and the stranger, a playground instructor (Dewaere), feel that she will be happy if she can only have a child. She in her own way does this, finding a substitute for them in a precocious young boy barely into his teens. *Handkerchiefs* is a prelude of sorts to *Beau-P re*, which features only one male lead (as does the later *Trop belle pour toi*, in which Depardieu is at the centre of a love triangle). Here, a struggling

pianist, played by Dewaere, is seduced by the refreshingly self-confident 14-year-old daughter of his recently deceased lover. The teenager's feelings are deep and pure, while the "adult" is immature, too self-conscious and self-absorbed to accept her.

In Blier's films, men do not understand women. "Maybe one day I'll do *Camille*," the filmmaker says. "But I won't do *An Unmarried Woman*, because I don't feel I have the right to do it. I don't know what goes on in a woman's head. I believe I know what certain men think, but not women." As a result, the sexual barriers between the sexes seem irrevocable in Blier's movies. His men are more at ease talking among themselves about women than with actually being with wives or lovers; their relationships with each other are for them more meaningful than their contacts with the opposite sex. There are alternatives to women, such as turning to homosexual relationships (the characters in *Going Places* sleep with each other when they are lonely or celibate).

Another Blier film, *Buffet froid*, is also about male bonding: Depardieu, as a psychopathic killer, becomes involved with a mass murderer (Jean Carmet) and a homicidal cop (the director's father, the distinguished character actor Bernard Blier). However, *Buffet froid* is mostly a study of alienation in urban society, and the acceptance of random, irrational violence. It is thematically more closely related to Jules Feiffer's *Little Murders* than *Going Places* or *Get out Your Handkerchiefs*. Quality-wise, Blier's most recent films have added little luster to his career. However, the film maker seems to have tired of making films about men. Beginning with *Trop belle pour toi* (*Too Beautiful for You*), the most accessible of his latter-career works, his primary characters have been women. *Trop belle pour toi* does feature a clever take on extramarital relationships. Blier regular Gerard Depardieu plays a car dealer whose wife is beautiful and intelligent; nonetheless, he cheats on her with his otherwise ordinary, chubby temporary receptionist. Despite this intriguing premise and recognition with a Cannes Film Festival Special Jury Prize, the film lacks the spark and outrageousness of his earlier work.

The director's other features include *Merci la vie* (*Thanks, Life*), a feminist take on *Going Places* that sparked controversy upon its opening in France. It is a road movie which chronicles the sexual exploits of two young women, one sluttish and the other naive. *Un deux trois soleil* (*One Two Three Sun*) focuses on the plight of a young girl, growing up in a public housing project in Marseilles, who adores her alcoholic father and is mortified by her mother's affectations.

Bertrand Blier best explains what he attempts to communicate in his films: "The relations between men and women are constantly evolving and it's interesting to show people leading the lifestyle of tomorrow."

—Rob Edelman

BLOM, August

Nationality: Danish. **Born:** 26 December 1869. **Family:** Married 1) Agnete von Prangen, 1908; 2) Johanne Fritz-Petersen. **Career:** Actor at Folketeatret, Copenhagen, from 1893; actor at Nordisk Films Kompagni, 1908; director for Nordisk Films Kompagni, 1910–24; manager of Copenhagen cinema, 1934–47. **Died:** 10 January 1947.

Films as Director:

- 1910 *Livets Storme* (*Storms of Life*); *Robinson Crusoe*; *Den hvide Slavehandel I* (*The White Slave*); *Spinonen fra Tokio* (*The Red Light*); *Den skaebnesvangre Opfindelse* (*Dr. Jekyll and Mr. Hyde*); *Jagten paa Gentlemanrøveren*; *Singaree*; *Hamlet*; *Spøgelset i Gravkaelderen* (*The Ghost of the Variety*); *Den dø des Halsbaand* (*The Necklace of the Dead*)
- 1911 *Den hvide Slavehandel II* (*In the Hands of Impostors*); *Den farlige Alder* (*The Price of Beauty*); *Ved Faengslets Port* (*Temptations of a Great City*); *Vildledt Elskov* (*The Bank Book*); *Potifars Hustru* (*The Victim of a Character*); *Politimesteren* (*Convicts No. 10 and No. 13*); *Den blaa Natviol* (*The Daughter of the Fortune Teller*); *Damernes Blad* (*The Ladies' Journal*); *Balletdanserinden* (*The Ballet Dancer*); *Jernbanens Datter* (*The Daughter of the Railway*); *Den naadige Frøken* (*Lady Mary's Love*); *En Lektion* (*Aviatikeren og Journalistens Hustru*; *The Aviator and the Journalist's Wife*); *Ekspeditricen* (*Ungdom og Letsind*; *In the Prime of Life*); *Desdemona*; *En Opfinders Skaebne* (*The Aeroplane Inventor*); *Fader og Søn* (*Onkel og Nevø*; *A Poisonous Love*); *Dødsdrømmen* (*A Dream of Death*); *Min første Monocle* (*Herr Storms første Monocle*; *His First Monocle*); *Fru Potifar* (*Den skaebnesvangre Løgn*; *A Fatal Lie*); *Kaerlighedens Styrke* (*The Power of Love*); *Mormonens Offer* (*The Victims of the Mormon*); *Haevnet* (*Det bødes der for*; *Vengeance*); *Det mørke Punkt* (*Mamie Rose*; *Annie Bell*); *Eventyr paa Fodrejsen* (*Den udbrudte Slave*; *The Two Convicts*); *Ungdommens Ret* (*The Right of Youth*); *Tropisk Kaerlighed* (*Love in the Tropics*); *Vampyrdanserinden* (*The Vampire Dancer*); *Det gamle Købmandshus* (*Midsommer*; *Midsummer-Time*); *Dødens Brud* (*Gadeoriginalen* (*A Bride of Death*))
- 1912 *Brillantstjernen* (*For Her Sister's Sake*); *Guvernørens Datter* (*The Governor's Daughter*); *Kaerlighed gør blind* (*Love Is Blind*); *Dyrekøbt Venskab* (*Dearly Purchased Friendship*); *Den sorte Kansler* (*The Black Chancellor*); *Hjertets Guld* (*Et Hjerte af Guld*; *Faithful unto Death*); *Direktørens Datter* (*Caught in His Own Trap*); *Det første Honorar* (*Hans første Honorar*; *His First Patient*); *Elskovs Magt* (*Gøgleren*; *Man's Great Adversary*); *Historien om en Moder* (*En Moders Kaerlighed*; *The Life of a Mother*); *De tre Kammerater* (*The Three Comrades*); *Operabranden* (*Bedstemoders Vuggevise*); *The Song Which Grandmother Sang*; *Den første Kaerlighed* (*Her First Love Affair*); *Hjerternes Kamp* (*A High Stake*); *Hans vanskeligste Rolle* (*His Most Difficult Part*); *Den tredie Magt* (*The Secret Treaty*); *Fodselsdagsgaven* (*Gaven*; *The Birthday Gift*); *En Hofintrige* (*A Court Intrigue*); *Den sande Kaerlighed* (*Flugten gennem Skyerne*; *The Fugitives*); *Hvem var Forbryderen?* (*Samvittighedsnag*; *At the Eleventh Hour*); *Alt paa ét Kort* (*Guldmønten*; *Gold from the Gutter*)
- 1913 *Pressens Magt* (*Et Bankrun*; *A Harvest of Tears*); *Troløs* (*Gøglerblod*, *Artists*); *Højt Spil* (*Et forfejlet Spring*; *A Dash for Liberty*); *Naar Fruen gaar paa Eventyr* (*Pompadourtasken*; *The Lost Bag*); *Bristet Lykke* (*A Paradise Lost*); *Fem Kopier* (*Five Copies*); *Atlantis*; *En farlig Forbryder* (*Knivstikkeren*; *A Modern Jack the Ripper*); *Af Elskovs Naade* (*Acquitted*); *Elskovsleg* (*Love's Devotee*);

- Vasens Hemmelighed* (Den kinesiske Vase; *The Chinese Vase*)
- 1914 *Sønnen* (Her Son); *Den store Middag* (The Guestless Dinner Party); *Tugthusfange No. 97* (En Gaest fra en anden Verden; *The Outcast's Return*); *Faedrenes Synd* (Nemesis); *Aegteskab og Pigesjov* (Mr. King paa Eventyr; *A Surprise Packet*); *Aeventyrersken* (Exiled); *En ensom Kvinde* (Hvem er han?; *The Doctor's Legacy*); *Revolutionsbryllup* (A Revolution Marriage); *Et Laereaar* (The Reformation); *Den lille Chauffør* (The Little Chauffeur); *Den største Kaerlighed* (En Moders Kaerlighed; "Escaped the Law, But . . . "); *Pro Patria*; *Kaerligheds-Vaeddemalet* (The Wager)
- 1915 *Du skal elske din Naeste* (For de Andre; *The Samaritan*); *Giftipilen* (The Poisonous Arrow); *Hjertestorme*; *Kaerligheds Laengsel* (Den Pukkelryggede; *The Cripple Girl*); *Lotteriseddel No. 22152* (Den blinde Skaebne; *Blind Fate*); *Rovedderkoppen* (Den røde Enke); *Syndens Datter* (Den, der sejrer; *Nobody's Daughter*); *Syndig Kaerlighed* (Eremitten; *The Hermit*); *Truet Lykke* (Et Skud i Mørket; *The Evil Genius*); *Verdens Undergang* (Flammesvaerdet; *The Flaming Sword*); *For sit Lands Aere* (Hendes Aere; *For His Country's Honor*)
- 1916 *Den mystiske Selskabsdame* (The Mysterious Companion); *Gillekop*
- 1918 *Grevindens Aere* (Kniplinger; *Lace*); *Maharadjaens Yndlingshustru II* (The Favorite Wife of the Maharaja II; *A Daughter of Brahma*); *Via Crucis*
- 1919 *Prometheus I-II* (Bonds of Hate)
- 1920 *Hans gode Genius* (Mod Stjernerne; *His Guardian Angel*); *Praesten i Vejlbj* (The Vicar of Vejlbj; *The Land of Fate*)
- 1924 *Det store Hjerte* (Lights from Circus Life; *Side Lights of the Sawdust Ring*); *Den store Magt*
- 1925 *Hendes Naade*; *Dragonen*

Other Films:

- 1909 *Droske 519* (Cab No. 519) (role); *En Kvinde af Folket* (A Woman of the People) (role); *Dr. Nicola I* (Den skjulte Skat) (role); *Dr. Nicola* (Hvorledes Dr. Nicola erhvervede den kinesiske Stok; *How Dr. Nicola Procured the Chinese Cane*) (role); *Barnet* (A Child's Love) (role); *Madame Sans Gène* (role); *Faderen* (A Father's Grief) (role); *Museumsmysteriet* (The Mystery of the Museum) (role); *Dr. Nicola III* (Dr. Nicola in Tibet) (role); *Et Budskab til Napoleon paa Elba* (A Message to Napoleon) (role); *Revolutionsbryllup* (A Wedding during the French Revolution) (role)
- 1910 *Sølvdaasen med Juvelerne* (The Jewel Case) (role); *Tyven* (A Society Sinner) (role); *To Tjenestepiger* (The Rival Servants) (role); *Kean* (role); *Medbejlerens Haevn* (Caught in His Own Net) (role); *Forraederen* (A Traitor to His Country) (role)

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When August Blom came to Nordisk Films Kompagni in 1909 it was the major film production company in Denmark, having been founded in 1906 by Ole Olsen. Nordisk dominated the so-called

"belle époque" (from 1910 to 1914) in Danish filmmaking, and August Blom was the leading force in this period. In 1911 Blom became head of production at Nordisk, maintaining his position as a director at the same time. In charge of scripts and actors, Blom launched the career of Valdemar Psilander, who showed a natural talent for understated and realistic film acting. The actor became an immensely popular star in Denmark and Europe until his premature death in 1917. In 1911 Blom directed sixteen of Psilander's seventeen films.

In 1910 Blom made *Ved Faengslets Port* (released 1911) which, with Urban Gad's *Afgrunden*, introduced the erotic melodrama, a genre refined by Blom in the following years. *Ved Faengslets Port* is typical of the kind of films which made Nordisk famous all over the world. The story is about a young aristocrat who is in the grip of a moneylender and at the same time loves the moneylender's daughter. Although Blom tried to introduce contemporary themes in his films, the stories were always the weak part of his and most other Danish films in this period. The compensation for the banal magazine stories was found in the way Blom told these stories. His films are often about contrasts, social and sexual. The films are passionate and reveal the many faces of love with great imagination. As a former actor Blom put great weight on acting, and he had a fine feeling for the direction of actresses. His portraits of women are quite often subtle and daring.

Blom put immense care into the making of his films. The sets were used in a dramatic way, playing an important role in the story as a means of characterizing the people. His narrative technique made use of cross-cutting and, assisted by his favourite cameraman, Johan Ankerstjerne, he was an innovator in lighting. One of his stylistic devices, used to great and surprising effect, was the use of mirrors as a means of expanding the dramatic content of a scene.

Blom must be considered as one of the important pioneers in the early silent film. It was quite natural that Blom was commissioned to direct the greatest and most ambitious film of the period, a film which introduced a literary era in the Danish film. This was *Atlantis*, based on Gerhart Hauptmann's novel of 1912. This ambitious attempt to transpose a modern novel with a complicated plot and interesting characters to film benefited from the director's steady hand. Blom's direction of the film is astonishingly mature, confident, and imaginative, and in many ways *Atlantis* is ahead of its time. Johan Ankerstjerne's camerawork, for instance, points forward to the expressionist-inspired German films. Another fine film by Blom was *Verdens Undergang*. Blom made seventy-eight of his approximately one hundred films in the years 1910–14, but he was a company man, and he stayed with Nordisk in the years of decline. He left filming in 1924. During the golden age of the Danish cinema, however, Blom was the great stylist, a gifted and civilized director.

—Ib Monty

BOETTICHER, Budd

Nationality: American. **Born:** Oscar Boetticher Jr., in Chicago, 29 July 1916. **Education:** Ohio State University. **Family:** Married 1) Karen Steele; 2) Emily Erskine Cook, 1946 (divorced 1959); 3) Debra Paget, 1960 (divorced 1961); 4) Mary Chelde, 1971. **Career:** Football star at Ohio State, early 1930s; after recuperating from football injury in Mexico, became professional matador, 1940;

technical advisor on Mamoulian's *Blood and Sand*, 1940; messenger boy at Hal Roach studios, 1941–1943; assistant to William Seiter, George Stevens, and Charles Vidor, 1943–44; military service, made propaganda films, 1946–47; made cycle of Westerns for Ranown production company, 1956–60; left Hollywood to make documentary on matador Carlos Arruza, 1960; after many setbacks, returned to Hollywood, 1967.

Films as Director:

(as Oscar Boetticher)

- 1944 *One Mysterious Night; The Missing Juror; Youth on Trial*
- 1945 *A Guy, a Gal and a Pal; Escape on the Fog*
- 1946 *The Fleet That Came to Stay* (and other propaganda films)
- 1948 *Assigned to Danger; Behind Locked Doors*
- 1949 *Black Midnight; Wolf Hunters*
- 1950 *Killer Shark*

(as Budd Boetticher)

- 1951 *The Bullfighter and the Lady* (+ co-story); *The Sword of D'Artagnan; The Cimarron Kid*
- 1952 *Bronco Buster; Red Ball Express; Horizons West*
- 1953 *City beneath the Sea; Seminole; The Man from the Alamo; Wings of the Hawk; East of Sumatra*
- 1955 *The Magnificent Matador* (+ story); *The Killer Is Loose*
- 1956 *Seven Men from Now*
- 1957 *The Tall T; Decision at Sundown*
- 1958 *Buchanan Rides Alone*
- 1959 *Ride Lonesome* (+ pr); *Westbound*
- 1960 *Comanche Station; The Rise and Fall of Legs Diamond*
- 1971 *Arruza* (+ pr, co-sc; production completed 1968); *A Time for Dying* (+ sc; production completed 1969)
- 1985 *My Kingdom for . . .* (+ sc)

Other Films:

- 1970 *Two Mules for Sister Sara* (Siegel) (sc)
- 1988 *Tequila Sunrise* (Towne) (ro as Judge Nizetitch)
- 1996 *Los Años Arruza* (Maille) (role)
- 1997 *Big Guns Talk: The Story of the Westerns* (Morris—for TV) (as interviewee)

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When in Disgrace, New York, 1971.

By BOETTICHER: articles—

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- Interviews with Michel Ciment and others, in *Positif* (Paris), November 1969.

Interview, in *The Director's Event* by Eric Sherman and Martin Rubin, New York, 1970.

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"The Bullfighter and the Director," in *American Film* (Washington, D.C.), October 1985.

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"Rencontre avec Budd Boetticher," an interview with C. Anger, in *Cahiers du Cinéma* (Paris), May 1996.

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Interview with Jean-Loup Bourget and Christian Viviani, in *Positif* (Paris), July-August 1998.

On BOETTICHER: books—

Kitses, Jim, *Horizons West*, Bloomington, Indiana, 1969.

Kitses, Jim, editor, *Budd Boetticher: The Western*, London, 1969.

Buscombe, Ed, editor, *BFI Companion to the Western*, London, 1988.

Budd Boetticher, Madrid (La Filmoteca Espanola), n.d.

On BOETTICHER: articles—

"The Director and the Public: a Symposium," in *Film Culture* (New York), March/April 1955.

"Un Western exemplaire," in *Qu'est-ce que le cinéma* by André Bazin, Paris, 1961.

Sarris, Andrew, "Esoterica," in *Film Culture* (New York), Spring 1963.

Schmidt, Eckhart, "B.B. wie Budd Boetticher," in *Film* (Germany), October/November 1964.

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Schrader, Paul, "Budd Boetticher: A Case Study in Criticism," in *Cinema* (Los Angeles), Fall 1970.

Millar, Gavin, "Boetticher's Westerns," in *Listener* (London), 6 October 1983.

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Krohn, B., "Nouvelles de Budd Boetticher," in *Cahiers du Cinéma* (Paris), July-August 1991.

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* * *

Budd Boetticher will be remembered as a director of Westerns, although his bullfight films have their fervent admirers, as does his *Scarface*-variant, *The Rise and Fall of Legs Diamond*. Since Boetticher's Westerns are so variable in quality, it is tempting to overcredit Burt Kennedy, the scriptwriter for all of the finest. But Kennedy's own efforts as director (*Return of the Seven*, *Hannie Caulder*, *The War Wagon*, etc.) are tediously paced dramas or failed

comedies. Clearly the Boetticher/Kennedy team clicked to make Westerns significantly superior to what either could create on their own. Indeed, *The Tall T*, *Seven Men from Now*, and (on a slightly lower level) *Ride Lonesome* look now like the finest work in the genre during the 1950s, less pretentious and more tightly controlled than even those of Anthony Mann or John Ford.

Jim Kitses's still-essential *Horizons West* rightly locates Boetticher's significant Westerns in the "Ranown" cycle (a production company name taken from producer Harry Joe Brown and his partner Randolph Scott). But the non-Kennedy entries in the cycle have, despite Scott's key presence, only passing interest. One might have attributed the black comedy in the series to Kennedy without the burlesque *Buchanan Rides Alone*, which wanders into an episodic narrative opposite to the taut, unified action of the others; *Decision at Sundown* is notable only for its remarkably bitter finale and a morally pointless showdown, as if it were a cynic's answer to *High Noon*. *The Tall T*'s narrative is typical of the best Boetticher/Kennedy: it moves from a humanizing comedy so rare in the genre into a harsh and convincing savagery. Boetticher's villains are relentlessly cruel, yet morally shaded. In *The Tall T*, he toys with the redeemable qualities of Richard Boone, while deftly characterizing the other two (Henry Silva asks, "I've never shot me a woman, have I Frank?"). Equally memorable are Lee Marvin (in *Seven Men from Now*) and Lee Van Cleef (*Ride Lonesome*).

Randolph Scott is the third essential collaborator in the cycle. He is generally presented by Boetticher as a loner not by principle or habit but by an obscure terror in his past (often a wife murdered). Thus, he's not an asexual cowpoke so much as one who, temporarily at least, is beyond fears and yearnings. There's a Pinteresque sexual confrontation in *Seven Men from Now* among Scott, a pioneer couple, and an insinuating Lee Marvin when the four are confined in a wagon. And, indeed, the typical Boetticher landscape—smooth, rounded, and yet impassible boulders—match Scott's deceptively complex character as much as the majestic Monument Valley towers match Wayne in Ford's Westerns, or the harsh cliffs match James Stewart in Mann's.

Clearly the Westerns of the sixties and seventies owe more to Boetticher than Ford. Even such very minor works as *Horizons West*, *The Wings of the Hawk*, and *The Man from the Alamo* have the tensions of Spaghetti Westerns (without the iciness), as well as the Peckinpah fantasy of American expertise combining with Mexican peasant vitality. If Peckinpah and Leone are the masters of the post-"classic" Western, then it's worth noting how *The Wings of the Hawk* anticipates *The Wild Bunch*, and how *Once upon a Time in the West* opens like *Seven Men from Now* and closes like *Ride Lonesome*. Boetticher's films are the final great achievement of the traditional Western, before the explosion of the genre.

—Scott Simmon

BOGDANOVICH, Peter

Nationality: American. **Born:** Kingston, New York, 30 July 1939. **Education:** Collegiate School, New York; studied acting at Stella Adler's Theatre Studio. **Family:** Married 1) Polly Platt, 1962 (divorced 1970), two daughters; 2) Cybill Shepherd; 3) Louise Stratten (Hoogstraten), 1988, sister of murdered former lover Dorothy Stratten. **Career:** Actor in American and New York Shakespeare Festivals, 1956–58; first play as producer, *The Big Knife*, off-Broadway, 1959;

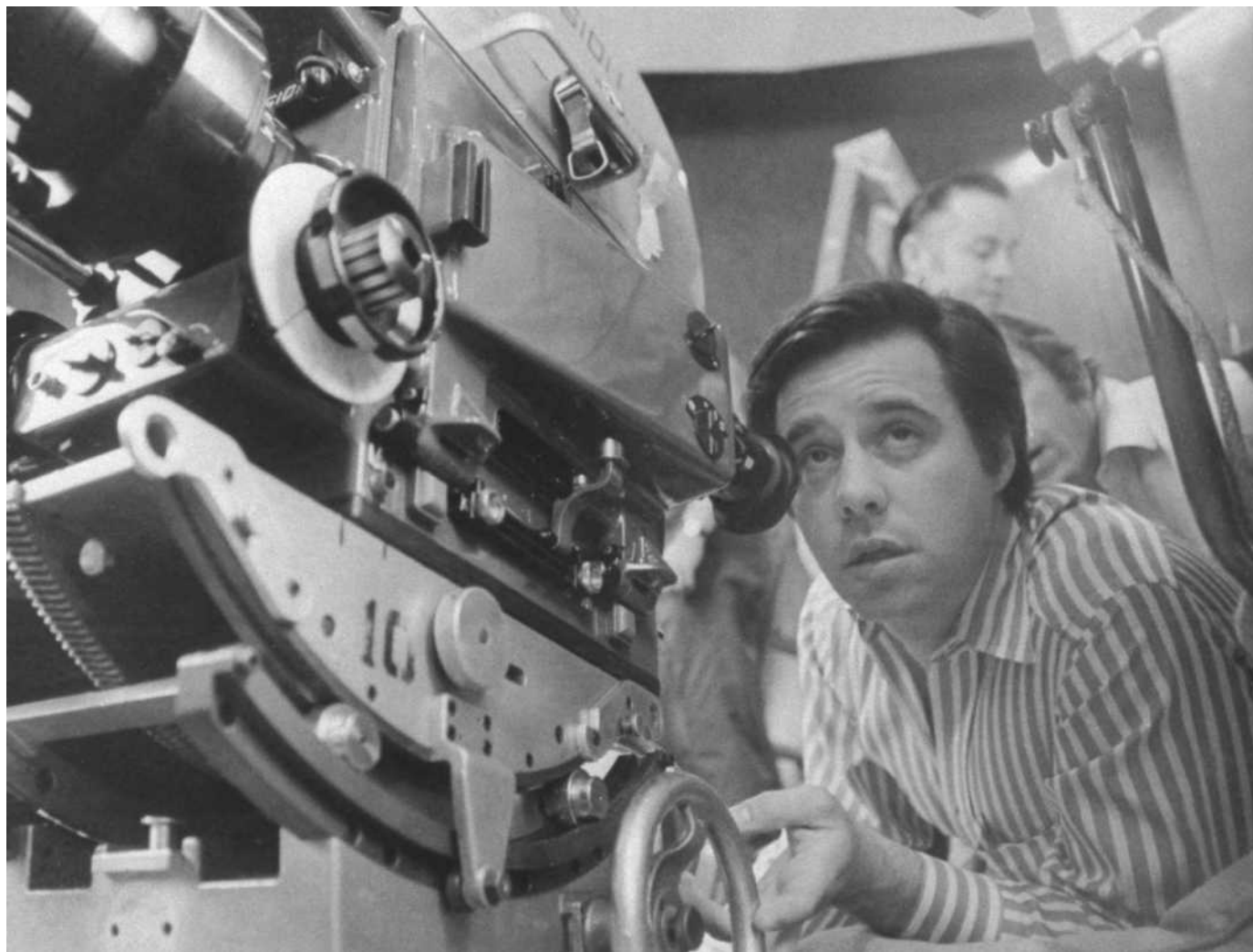
film critic for *Esquire*, *New York Times*, and *Cahiers du Cinéma*, among others, from 1961; moved to Hollywood, 1964; 2nd unit director on *The Wild Angels* (Corman), 1966; directed first film, *Targets* (produced by Corman), 1968; Paramount formed and financed The Directors Company, independent unit partnership of Bogdanovich, Francis Ford Coppola, and William Friedkin, 1973; formed Copa de Oro production company, 1975; owner, Crescent Moon Productions, Inc., from 1986. **Awards:** New York Film Critics Award and British Academy Award for Best Screenplay, for *The Last Picture Show*, 1971; Writer's Guild of America Award for Best Screenplay, for *What's up, Doc?*, 1972; Critics Prize, Venice Festival, for *Saint Jack*, 1979. **Address:** c/o William Peiffer, 2040 Avenue of the Stars, Century City, CA 90067, U.S.A.

Films as Director:

- 1967 *Targets* (+ co-sc, pr, ed, role as Sammy Michaels)
- 1971 *Directed by John Ford* (+ sc); *The Last Picture Show* (+ co-sc)
- 1972 *What's up, Doc?* (+ pr, co-sc)
- 1973 *Paper Moon* (+ pr)
- 1974 *Daisy Miller* (+ pr)
- 1975 *At Long Last Love* (+ pr, sc, co-songwriter: "Poor Young Millionaire")
- 1976 *Nickelodeon* (+ co-sc)
- 1979 *Saint Jack* (+ co-sc, role as Eddie Schuman)
- 1983 *They All Laughed* (+ sc)
- 1984 *Mask*
- 1987 *Illegally Yours*
- 1990 *Texasville*
- 1992 *Noises Off* (+ exec pr)
- 1993 *The Thing Called Love; Fallen Angels* (series for TV)
- 1996 *To Sir with Love 2* (for TV)
- 1997 *Rescuers: Stories of Courage: Two Women* (for TV); *The Price of Heaven* (for TV)
- 1998 *Naked City: A Killer Christmas* (for TV)
- 1999 *A Saintly Switch* (for TV)

Other Films:

- 1966 *The Wild Angels* (Corman) (co-sc, 2nd unit d, all uncredited, + bit role, voice); *Voyage to the Planet of the Prehistoric Women* (Gill-Women of Venus) (from Russian science-fiction film by Pavel Klushantsev, *Planeta Burg* [*Cosmonauts on Venus; Storm Clouds of Venus*], dubbed and re-edited for American Int'l Pictures) (supervising ed, d of add'l scenes under pseudonym Derek Thomas and/or Peter Stewart)
- 1967 *The Trip* (Corman) (role)
- 1969 *Lion's Love* (Varda) (guest star role)
- 1970 *The Other Side of the Wind* (Welles, unreleased) (role as Higgam)
- 1973 *F for Fake* (Welles) (voice-over)
- 1975 *Diaries, Notes & Sketches* volume 1, reels 1–6: *Lost Lost Lost* (Jonas Mekas) (appearance in reel 3); *The Gentleman Tramp* (Patterson) ("special thanks" credit for supervising scenes shot at Charles Chaplin's home in Switzerland)



Peter Bogdanovich

- 1978 *Opening Night* (Cassavetes) (guest star role)
- 1996 *Who Is Henry Jaglom?* (Rubin, Workman—doc)
- 1996 *The Battle over Citizen Kane* (Epstein, Lennon—doc); *Ben Johnson: Third Cowboy on the Right* (Thurman) (as himself)
- 1997 *Mr. Jealousy* (Baumbach) (ro as Dr. Poke); *Highball* (Baumbach); *Bella Mafia* (Greene—mini for TV)
- 1998 *54* (Christopher) (ro as Elaine's Patron)
- 1999 *The Shoe Store* (Proto) (as himself); *Hitchcock: Shadow of a Genius* (Haimen—for TV) (as himself); *Coming Soon* (Burson); *Claire Makes It Big* (Workman) (ro as Arturo Mulligan)
- 2000 *Rated X* (Estevez) (ro as Film Professor); *The Independent* (Kessler) (ro as himself)

Publications

By BOGDANOVICH: books—

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The Cinema of Howard Hawks, New York, 1962.

The Cinema of Alfred Hitchcock, New York, 1963.
Fritz Lang in America, New York, 1967; revised edition, 1981.
John Ford, Berkeley, California, 1968; revised edition, 1978.
Alan Dwan: The Last Pioneer, New York, 1971; revised edition, 1981.
Pieces of Time, New York, 1973; revised, as *Pieces of Time: Peter Bogdanovich on the Movies 1961–85*, New York, 1985.
The Killing of the Unicorn: Dorothy Stratten (1960–1980), New York, 1984.
This Is Orson Welles, New York, 1992.
Who the Devil Made It: Conversations with Legendary Film Directors, Ballantine, 1998.
Peter Bogdanovich's Movie of the Week: 52 Classic Films for One Full Year, Ballantine, 1999.
The Best American Movie Writing 1999, edited by Peter Bogdanovich and Jason Shinder, Griffin Trade Paperback, 1999.

By BOGDANOVICH: articles—

“Bogie in Excelsis,” in *Esquire* (New York), September 1964.
 “Go-Go and Hurry: It's Later than You Think,” in *Esquire* (New York), February 1965.

“Th’ Respawnability of Bein’ J . . . Jimmy Stewart. Gosh!,” in *Esquire* (New York), July 1966.

“Godard in Hollywood,” in *Take One* (Montreal), June 1968.

“Targets,” in *Sight and Sound* (London), Winter 1969/70.

“Inter/View with Peter Bogdanovich,” with G. O’Brien and R. Feiden, in *Inter/View* (New York), March 1972.

“Without a Dinosaur,” interview with Gordon Gow, in *Films and Filming* (London), June 1972.

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“Dialogue on Film: Peter Bogdanovich,” in *American Film* (Washington, D.C.), December/January 1978/79.

Interview with O. Assayas and B. Krohn, in *Cahiers du Cinéma* (Paris), April 1982.

Interview with Thomas J. Harris, in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16, no. 4, 1988.

Interview with P. Kremiski, in *Filmbulletin* (Winterthur), vol. 37, no. 1, 1995.

On BOGDANOVICH: books—

Sherman, Eric, and Martin Rubin, *The Director’s Event*, New York, 1970.

Giacci, V., *Bogdanovich*, Florence, 1975.

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Kasindorf, Martin, “Peter Bogdanovich,” in *Action* (Los Angeles), July/August 1973.

Starr, Cecile, “Peter Bogdanovich Remembered and Assessed,” in *Filmmakers Newsletter* (Ward Hill, Massachusetts), September 1973.

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Fieschi, J., “Dossier Hollywood ‘79: Peter Bogdanovich,” in *Cinématographe* (Paris), March 1979.

Buckley, T., “How Bogdanovich Learned to Think Small Again,” in *New York Times*, 20 April 1979.

Le Fanu, Mark, “Peter Bogdanovich,” in *Films and Filming* (London), August 1984.

de Waal, F., “In Memoriam Peter Bogdanovich,” in *Skoop* (Amsterdam), May 1985.

“Dialogue on Film: Peter Bogdanovich,” in *American Film* (Washington, D.C.), June 1986.

Harrison, B. G., “Peter Bogdanovich Comes Back from the Dead,” in *Esquire*, August 1990.

“Peter Bogdanovich,” in *CinemAction!* (Toronto), January 1992.

Schwager, J., “The Trick of It,” in *Boxoffice* (Chicago), January 1992.

McKibbins, A., “Bogdanovich Looks at the Past through the Present,” in *Filmnews*, vol. 22, no. 3, 1992.

White, A., “Directed by Peter Bogdanovich,” in *Film Comment*, March/April 1993.

Gariazzo, G., “Bogdanovich inedito,” in *Cineforum* (Bergamo), September 1994.

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Atkinson, A., “Armed (with Camera) & Dangerous,” in *Movieline* (Escondido), August 1995.

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Of all trades ancillary to the cinema, few offer worse preparation for a directing career than criticism. Bogdanovich’s background as Hollywood historian and profiler of its legendary figures inevitably invited comparisons between his movies and those of directors like Ford, Hawks, and Dwan, whom he had deified. That he should have occasionally created films which deserve such comparison argues for his skill and resilience.

He first attracted attention with *Targets*, a flashy exercise with an ailing Karloff playing straight man to Bogdanovich’s film-buff director and a psychotic sniper menacing the audience at a drive-in cinema. The documentary *Directed by John Ford* likewise exploited Hollywood history, but with uncertain scholarship and even less certain taste. Yet in his first major fiction feature, based on Larry McMurtry’s rural nocturne *The Last Picture Show*, Bogdanovich created a precise and moving chronicle of small-town values eroded by selfishness and disloyalty. He also showed a flair for casting in his choice of underrated veterans and fresh newcomers. Ben Johnson, Cloris Leachman, and Ellen Burstyn earned new respect, while Timothy Bottoms, Jeff Bridges, and Cybill Shepherd received boosts to nascent careers—though Shepherd, via her relationship with the director, was to prove a troublesome protégée.

What’s up, Doc? and *Paper Moon* are among the shapeliest comedies of the 1970s, trading on nostalgia but undercutting it with sly character-playing and dead-pan wit. Ryan and Tatum O’Neal achieve a stylish ensemble performance in the latter as 1930s con-man and unwanted orphan auxiliary; in the former, O’Neal makes a creditable attempt at playing Cary Grant to Barbra Streisand’s Hepburn, backed up by a typically rich character cast—notably Austin Pendleton, Kenneth Mars, and the ululating Madeline Kahn.

Daisy Miller, a period vehicle for Shepherd more redolent of Henry King than Henry James, inaugurated Bogdanovich’s decline. An attempt at a 1930s Cole Porter musical, *At Long Last Love* likewise flopped, as did *Nickelodeon*, an unexpectedly leaden tribute to pioneer moviemaking. He returned to form with a low-budget adaptation of Paul Theroux’s *Saint Jack*, dignified by Ben Gazzara’s performance as the ironic man of honor coping with Occidental venality and Asian corruption. And the Manhattan comedy *They All*

Laughed, though widely disliked, showed a truer synthesis of screw-ball humour and sentimentality than other equivalent films, and marked a return by Bogdanovich to the spirit of the classical directors he admires.

Bogdanovich worked little in the 1980s, apparently traumatised by the murder of his lover Dorothy Stratten shortly after her acting debut in *They All Laughed*. At decade's end, in a twin return to his roots that offered some hope for his future, he married Stratten's sister and directed *Texasville*, a *Last Picture Show* sequel with many of the original cast.

Texasville, like most sequels, fails because what made the original interesting and valuable cannot be repeated. Like Bogdanovich himself, then at the beginning of his career, the characters in *The Last Picture Show* were embarked, with tragi-comic results, on the painful journey into adulthood; the loss of childhood certainties was mirrored by the film's detailed mise-en-scène, a small Texas town that loses its heart and soul when a benevolent patriarch dies suddenly. Grown up, they are no longer connected by the irresistible force of adolescence, and Bogdanovich's film—though based on novelist Larry McMurtry's often poignant continuation—wanders in search of a plot, boring the spectator with childish antics meant to signify the onset of a collective life crisis. The story goes on, but without much interest or direction.

Much the same might be said of his career in the 1990s, which has continued but not prospered. *The Thing Called Love* tries to recapture Bogdanovich's earlier success with coming-of-age stories (not only *The Last Picture Show* but also *Paper Moon*). However, this overly predictable and slow-moving saga of young adults trying to make it big in the highly competitive world of country music deservedly failed to find much of an audience. *Noises Off*, based on Michael Frayn's hugely successful play, has moments that recall Bogdanovich's earlier success with fast-paced farce (the delightful *What's up, Doc?*), but lacks a firm sense of directorial control; a fine cast—including Michael Caine and Carol Burnett—never becomes an effective ensemble, and the film's only virtues derive from Frayn's play, whose commercial productions are far superior to this screen version.

—John Baxter, updated by R. Barton Palmer

BOORMAN, John

Nationality: British. **Born:** Shepperton, Middlesex, 18 January 1933. **Education:** Salesian College. **Military Service:** Sergeant in British Army, 1951–53. **Family:** Married Christel Kruse, 1957, one son (actor Charley Boorman), three daughters. **Career:** Film critic for BBC Radio and for *Manchester Guardian*, 1950–54; film editor, Independent Television News, 1955–58; head of documentaries, BBC Television, 1960–64; directed first feature, *Catch Us If You Can*, 1965; moved to United States to make *Point Blank*, 1967; chairor, National Film Studios of Ireland, 1975–85; governor, British Film Institute, from 1985; founder and co-editor of *Projections*, published annually in London since 1992. **Awards:** Best Director Award, Cannes Festival, for *Leo the Last*, 1970; Chevalier de l'Ordre des Arts et Lettres, 1985; New York Film Critics Circle Awards for Best Director and Best Screenplay, for *Hope and Glory*, 1987; Cannes

Film Festival Best Director, London Critics Circle ALFS Award for British Director of the Year and Lifetime Achievement Award, Ft. Lauderdale (USA) International Film Festival Jury Award, *Evening Standard* British Film Award, and Boston Society of Films Critics Best Director Award, all for *The General*, 1998. **Agent:** Edgar Gross, International Business Management, 1801 Century Park E., Suite 1132, Los Angeles, CA 90067, U.S.A. **Address:** The Glebe, Annamoe, County Wicklow, Ireland.

Films as Director:

- 1965 *Catch Us If You Can (Having a Wild Weekend)*
- 1967 *Point Blank*
- 1968 *Hell in the Pacific*
- 1970 *Leo the Last* (+ sc)
- 1972 *Deliverance* (+ pr)
- 1973 *Zardoz* (+ sc, pr)
- 1977 *Exorcist II: The Heretic* (+ pr)
- 1981 *Excalibur* (+ pr, co-sc)
- 1985 *The Emerald Forest* (+ pr)
- 1987 *Hope and Glory* (+ pr, sc)
- 1990 *Where the Heart Is* (+ sc, pr)
- 1991 *I Dreamt I Woke Up* (+ role)
- 1995 *Two Nudes Bathing* (+ sc, pr); *Beyond Rangoon* (+ pr); *Lumière et compagnie (Lumière and Company)* (contributor of short piece)
- 1998 *The General (I Once Had a Life)* (pr, sc)

Other Films:

- 1976 *Target of an Assassin (The Long Shot)* (role)
- 1982 *Dream One* (pr)

Publications

By BOORMAN: books—

- Zardoz*, London, 1983.
- Money into Light: The Emerald Forest: A Diary*, London, 1985.
- Hope and Glory*, London, 1987.
- The General*, London, 1998.

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- “Playboy in a Monastery,” interview with Gordon Gow, in *Films and Filming* (London), February 1972.
- “Conversation with John Boorman,” with L. Strawn, in *Action* (Los Angeles), November/December 1972.
- “Zardoz,” interview with Philip Strick, in *Sight and Sound* (London), Spring 1974.
- Interviews with Michel Ciment, in *Positif* (Paris), March 1974 and February 1978.

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“The World of King Arthur according to John Boorman,” an interview with H. Kennedy, in *American Film* (Washington, D.C.), March 1981.

“Jungle John,” an interview with G. Fuller, in *Stills* (London), November 1985.

“John Boorman en quête de mythologie,” an interview with C. Blanchet, in *Cinéma* (Paris), 19 February 1986.

“Christopher Isherwood: Stranger in Paradise,” in *American Film* (Washington, D.C.), October 1986.

Interview in *Positif* (Paris), November 1987.

“Worshipping at the Shrine: Los Angeles in the Season of the Oscars,” in *Sight and Sound* (London), Summer 1988.

“Gardening and Parking,” in *Sight and Sound* (London), Autumn 1988.

“Bohemian Rhapsody,” an interview with Brian Case, in *Time Out* (London), 1 August 1990.

Interview with Michel Ciment, in *Positif* (Paris), no. 355, 1990.

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Interview with Gavin Smith, in *Film Comment* (New York), vol. 31, no. 4, 1995.

Interview with Isabelle Danel, François Gorin, and Marie-Élisabeth, in *Télérama* (Paris), 24 May 1997.

“Return to Zero: The General,” an interview with Philip Kemp and Xan Brooks, in *Sight and Sound* (London), June 1998.

Interview with Alain Masson and Michel Ciment, in *Positif* (Paris), December 1998.

On BOORMAN: books—

Piccardi, Adriano, *John Boorman*, Florence, 1982.

Holdstock, Robert, *John Boorman's "The Emerald Forest,"* New York, 1985.

Ciment, Michel, *John Boorman*, Paris, 1985; London, 1986.

On BOORMAN: articles—

Farber, Stephen, “The Writer in American Films,” in *Film Quarterly* (Berkeley), Summer 1968.

Brown, John, “Islands of the Mind,” in *Sight and Sound* (London), Winter 1969/70.

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Dempsey, M., “*Deliverance*/Boorman: Dickey in the Woods,” in *Cinema* (Beverly Hills), Spring 1973.

Legrand, Gérard, “Hommage à Boorman,” in *Positif* (Paris), March 1974.

Stair, Bill, “En travaillant avec Boorman,” in *Positif* (Paris), March 1974.

McCarthy, T., “The Exorcism of *The Heretic*,” in *Film Comment* (New York), September/October 1977.

“*Exorcist II* Issue” of *Avant-Scène du Cinéma* (Paris), 1 February 1978.

Sineux, M., “Un Héraut de notre temps,” in *Positif* (Paris), October 1981.

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“John Boorman Section” of *Positif* (Paris), November 1987.

Stanbrook, A., “Is God in Show Business Too?” in *Sight and Sound* (London), no. 4, 1990.

Williams, L. R., “Blood Brothers,” in *Sight and Sound* (London), no. 9, 1994.

Thompson, David, “Follow the Money,” in *Film Comment* (New York), July-August 1995.

Thompson, David, “As I Lay Dying,” in *Sight and Sound* (London), June 1998.

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“Film making is the process of turning money into light and then back into money again.” John Boorman’s neat epigram will probably haunt him for the rest of his filmmaking days, not simply because it is so tidy a formulation, but because the tensions it articulates have played such a prominent part in his own career.

Boorman has always been much concerned with the look of his films. In both *Deliverance* and *Point Blank* (shot, incidentally, in exquisite ‘scope) he went to unusual lengths to control color tones; *Zardoz* and *Exorcist II: The Heretic* are remarkable for their pictorial inventiveness; the images of the Irish countryside in *Excalibur* and of the Brazilian rain forest in *The Emerald Forest* are carefully imbued with a luminous, almost magical quality; and the extraordinary street of housing built for *Hope and Glory* (one of the largest sets constructed in Britain since the heyday of the studio system) speaks volumes for Boorman’s commitment to a cinema of distinctively visual qualities.

Boorman has certainly proven himself able to turn money into light. Turning it back into money, however, has not always proved so easy, and the commercial weakness of *Zardoz* and the near total box-office disaster of *Exorcist II* were no help to him in trying to develop his ambitious projects of the 1980s. After all, an Irish-based adaptation of Malory’s *Morte d’Arthur* (*Excalibur*), a “green” allegory scheduled for location filming in South America (*Emerald Forest*), and an autobiographical evocation of his wartime childhood (*Hope and Glory*) are hardly the most obviously marketable ideas, even from a thoroughly bankable director. Yet sell them he did, and if *The Emerald Forest* doesn’t come off as well as either *Excalibur* or *Hope and Glory*, two out of three is no mean record for an independent-minded filmmaker with a taste for startling visuals and unusual stories.

Boorman’s is a high-risk approach. When it goes wrong, it goes wrong with a vengeance, and both *Exorcist II* and *The Emerald Forest* sacrifice narrative conviction in the cause of pictorial splendor and some risible metaphysics. But when his approach goes right, the results are sufficient to justify his reputation as one of the most courageous and imaginative filmmakers still working in the commercial mainstream.

At its best (in *Point Blank*, *Deliverance*, *Excalibur*, *Hope and Glory*, and *The General*) Boorman's cinema is rich and subtle, his fascination with images matched by taut story-telling and a nice sense of the opacity of people's motives, his characters constantly made aware of the complex and unanticipated consequences of their actions. In many of his films, strong-willed individualists find themselves embroiled in a clash between established order and disorder, a context within which they appear as representative figures caught up in near mythical confrontations. In *Hell in the Pacific*, for instance, Lee Marvin and Toshiro Mifune play two enemy soldiers stranded on an island. As they continue to conduct the war their roles become emblematic, and they play out the tensions between conditioned aggression and common humanity.

In *Point Blank*, perhaps Boorman's most elegantly realized film, the force for disorder is Walker (Lee Marvin), a man obsessed by what he considers to be his just desserts. Double-crossed in a robbery, he wants only his share of the spoils, a goal he pursues step by step up the hierarchy of a criminal syndicate. The film leaves us little choice but to identify with Walker who is, like Sean Connery in *Zardoz*, an absolute individualist, a man who cannot be restrained by the hierarchical order on which he impinges so forcefully.

Yet *Point Blank* somehow transcends the conventional morality of assertive individualism. Walker is ruthless and violent, certainly, but it is his symbolic force to which we respond. The movie creates a paradox in which this unlovely figure comes to represent a more human spirit than that embodied in the syndicate's bureaucratic order. As ever, Boorman provides no easy solutions. After much death and violence it emerges that Walker, too, has been manipulated. Sharing his perspective as we do, we are left with a pervasive sense of impotence in the face of larger impersonal forces.

Deliverance, too, shows us order and certainty revealed as precarious fabrications. It concerns four men on a canoe trip through the wilderness who are forced to recognize that their ideas about morality and their belief in the social niceties are ineffectual constructs in the face of adverse and unintelligible circumstances. After killing a man who had bugged one of their party at gunpoint, they find that the action leads them down a path of lies and death. "There's no end to it," one character observes, close to despair.

Excalibur, perhaps inevitably given its source in Arthurian myth, tells of the imposition of order onto chaos and of the terrible price to be paid when that order is not firmly based. Human frailty destroys Camelot when Arthur finds Guinevere and Lancelot asleep together in the forest; in another of Boorman's inspired cinematic images, Arthur plunges the sword Excalibur into the ground between them. The despairing Guinevere is left curled naked around the sword while the land falls into pestilence and war.

In these three films Boorman ensures that we appreciate how difficult it is to make judgments of good and evil, how tangled the threads of motivation can be, a concern which also informs his later expeditions into apparently more "political" topics in *Beyond Rangoon* and *The General*. But he does so not only as a pessimistic observer of human failings; he also has hope. There is a lovely scene in *Hope and Glory*, his most romantic of films, when young Bill (Boorman himself, for the film is autobiographical) has the "googly" explained to him by his father. When he realises what it involves (bowling a cricket ball so that it turns one way but with a bowling action which suggests that it will turn in the opposite direction) he is both horrified

and fascinated. "That's like telling fibs," he says, a child's term for lying which is as accurate to the period as it is precise in its childish evocation of acceptable untruth. In Bill's (and Boorman's) world, people are forever telling fibs; like the googly, things are not always what they seem. But, also like the googly, that complexity can be a matter as much for celebration as for concern.

—Andrew Tudor

BORDEN, Lizzie

Nationality: American. **Born:** Detroit, 3 February 1958. **Education:** B.F.A., Wellesley College. **Career:** 1973–75—after college graduation, wrote art criticism for several journals before deciding on a career in film; 1988—directed *Monsters* television series. **Address:** c/o Weissman and Wolff, 9665 Wilshire Blvd., Los Angeles, CA 90212, U.S.A.

Films as Director:

- 1983 *Born in Flames* (+ pr)
- 1986 *Working Girls* (+ pr, sc)
- 1991 *Love Crimes* (+pr)



Lizzie Borden

- 1992 *Inside Out*
 1994 "Let's Talk about Sex" segment of *Erotique* (+sc)
 1996 "Bad Girl" episode of *Alex Mack* (for TV)

Publications

By BORDEN: articles—

- "Lizzie Borden: Artist and Art Critic," interview with Ariel Bock, Marion Cajori, and Kathleen Mooney, in *Interviews with Women in the Arts* (New York), Part 1, 1974.
 "An Interview with Filmmaker Lizzie Borden," interview with Anne Friedberg, in *Women and Performance* (New York), 1984.
 "Labor Relations," interview with Lynne Jackson, in *Cineaste* (New York), 1987.
 "Interview with Lizzie Borden," interview with Scott MacDonald, in *Feminist Studies* (New York), Summer, 1989.

On BORDEN: books—

- Todd, Janet, *Women and Film*, New York, 1988.
 MacDonald, Scott, *A Critical Cinema 2: Interviews with Independent Filmmakers*, Berkeley, California, 1992.
 Cole, Janis, and Holly Dale, *Calling the Shots: Profiles of Women Filmmakers*, Kingston, Ontario, Canada, 1993.

On BORDEN: articles—

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 Hall, Carla, "Shadows & Art at the Fringe: Lizzie Borden and Her Unconventional *Working Girls*," in *Washington Post*, 22 March 1987.
 Maslin, Janet, "Trying to Set a Trap for a Serial Rapist," in *New York Times*, 26 January 1992.
 Thomas, Kevin, "Erotique: Sexy Tales from Three Female Filmmakers," in *Los Angeles Times*, 20 January 1995.

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While growing up in Detroit, Linda Elizabeth Borden got used to being called "Lizzie" by her friends, in reference to the alleged ax-murderer of nineteenth-century Massachusetts. When, as a young adult, she decided on a career in film, Borden concluded that adopting the infamous nickname would help her to be noticed. She need not have worried—Lizzie Borden's efforts as a screenwriter, producer, and director have brought her considerable attention, and no small amount of acclaim.

Borden's first film was *Born in Flames*, which was, literally, years in the making. For a novice filmmaker like Borden, raising money posed a serious problem, and her best efforts resulted in her film being made on a shoestring budget of only \$30,000. *Born in Flames* was finally finished in 1983, with Borden serving as director, producer, and screenwriter—although the script was revised in collaboration with the actors (nonprofessionals all) who appeared in the film.

Born in Flames takes place in the near future, ten years after a socialist revolution has swept America. But what was promised to be a utopia of gender equality and inclusion has started to revert to the old formula of male supremacy. In response, groups of women come together to resist the new brand of oppression. Although the women learn to work together, the film does not homogenize them by ignoring differences in race, class, or sexual orientation. The rebel women do not achieve unity by sublimating their differences, but by acknowledging them and forging cooperation in the heat of their own passions. *Born in Flames* became an immediate feminist classic, although not all feminists appreciated the implicit criticisms (such as elitism and insensitivity) that Borden levels at the women's movement through her film.

Three years later saw the release of *Working Girls*, Borden's unsentimental look at prostitution. Shot in pseudo-documentary style, the film follows one group of "working girls" as they put in a long (18 hours) shift at the Midtown Manhattan condo that serves as a bordello. One might expect a feminist's film about prostitution to be a strident denunciation of the "profession" and the exploitative patriarchy that evokes it, but Borden's message is more complex. While working on the script, she spent considerable time with members of COYOTE (Call Off Your Old Tired Ethics), an organization of current and former prostitutes who lobby on behalf of the oldest profession and its practitioners. These contacts influenced Borden's perspective in a major way.

Borden does not glamorize prostitution—her film is not remotely like *Pretty Woman*—but neither is it a feminist jeremiad. The title that Borden chose is revealing. *Working Girls* portrays prostitution as a job—often tedious, sometimes depressing, occasionally interesting or funny. The main character, Molly, has a degree from Yale and is a lesbian in her private life. The other "girls" in the film also fail to conform to Hollywood stereotypes.

Lizzie Borden's next film, *Love Crimes*, was both her most "mainstream," and, for many critics, her least successful. Miramax Films gave Borden a bigger budget (about \$7 million) than she had ever worked with before, but also took away much of Borden's control over the final product. The studio even cut out the ending that Borden shot, and substituted its own.

The plot of *Love Crimes* concerns a female assistant district attorney (played by Sean Young) who goes after a male photographer who pressures unsuspecting young women into posing for sexually explicit photos, then uses the pictures as leverage to extort sexual favors. After her sister falls victim to this ploy, Young's character goes under cover to trap this rapist, but finds herself responding sexually to the man's personality.

The film raises interesting questions about pornography, voyeurism, and sexual dominance/submission, but ultimately answers none of them. In the end, the film proved too "kinky" for mainstream audiences, but too conventional for Borden's usual fans.

Her next project after *Love Crimes* was "Let's Talk about Sex," a segment of the 1994 anthology film *Erotique*, which finds a female phone-sex operator developing a fascination for her most regular customer; she eventually decides to extend the relationship beyond the telephone. More recently, Borden has directed television episodes for such pay-TV venues as Showtime and the Playboy Channel.

—Justin Gustainis

BORZAGE, Frank

Nationality: American. **Born:** Salt Lake City, Utah, 23 April 1893. **Family:** Married 1) Rena Rogers (divorced 1945); 2) Edna Marie Stillwell, 1945 (divorced 1949); 3) Juanita Borzage. **Career:** Joined theatrical touring company as prop boy, 1906; moved to California, 1912; actor in many Ince Westerns and Mutual Comedies, 1913–15; began directing for Universal, 1916; signed to MGM, 1935–42; joined Republic Pictures as producer-director, 1945. **Awards:** Oscars for Best Director, for *Seventh Heaven*, 1927/28, and *Bad Girls*, 1931/32. **Died:** Of cancer in Los Angeles, 19 June 1962.

Films as Director:

- 1916 *That Gal of Burke's* (+ role); *Mammy's Rose* (co-d, role); *Life's Harmony* (co-d, role); *The Silken Spider* (+ role); *The Code of Honor* (+ role); *Nell Dale's Men Folks* (+ role); *The Forgotten Prayer* (+ role); *The Courtin' of Calliope Clew* (+ role); *Nugget Jim's Pardner* (+ role); *The Demon of Fear* (+ role); *Land o' Lizards* (*Silent Shelby*) (+ role); *Immediate Lee* (*Hair Trigger Casey*) (+ role); *Enchantment* (+ sc, role); *The Pride and the Man* (+ sc, role); *Dollars of Dross* (+ sc)
- 1917 *Wee Lady Betty* (co-d, role); *Flying Colors*; *Until They Get Me*
- 1918 *The Atom* (+ role); *The Gun Woman* (+ role); *Shoes That Danced*; *Innocent's Progress*; *An Honest Man*; *Society for*



Frank Borzage

- Sale; Who Is to Blame?; The Ghost Flower; The Curse of Iku* (+ role)
- 1919 *Toton; Prudence of Broadway; Whom the Gods Destroy; Ashes of Desire*
- 1920 *Humoresque*
- 1921 *The Duke of Chimney Butte; Get-Rich-Quick Wallingford*
- 1922 *Back Pay; Billy Jim; The Good Provider; Hair Trigger Casey* (re-ed version); *Silent Shelby* (reissue of *Land o' Lizards*); *The Valley of Silent Men; The Pride of Palomar*
- 1923 *The Nth Commandment; Children of the Dust; Age of Desire*
- 1924 *Secrets*
- 1925 *The Lady; Daddy's Gone A-Hunting; Lazybones; Wages for Wives; The Circle*
- 1926 *The First Year; The Dixie Merchant; Early to Wed; Marriage License?*
- 1927 *Seventh Heaven*
- 1928 *Street Angel*
- 1929 *The River; Lucky Star; They Had to See Paris*
- 1930 *Son o' My Heart; Liliom*
- 1931 *Doctors' Wives; Young as You Feel; Bad Girl*
- 1932 *After Tomorrow; Young America; A Farewell to Arms*
- 1933 *Secrets* (remake of 1924 film); *Man's Castle*
- 1934 *No Greater Glory; Little Man What Now?* (+ pr); *Flirtation Walk* (+ pr)
- 1935 *Living on Velvet; Stranded; Shipmates Forever*
- 1936 *Desire; Hearts Divided*
- 1937 *Green Light; History Is Made at Night; Big City*
- 1938 *Mannequin; Three Comrades; The Shining Hour*
- 1939 *Disputed Passage* (+ co-pr)
- 1940 *Strange Cargo; The Mortal Storm* (+ co-pr)
- 1941 *Flight Command; Smilin' Through*
- 1942 *The Vanishing Virginian; Seven Sweethearts*
- 1943 *Stage Door Canteen; His Butler's Sister* (+ co-pr)
- 1944 *Till We Meet Again* (+ pr)
- 1945 *The Spanish Main*
- 1946 *I've Always Loved You* (+ pr); *Magnificent Doll*
- 1947 *That's My Man* (+ pr)
- 1948 *Moonrise*
- 1958 *China Doll* (+ pr)
- 1959 *The Big Fisherman*

Publications

By BORZAGE: articles—

Article in *Motion Picture Directing: The Facts and Theories of the Newest Art*, by Peter Milne, New York, 1922.

Interview with V. Tully, in *Vanity Fair* (New York), February 1927.

“What's Wrong with the Movies?,” in *Motion Picture* (New York), September 1933.

On BORZAGE: books—

Kyrou, Ado, *Amour, éroticisme et cinéma*, Paris, 1957.

Belton, John, *The Hollywood Professionals Vol.3*, New York, 1974.

Lamster, Frederick, *Souls Made Great through Love and Adversity: The Film Work of Frank Borzage*, Metuchen, New Jersey, 1981.
 Belton, John, *Cinema Stylists*, Metuchen, New Jersey, 1983.
 Dumont, Hervé, *Frank Borzage: Sarastro à Hollywood*, Paris, 1993.

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Agel, Henri, “Frank Borzage,” in *New York Film Bulletin*, no. 12–14, 1961.
 Obituary in *New York Times*, 20 June 1962.
 Sarris, Andrew, “Second Line,” in *Film Culture* (New York), Spring 1963.
 Belton, John, “Souls Made Great by Love and Adversity: Frank Borzage,” in *Monogram* (London), no. 4, 1972.
 Beylie, Claude, “Sur cinq films de Frank Borzage,” in *Ecran* (Paris), September 1976.
 Camper, Fred, “Disputed Passage,” in *Cinema* (London), v. 9, no. 10.
 Toulet, E., and Michel Ciment, “Avignon 1986: Panoramique du cinéma 1915–1920. Ford et Borzage,” in *Positif* (Paris), September 1987.
 Bourget, J.-L., “L’or et l’amour,” in *Positif* (Paris), no. 344, October 1989.
 Hommel, M., “De ziel van Hollywood,” in *Skrien* (Amsterdam), no. 180, October–November 1991.
Griffithiana (Gemonia), no. 46, December 1992.
 Gunning, T., “Essays in Mad Love,” in *Sight and Sound* (London), vol. 3, January 1993.
 Tobin, Y. and others, “Frank Borzage,” in *Positif* (Paris), special section, no. 386, April 1993.
 Katchmer, G., “Remembering the Great Silents,” in *Classic Images* (Muscatine), no. 220, October 1993.
 Landrot, Marine, “Le septième art au septième ciel,” in *Télérama* (Paris), 24 November 1993.
 Jones, Kent, “The Sanctum Sanctorum of Love,” *Film Comment* (Denville, New Jersey), vol. 33, no. 5, September–October 1997.

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Frank Borzage had a rare gift of taking characters, even those who were children of violence, and fashioning a treatment of them abundant with lyrical romanticism and tenderness, even a spirituality that reformed them and their story.

Borzage arrived in Hollywood in 1913, and Thomas H. Ince gave him his first small roles as a film actor, gradually promoting him to lead roles and providing him with his first opportunities to direct. He usually played the romantic lead in Westerns and romantic melodramas with such Triangle players as Sessue Hayakawa (*The Typhoon* and *Wrath of the Gods*, both 1914) and Olive Thomas (*Toton*, 1919). The first really important feature he directed was *Humoresque*, written by Frances Marion from a Fannie Hurst story. It had all the elements which were later to stamp a picture as a Borzage film—hope, love, and faith in oneself and others in a world that was poverty-stricken and could be cruel. It won *Photoplay Magazine*’s award as Best Picture of the year.

Borzage insisted that “real art is simple, but simplicity requires the greatest art,” adding that “naturalness is the primary requisite of

good acting. I like my players to perform as though there were no camera on the set.”

Borzage did exceedingly well at Paramount’s Cosmopolitan and at First National, where he directed two Norma Talmadge favorites, *Secrets* and *The Lady*. He then moved over to Fox, where, with the 1927 release of *Seventh Heaven*, he established himself as one of the best in the business. He directed two others with Janet Gaynor and Charles Farrell, *Street Angel* and *Lucky Star*. His *The River* of 1928, starring Farrell, is a virtual cinematic poem. In 1929 Borzage directed his first all-talking feature, *They Had to See Paris*, which starred Will Rogers, Fox’s number one box-office star.

The year 1933 was probably Borzage’s finest as a director, for he made three films which still rate as superb examples of the romantic cinema: *A Farewell to Arms*, from the Hemingway novel, with Gary Cooper and Helen Hayes; Mary Pickford’s final and very best film, a re-make of the silent-era *Secrets*, which had originally starred Norma Talmadge; and *Man’s Castle*, with Spencer Tracy and Loretta Young, a very moving romance.

There was a lasting tenderness about Borzage’s treatment of a love story, and during the days of the Depression and the rise of Fascism, his pictures were ennobling melodramas about the power of love to create a heaven on earth. Penelope Gilliatt has remarked that Borzage “had a tenderness rare in melodrama and absolute pitch about period. He understood adversity.” Outside of Griffith, there has never been another director in the business who could so effectively triumph over sentimentality, using true sentiment with an honest touch.

Borzage made four films with Margaret Sullavan that clearly indicated that she was the quintessential heroine for Borzage films: *Little Man, What Now?*, a study of love in the midst of deprivation and the growing terror in Germany; *Three Comrades*, in which Sullavan played an ill-fated tubercular wife; *The Shining Hour*, which featured her as a self-sacrificing woman; and *The Mortal Storm*, a moving film of the imminent battle with the Nazi forces.

Borzage also directed three other films during this time of stress that were extraordinary departures for him: *Desire*, a sleek romance in the Lubitsch tradition, starring Marlene Dietrich and Gary Cooper; *Mannequin*, co-starring Joan Crawford with Spencer Tracy, one of their best; and a drama that combined romance with effective disaster, *History Is Made at Night*, with Jean Arthur and Charles Boyer as lovers trapped in a Titanic-like explosion of violence. While in the case of *Desire* Ernst Lubitsch was producer, the picture features touches that are just as indicative of Borzage as they are of Lubitsch, for both were masters of cinematic subtlety. In the post-war period, it began to be clear that Borzage’s career was on the wane. His best picture during this era was *Moonrise*.

—DeWitt Bodeen

BOULTING, Roy and John

Nationality: British. **Born:** Twins, in Bray, Berkshire, 21 November 1913. **Education:** McGill University, Toronto. **Career:** John entered film industry as office boy, worked as salesman, publicity writer, and editor, mid-1930s; introduced by John, Roy began as assistant director; they founded Charter Films, 1937; John served in Film Unit of



John (left) and Ray Boulting on the set of *Heavens Above!*

Royal Air Force, Roy in British Army Film Unit, 1940–45; obtained leave at same time to make *Thunder Rock*, 1942; began series of comedies with *Seagulls over Sorrento*, 1954; both joined board of British Lion Film Corp. **Died:** John died in Sunningdale, Berkshire, 17 June 1985.

Films with Roy as Director, John as Producer (though functions overlap):

1938	<i>The Landlady; Ripe Earth; Seeing Stars; Consider Your Verdict</i>	1948	<i>The Guinea Pig (The Outsider)</i> (+ co-sc)
1939	<i>Trunk Crime</i>	1950	<i>Seven Days to Noon</i> (John d and Roy pr)
1940	<i>Inquest; Pastor Hall</i>	1951	<i>Singlehanded (Sailor of the King); High Treason</i> (+ co-sc); <i>The Magic Box</i> (John d and Roy pr)
1941	<i>Dawn Guard</i>	1954	<i>Seagulls over Sorrento (Crest of the Wave)</i> (Roy and John co-d and co-pr, sc)
1942	<i>Thunder Rock; They Serve Abroad</i>	1955	<i>Josephine and Men</i>
1943	<i>Desert Victory</i>	1956	<i>Run for the Sun</i> (+ co-sc); <i>Private's Progress</i> (John d and Roy pr, co-sc)
1944	<i>Tunisian Victory</i> (co-d)	1957	<i>Brothers in Law</i> (+ co-sc); <i>Happy Is the Bride</i> (+ co-sc); <i>Lucky Jim</i> (John d and Roy pr)
1945	<i>Burma Victory; Journey Together</i> (John as d, Roy pr)	1959	<i>Carlton-Browne of the F.O. (Man in a Cocked Hat)</i> (co-d, co-sc); <i>I'm All Right Jack</i> (John d and Roy pr, co-sc)
1947	<i>Fame Is the Spur; Brighton Rock (Young Scarface)</i> (John d and Roy pr)	1960	<i>A French Mistress</i> (+ co-sc); <i>Suspect (The Risk)</i> (Roy and John co-d and co-pr)
		1963	<i>Heavens Above!</i> (John d and Roy pr, co-sc)
		1965	<i>Rotten to the Core</i> (John d and Roy pr)
		1966	<i>The Family Way</i> (+ co-adaptation)
		1968	<i>Twisted Nerve</i> (+ co-sc)
		1970	<i>There's a Girl in My Soup</i>
		1974	<i>Soft Beds and Hard Battles (Undercovers Hero)</i> (+ co-sc)

- 1979 *The Number*
 1979 *The Last Word*
 1985 *The Moving Finger* (Roy as d) (for TV); *Brothers-in-Law*
 (Roy and John co-d)

Publications

By the BOULTINGS: articles—

- “Bewitched, Bothered, and Bewildered,” in *Kine Weekly* (London), 9 November 1950.
 “What Makes the British Laugh?,” an interview with John, in *Films and Filming* (London), February 1959.
 Interviews with John in *Today's Cinema* (London), 21 April and 5 December 1969.
 “Who Dictates the Price of a Film,” by John in *Today's Cinema* (London), 1 December 1970.
 “Getting It Together,” by Roy, in *Films and Filming* (London), February 1974.
 Interview with Roy in *Photoplay Film Monthly* (London), March 1974.
 “Flour Power,” by both in *The Month in Yorkshire*, March 1981.
 Letter signed by both in the *Times* (London), 10 April 1981.

On the BOULTINGS: books—

- Durnat, Raymond, *A Mirror for England*, London, 1970.
 Hill, John, *Sex, Class, and Realism: British Cinema 1956–63*, London, 1986.
 Murphy, Robert, *Realism and Tinsel*, London, 1989.

On the BOULTINGS: articles—

- Watts, S., “The Boulting Twins,” in *Films in Review* (New York), February 1960.
 Sheed, W., “Pitfalls of Pratfalls: Boulting Brothers Comedies,” in *Commonweal* (New York), 5 July 1963.
Film and TV Technician (London), March 1964.
 Lewin, David, “Why the Boultings Can Be Bastards,” in *Today's Cinema* (London), 24 November 1970.
 Norman, Barry, “The Boultings: Fun at 60” in the *Times* (London), 26 January 1974.
 “The Boulting Brothers,” in *Film Dope* (London), March 1974.
 Millar, Gavin, in *Listener* (London), 17 March 1983.
 “John Boulting,” in *St. James Press Annual Obituary 1985*, London, 1985.
 McCarthy, T., obituary of John Boulting, in *Variety* (New York), 26 June 1985.
 Tribute to John in *Screen International* (London), 29 June 1985.
 “A Celebration for the Life of John Boulting,” in *National Film Theatre Booklet* (London), September/October 1985.
TV Times (London), 16 November 1985.

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The Boultings' *auteurial* films (interspersed by potboilers, usually comic) outline a “pilgrim's progress,” or regress, from a moral earnestness and puritan conscience to a sort of hilarious gloom about the State of England. Their first feature, *Pastor Hall*, was inspired by Martin Niemöller, the Nazi-defying German clergyman, via a play by

ex-Expressionist Ernst Toller. With commentary by Eleanor Roosevelt added, it created a furor in isolationist America. *Thunder Rock*, adapted Robert Ardrey's pro-interventionist dream-play, is still remarkable for its didactic strategies—more persuasive than Brecht's—and its self-reflexivity à la Pirandello. After these calls to conscience came their war documentaries. *Desert Victory*, a compilation of newsreel footage and its famous “gunflash montage” of British artillery bombarding by night, won 10,000 bookings in U.S. theatres; its realism redirected U.S. propaganda strategies. *Tunisian Victory* was delayed by U.S. services' haggling over duly proportionate representation and by Churchill's wish to sit beside the moviola deciding the exact re-editing of its last shots.

The Boultings' next phase reflects the hopes, strains, and glooms of Austerity and the “Welfare Revolution.” *Fame Is the Spur*, an adaptation of Howard Spring's best-seller, was inspired by Ramsay MacDonald's evolution from Socialist firebrand to the Labour Party's “Colonel Blimp.” *The Guinea Pig* depicted a working-class scholarship boy's tribulations in an upper-crust school. The Boultings then switched their moral target from left-idealism becoming sluggish to left-idealism becoming fanatical. In *Seven Days to Noon* an atomic scientist vows to destroy London unless Britain unilaterally disarms. In *High Treason* a motley array of ultra-leftists sabotage British power-stations prior to invasion “from the East.” Conversely, the noble hero of *Pastor Hall* finds his “antithesis”—The Boy—in *Brighton Rock*, from Grahame Greene's gangster novel. The Boy is petty, vile and doomed less through social environment than through *natural* evil and/or *spiritual* deprivation. *Vis-a-vis* atomic scientist and gangster alike, the Boultings' spokespersons for ordinary humanity are blowsy aging blondes, no better than they ought to be, as if to emblemise lowered expectations of human nature.

The Magic Box, a tribute to British film pioneer Friese-Greene, was the British film industry's “official” contribution to the Festival of Britain, and, like *Single-Handed*, a (dullish) tribute to old-fashioned British pluck. The mid-1950s' deepening anxieties about declining efficiency and social morality provoked the Boultings to satirical comedies; their sarcasms began where Ealing's left off. Typically, an earnest innocent (often Ian Carmichael) struggles against general moral grubbiness before giving up and joining it. The humour oscillates between tolerant and fraught, puritan and populist, realistic and farcical. *Private's Progress* targeted the army, *Brothers-in-Law* the law, and *Carleton-Brown of the F.O.* the government. *Lucky Jim* (targeting Oxbridge) is a stodgy version of the Kingsley Amis novel, but *I'm All Right Jack* (industrial relations) is arguably the crucial movie about post-war Britain, Peter Sellers infusing with warmth and pathos a bloody-minded shop-steward. *Heaven's Above* (about the Anglican Church), from an idea by the Socialist-turned-Anglican Malcolm Muggeridge, intriguingly mixes *Carry On* buffoonery with Evelyn Waugh-type satire.

The Boultings' bouts of *Carry On*-type ribaldry aren't moral cop-out, but a deliberate moral position, an affectionate enjoyment of humanity despite its moral mediocrity and without the guilt of stereotypical puritanism. This mellowness keys their last serious films. In *The Family Way*, a working-class newlywed's various troubles make him temporarily impotent; and his trusting father never realises that his best friend was the boy's real father. *The Twisted Nerve*, about a mongoloid's brother given to homicide, offended the mental health lobby, but sought to brood seriously on human nature, irreducible evil, and the everyday. The overt discussion of moral fibre, choice, and consequence in *Thunder Rock* is the key to the Boultings' films. Contemplating the characters from outside, they ask

moral questions rather than giving psychological data from the inside; and they stress the erosion of idealism, by puzzlement, weariness, or its paradoxical conflicts with decency. *Brighton Rock* focuses less on Pinky's mind, or the criminal *milieu*, than on the moral tropisms of the more hesitant characters. Such emphasis on "moral intuition" is central to the British character, and the Boultings' steady popularity evinces a profound, not a glib, affinity with audiences. The switch from very earnest to very satirical forms is another facet of their moralism.

Wherever possible, the Boultings operated as a semi-independent unit, often called Charter Films. On becoming Directors of British Lion in 1963, they were crucial in its renaissance, albeit embroiled in the controversial decisions preceding its dissolution.

—Raymond Durnat

BRAKHAGE, Stan

Nationality: American. **Born:** Kansas City, Missouri, 14 January 1933. **Education:** Dartmouth College, 1951; attended Institute of Fine Arts, San Francisco, 1953. **Family:** Married 1) Jane Collum, 1957 (divorced, 1987), five children; 2) Marilyn Jull, 1989, one child. **Career:** Performed as boy soprano on live radio and recordings, 1937–46; dropped out of college, ran small theatre in Central City, Colorado, began making films, 1952; studies with Edgar Varese, New York, 1954; shot film for Joseph Cornell, 1955; worked for Raymond Rohauer in Los Angeles, 1956; made TV commercials and industrial films, 1956–64; moved to Denver, 1957; began lecturing on film, from 1960; completed major works *The Art of Vision* and *Dog Star Man*, 1964; lectured in film history and aesthetics, Colorado University, 1969; taught at School of the Art Institute, Chicago, from 1970; began working in super-8mm, 1976; teacher at Colorado, from 1981. **Awards:** James Ryan Morris Award, 1979; Telluride Film Festival Medallion, 1981; Maya Deren Award for Independent Film and Video Artists, 1986; MacDowell Medal, 1989. **Agent:** Film-Makers' Cooperative, 175 Lexington Ave., New York, NY 10016, U.S.A. **Address:** c/o Film Studies, Hunter 102, Campus Box 316, University of Colorado, Boulder, CO 80309, U.S.A.

Films as Director:

- 1952 *Interim*
- 1953 *Unglazed Windows Cast a Terrible Reflection; The Boy and the Sea*
- 1954 *Desistfilm; The Extraordinary Child; The Way to Shadow Garden*
- 1955 *In Between; Reflections on Black; The Wonder Ring* (with Joseph Cornell); "Tower House" (photographed for Joseph Cornell under working titles "Bolts of Melody" and "Portrait of Julie," finally became Cornell's *Centuries of June*); *Untitled Film of Geoffrey Holder's Wedding* (collaboration with Larry Jordan)
- 1956 *Zone Moment; Flesh of Morning; Nightcats*
- 1957 *Daybreak and Whiteye; Loving; Martin Missil Quarterly Reports* (commercial work)
- 1958 *Anticipation of the Night; "Opening"* for *G.E. Television Theatre* (commercial work)
- 1959 *Wedlock House: An Intercourse; Window Water Baby Moving; Cat's Cradle; Sirius Remembered; Untitled Film on Pittsburgh* (commercial work)
- 1960 *The Dead*
- 1961 *Thigh Line Lyre Triangular; Films by Stan Brakhage: An Avant-Garde Home Movie; The Colorado Legend and the Ballad of the Colorado Ute* (commercial work)
- 1962 *Blue Moses; Silent Sound Sense Stars Subotnick and Sender; Mr. Tomkins Inside Himself* (commercial work)
- 1963/5 *Film on Mt. Rushmore, photographed for Charles Nauman's Part II film on Korczak Ziolkowski; film on Chief Sitting Bull*
- 1963 *Oh Life—A Woe Story—The A Test News; "Meat Jewel"* (incorporated into *Dog Star Man: Part II*); *Mothlight*
- 1964 *Dog Star Man* (in prelude and four parts dated as follows: Prelude, 1962; Part I, 1963; Part II, 1964; Part III, 1964; Part IV, 1964)
- 1965 *The Art of Vision* (derived from *Dog Star Man*); *Three Films* (includes *Blue White; Blood's Tone; Vein*); *Fire of Waters; Pasht; Two: Creeley/McClure* (also incorporated in *Fifteen Song Traits*); *Black Vision*
- 1968 *Lovemaking; The Horseman, The Woman and The Moth*
- 1969 *Songs* (dated as follows: *Songs 1 to 8*, 1964; *Songs 9 to 14*, 1965; *15 Song Traits*, 1965; *Songs 16 to 22*, 1965; *23rd Psalm Branch: Part I*, 1966, and *Part II and Coda*, 1967; *Songs 24 and 25*, 1967; *Song 26*, 1968; *My Mountain Song 27*, 1968; *Song 27 (Part II) Rivers*, 1969; *Songs 28 and 29*, 1969; *American 30's Song*, 1969; *Window Suite of Children's Songs*, 1969)
- 1970 *Scenes from under Childhood* (dated as follows: *Section No. 1*, 1967; *Section No. 2*, 1969; *Section No. 3*, 1969; *Section No. 4*, 1970); *The Weir-Falcon Saga; The Machine of Eden; The Animals of Eden and After*
- 1971 *The Pittsburgh Documents (Eyes; Deus Ex; The Act of Seeing with One's Own Eyes; Foxfire Childwatch; Angels' Door; Western History; The Trip to Door; The Peaceable Kingdom*
- 1972 *Eye Myth* (begun in 1968 as sketch for *The Horseman, The Woman and The Moth*) (16mm version); *Sexual Meditations* (titled and dated as follows: *Sexual Meditation No. 1: Motel*, 1970; *Sexual Meditation: Room with View*, 1971; *Sexual Meditation: Faun's Room Yale*, 1972; *Sexual Meditation: Office Suite*, 1972; *Sexual Meditation: Open Field*, 1972; *Sexual Meditation: Hotel*, 1972); *The Process; The Riddle of Lumen; The Shores of Phos: A Fable; The Presence; The Wold Shadow*
- 1973 *Gift; Sincerity; The Women*
- 1974 *Skein; Aquarien; Hymn to Her; Star Garden; Flight; Dominion; he was born, he suffered, he died; Clancy; The Text of Light; The Stars Are Beautiful; Sol*
- 1975 *Sincerity II; Short Films: 1975* (divided into Parts I–X)
- 1976 *Gadflies; Sketches; Airs; Window; Trio; Desert; Rembrandt, Etc. and Jane; Short Films: 1976; Tragoedia; Highs; The Dream, NYC, The Return, The Flower; Absence*
- 1977 *Soldiers and Other Cosmic Objects; The Governor; The Domain of the Moment*
- 1978 *Sincerity III; Nightmare Series; Duplicity; Duplicity II; Purity and After; Centre; Bird; Thot Fal'n; Burial Path; Sluice*
- 1979 *Creation*
- 1980 *Sincerity IV; Sincerity V; Duplicity III; Salome; Other; Made Manifest; Aftermath; Murder Psalm*

- 1981 *Eye Myth* (original 35mm version); *Roman Numeral Series* (dated and titled as follows: *I* and *II*, 1979; *III*, *IV*, *V*, *VI*, *VII*, 1980; *VIII* and *IX*, 1981); *Nodes*; *RR*; *The Garden of Earthly Delights*; *Hell Spit Flexion*
- 1982 *Arabics* (dated and titled as follows: *1*, *2* and *3*, 1980; *4*, *5*, *6*, *7*, *8*, *9*, *0 + 10*, *11*, *12*, *13*, 1981; *14*, *15*, *16*, *17*, *18*, *19*, 1982); *Unconscious London Strata*
- 1984 *Egyptian Series*; *Tortured Dust*
- 1986 *Jane*; *Caswallan Trilogy* (*The Aerodyne*; *Dance Shadows by Danielle Helander*; *Fireloop*); *The Loop*; *Nightmusic*; *Confession*
- 1987 *FaustFilm: An Opera*; *Loud Visual Noises*; *The Dante Quartet*; *Kindering*
- 1988 *Faust's Other: An Idyll*; *Faust 3: Candida Albacore*; *Matins*; *I . . . Dreaming*; *Marilyn's Window*; *Rage Net*
- 1989 *Faust 4: Visions in Meditation No. 1*; *Babylon Series*
- 1990 *Babylon Series No. 2*; *City Streaming*; *The Thatch of Night*; *Glaze of Cathexis*; *Visions in Meditation No. 2*; *Passage Through: A Ritual*; *Vision of the Fire Tree*
- 1991 *Delicacies of Molten Horror Synapse*; *Christ Mass Sex Dance*; *Agnus Dei Kinder Synapse*; *A Child's Garden and the Serious Sea*
- 1992 *Crack Gloss Eulogy*; *Interpolations I-V*; *For Marilyn*; *Boulder Blues and Pearls and*
- 1993 *Blossom Gift Favor*; *Autumnal*; *The Harrowing*; *Tryst Haunt*; *Three Homeric*; *Stellar*; *Study in Color and Black and White*; *Ephemeral Solidity*
- 1994 *Elementary Phrases* (in collaboration with Phil Solomon); *Black Ice*; *First Hymn to the Night-Novalis*; *Naughts*; *Chartres Series*; *Paranoia Corridor*; *In Consideration of Pompeii*; *The Mammals of Victoria*; *I Take These Truths*; *We Hold These*
- 1994/95 *Trilogy* (comprises *I Take These Truths*; *We Hold These*; both 1994, and *I . . .*; 1995)
- 1995 *Cannot Exist*; *Cannot Not Exist*; *Earthen Aerie*; *Spring Cycle*; *I . . .*
- 1998 . . . *Reel Fine*

Note: Beginning 1978, many films first issued in 8mm or Super-8mm reissued in 16mm.

Other Films:

- 1969 *Nuptiae* (Broughton) (ph)
- 1996 *Cannibal! The Musical* (ro as George Noon's Father)
- 1998 *Brakhage* (as himself)
- 1999 *Keepers of the Frame* (as himself)

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- “Telluride Zinc,” in *Rolling Stock*, no. 8, 1984.
- “Telluride Takes,” in *Rolling Stock*, no. 11, 1986.
- “Brakhage Observes Telluride the Thirteenth,” in *Rolling Stock*, no. 12, 1986.
- “Stan Brakhage at the Millennium, November 4, 1977,” in *Millennium Film Journal*, Fall/Winter 1986/87.
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- “Some Words on the North,” in *American Book Review*, May/June 1988.
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* * *

Stan Brakhage was the last and youngest of the great generation of American avant-garde filmmakers who came to cinema during and soon after the Second World War. Between 1952 and 1995 he has made approximately 250 films, some shorter than a minute long and one more than four hours. Naturally, in this immense *oeuvre* the short films predominate; the majority fall between ten and forty minutes. Until 1964 he completed one or two films a year; the four of 1959 were an exception and signals of a major breakthrough in his art; since then the norm has been closer to five annually. Even Andy Warhol's astonishing fecundity dwarfs in comparison when we consider that his work was largely finished when he photographed a film—for he never edited and rarely even had to assemble or order reels—and that his most intense productivity was limited to a five-year period (1963–1968).

The sheer enormity of Brakhage's filmography encourages some sort of division into periods to facilitate discussion. The first six years—from *Interim* (1952) to *Anticipation of the Night* (1958), his first major work—can be considered Brakhage's apprenticeship to his art. These initial works were predominately psychodramas: often fantasies of suicide motored by sexual frustration and adolescent despair. He employed a version of the bodily camera movement Marie Menken perfected before he ever knew her work; but it was a commission from Joseph Cornell to film New York's Third Avenue El before it was torn down that inspired his recognition of the rhythmic and structural potential of vehicular motion (*The Wonder Ring*, 1955).

His marriage to Jane Collom at the end of 1957 coincided with a surge of invention and increased authority from the four films of 1959 (*Wedlock House: An Intercourse*, *Window Water Baby Moving*, *Cat's Cradle*, and *Sirius Remembered*)—in which he explored the possibilities of the cinematic crisis-lyric, which he had largely invented himself—to *Dog Star Man* (1961–64) and its four-and-one-half-hour exfoliation, *The Art of Vision* (1965). He abandoned what he had called "drama," a complex term that included the use of actors and staged fantasies, to concentrate on sights he encountered in his

routine daily life. Eros and death (but no longer suicide) continued to be his central themes, along with a new preoccupation with childbirth—he filmed the arrival of the three children Jane bore during that period. Animal life (and death) too became the focus of several films, inspired by Jane, a passionate naturalist. During this time of fervor and enthusiasm he completed and published his most important theoretical volume, *Metaphors on Vision* (1964).

Brakhage, the most Emersonian of American filmmakers, struggled to make a virtue of his self-trust and of his dire economic poverty in the next phase of his career (1964–1970). When the theft of his 16mm equipment, from a car in New York City, curtailed the flood of highly original short lyrical films in 1964, he turned to inexpensive 8mm filmmaking and a series of thirty *Songs* (1964–69), until his elaborate editing and printing drove him yet again into serious debt. One solution to these costs was painting on film: *The Horseman, the Woman, and the Moth* (1968). By the end of the 1960s his severe poverty was slightly eased by minuscule production grants and exhausting lecture tours. To the abiding subjects of birth, sex, death, and animals he added a vigorous exploration of cinematic portraiture and an increasing attention to landscapes. He was living with his wife and now five children in a very small cabin, purchased by his in-laws, high in the Colorado Rockies, when he initiated a large-scale autobiography in 16mm, of which the four-part *Scenes from under Childhood* and the three-part *The Weir-Falcon Saga* were completed by 1970. His project, tentatively called *The Book of the Film*, was to have been, he half-humorously predicted, a twenty-four-hour-long film. Initially he conceived the autobiography as generalized and emblematic: his observations of his young children would provide the visual materials for an allegory of the growth of his mind, as well as stimulate his buried memories.

In the first half of the 1970s oppositional pressures drove his work in two apparently opposite directions: his films became more reflective and subtle on the one hand, and more anxious to make contact with the world. Similarly, in his writings he attempted to reimagine the lives and reevaluate the achievements of the great filmmakers of the past, justifying his liberal elaboration of facts with the analogy of Gertrude Stein's biographical fantasias. With the help of the Carnegie Institute in Pittsburgh he made three films he thought of as "documentaries," very personal views of a day in a police patrol car, another in a hospital operating theatre, and the most startling, a day at the morgue (*eves, deux ex, The Act of Seeing with One's Own Eyes*, 1971). A series of *Sexual Meditations* (1970–72) pictured his erotic fantasies when he slept in motels on lecture tours; in making these too he had indirect institutional help: students in the colleges he visited willingly served a nude models. During the same years he made his first personal autobiography: *Sincerity* (reel one, 1973) uses childhood photographs, the environs of Dartmouth College (which he attended for a semester before quitting to make films), and filmed snippets of the making of his first film. He also created a number of "tone poems" which embodied his emerging theory of "moving visual thinking," the cinematic mimesis of elusive cognitive acts.

The harsh irony of this period, from 1970 to 1974, culminating in the completion of his long abstract film, *The Text of Light*—wholly composed of luscious splays of light passing through a crystal ashtray, it was the paradigm of his inward turn at the time—was that institutional support transformed but did not alleviate substantially his marginal economy. He was asked by the Art Institute of Chicago to give courses every spring semester: they paid his travel expenses and a rather high salary for the eight trips—every other week—he

made from Colorado. But it added up to less than a poorly paid full-time teaching position. A sputtering trickle of grants and the distribution of his films through the filmmakers cooperatives in New York and San Francisco helped sustain his impressive productivity only with dramatically increasing debts to film laboratories.

The autobiographical series *Sincerity I-V* (1973–1980) and *Duplicity I-III* (1978–1980) dominate his work of the late 1970s. Brakhage had insisted on the aesthetic purity and visual intensification of silence since 1956, experimenting with sound tracks merely four times until a change of stance in the late 1980s. In an extreme and problematic extension of his confidence in the truth of vision, by making *The Governor* (1977), an hour-long silent scrutiny of Colorado Governor Richard Lamm at work and at home, he tried to apply the experience of his Pittsburgh films to “a study of light and power” as an optical examination of politics, personally observed.

Most of his energetic output of films in the 1980s refracted the prolonged crisis culminating in the end of the marriage in which he had been so invested as an artist and polemicist. The key documents representing aspects of that agony would be *Tortured Dust* (1984), a four-part film of sexual tensions surrounding life at home with his two teenage sons; *Confession* (1986), depicting a love affair near the end of his marriage (1987); and the *Faust* series (1987–1989), four autonomous sound films reinterpreting the legend that obsessed Brakhage throughout his career. He had begun the 1980s with two related series of silent “abstract” films—modulations of color and light without identifiable imagery—*The Roman Numeral Series* (1979–1981), nine films “which explore the possibilities of making equivalents of ‘moving visual thinking,’ that pre-language, pre-‘picture’ realm of the mind which provides the physical grounds for image making (imagination), thus the very substance of the birth of imagery”; and *The Arabic Numeral Series* (1980–1982), nineteen “abstract” films “formed by the intrinsic grammar of the most inner (perhaps pre-natal) structure of thought itself.”

The most recent phase of Brakhage’s filmmaking spans from 1989, the year he married Marilyn Jull and published *Film at Wit’s End*, until 1995. In this 1989 book, his most lucid and coherent since *Metaphors on Vision*, Brakhage offered his analysis of the sensibilities of eight of his contemporaries in the avant-garde cinema. The filmmaker’s often repeated tendency to elaborate on an isolated experiment or an idea from an earlier moment of his career, producing much later an extended series of films, makes demarcation of periods frustratingly unclear. Such is the unexpected production of eleven films with sound tracks out of the total of thirty films he made between 1987 and 1992. Although seven of his first twelve films (1952–1957) had sound tracks, only four (*Blue Moses* [1962], *Fire of Waters* [1965], *Scenes from under Childhood: Section No. 1* [1967], and *The Stars Are Beautiful* [1974]) of the some 200 films of the intervening years were not silent. Similarly, painting on film has been one of Brakhage’s privileged strategies since 1961, but it did not assume a dominant place in his filmography until the 1980s. Not only does he call upon earlier options from his filmmaking for further exploration, but he measures and questions his development and its modes of consistency by returning to previously fecund themes, locations, and image associations. So the periods tentatively outlined here are traced within a palimpsest of filmic revisions.

—P. Adams Sitney

BRANAGH, Kenneth

Nationality: British. **Born:** Belfast, Northern Ireland, 10 December 1960; family moved to Reading, England, 1969. **Education:** Meadway Comprehensive School, Reading; Royal Academy of Dramatic Art, London, graduated 1982. **Family:** Married actress Emma Thompson, 1989 (divorced, 1996). **Career:** Actor on the West End stage and on television, beginning 1982; early stage successes included *Another Country*, 1982, and *Francis* (as St. Francis of Assisi), 1984, both plays written by Julian Mitchell; joined the Royal Shakespeare Company, 1983, and at twenty-three became the youngest actor ever to play the title role in Shakespeare’s *Henry V*; also appeared in the RSC’s *Hamlet* (as Laertes) and *Love’s Labour’s Lost* (as the King of Navarre), playing the three roles in repertory in Stratford and London, 1984–85; wrote and directed play *Tell Me Honestly*, 1985; left RSC to produce and direct *Romeo and Juliet*, 1986 (in which he also starred); with actor David Parfitt, created the Renaissance Theatre Company, 1987; Renaissance productions in which Branagh played a prominent role included: *Public Enemy* (also written by Branagh); *Twelfth Night* (directed by Branagh; also televised), 1987; *Hamlet* (as Hamlet, directed by Derek Jacobi); *As You Like It* (as Touchstone, directed by Geraldine McEwan); *Much Ado about Nothing* (as Benedick, directed by Judi Dench), 1988; John Osborne’s *Look Back in Anger* (as Jimmy



Kenneth Branagh

Porter, also televised); *King Lear* (as Edgar, also directed); *A Midsummer Night's Dream* (as Peter Quince, also directed), 1989; *Uncle Vanya* (co-directed); and *Coriolanus* (title role), 1992. Returned to the Royal Shakespeare Company to star in *Hamlet* in London and Stratford, 1992–93; television work includes roles in *The Boy in the Bush*, the *Billy Trilogy*, adaptations of Virginia Woolf's *To the Lighthouse*, Ibsen's *Ghosts*, and O'Neill's *Strange Interlude*, *Fortunes of War* (mini-series), *The Lady's Not for Burning* and *Shadow of a Gunman*, 1982–1995; also narrated television documentary series, *Cinema Europe: The Other Hollywood*, 1995; acted in first film, *High Season*, 1987; formed film production company, Renaissance Films PLC, October 1988; directed first film, *Henry V*, 1989; acted in star-studded Renaissance Theatre Company radio broadcasts (available on CD and cassette) commissioned by the BBC to commemorate Shakespeare's birthday, 1992–94; other radio work includes *Diaries of Samuel Pepys* and Mary Shelley's *Frankenstein*. **Awards:** Bancroft Gold Medal, Royal Academy of Dramatic Art, 1982; Most Promising Newcomer Award, Society of West End Theatres, 1982, for *Another Country*; Best New Director from New York Film Critics Circle, *Evening Standard* Best Film of the Year, Best Film and Technical Achievement Award from British Film Institute, Best Director Award from British Academy of Film and Television Artists (BAFTA), and Best Director Award from National Board of Review, all 1989–90, all for *Henry V*; Honorary D. Lit., Queen's University, Belfast, 1990; "Golden Quill" Award from America's Shakespeare Guild, 2000. **Agent:** Rick Nicita, Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212, U.S.A. **Address:** Shepperton Studios, Studio Road, Shepperton, Middlesex, TW17 0QD England.

Films as Director and Actor:

- 1989 *Henry V* (+ title role, adapt)
- 1991 *Dead Again* (+ro as Mike Church/Roman Strauss)
- 1992 *Peter's Friends* (+ ro as Andrew Benson, pr); *Swan Song* (d only)
- 1993 *Much Ado about Nothing* (+ ro as Benedick, adapt, co-pr)
- 1994 *Mary Shelley's Frankenstein* (+ ro as Dr. Frankenstein, co-pr)
- 1995 *In the Bleak Midwinter* (*A Midwinter's Tale*) (d only, + sc)
- 1996 *Hamlet* (+ title role, adapt)
- 1999 *The Betty Schimmel Story*
- 2000 *Love's Labour's Lost* (+ro as Berowne, adapt)

Other Films:

- 1987 *High Season* (ro); *A Month in the Country* (ro)
- 1993 *Swing Kids* (ro)
- 1994 *Gielgud: Scenes from Nine Decades* (doc for British TV) (narrator)
- 1995 *Othello* (ro, pr); *Anne Frank Remembered* (narrator); *Cinema Europe: The Other Hollywood* (doc series for British TV) (narrator)
- 1996 *Looking for Richard* (Pacino) (as himself)
- 1998 *Cold War* (series for TV) (as Narrator); *The Gingerbread Man* (Altman) (ro as Richard "Rick" Magruder); *The Proposition* (ro as Father Michael McKinnon); *Celebrity* (Allen) (ro as Lee Simon); *The Theory of Flight* (ro as Richard); *The Dance of Shiva* (ro as Colonel Evans)

- 1999 *Wild Wild West* (ro as Dr. Arliss Loveless)
- 2000 *How to Kill Your Neighbor's Dog* (ro as Peter McGowan); *The Road to El Dorado* (voice of Miguel)

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It is impossible to consider Kenneth Branagh's meteoric rise as a film director and actor without taking into account the career in the British theatre which shaped it—and to which Branagh still periodically returns. Classically trained at the Royal Academy of Dramatic Art in London, where he was awarded the prestigious Bancroft Gold Medal as outstanding student of the year, Branagh completed his course of study in 1982, then moved rapidly into a series of attention-getting roles on the West End and on television. His early association with Shakespeare's plays began with an invitation to join the Royal Shakespeare Company at the age of twenty-three, and he became the youngest actor ever to perform the title role in an RSC production of *Henry V*. Important parts in other Shakespeare productions in that 1984–85 season contributed to Branagh's emergence as a stage director soon thereafter.

He left the RSC to direct an independent production of *Romeo and Juliet* (in which he also starred) and, primarily, to form (with actor David Parfitt) his own production group, which became a reality in 1987 as the Renaissance Theatre Company. Renaissance acquired a high profile in rapid time, with Branagh and other major British actors directing a variety of productions in which they also appeared, in London and on national and international tours. *Hamlet* (with Branagh in the title role, directed by Derek Jacobi)—which, like *Henry V*, would become a play with which Branagh would be permanently linked—and *Twelfth Night* (directed by Branagh and later remounted for television) were among Renaissance's most successful late-1980s productions. The company's success enabled Branagh to make his first film, now financed through the production company he called Renaissance Films PLC.

Most actors who turn to film directing do so in mid-career, ordinarily after they have obtained considerable experience in front of the camera. Even Laurence Olivier, whose professional path Branagh's career so frequently appears to emulate, did not direct his first film until he was in his late thirties, and by then, after twenty-two screen appearances, he was a major star. In 1989, when Branagh directed his first film at the age of twenty-nine, his scant movie experience included just two feature films. By that time, however, he had achieved remarkable success as an actor, director, and producer on the British stage and in a variety of important television roles. And, as it

happened, he had already written several plays of his own, one of them (*Tell Me Honestly*) produced by the RSC, another (*Public Enemy*) produced to launch the first Renaissance season. In this unusual, multitalented respect, Branagh's formative years most resemble the early career of Orson Welles—who made *Citizen Kane*, his first film, when he was twenty-six, after establishing a formidable theatre and radio presence in the late 1930s. Welles had the Mercury Theatre as his special training ground; Branagh had the Renaissance.

It is surely no accident, however, that the first film Branagh directed (and adapted and starred in) was the same first film which Laurence Olivier directed (and adapted and starred in): *Henry V*, the final history play in Shakespeare's tetralogy on kingship, which begins with *Richard II* and also includes *King Henry IV*, Parts One and Two. The comparisons and contrasts between the two films are genuinely striking, reflective of the periods in which they were made and of the imposing talents of the men who made them.

Olivier, responding to Winston Churchill's plea for a film to rally Britain in the final days of World War II, creates a ringingly, unambiguously heroic Henry for the ages, an idealized monarch who leads England to victory against France with commanding force tempered by humanity. Olivier's *Henry V* ensures that English history is represented as comedy. The excision of lines spoken by the Chorus in the play's final scene makes the romantic pairing of Henry and Katherine appear deceptively permanent, thereby assuring the wartime spectator of a stable English future in fact contradicted by Shakespeare's text and by English history. This interpretation is visually reinforced: Olivier's *Henry V* is artfully shot to highlight a deliberate sense of artificial *cinema* space; a Disneyesque mise-en-scene, with its heightened technicolored landscapes, illustrates a fairy-tale universe in which battles are won with little serious injury.

Olivier's and Branagh's versions of *Henry V* have virtually identical running times (136 and 138 minutes, respectively). Like Olivier's version, Branagh's attempts to create a reflexive illusion of theatre itself in the film's opening section, though Branagh alters and reduces Olivier's reconstruction of Shakespeare's Globe Theatre to insinuations of a movie sound stage. Like Olivier's version, Branagh's includes explicit references to Henry's earlier relationship with Falstaff in the two *Henry IV* plays. And, like Olivier's actors, Branagh's dazzling cast (many of them associated with Renaissance) includes some of the finest Shakespearean verse speakers available.

In virtually every other respect, Branagh's film diverges from Olivier's. His *Henry V* represents history as tragedy. Significant passages omitted by Olivier, because they reflect flaws in Henry's character or guilt at his father's usurpation of the crown from Richard II, are restored by Branagh. Although he properly retains the heroic elements required by such set speeches as the Saint Crispian's Day call to arms, his portrayal of the king emphasizes the dark and complex elements within Henry's character. Unlike Olivier's version, Branagh's film includes the conspiracy against Henry. This portion of the film is dimly lit, heavily shadowed. Henry behaves in Machiavelian fashion and appears unsympathetic in his own conspiratorial behavior. In text restored to the Harfleur sequence, Henry looks and sounds downright pathological. War scenes feature death marches; soldiers die in mud and muck. Quick cuts, slow-motion photography, extended tracking shots, and unusual framing perspectives are employed to heighten the inescapable anti-war ideology vital to Branagh's approach. A few more liberties are taken with the text than in Olivier's version, including the placement of the king at the hanging of Bardolph. The inclusion of liturgical music in Patrick Doyle's

wonderfully evocative score contributes movingly to the film's power. Most notable of all, perhaps, Branagh restores the lines Olivier cut from the Chorus's speech which conclude the play on such a dark note. Henry V may, indeed, have created the world's "best garden," but the peaceful idyll he achieved was short-lived once his infant son inherited the throne: "Henry the Sixth, in infant bands crowned King/Of France and England, did this King succeed,/Whose state so many had the managing/That they lost France, and made his England bleed."

By any measure, Branagh's *Henry V* is a stunning film. That it succeeded so powerfully in duplicating, perhaps surpassing, Olivier's achievement is all the more striking in the context of its director's youthful audacity. Branagh's other Shakespeare films include the superb *Much Ado about Nothing*, *Hamlet*, and *Othello* (with Branagh cast as a vividly slimy Iago), which Branagh unfortunately did not direct. *Othello* is visually tame, the Shakespeare text excessively cut.

But *Much Ado about Nothing* proved that Branagh's success with *Henry V* was no fluke. Co-starring Emma Thompson as Beatrice opposite Branagh's Benedick, *Much Ado* certified his nimble approach in making Shakespeare accessible and *entertaining*, while preserving much of the original poetry and literacy. Branagh's screen adaptations of *Much Ado* and *Hamlet* also confirm what had become strikingly evident in his leadership of the Renaissance Theatre Company: He is a keenly savvy—some might say cynically savvy—marketer of his projects. By casting such actors as Keanu Reeves, Denzel Washington, and Robert Sean Leonard alongside Branagh, Thompson, and other British actors in *Much Ado*, and by casting Robin Williams, Jack Lemmon, Gerard Depardieu, and Billy Crystal alongside Branagh, Derek Jacobi, John Gielgud, and Julie Christie in *Hamlet*, Branagh strengthens his films' potential international markets, particularly in the United States. Such patterns of casting do not always work, but they do help to attract financing and have influenced recent attempts by others to adapt Shakespeare to the screen.

Although the text of *Much Ado about Nothing* has been severely pruned by Branagh, like his *Henry V*, it emerges on screen as a highly intelligent, *clearly told* story. Filmed on location in Tuscany, *Much Ado* is visually enchanting, as vibrantly bright and sensually warm as *Henry V* is consciously dark and (until the wooing scene) cold. Like so much of his film work, Branagh's reading of *Much Ado* derives a great deal from his performance (also opposite Emma Thompson) in Renaissance's stage production of the play, directed by Judi Dench in 1988. Branagh has written of the potentially filmic images that haunted him during performances of that production in his introduction to the published screenplay: "One night during Balthasar's song 'Sigh No More, Ladies,' the title sequence of this film played over and over in my mind; heat, haze and dust, grapes and horseflesh, and a nod to *The Magnificent Seven*. The men's sexy arrival, the atmosphere of rural Messina, the vigour and sensuality of the women, possessed me in the weeks, months, and years that followed."

"Emotional volatility," Branagh writes in this essay, was the key to the Beatrice-Benedick relationship. But, most especially—in *Much Ado* as in virtually all Renaissance stage and screen productions—the rehearsal process depended on a genuine desire to eliminate "artificial Shakespeare voices" in favor of acting "naturalness" which would retain the poetry while conveying the "realistic, conversational tone" present in much of the play's original dialogue. The witty battle of the sexes, so often the essence of comedy, is splendidly articulated here in the Branagh-Thompson dueling lovers. Like *Henry V*, *Much Ado* proves in both visual and aural terms that, even when

Branagh cuts Shakespeare's text perhaps more than he should, he knows *exactly* how and why he is doing it.

Among Branagh's non-Shakespearean films, *Dead Again* deserves special mention. A film in which Branagh and Emma Thompson both play dual roles, it reveals Branagh's knowledge of other films, filmmakers, and genres—and his considerable versatility as both actor and director. *Dead Again* employs numerous conventions of film noir, including the periodic insertion of a 1940s plot-line, shot in black and white, into the film's main story, which is photographed in color. Numerous references to specific films (including *Citizen Kane*, *Psycho*, *Vertigo*, and noir detective pictures) periodically appear. (*Dead Again* even makes droll reference to one of its featured actor's early television successes: Derek Jacobi's *I, Claudius* series.) The film's detective hero, Mike Church, displays Branagh in James Cagney mode. The screenplay and performances are extremely witty, by turns frightening the spectator into total identification or saturating him with over-the-top red herrings that become self-reflexively and genuinely funny. Robin Williams's uncredited appearance as a psychiatrist is among the film's cleverest surprises.

Peter's Friends and *In the Bleak Midwinter* are modest entertainments, partially autobiographical, it would appear, particularly *In the Bleak Midwinter* (released in the United States as *A Midwinter's Tale*). Here, Branagh affectionately satirizes a group of actors attempting to mount a production of *Hamlet*, and the film appeals especially to admirers of British theatre. It should be noted, particularly in audience anticipation of Branagh's *Hamlet* movie, that he returned to the RSC to play the title role in a magnificent, sold-out production of that play (directed by Adrian Noble) during the 1992–93 season. In numerous ways, *Hamlet* is likely to be the Shakespeare play with which Branagh (who also directed the all-star BBC radio version) remains most closely identified.

Mary Shelley's Frankenstein is as "big" a Branagh film as *Peter's Friends* and *In the Bleak Midwinter* are small ones. Produced by Francis Ford Coppola and costing forty-four million dollars, the film stars Branagh (who also directed) as Victor Frankenstein and Robert De Niro as the tormented creature. It contains numerous imaginative pleasures, but its overblown representation of an implicitly overblown story brought general critical wrath upon Branagh's head at the time of its release. It has become a rare example of a Branagh film that (to date) is a commercial failure.

In January, 2000, Branagh was awarded the Golden Quill by the Shakespeare Guild, an American society devoted to fostering appreciation of the Bard in the United States. The award preceded by three months the American premiere of Branagh's film *Much Ado about Nothing*—a work taking what might be considered substantial liberties with the Shakespearean text. Branagh, who starred, directed, and wrote the screenplay, set the story in the 1930s and made it a musical comedy, complete with period songs by Irving Berlin and Cole Porter. American critics tended to praise the film for its freshness and mixture of cinematic styles; British reviewers were, on the whole, considerably less generous.

The careers of Kenneth Branagh and Emma Thompson, as frequent co-stars and a prominent acting couple, have attracted considerable publicity, especially since their marriage in 1989 and separation in 1995. (Their relationship has invited frequent comparison to the one between Laurence Olivier and Vivien Leigh, who eventually divorced.) Each has always made films without the other; and Thompson has won Oscars for Best Actress in *Howards End* and for Best Screenplay Adaptation for Jane Austen's *Sense and Sensibility*. Nevertheless, some of the most magical moments in Branagh's films

feature the two of them together (*Henry V*, *Peter's Friends*, *Dead Again*, *Much Ado about Nothing*).

—Mark W. Estrin, updated by Justin Gustainis

BREILLAT, Catherine

Nationality: French. **Born:** Bressuire, France, 13 July 1948. **Education:** Graduated high school at age 16; went to Paris to study Oriental languages, but dropped out to begin writing novels. **Career:** Wrote her first novel, *L'Homme facile*, at age eighteen, 1966; had supporting role in Bertolucci's *Last Tango in Paris*, 1972; made directorial debut with *une vraie jeune fille*, 1976; her third feature, *36 fillette*, became her first to be released in the United States, 1989; retrospective of her work presented at the Rotterdam Film Festival, in conjunction with the world premiere of *Romance*, with other retrospectives held at the Museum of Fine Arts in Boston, Anthology Film Archives in New York, and Art Institute of Chicago, 1999. **Address:** c/o French Film Office, 745 Fifth Avenue, New York, NY 10151.

Films as Director/Screenwriter:

- 1976 *Une vraie jeune fille* (*A True Young Woman*)
- 1979 *Tapage nocturne* (*Night Noises*)
- 1988 *36 fillette* (*Virgin*) (co-sc)
- 1990 *Sale comme un ange* (*Dirty Lake an Angel*)
- 1995 *A propos de Nice, la suite* (d of segment, "Aux Nicols qui mal y pensant")
- 1996 *Parfait amour!* (*Perfect Love*)
- 1999 *Romance*

Other Films:

- 1972 *Last Tango in Paris* (Bertolucci) (ro)
- 1975 *Catherine et Cie* (*Catherine & Company*) (Boisrond) (co-sc)
- 1977 *Bilitis* (Hamilton) (co-sc); *Dracula pere et fils* (*Dracula and Son*) (Molinaro) (ro)
- 1982 *Gli Occhi, la bocca* (*The Eyes, the Mouth*) (Bellocchio) (asst ed)
- 1984 *E la nave va* (*And the Ship Sails On*) (Fellini) (co-sc)
- 1985 *Police* (Pialat) (co-sc)
- 1987 *Milan noir* (*Black Milan*) (Chammah) (co-sc)
- 1988 *Zanzibar* (Pascal) (co-sc)
- 1990 *Le Diable au corps* (Vergez—for TV) (co-sc); *Aventure de Catherine C.* (Beuchot) (co-sc)
- 1992 *La Thune* (*Money*) (Galland) (co-sc)
- 1994 *Couples et amants* (Lvoff) (co-sc)
- 2000 *Selon Mathieu* (co-sc)

Publications

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Interview with T. Jousse and F. Strauss, in *Cahiers du Cinéma* (Paris), June 1991.

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"L'éternelle histoire de la séduction," in *Cahiers du Cinéma* (Paris), February 1996.

"A Woman's Vision of Shame and Desire: An Interview with Catherine Breillat," interview with Robert Sklar, in *Cineaste* (New York), no. 1, 1999.

"Sex, Love, and 'Romance,'" interview with Dana Thomas, in *Newsweek* (New York), 26 April 1999

On BREILLAT: articles—

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"20 questions aux cineastes," in *Cahiers du Cinéma* (Paris), May 1981.

Baecque, A. de, and S. Braunschweig, "Des Journées sans tapage," in *Cahiers du Cinéma* (Paris), April 1985.

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Katsahnias, I., "Catherine Breillat tourne 'Sale comme un ange,'" in *Cahiers du Cinéma* (Paris), February 1991.

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Taubin, Amy, "Laws of Desire," in *Village Voice* (New York), 8-14 September 1999.

Ansen, David, "A Handful of Tangos in Paris," in *Newsweek* (New York), 13 September 1999.

Darke, Chris, "Film: Yes, But Isn't It Pornography?," in *Independent* (London), 19 September 1999.

Kirkland, Bruce, "Punching up the Sex? *Romance*, *Fight Club* Don't Push the Envelope So Much as Rip It Wide Open," in *Toronto Sun*, 16 October 1999.

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It is not so much her subject matter that makes novelist/actress-turned-director/screenwriter Catherine Breillat so provocative and controversial. Rather, it is the manner in which she depicts that subject matter, the choices she makes as a filmmaker as she portrays her characters and their sexual longings. None of the liaisons in Breillat's films are "traditional," because of the age differences between the characters or their stations in life. Their unions are injurious and obsessive, with Breillat not holding back in any way as she explores the manner in which duplicity, contrition, and rejection kindle sexual yearning. Her primary focus most often is on her female characters and their carnal appetites. In this regard, Breillat has spent her directorial career re-making the same film (albeit with heroines ranging in age from adolescence through early middle-age).

With boring regularity, Hollywood has churned out films focusing on teen-agers and their rampaging hormones. Yet Breillat's *36 fillette* is a different, and decidedly more adult, take on this theme. Breillat tells the story of Lili, a restless, alienated fourteen-year-old who attracts the attention of several men—and, in particular, a middle-aged playboy—while on vacation with her family. As the story unfolds, the question arises: Will she or won't she lose her virginity?

What sets *36 fillette* apart from other teen coming-of-age films is the way in which Breillat presents her lead character. Lili's sexual curiosity does not lead her to boys her own age; instead, she is involved with males who might be her father. The focus of the story is on her, and not her potential sexual partners; she is depicted as being just as much of a sexual predator as any male. Despite her age and lack of sexual experience, Lili is no tentative, blushing innocent. Neither is she a sexual victim. She is instead an indecisive young woman whose fully developed body mirrors her craving for sexual initiation. As Breillat explores the social and sexual realities of the character, the men with whom she deals serve as mere props; they exist solely as a means for Lili to explore the power of her emerging sexuality. And the sexuality Breillat portrays is explicit; her character's tender age is no excuse for the filmmaker to cut away from actress Delphine Zentout's voluptuous body during the film's sex scenes. *36 fillette*—and, for that matter, all of Breillat's films—may not be in the same artistic league as the all-time-best cinematic chronicles of sexuality and desire, adolescent or otherwise. What sets them apart are the choices the filmmaker makes for her lead characters, and the candid manner in which she portrays their sexuality.

Breillat began her career as a novelist, and was a published author while still in her teens; because of its salty language, her first book, *L'Homme facile*, was the subject of controversy in her native France. She started out in cinema as an actress—fittingly, she had a role in Bertolucci's *Last Tango in Paris*—and then co-scripted such inconsequential sexploitation films as Michel Boisrond's *Catherine et Cie* and David Hamilton's *Bilitis*. Despite its trite handling, *Catherine et*

Cie does offer up a tale of female sexual empowerment as it chronicles the attempt of a prostitute to incorporate herself. Then Breillat's writing credits grew in stature: Fellini's *E la nave va* (*And the Ship Sails On*) and Maurice Pialat's *Police*. The latter deals with characteristic Breillat material as it charts the plight of a racist, sexist police detective who is drawn to a sensual, streetwise young woman involved in a drug smuggling case.

Breillat's directorial debut, *One vrai jeune fille*, spotlights a young teen's fixation on her burgeoning sexuality. However, Breillat really came into her own as a cinematic talent with *36 fillette*, which allegedly is autobiographical (and also is based on one of her novels). In her subsequent films, she has not shied away from graphic sexual depictions. *Sale comme un ange*, her follow-up to *36 fillette*, chronicles the relationship between the wife of a young cop and her husband's partner, a self-hating, fifty-year-old police inspector. The sex scenes between the two are as fiercely candid as those in *36 fillette*. *Parfait amour!* is the story of a middle-class divorcee in her late thirties and her disastrous affair with a self-involved man who not only is unsettled but is a decade her junior. In *Parfait amour!* Breillat also pushes the sexual envelope; the film includes a scene in which a hairbrush is utilized as a sexual apparatus.

Along with *36 fillette*, Breillat's highest-profile feature to date is *Romance*. Here, she explores the erotic desires of Marie, a twenty-something schoolteacher whose boyfriend refuses to have sexual relations with her; summarily, Marie sets out on a sexual odyssey in which she experiments with several different partners. *Romance* may not be the first mainstream film to feature oral sex, or a woman undergoing a gynecological examination. However, such sequences usually are discreetly filmed; the physical activity is suggested, rather than shown in detail. Yet in *Romance*, Breillat's staging and camera placement allow the audience an unencumbered view of Caroline Ducey, the actress playing Marie, performing fellatio on Sagamore Stevenin, the actor playing her boyfriend. During the exam sequence, Marie is shown spread-eagled and in full view. And the male nudity in *Romance* is more than just full-frontal; Breillat shows the erect member of one of Marie's sex partners (played by porn star Rocco Siffredi).

So why is *Romance* not an exploitation film? The fact that it has been made by a woman filmmaker is an inadequate explanation. After all, a woman is just as capable as a man of directing a film that exists solely to titillate the viewer with hardcore sex scenes. *Romance* is not pornographic because of the context in which its scenes are presented. Marie is, like Lili in *36 fillette*, a sexual being. She is sexually empowered. In a more dated, traditional film depicting relations between men and women—the classics of this type might feature Doris Day and Rock Hudson—the male is the aggressor while the female is sexually withholding, heroically grasping onto her virginity until her wedding night. Yet in *Romance*, Marie is sexually experienced; she relishes her eroticism, and is anguished by her boyfriend's ambivalence. Breillat illustrates her character's desires by allowing the camera to reveal all during the sex scenes; she depicts Marie's womanhood by her shot selection in the doctors' exam sequence. By making these choices, Breillat presents images that might be disturbing to some, and might not be for all tastes, but that nevertheless feature an honesty and forthrightness that is not so much shocking as liberating.

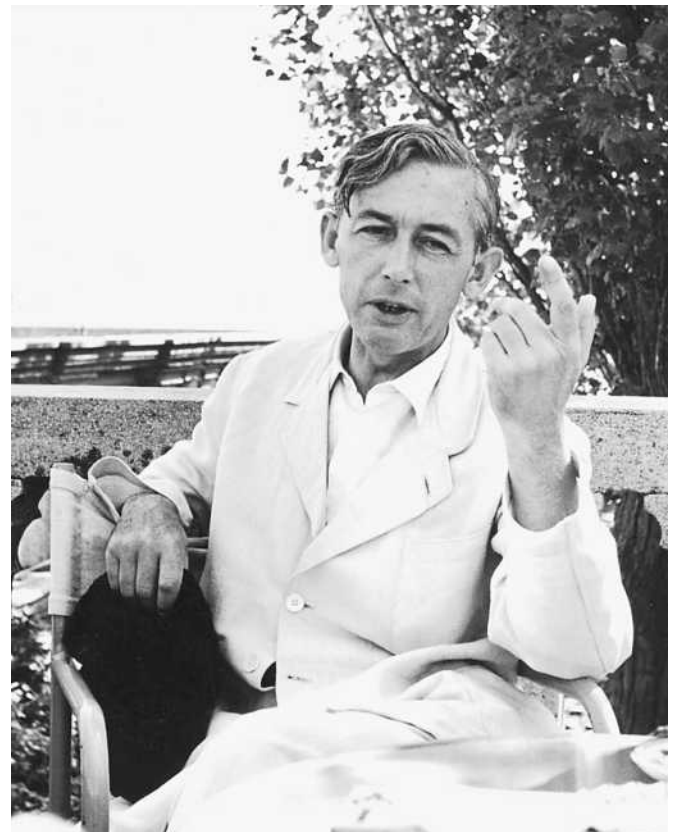
—Rob Edelman

BRESSION, Robert

Nationality: French. **Born:** Bromont-Lamothe (Puy-de-Dôme), France, 25 September 1907. **Education:** Lycée Lakanal à Sceaux, Paris. **Family:** Married 1) Leidia van der Zee, 1926 (deceased); 2) Myline van der Mersch. **Career:** Attempted career as painter, to 1933; directed first film, *Affaires publiques*, 1934; German prisoner of war, 1940–41; directed first major film, *Les Anges du péché*, 1943; elected President d'honneur de la Société des réalisateurs de films, 1968. **Awards:** International Prize, Venice Film Festival, for *Journal d'un curé campagne*, 1951; Best Director Award, Cannes Festival, for *Un Condamné à mort s'est échappé*, 1957; Special Jury Prize, Cannes Festival, for *Procès de Jeanne d'Arc*, 1962; Ours d'Argent, Berlin, for *Le Diable probablement*, 1977; Grand Prix national des Arts et des Lettres (Cinéma), France, 1978; Grand Prize, Cannes Festival, for *L'Argent*, 1984; National Order of Merit, Commandeur of Arts and Letters of the Légion d'honneur; Lion d'Or, Venice, 1989; Felix Européen, Berlin, 1993. **Died:** 18 December 1999, in Paris, France, of natural causes.

Films as Director:

- 1934 *Affaires publiques* (+ sc)
- 1943 *Les Anges du péché* (*Angels of the Streets*) (+ sc)
- 1945 *Les Dames du Bois de Boulogne* (*The Ladies of the Bois de Boulogne*) (+ sc)



Robert Bresson

- 1950 *Journal d'un curé de campagne* (*Diary of a Country Priest*) (+ sc)
 1956 *Un Condamné à mort s'est échappé* (*Le Vent souffle où il veut; A Condemned Man Escapes*) (+ sc)
 1959 *Pickpocket* (+ sc)
 1962 *Procès de Jeanne d'Arc* (*The Trial of Joan of Arc*) (+ sc)
 1966 *Au hasard Balthazar* (*Balthazar*) (+ sc)
 1967 *Mouchette* (+ sc)
 1969 *Une Femme douce* (+ sc)
 1971 *Quatre Nuits d'un rêveur* (*Four Nights of a Dreamer*) (+ sc)
 1974 *Lancelot du Lac* (*Le Graal; Lancelot of the Lake*) (+ sc)
 1977 *Le Diable probablement* (+ sc)
 1983 *L'Argent* (+ sc)

Other Films:

- 1933 *C'était un musicien* (Zelnick and Gleize) (dialogue)
 1936 *Les Jumeaux de Brighton* (Heymann) (co-sc); *Courrier Sud* (Billon) (co-adaptation)

Publications

By BRESSION: book—

Notes sur le cinématographe, Paris, 1975; as *Notes on the Cinematography*, New York, 1977, and London, 1978.

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 "Bresson et lumière," interview with David Thompson, in *Time Out* (London), 2 September 1987.
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On BRESSON: films—

Weyergans, Francois, *Robert Bresson*, 1965.
 Kotulla, Theodor, *Zum Beispiel Bresson*, 1967.

* * *

Robert Bresson began and quickly gave up a career as a painter, turning to cinema in 1934. The short film he made that year, *Affaires publiques*, has not yet been shown. His next work, *Les Anges du péché*, was his first feature film, followed by *Les Dames du Bois du Boulogne* and *Journal d'un curé de campagne*, which firmly established his reputation as one of the world's most rigorous and demanding filmmakers. In the next fifteen years he made only four films: *Un Condamné à mort s'est échappé*, *Pickpocket*, *Procès de Jeanne d'Arc*, and *Au hasard Balthazar*, each a work of masterful originality and unlike the others. From then until his death in 1999, he made films with more frequency and somewhat less intensity. In 1975 Gallimard published his gnomic *Notes sur le cinématographe*. As a whole Bresson's oeuvre constitutes a crucial investigation of the nature of cinematic narration. All three films of the 1950s are variations on the notion of a written diary transposed to a voice-over commentary on the visualized action. More indirectly, *Procès de Jeanne d'Arc* proposes yet another variant through the medium of the written transcript of the trial; *Une Femme douce* is told through the voice of the husband as he keeps a vigil for his suicidal wife; and in *Quatre nuits d'un rêveur* both of the principal characters narrate their previous histories to each other. In all of these instances Bresson allows the tension between the continuity of written and spoken language and the fragmentation of shots in a film to become an important thematic concern. His narrators tell themselves (and us) stories in order to find meaning in what has happened to them. The elusiveness of that meaning is reflected in the elliptical style of Bresson's editing.

For the most part, Bresson employed only amateur actors. He avoided histrionics and seldom permitted his "models" (as he called

them, drawing a metaphor from painting) to give a traditional performance. The emotional tensions of the films derive from the elaborate interchange of glances, subtle camera movements, offscreen sounds, carefully placed bits of baroque and classical music, and rhythmical editing.

The Bressonian hero is often defined by what he or she sees. We come to understand the sexual tensions of Ambricourt from a few shots seen from the country priest's perspective; the fierce desire to escape helps the condemned man to see the most ordinary objects as tools for his purpose; the risk the pickpocket initially takes to prove his moral superiority to himself leads him to see thefts where we might only notice people jostling one another: the film initiates its viewers into his privileged perspective. Only at the end does he realize that this obsessive mode of seeing has blinded him to a love which he ecstatically embraces.

Conversely, Mouchette kills herself suddenly when she sees the death of a hare (with which she identified herself); the heroine of *Une Femme douce* kills herself because she can see no value in things, while her pawnbroker husband sees nothing but the monetary worth of everything he handles. The most elaborate form this concentration on seeing takes in Bresson's cinema is the structure of *Au hasard Balthazar*, where the range of human vices is seen through the eyes of a donkey as he passes through a series of owners.

The intricate shot-countershot of Bresson's films reinforces his emphasis on seeing, as does his careful use of camera movement. Often he reframes within a shot to bring together two different objects of attention. The cumulative effect of this meticulous and often obsessive concentration on details is the sense of a transcendent and fateful presence guiding the actions of characters who come to see only at the end, if at all, the pattern and goal of their lives.

Only in *Un Condamné*, *Pickpocket*, and *Quatre Nuits* does the protagonist survive the end of the film. A dominant theme of his cinema is dying with grace. In *Mouchette*, *Une Femme douce*, and *Le Diable probablement* the protagonists commit suicide. In *Les Anges* and *L'Argent* they give themselves up as murderers. Clearly Bresson, who was the most prominent of Catholic filmmakers, does not reflect the Church's condemnation of suicide. Death, as he represented it, comes as the acceptance of one's fate. The three suicides emphasize the enigma of human will; they seem insufficiently motivated, but are pure acts of accepting death.

—P. Adams Sitney

BROOKS, Albert

Nationality: American. **Born:** Albert Einstein, 22 July 1947, Beverly Hills, California; son of Harry (a radio comedian; professional name, Parkyakarkus) and Thelma (a singer; maiden name, Leeds) Einstein; brother of Bob Einstein (a comedy writer under his own name and a comedy performer under the name Super Dave Osborne). **Education:** Attended Carnegie Institute of Technology (now Carnegie-Mellon University), 1966–67. **Family:** Married Kimberly Shlain, 1997; two children. **Career:** Sportswriter for KMPC-Radio in Los Angeles, CA, 1962–63; wrote for *Turn On* ABC TV show, 1968;



Albert Brooks

appeared on *The Steve Allen Show*, 1968; appeared on *Dean Martin Presents the Goldiggers* (variety show), 1969; voice of Mickey Barnes and Kip, *Hot Wheels* (animated), TV show, 1969–71; appeared as Rudy Mandel on *The Odd Couple*, 1970; wrote and directed short films for *Saturday Night Live*, NBC, 1975–76; wrote “Wall Street Blues” theme song for *The Associates* TV show, 1979; voice of several guest characters on *The Simpsons* TV show, 1989; appeared on several TV specials. **Awards:** National Society of Film Critics Award, best screenplay, for *Lost in America*, 1985; Funniest Supporting Male in a Motion Picture Award, American Comedy Awards, for *Broadcast News*, 1988. **Address:** c/o Gelfand & Rennert, 1880 Century Park East, Los Angeles, CA 90067, U.S.A. **Agent:** International Creative Management, 8942 Wilshire Blvd., Beverly Hills, CA 90211, U.S.A.

Films as Director:

- 1979 *Real Life* (ro as Himself) (+ sc)
- 1981 *Modern Romance* (ro as Robert Cole) (+ sc)

- 1985 *Lost in America* (ro as David Howard) (+ sc)
- 1991 *Defending Your Life* (ro as Daniel Miller) (+ sc)
- 1996 *Mother* (ro as John Henderson) (+ sc)
- 1999 *The Muse* (ro as Steven Phillips) (+ sc)

Other Films:

- 1976 *Taxi Driver* (Scorsese) (ro as Tom)
- 1980 *Private Benjamin* (Zieff) (ro as Yale Goodman)
- 1983 *Twilight Zone: The Movie* (Dante, Landis, Miller, Spielberg) (ro as Driver)
- 1984 *Unfaithfully Yours* (Zieff) (ro as Norman Robbins)
- 1987 *Broadcast News* (James L. Brooks) (ro as Aaron Altman)
- 1994 *I'll Do Anything* (James L. Brooks) (ro as Burke Adler); *The Scout* (Ritchie) (sc)
- 1997 *Critical Care* (Lumet) (ro as Dr. Butz)
- 1998 *Doctor Dolittle* (Thomas) (ro as voice of Tiger); *Out of Sight* (Soderbergh) (ro as Richard Ripley)
- 2000 *My First Mister* (Lahti) (ro)

Publications

By BROOKS: articles—

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 “Playboy Interview: Albert Brooks,” with Bill Zehme, in *Playboy* (Chicago), August 1999.

By BROOKS: albums—

- Comedy Minus One*, ABC, 1973.
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On BROOKS: articles—

- Weber, Bruce, “Reflections on Himself,” in *New York Times Magazine*, 17 March 1991.
 Zehme, Bill, “Albert Brooks,” in *Rolling Stone* (New York), 18 April 1991.
 Guilliat, R., “Angel Delight,” in *Time Out* (London), no. 1088, 26 June 1991.
 Rose, Alison, “It’s Albert,” in *New Yorker*, 14 February 1994.

* * *

Albert Brooks has been called “the West Coast Woody Allen.” While Brooks does write, direct, and star in comedies set in California instead of New York, his films tend to reflect a more consistent tone of baby boomer self-involved angst than do Allen’s films, and are probably more revealing of the director himself and more universal. Brooks is a true comedian’s comedian (David Letterman has said, “He’s above all of us”), he has a cult following, and in 1997 *Entertainment Weekly* listed him as the fifth funniest human alive (after Robin Williams, Jerry Seinfeld, Roseanne, and Jim Carrey).

Born Albert Einstein, Albert changed his name to Brooks when he decided to go into standup comedy, and made numerous appearances on nationally televised variety shows. Asked to contribute an article to *Esquire*, in 1971 he concocted a six-page illustrated catalogue for an institution called Albert Brooks’ Famous School for Comedians. In 1973 he turned this article into his first film, a short that ran on the PBS series *Great American Dream Machine*. When Lorne Michaels asked him to host a new series called *Saturday Night Live*, he declined, but he did agree to make six short films for the show, an experience he later described as being “like enrolling in the most amazing filmmaking course.” Although he subsequently acted in other people’s films (notably *Broadcast News*, for which he received an Academy Award nomination, and *Taxi Driver*), his reputation is largely built on the six feature-length films he co-wrote, directed and starred in between 1979 and 1999.

In *Real Life* (1979), a parody of the PBS documentary *An American Family*, Brooks plays a megalomaniacal director who assures the Yeager family of Phoenix that his camera crew will not disrupt their lives, then proceeds to totally demolish both family and home. Charles Grodin is hilarious as Warren Yeager, a father and veterinarian who commits major medical malpractice on camera, and

Frances Lee McCain is touching as Jeannette Yeager, the bored housewife who thinks she’s falling in love with Brooks.

Modern Romance (1981) begins with Brooks breaking up with his girlfriend, Mary (Kathryn Harrold), and he then spends the rest of the film alternatively trying to win her back and driving her away. No other film has better captured a certain kind of obsessive behavior which, according to Brooks, is not driven by love but by sex (“A man in his twenties doesn’t drive around a woman’s house 400 times and act like a fool just to have a conversation with her”). Brooks said perhaps his greatest thrill in the film business was when director Stanley Kubrick called him to say, “This is the movie I’ve always wanted to make”—Kubrick’s final film being *his own* jealousy movie, *Eyes Wide Shut* (1999).

In *Lost in America*, when self-centered yuppie David Howard (Brooks) is passed over for a promotion, he quits his job and convinces his wife Linda (Julie Hagerty) to do likewise so they can at last fulfill their dream of seeing America like the free spirits of *Easy Rider*—except instead of motorcycles they do it in a huge Winnebago with a six-figure nest egg to fall back on. In no time, Linda has gambled away their entire nest egg in a Las Vegas casino, and David tries to convince the pit boss (Gary Marshall) that it would be good for business if the casino gave the money back. Brooks has said, “I always loved the idea of making a life-long decision and finding out four days later that it was wrong.” The film exposes the secret life of many middle-class Americans by letting its central characters realize their dreams of liberation, then watching them scurry back to the comfortable and familiar when their dreams go awry.

The main problem with each of Brooks’ first three features was their weak endings; they just sort of petered out. But his fourth and subsequent films have all managed to have splendid third acts. In *Defending Your Life*, “the first true story of what happens after you die,” Brooks plays Daniel Miller, an advertising executive who dies in a ridiculous auto accident and awakens in Judgment City, a way station where a trial determines who is returned to earth and who goes on to the next level. His trial does not go well—flashbacks reveal he lived his life much too timidly—and while waiting to learn his fate he meets and falls for Julia (Meryl Streep). The ending finds Daniel inspired by love and able to overcome his fears. *Defending Your Life* is a carpe diem movie that is neither preachy nor maudlin; an afterlife movie with no wings or halos. According to Brooks, this vision of the afterlife is the only one that made sense to him—this or dirt, but he “couldn’t get financing [for] two hours of dirt.”

Brooks’ most successful film, *Mother*, demonstrates that no one can push your buttons like your mother because she’s the one who installed them. After his second divorce, John Henderson (Brooks) becomes convinced that his problems with women stem from unresolved issues with his mother (Debbie Reynolds), so as an experiment he moves back in with her. The film is filled with insights both great and small, and is perhaps the best film ever made analyzing a mother-son relationship.

The Muse was less successful because it was less universal, more “inside Hollywood,” than his previous film. But its observations into Hollywood’s veneration of youth and having an “edge” are right on target. Sharon Stone plays the title character with true comedic flair, and such Hollywood heavyweights as James Cameron and Martin Scorsese have cameos.

What makes Brooks a true artist is his desire to reveal life as it’s lived today and thereby strike a universal chord. Brooks has said, “What I like best is when movies capture life. . . . If the result of something I do is that someone feels 10 percent less crazy because

they see someone else is thinking what they're thinking, then I provide a service."

—Bob Sullivan

BROOKS, Mel

Nationality: American. **Born:** Melvin Kaminsky in Brooklyn, New York, 28 June 1926. **Education:** Attended Virginia Military Institute, 1944. **Family:** Married 1) Florence Baum (divorced), two sons, one daughter; 2) actress Anne Bancroft, one son. **Military Service:** Combat engineer, U.S. Army, 1944–46. **Career:** Jazz drummer, stand-up comedian, and social director at Grossinger's resort; writer for Sid Caesar's "Your Show of Shows," 1954–57; conceived, wrote, and narrated cartoon short *The Critic*, 1963; co-creator (with Buck Henry) of *Get Smart* TV show, 1965; directed first feature, *The Producers*, 1968; founder, Brookfilms, 1981. **Awards:** Academy Award for Best Short Subject, for *The Critic*, 1964; Academy Award for Best Story and Screenplay, and Writers Guild Award for Best Written Screenplay, for *The Producers*, 1968; Academy Award nomination, Best Song, for *Blazing Saddles*, 1974; Academy Award nomination, Best Screenplay, for *Young Frankenstein*, 1975; American Comedy Awards Lifetime Achievement Award, 1987. **Address:** Brookfilms, Ltd., Culver Studios, 9336 W. Washington Blvd., Culver City, CA 90212, U.S.A.

Films as Director:

- 1963 *The Critic* (cartoon) (+ sc, narration)
- 1968 *The Producers* (+ sc, voice)
- 1970 *The Twelve Chairs* (+ co-sc, role)
- 1974 *Blazing Saddles* (+ co-sc, mus, role); *Young Frankenstein* (+ co-sc)
- 1976 *Silent Movie* (+ co-sc, role)
- 1977 *High Anxiety* (+ pr, co-sc, mus, role)
- 1981 *The History of the World, Part I* (+ pr, co-sc, mus, role)
- 1983 *To Be or Not to Be* (+ pr, co-sc, role)
- 1987 *Spaceballs* (+ pr, co-sc, role)
- 1991 *Life Stinks!* (+ co-sc, role)
- 1993 *Robin Hood: Men in Tights* (+ co-sc, role)
- 1995 *Dracula: Dead and Loving It* (co-sc, role, pr)

Films as Executive Producer:

- 1980 *The Elephant Man* (Lynch)
- 1985 *The Doctor and the Devils* (Francis)
- 1986 *The Fly* (Cronenberg); *Solarbabies* (Johnson)
- 1987 *84 Charing Cross Road* (Jones)
- 1992 *The Vagrant* (Walas)

Other Films:

- 1979 *The Muppet Movie* (Frawley) (role)
- 1991 *Look Who's Talking, Too!* (Heckerling) (voice, role)

- 1994 *Il silenzio dei prosciutti* (*The Silence of the Hams*) (Greggio) (role); *The Little Rascals* (Spheeris) (role)
- 1997 *I Am Your Child* (for TV) (as himself)
- 1998 *The Prince of Egypt* (Chapman, Hickner) (role)
- 1999 *Svitati* (Greggio) (co-sc, ro)

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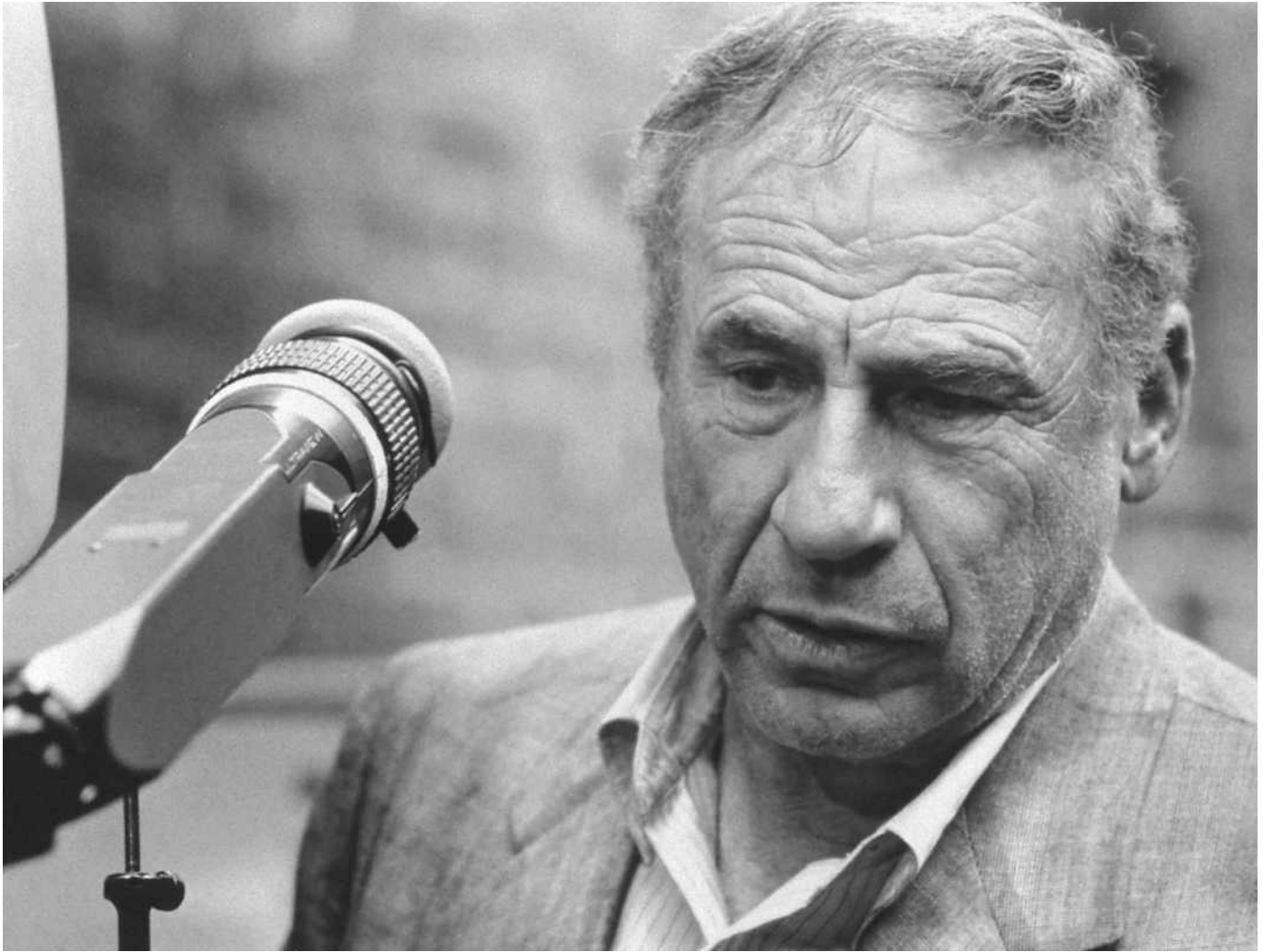
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- Interview with Alan Yentob, in *Listener* (London), 8 October 1981.
- Interview in *Time Out* (London), 16 February 1984.
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- "Mel Brooks: Of Woody, the Great Caesar, Flop Sweat and Cigar Smoke," *People Weekly* (New York), Summer 1989 (special issue).

On BROOKS: books—

- Adler, Bill, and Jeffrey Fineman, *Mel Brooks: The Irreverent Funnyman*, Chicago, 1976.
- Bendazzi, G., *Mel Brooks: l'ultima follia di Hollywood*, Milan, 1977.
- Holtzman, William, *Seesaw: A Dual Biography of Anne Bancroft and Mel Brooks*, New York, 1979.
- Allen, Steve, *Funny People*, New York, 1981.
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Mel Brooks's central concern (with *High Anxiety* and *To Be or Not to Be* as possible exceptions) is the pragmatic, absurd union of two males, starting with the more experienced member trying to take advantage of the other, and ending in a strong friendship and paternal relationship. The dominant member of the duo, confident but ill-fated, is Zero Mostel in *The Producers*, Frank Langella in *The Twelve Chairs*, and Gene Wilder in *Blazing Saddles* and *Young Frankenstein*. The second member of the duo, usually physically weak and openly neurotic, represents the victim who wins, who learns from his experience and finds friendship to sustain him. These "Jewish weakling" characters include Wilder in *The Producers*, Ron Moody, and Cleavon Little. Though this character, as in the case of Little, need not literally be Jewish, he displays the stereotypical characteristics.

Women in Brooks's films are grotesque figures, sex objects ridiculed and rejected. They are either very old or sexually gross and

simple. The love of a friend is obviously worth more than such an object. The secondary male characters, befitting the intentional infantilism of the films, are men-babies given to crying easily. They are set up as examples of what the weak protagonist might become without the paternal care of his reluctant friend. In particular, Brooks sees people who hide behind costumes—cowboy suits, Nazi uniforms, clerical garb, homosexual affectations—as silly children to be made fun of.

The plots of Brooks's films deal with the experienced and inexperienced men searching for a way to triumph in society. They seek a generic solution or are pushed into one. Yet there is no escape into generic fantasy in the Brooks films, since the films take place totally within the fantasy. There is no regard, as in Woody Allen's films, for the pathetic nature of the protagonist in reality. In fact, the Brooks films reverse the Allen films' endings as the protagonists move into a comic fantasy of friendship. (A further contrast with Allen is in the nature of the jokes and gags. Allen's humor is basically adult embarrassment; Brooks's is infantile taboo-breaking.)

In *The Producers* the partners try to manipulate show business and wind up in jail, planning another scheme because they enjoy it. In *The Twelve Chairs* they try to cheat the government; at the end Langella and Moody continue working together though they no longer have the quest for the chairs in common. In *Blazing Saddles* Little and Wilder try to take a town; it ends with the actors supposedly playing themselves, getting into a studio car and going off together as pals into the sunset. In these films it is two men alone against a corrupt and childish society. Though their schemes fall apart—or are literally exploded as in *The Producers* and *The Twelve Chairs*—they still have each other.

Young Frankenstein departs from the pattern with each of the partners, monster and doctor, sexually committed to women. While the basic pattern of male buddies continued when Brooks began to act in his own films, he also winds up with the woman when he is the hero star (*High Anxiety*, *Silent Movie*, *The History of the World*, *To Be or Not to Be*). It is interesting that Brooks always tries to distance himself from the homosexual implications of his central theme by including scenes in which overtly homosexual characters are ridiculed. It is particularly striking that these characters are, in *The Producers*, *Blazing Saddles*, and *The Twelve Chairs*, stage or film directors.

Brooks's late-career films have been collectively disappointing. Upon its release, *Spaceballs* already was embarrassingly dated. It is meant to be a spoof of *Star Wars*, yet it came to movie screens a decade after the sci-fi epic. Comic timing used to be Brooks's strong point, yet the story has no momentum and the film's funniest line—"May the Schwartz be with you"—is repeated so often that the joke quickly becomes stale.

The bad-taste scenes in Brooks's earlier films, most memorably *Blazing Saddles* and *Young Frankenstein*, used to be considered provocative. Now that young filmmakers and television writers have stretched comedy to the extreme limits, Brooks has lost his ability to astound and appall the audience. His most recent feature, *Robin Hood: Men in Tights*, a parody of Errol Flynn-style swashbuckling adventures, is sorely lacking in laughs. The sole exception: Dom DeLuise's hilarious (but all too brief) *Godfather* spoof.

Life Stinks! is the most serious of all of Brooks's films. Rather than being a string of quick gags, it offers a slower-paced, more conventional narrative. As with *To Be or Not to Be* (which is set in Poland at

the beginning of World War II), he treats a sobering theme in a comic manner as he comments on the plight of the homeless. But while *To Be or Not to Be* is as deeply moving as it is funny, *Life Stinks!* stinks. It is episodic and all too often flat, with its satire much too broad and all too rarely funny.

—Stuart M. Kaminsky, updated by Audrey E. Kupferberg

BROWNING, Tod

Nationality: American. **Born:** Charles Albert Browning in Louisville, Kentucky, 12 July 1880. **Education:** Attended school in Churchill Downs. **Family:** Married Alice Houghton (actress Alice Wilson), 1918. **Career:** Ran away from home to join a carnival, 1898; worked carnival circuit, then Vaudeville and Burlesque shows; joined Biograph film studio as comedic actor, 1913; directed first film, *The Lucky Transfer*, 1915; joined Universal Studios, began association with Lon Chaney, 1919; signed by MGM, 1925. **Awards:** Honorary Life Membership, Directors Guild of America. **Died:** 6 October 1962.

Films as Director:

- 1915 *The Lucky Transfer*; *The Slave Girl*; *The Highbinders*; *The Living Death*; *The Burned Hand*; *The Woman from Warren's*; *Little Marie*; *The Story of a Story*; *The Spell of the Poppy*; *The Electric Alarm*
- 1916 *Puppets*; *Everybody's Doing It*; *The Deadly Glass of Beer* (*The Fatal Glass of Beer*)
- 1917 *Jim Bludso* (co-d, co-sc); *Peggy*; *The Will o' th' Wisp*; *The Jury of Fate*; *A Love Sublime* (co-d); *Hands Up!* (co-d)
- 1918 *The Eyes of Mystery*; *The Legion of Death*; *Revenge*; *Which Woman*; *The Deciding Kiss*; *The Brazen Beauty*; *Set Free* (+ sc)
- 1919 *The Wicked Darling*; *The Exquisite Thief*; *The Unpainted Woman*; *A Petal on the Current*; *Bonnie*, *Bonnie Lassie* (+ sc)
- 1920 *The Virgin of Stamboul* (+ sc)
- 1921 *Outside the Law* (+ co-sc); *No Woman Knows* (+ co-sc)
- 1922 *The Wise Kid*; *Under Two Flags* (+ co-sc); *Man under Cover*
- 1923 *Drifting* (+ co-sc); *White Tiger* (+ co-sc); *Day of Faith*
- 1924 *The Dangerous Flirt*; *Silk Stocking Girl* (*Silk Stocking Sal*)
- 1925 *The Unholy Three* (+ co-sc); *The Mystic* (+ co-sc); *Dollar Down*
- 1926 *The Black Bird* (+ co-sc); *The Road to Mandalay* (+ co-sc)
- 1927 *London After Midnight* (+ co-sc); *The Show*; *The Unknown* (+ co-sc)
- 1928 *The Big City* (+ co-sc); *West of Zanzibar*
- 1929 *Where East Is East* (+ co-sc); *The Thirteenth Chair*
- 1930 *Outside the Law* (+ co-sc)
- 1931 *Dracula* (+ co-sc); *The Iron Man*
- 1932 *Freaks*
- 1933 *Fast Workers*
- 1935 *Mark of the Vampire* (+ sc)
- 1936 *The Devil-Doll* (+ co-sc)
- 1939 *Miracles for Sale*



Tod Browning (seated, front)

Other Films:

- 1913 *Scenting a Terrible Crime* (role); *A Fallen Hero* (role)
 1914 *A Race for a Bride* (role); *The Man in the Couch* (role); *An Exciting Courtship* (role); *The Last Drink of Whiskey* (role); *Hubby to the Rescue* (role); *The Deceivers* (role); *The White Slave Catchers* (role); *Wrong All Around* (role); *Leave It to Smiley* (role); *The Wild Girl* (role); *Ethel's Teacher* (role); *A Physical Culture Romance* (role); *The Mascot* (role); *Foiled Again* (role); *The Million Dollar Bride* (role); *Dizzy Joe's Career* (role); *Casey's Vendetta* (role); *Out Again—In Again* (role); *A Corner in Hats* (role); *The Housebreakers* (role); *The Record Breakers* (role)
 1914/15 Mr. Hadley in "Bill" series through no. 17; *Ethel Gets Consent* (role)
 1915 *The Queen of the Band* (Myers) (story); *Cupid and the Pest* (role); *Music Hath Its Charms* (role); *A Costly Exchange* (role)
 1916 *Sunshine Dad* (Dillon) (co-story); *The Mystery of the Leaping Fish* (Emerson) (story); *Atta Boy's Last Race* (Seligmann) (sc); *Intolerance* (Griffith) (role, asst d for crowd scenes)

- 1919 *The Pointing Finger* (Kull) (supervisor)
 1921 *Society Secrets* (McCarey) (supervisor)
 1928 *Old Age Handicap* (Mattison) (story under pseudonym Tod Underwood)
 1946 *Inside Job* (Yarborough) (story)

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Although his namesake was the poet Robert Browning, Tod Browning became recognized as a major Hollywood cult director whose work bore some resemblance to the sensibilities of a much different writer: Edgar Allen Poe. However, unlike Poe, Tod Browning was, by all accounts, a quiet and gentle man who could nonetheless rise to sarcasm and sardonic remarks when necessary to bring out the best from his players or to ward off interference from the front office.

Browning came to Hollywood as an actor after working circus and vaudeville circuits. Browning tapped into this background in supplying elements of many of his films, notably *The Unholy Three*, *The Show*, and *Freaks*. He worked in the film industry as an actor until D.W. Griffith (for whom Browning had worked on *Intolerance* as both a performer and assistant director) gave him the chance to direct at the Fine Arts Company. Browning directed a few films for Metro, but came to fame at Universal with a series of features starring Priscilla Dean. Although *The Virgin of Stamboul* was admired by critics, it was his next film, *Outside the Law*, which has more historical significance, marking the first time that Browning directed Lon Chaney. (Browning remade the feature as a talkie.)

These Universal productions were little more than pretentious romantic melodramas, but they paved the way for a series of classic MGM horror films starring Lon Chaney, from *The Unholy Three* in 1925 through *Where East Is East* in 1929. These films were notable for the range of Chaney's performances—a little old lady, a cripple, an armless circus performer, a gangster, and so on—and for displaying Browning's penchant for the macabre. All were stylish productions, well directed, but all left the viewer with a sense of disappointment, of unfulfilled climaxes. Aside from directing, Tod Browning also wrote most of his films. He once explained that the plots of these

works were secondary to the characterizations, a viewpoint that perhaps explains the dismal, unexciting endings to many of his features.

Tod Browning made an easy transition to sound films, although surprisingly he did not direct the 1930 remake of *The Unholy Three*. Instead, he directed the atmospheric *Dracula*, a skillful blend of comedy and horror that made a legend of the actor Bela Lugosi. A year later, Browning directed another classic horror talkie, *Freaks*, a realistic and at times offensive melodrama about the physically deformed members of a circus troupe. The film includes the marriage of midget Harry Earles to a trapeze artiste (Olga Baclanova).

Browning ended his career with *The Mark of the Vampire*, a remake of the Chaney feature *London after Midnight*; *The Devil Doll*, in which Lionel Barrymore appears as an old lady, a similar disguise to that adopted by Chaney in *The Unholy Three*; and *Miracles for Sale*, a mystery drama involving professional magicians. Tod Browning will, of course, be best remembered for his horror films, but it should also be recalled that during the first half of his directorial career he stuck almost exclusively to romantic melodramas.

—Anthony Slide

BUÑUEL, Luis

Nationality: Spanish. **Born:** Calanda, province of Teruel, Spain, 22 February 1900. **Education:** Jesuit schools in Zaragoza, 1906–15, Residencia de Estudiantes, Madrid, 1917–20, and University of



Luis Buñuel

Madrid, graduated 1924. **Family:** Married Jeanne Rucar, 1933, two sons. **Career:** Assistant to Jean Epstein in Paris, 1925; joined Surrealist group, and directed first film, *Un Chien andalou*, 1929; worked for Paramount in Paris, 1933; executive producer for Filmofono, Madrid, 1935; served Republican government in Spain, 1936–39; worked at Museum of Modern Art, New York, 1939–42; produced Spanish versions of Warners films, Hollywood, 1944; moved to Mexico, 1946; returned to Spain to make *Viridiana*, 1961 (film suppressed). **Awards:** Best Director Award and International Critics Prize, Cannes Festival, for *Los olvidados*, 1951; Gold Medal, Cannes Festival, for *Nazarín*, 1959, and *Viridiana*, 1961; Golden Lion, Venice Festival, for *Belle de jour*, 1967. **Died:** In Mexico City, 29 July 1983.

Films as Director:

- 1929 *Un Chien andalou* (*Andalusian Dog*) (+ pr, co-sc, ed, role as Man with razor)
- 1930 *L'Age d'or* (+ co-sc, ed, mu)
- 1932 *Las Hurdes—Tierra sin pan* (*Land without Bread*) (+ sc, ed)
- 1935 *Don Quintín el amargao* (Marquina) (co-d uncredited, + pr, co-sc); *La hija de Juan Simón* (Sáenz de Heredia) (co-d uncredited, + pr, co-sc)
- 1936 *Centinela alerta!* (Grémillon) (co-d uncredited, + pr, co-sc)
- 1940 *El Vaticano de Pio XII* (*The History of the Vatican*) (short, special issue of *March of Time* series)
- 1947 *Gran Casino* (*Tampico*)
- 1949 *El gran calavera*
- 1950 *Los olvidados* (*The Forgotten; The Young and the Damned*) (+ co-sc); *Susana* (*Demonio y carne*) (+ co-sc)
- 1951 *La hija del engaño* (*Don Quintín el amargao*); *Cuando los hijos nos juzgan* (*Una mujer sin amor*); *Subida al cielo* (+ sc)
- 1952 *El Bruto* (+ co-sc); *Las aventuras de Robinson Crusoe* (*Adventures of Robinson Crusoe*) (+ co-sc); *El* (+ co-sc)
- 1953 *Abismos de pasión* (*Cumbres borrascosas*) (+ co-sc); *La ilusión viaja en tranvía* (+ co-sc)
- 1954 *El río y la muerte* (+ co-sc)
- 1955 *Ensayo de un crimen* (*La Vida Criminal de Archibaldo de La Cruz; The Criminal Life of Archibaldo de la Cruz*) (+ co-sc); *Cela s'appelle l'Aurore* (+ co-sc)
- 1956 *La Mort en ce jardin* (*La muerte en este jardín*) (+ co-sc)
- 1958 *Nazarín* (+ co-sc)
- 1959 *La Fièvre monte à El Pao* (*Los Ambiciosos*) (+ co-sc)
- 1960 *The Young One* (*La Joven; La Jeune Fille*) (+ co-sc)
- 1961 *Viridiana* (+ co-sc, story)
- 1962 *El ángel exterminador* (*The Exterminating Angel*) (+ co-sc, story)
- 1963 *Le Journal d'une femme de chambre* (+ co-sc)
- 1965 *Simon del desierto* (+ co-sc)
- 1966 *Belle de jour* (+ co-sc)
- 1969 *La Voie lactée* (*The Milky Way; La via lattea*) (+ co-sc, mu)
- 1970 *Tristana* (+ co-sc)
- 1972 *Le Charme discret de la bourgeoisie* (*The Discreet Charm of the Bourgeoisie*) (+ co-sc)
- 1974 *Le Fantôme de la liberté* (*The Phantom of Liberty*) (+ sc, sound effects)
- 1977 *Cet obscur objet du désir* (*That Obscure Object of Desire*) (+ co-sc)

Other Films:

- 1926 *Mauprat* (Epstein) (asst d, role as monk)
- 1927 *La Sirène des tropiques* (Etiévant and Nalpas) (asst d)
- 1928 *La Chute de la maison Usher* (Epstein) (asst d)
- 1936 *Quién me quiere a mí?* (Sáenz de Heredia) (pr, co-sc, ed)
- 1937 *Espagne 1937/España leal en armas!* (compilation, ed)
- 1940 *Triumph of Will* (supervising ed, commentary, edited compilation of Riefenstahl's *Triumph des Willens* and Hans Bertram's *Feuertaufe*)
- 1950 *Si usted no puede, yo sí* (Soler) (co-story)
- 1964 *Llanto por un bandido* (*Lament for a Bandit*) (Saura) (role as the executioner; tech advisor on arms and munitions); *En este pueblo no hay ladrones* (Isaac) (role)
- 1972 *Le Moine* (Kyrrou) (co-sc)
- 1973 *La Chute d'un corps* (Polac) (role)

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On BUÑUEL: films—

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Labarthe, André, *Luis Buñuel*, with interview with Georges Sadoul, Paris, 1967.

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For all the critical attention (and furious critical controversy) his work occasioned over half a century, Luis Buñuel resisted our best taxonomical efforts. To begin with, while no artist of this century strikes one as more quintessentially Spanish than Buñuel, how can one apply the term "Spanish filmmaker" to a man whose oeuvre is far more nearly identified with France and Mexico than with the land of his birth? By the same token, can one speak of any film as "typical" of the man who made both *L'Age d'or* and *Nazarín*, both *Los olvidados* and *Belle de jour*, both *Land without Bread* and *Le Charme discret de la bourgeoisie*? Nonetheless, from *Un Chien andalou* to *Cet obscur objet du désir*, a Buñuel film is always (albeit, as in many of the Mexican pieces of the 1940s and 1950s, only sporadically), a Buñuel film.

Perhaps the easiest way to deal with Buñuel's career is to suggest that certain avatars of Luis Buñuel may be identified at different (if sometimes slightly overlapping) historical periods. The first Luis Buñuel is the surrealist: the man who slit eyeballs (*Un Chien andalou*), the man to whom blasphemy was less a matter of specific utterances and gestures than a controlling style out of which might emerge new modes of feeling and of expression (*L'Age d'or*), the man who documentarized the unimaginable (*Land Without Bread*) and finally, the man who demonstrated more clearly than any other that surrealist perspectives demanded cinematographic realism. The second Luis Buñuel (and the saddest, and much the least identifiable, now as then) is the all-but-anonymous journeyman film professional: the collaborator, often unbilled and almost always unremarked, on Spanish films which to this day remain unknown to any but the most dogged researchers; the archivist and adapter and functionary in New York and Hollywood; the long-term absentee from the world's attention. The third is the Mexican director, the man who achieved a few works that at the time attracted varying degrees of notice outside the sphere of Latin American commercial distribution (*Los olvidados*, *Él*, *Archibaldo de la Cruz*, *Robinson Crusoe*) but also of others that at the time attracted no notice at all. The fourth is the Luis Buñuel who gradually made his way back to Europe by way of a few French films made in alternation with films in Mexico; and who then, with *Viridiana*, returned to appall, and so to reclaim, his native land; and who thenceforth, and no matter where or under what conditions he operated, persuasively reasserted himself as a figure of unmistakable moment in world cinema. The last Luis Buñuel, following his emergence in the mid-1960s, was the past master, at once awesome and beloved, as serene in his command of his medium as he was cheerfully intrepid in his pursuit of whatever of value might be mined from the depths of the previously unexplored.

Each of the Buñuels of the preceding catalogue, except for the obscure and essentially uncreative second one, is manifest, or at least implicit, in the others. Even in his Mexican work, which included some otherwise less than exalted assignments (and Buñuel himself, unlike certain of his more indiscriminate adulators, was perfectly willing to acknowledge that much of his Mexican work was shoddy or aborted or simply dull), the scion of surrealism showed his hand.

There are several astonishing dream sequences, of course: the vision of slabs of raw meat hanging from the racks of a Mexico City streetcar (*La ilusión viaja en tranvía*), the incongruous verticality of the skeletal skyscrapers rising from the Mexico City slums (*Los olvidados*), and the necrophiliac ragings at the end of the Buñuel version of *Wuthering Heights* (*Abismos de pasión*). At the same time, it was in his Mexican studio movies, with their often absurdly brief shooting schedules, that Buñuel developed the unobtrusive but sovereign sway over narrative continuity and visual construction that so exhilarates admirers of such later works as *Le Journal d'une femme de chambre* or *Cet obscur objet du désir*. (According to Francisco Aranda, Alfred Hitchcock in 1972 called Buñuel "the best director in the world.")

Similarly, one may recognize in *Tristana* that same merciless anatomy of a specific social milieu, and in *The Exterminating Angel* that same theme of inexplicable entrapment, that one first encountered in *Land Without Bread*. In *El río y la muerte* a man, all of him save his head imprisoned in an iron lung, submits to a round of face-slapping. We recognize in the image (and in the gasp of laughter it provokes) something of the merciless attack on our pieties of Buñuel's early surrealist works and something of the more offhand wicked humor of, say, *Le Charme discret*. When such a recognition is reached, we know that the variety of styles and accents in which Buñuel addressed us over the years is almost irrelevant. The political and social (or anti-social) canons of early surrealism could not contain him, nor could the foolish melodramatic conventions of some of his Mexican films stifle his humor, nor could the elegant actors and luxurious color cinematography of some of the later French films finally seduce him. Against all odds, his vision sufficed to transcend any and all stylistic diversions.

"Vision," perhaps the most exhausted word in the critical vocabulary, struggles back to life when applied to Buñuel and his camera. In the consistent clarity of its perception, in its refusal to distinguish between something called "reality" and something called "hallucination," Buñuel's camera always acts in the service of a fundamental surrealist principle, one of the few principles of any kind that Buñuel was never tempted to call into question. Whether focused on the tragic earthly destiny of an inept would-be saint (*Nazarín*) or on the bizarre obsessions of an inept would-be sinner (the uncle in *Viridiana*, among a good many others), Buñuel's camera is the instrument of the most rigorous denotation, invoking nothing beyond that which it so plainly and patiently registers. The uncertainties and ambivalences we may feel as we watch a Buñuel film arise not from the camera's capacity to mediate but from the camera's capacity to record: our responses are inherent in the subjects Buñuel selects, in those extremes of human experiences that we recognize as his special domain.

—E. Rubinstein

BURNETT, Charles

Nationality: American. **Born:** Vicksburg, Mississippi, 1944. **Education:** Studied electronics at Los Angeles Community College, and theater, film, writing, arts, and languages at the University of Southern California, Los Angeles. **Career:** Directed first feature film,



Charles Burnett

Killer of Sheep, 1977. **Awards:** Guggenheim Foundation fellowship, 1981; Critics Prize, Berlin Festival, and First Prize, U.S. Festival, 1981, for *Killer of Sheep*; National Endowment for the Arts grant, MacArthur Foundation fellowship, and Rockefeller Foundation fellowship, 1988; Best Director and Best Screenplay, Independent Spirit Awards, Independent Feature Project/West, Best Film, Los Angeles Film Critics Association, and Best Film, National Society of Film Critics, 1990, for *To Sleep with Anger*. **Agent:** William Morris Agency, Los Angeles.

Films as Director:

- 1969 *Several Friends* (short)
- 1973 *The House* (short)
- 1977 *Killer of Sheep* (+ sc, pr, ph, ed)
- 1983 *My Brother's Wedding* (+ sc, pr, ph)
- 1989 *Guests of Hotel Astoria* (+ ph)
- 1990 *To Sleep with Anger* (+ sc)
- 1994 *The Glass Shield* (+ sc)
- 1995 *When It Rains* (short)
- 1996 *Nightjohn* (for TV)
- 1998 *The Wedding* (mini for TV); *Dr. Endesha Ida Mae Holland* (doc/short)
- 1999 *Selma, Lord, Selma* (for TV); *The Annihilation of Fish*; *Olivia's Story*
- 2000 *Finding Buck McHenry*

Other Films:

- 1983 *Bless Their Little Hearts* (Woodbury) (sc, ph)
 1985 *The Crocodile Conspiracy* (ph)
 1987 *I Fresh* (sc)

Publications

By BURNETT: articles—

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 Kennedy, L., “The Black Familiar,” in *Village Voice* (New York), 16 October 1990.
 Amiel, V., “To Sleep, to Dream,” in *Positif* (Paris), November 1990.
 “In from the Wilderness,” in *Time* (New York), 17 June 1991.
 Krohn, B., “Flics Story,” in *Cahiers du Cinéma*, December 1993.
 Makarah, O.F., “Director: ‘The Glass Shield,’” in *The Independent Film & Video Monthly* (New York), October 1994.
 White, Armond, “Sticking to the Soul,” in *Film Comment* (New York), January-February 1997.
 Thompson, Cliff, “The Devil Beats His Wife: Small Moments and Big Statements in the Films of Charles Burnett,” in *Cineaste* (New York), December 1997.

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Prior to the release of *To Sleep with Anger* in 1990, Charles Burnett had for two decades been writing and directing low-budget, little-known, but critically praised films that examined life and relationships among contemporary African Americans. *Killer of Sheep*, his first feature, is a searing depiction of ghetto life; *My Brother's Wedding* knowingly examines the relationship between two siblings on vastly different life tracks; *Bless Their Little Hearts* (directed by Billy Woodbury, but scripted and photographed by Burnett) is a poignant portrait of a black family. But how many had even heard of these films, let alone seen them? Thanks to the emergence in the 1980s of the prolific Spike Lee as a potent box office (as well as critical) force, however, a generation of African-American moviemakers have had their films not only produced but more widely distributed.

Such was the case with *To Sleep with Anger*, released theatrically by the Samuel Goldwyn Company. The film, like Burnett's earlier work, is an evocative, character-driven drama about relationships between family members and the fabric of domestic life among contemporary African Americans. It is the story of Harry Mention (Danny Glover), a meddlesome trickster who arrives in Los Angeles at the doorstep of his old friend Gideon (Paul Butler). The film details the manner in which Harry abuses the hospitality of Gideon, and his effect on Gideon's family. First there is the older generation: Gideon and his wife Suzie (Mary Alice), who cling to the traditions of their Deep South roots. Gideon has attempted to pass on his folklore, and his sense of values, to his two sons. One, Junior (Carl Lumbly), accepts this. But the other, Babe Brother (Richard Brooks), is on the economic fast track—and in conflict with his family.

While set within an African-American milieu, *To Sleep with Anger* transcends the ethnic identities of its characters; it also deals in a generic way with the cultural differences between parents and children, the manner in which individuals learn (or don't learn) from experience, and the need to push aside those who only know how to cause violence and strife. As such, it becomes a film that deals with universal issues.

The Glass Shield is a departure for Burnett in that his scenario is not set within an African-American universe. Instead, he places his characters in a hostile white world. *The Glass Shield* is a thinking person's cop film. Burnett's hero is a young black officer fresh out of the police academy, JJ Johnson (Michael Boatman), who becomes the first African American assigned to a corruption-laden, all-white sheriff's station in Los Angeles. Johnson is treated roughly by the station's commanding officer and some of the veteran cops. Superficially, it seems as if he is being dealt with in such a manner solely because he is an inexperienced rookie, in need of toughening and educating to the ways of the streets. But the racial lines clearly are drawn when one of his senior officers tells him, “You're one of us. You're not a brother.” Johnson, who always has wanted to be a cop, desires only to do well and fit in. And so he stands by idly as black citizens are casually stopped and harassed by his fellow officers. Even more telling, with distressing regularity, blacks seem to have died under mysterious circumstances while in custody within the confines of the precinct.

As the film progresses, Burnett creates the feeling that a bomb is about to explode. And it does, when Johnson becomes involved in the arrest of a black man, framed on a murder charge, and readily agrees to lie in court to protect a fellow officer. Burnett's ultimate point is that in contemporary America it is impossible for a black man to cast aside his racial identity as he seeks his own personal destiny. First and foremost, he is an African American, existing within a society in which all of the power is in the hands of a white male elite. But African Americans are not the sole powerless entity in *The Glass Shield*. Johnson befriends his station's first female officer (Lori Petty), who must deal with sexism within the confines of her precinct house as much as on the streets. Together, this pair becomes united in a struggle against a white male-dominated system in which everyday corruption and hypocrisy are the rule.

Burnett's themes—African-American identity within the family unit and, subsequently, African-American identity within the community at large—are provocative and meaningful. It seems certain that he will never direct a film that is anything short of insightful in its content.

—Rob Edelman

BURTON, Tim

Nationality: American. **Born:** Burbank, California, 1958. **Education:** Studied animation at California Institute of Arts, B.A., 1981. **Family:** Married Lena Gieseke, February 1989 (divorced). **Career:** Cartoonist since grade school in Burbank; animator, Walt Disney Studios, Hollywood, California, 1981–85; director and producer of feature films, 1985—. **Awards:** Chicago Film Festival Award, for *Vincent*, 1982; ShoWest Award, for Director of the Year, 1990; Emmy Award (with others) for outstanding animated program, for *Beetlejuice*, 1990. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, California, 90212.

Films as Director:

1982 *Vincent* (animated short); *Frankenweenie* (live-action short)
 1985 *Pee-Wee's Big Adventure*
 1988 *Beetlejuice*
 1989 *Batman*
 1990 *Edward Scissorhands* (+ co-sc, pr)
 1992 *Batman Returns* (+ co-pr)
 1994 *Ed Wood* (+ co-pr)
 1995 *Mars Attacks!* (+ co-pr, co-sc)
 1999 *Sleepy Hollow*

Other Films:

1992 *Singles* (role)
 1993 *Tim Burton's The Nightmare before Christmas* (co-sc, co-pr, des)
 1994 *Cabin Boy* (co-pr); *A Century of Cinema* (Caroline Thomas) (as himself)
 1995 *Batman Forever* (exec pr)

Publications

By BURTON: books—

The Nightmare before Christmas (for children), New York, 1993.
My Art and Films, New York, 1993.
 With Mark Salisbury, *Burton on Burton*, New York, 1995.
Burton (for children), New York, 2000.

By BURTON: articles—

Interviews, in *Los Angeles Times*, 12 August 1990; 7 December 1990; 12 March 1992; 14 June 1992.
 Interview, in *Washington Post*, 16 December 1990.
 “Slice of Life,” an interview with Brian Case, in *Time Out* (London), 19 June 1991.
 “Introduction,” in Matthew Rolston, *Big Pictures*, Boston, 1991.
 Interviews, in *Chicago Tribune*, 14 June 1992; 28 June 1992.
 Interview, in *Vogue*, July 1992.
 “Punching Holes in Reality,” an interview with Gavin Smith, in *Film Comment*, November/December 1994.

“Space Probe,” an interview with Nigel Floyd, in *Time Out* (London), 19 February 1997.
 Interview with Christian Viviani and Michael Henry, in *Positif* (Paris), March 1997.
 Bondy, J.A., “Intervju,” in *Chaplin* (Stockholm), vol 30. no. 2, 1997.
 Article in Andrew Kevin Walker, *The Art of Sleepy Hollow*, New York, 2000(?).

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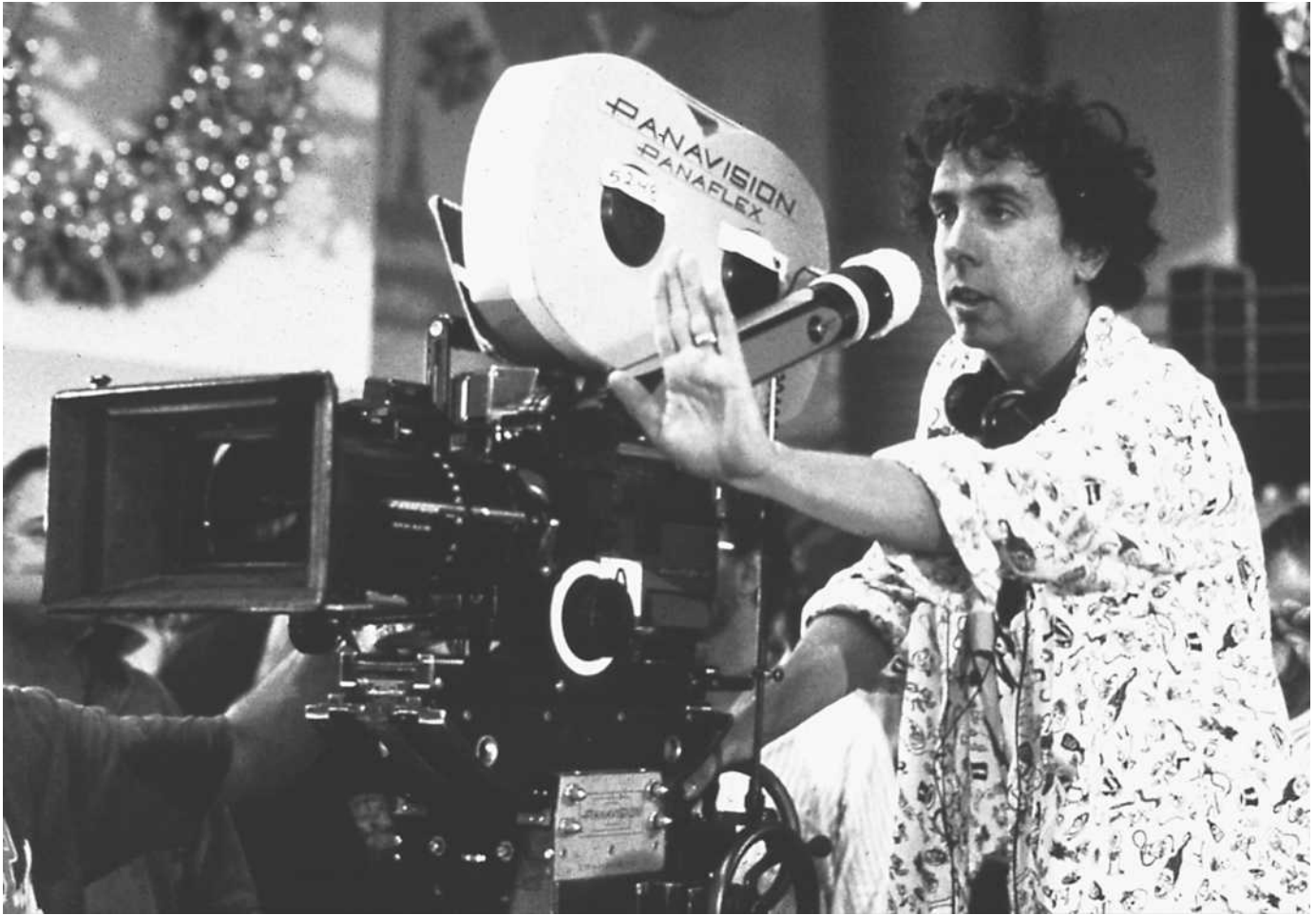
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 Thompson, Caroline, “On Tim Burton,” in *New Yorker*, 21 March 1994.
 Maio, Kathi, “Sick Puppy Auteur?,” in *The Magazine of Fantasy and Science Fiction*, May 1994.
 Krohn, Bill, “Tim Burton, de Disney à Ed Wood,” in *Cahiers du Cinéma* (Paris), January 1994.
Positif (Paris), June 1995.
 Jean, Marcel, “Les effets d’une épidémie,” in *24 Images* (Montreal), December-January 1995–1996.
 Jean, Marcel, “Carnet de notes sur le corps martien,” in *24 Images* (Montreal), Spring 1997.
 Knuutila, P., “Tim Burton,” in *Chaplin* (Stockholm), vol. 39, no. 2, 1997.

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Although in the last resort I find his work more distinctive than distinguished, Tim Burton compels interest and attention by the way in which he has established within the Hollywood mainstream a cinema that is, to say the least, highly eccentric, idiosyncratic, and personal.

Burton's cinema is centered firmly on the figure of what I shall call (for want of a better term, and knowing that this one is now “politically incorrect”) the freak. I define this as a person existing quite outside the bounds of the conventional notion of normality, usually (but not exclusively, as I include Burton's *Ed Wood* in this) because of some extreme physical peculiarity. Every one of the films, without exception, is built around at least one freak. One must then subdivide them into two categories: the “positive” freaks, who at least mean well, and the “negative” freaks, who are openly malignant. In the former category, in order of appearance: Pee-Wee Herman (*Pee-Wee's Big Adventure*), Edward Scissorhands, Catwoman (*Batman Returns*), Jack (*The Nightmare before Christmas*), Ed Wood; in the latter, the Joker (*Batman*) and the Penguin (*Batman Returns*). Beetlejuice (or “Betelgeuse”) belongs ambiguously to both categories, though predominantly to the latter; to which one might also add, without stretching things too far, Riddler and Two-Face from *Batman Forever*—watered-down Burton, produced by him but written and directed by others, still owing a great deal to his influence. If one leaves aside *Pee-Wee's Big Adventure* and *The Nightmare before Christmas* (which Burton conceived and produced but did not direct), this gives us an alternative but exactly parallel division: three films



Tim Burton

with Michael Keaton, two with Johnny Depp (who might well have played Jack in *The Nightmare before Christmas* had Burton opted to make it as a live-action film).

Of the malignant freaks, Danny de Vito's Penguin is at once the most grotesque (to the verge of unwatchability) and the only one with an excuse for his malignancy: unlike the others he was *born* a freak, cast out and presumed to die by his parents, surviving by chance. The Joker and (if one permits the inclusion) Two-Face are physical freaks because of disfigurement, but this has merely intensified a malignancy already there. They are colorful and vivid, but not especially interesting: they merely embody a somewhat simplistic notion of evil, the worked-up energy of the over-the-top performances a means of concealing the essential emptiness at the conceptual level.

The benign freaks are more interesting. They are invariably associated with creativity: Pee-Wee, Edward Scissorhands, and Ed Wood are all artists, of a kind every bit as idiosyncratic as their creator's. This is set, obviously, against the determined destructiveness of the malignant freaks, who include in this respect *Beetlejuice*: the film's sympathetic characters (notably Winona Ryder) may find him necessary at times, but his dominant characteristic is a delight in destruction for its own sake. What gives the positive freaks (especially those played by Johnny Depp) an extra dimension is their extreme fragileness and vulnerability (the negative freaks always regard themselves, however misguidedly, as invincible).

Credit must be given to Burton's originality and inventiveness: he is an authentic artist in the sense that he is so clearly personally involved in and committed to his peculiar vision and its realization in film. What equally demands to be questioned is the degree of real intelligence underlying these qualities. The inventiveness is all on the surface, in the art direction, makeup, special effects. The conceptual level of the films does not bear very close scrutiny. The problem is there already, and in a magnified form, in *Beetlejuice*: the proliferation of invention is too grotesque and ugly to be funny, too wild, arbitrary, and unselfcritical to reward any serious analysis. The two *Batman* movies are distinguished by the remarkably dark vision (in a film one might expect to be "family entertainment") of contemporary urban/industrial civilization. But Michael Keaton's Batman, while unusually and mercifully restrained, fails to make any strong impression, and one is thrown back on the freaks who, with one notable exception, quickly outstay their welcome. The exception is Michelle Pfeiffer's Catwoman (in *Batman Returns*), and that is due primarily to one of the great screen presences of our time. Burton's overall project (in his work as a whole) seems to be to set his freaks (both positive and negative) against "normality" in order to show that normality, today, is every bit as weird: a laudable enough project, most evident in *Edward Scissorhands*. But the depiction of normality in that film (here, small-town suburbia) amounts to no more than amiable, simple-minded parody (despite the charm of Dianne Wiest's

Avon Lady, but her role dwindles as the film proceeds). For all the grotesquerie of his monsters, Burton's cinema is ultimately too soft-centered, lacking in rigor and real *thinking*. *Ed Wood*, however, may be taken as evidence that Burton is beginning to transcend the limitations of his previous work: it is far and away his most satisfying film to date. Here is surely one of cinema's most touching celebrations of the sheer joy of creativity with the irony, of course, that it is manifested in an "artist" of no talent whatever. Johnny Depp, in what is surely, with Pfeiffer's Catwoman, one of the two most complex and fully realized incarnations in Burton's work, magically conveys his character's absolute belief in the value of his own creations and his own personal joy and excitement in creating them, never realizing that they will indeed go down in film history as topping everyone's list of the worst films ever made. Yet his Ed Wood never strikes us as merely stupid: simply as a man completely caught up in his own delight in creative activity—always longing for recognition, but never self-serving or mercenary. This self-delusion, at once marvelous and pathetic, goes hand in hand with his growing compassion for and commitment to the decrepit and drug-addicted Bela Lugosi (Martin Landau, in a performance that, for once, fully deserved its Oscar), and his equally delusory conviction that Lugosi is still a great star.

Burton's two recent films, *Mars Attacks!* and *Sleepy Hollow*, neatly illustrate, respectively, his weaknesses and strengths. *Mars Attacks!*, a parody both of *Independence Day* and the science fiction

invasion cycle of the 1950s, opens promisingly, apparently initiating a mordant satire on contemporary American civilization, the Martians' approach to Earth, and the possibility that they represent a more advanced and enlightened culture producing a cross-section of possible reactions from a wide range of cultural positions, presented as variously vacuous, irrelevant, or self-serving. From the point where the Martians turn out to be, after all, stereotypically malevolent, within any redeeming features whatever, all that is lost: the film has nowhere to go, and disintegrates into a series of obvious gags ranging from the gratuitously ugly and grotesque (the fates of Pierce Brosnan and Sarah Jessica Parker) to the merely childish.

Sleepy Hollow is built around the talent and persona of Johnny Depp, star of the two most distinguished of Burton's previous films (which can scarcely be coincidental). Once again, the collaboration with Depp brings out all Burton's finest qualities, an aesthetic and emotional sensibility totally absent from the majority of his work. The film's horrors are grotesque but never offered as funny, becoming a perfect foil for Depp's essential gentleness, elegance, and underlying strength. The art direction shows Burton and his designer at their finest, creating effects that are at once frightening, beautiful, and authentically strange. It seems clear that Tim Burton needs Johnny Depp more than Johnny Depp needs Tim Burton.

—Robin Wood

C

CACOYANNIS, Michael

Nationality: Greek. **Born:** Limassol, Cyprus, 11 June 1927. **Education:** Greek Gymnasium; Gray's Inn Law School, London, called to the Bar, 1948; Central School of Speech and Drama, London; Stage Directing course, Old Vic School, London. **Career:** Radio Producer for BBC and actor in London, early 1950s; returned to Greece and directed first film, *Windfall in Athens*, 1953; later directed stage productions in London and on Broadway. Lives in Greece. **Awards:** Grand Jury Prize, Cannes Film Festival, 1962, for *Electra*.

Films as Director:

- 1953 *Windfall in Athens*
- 1955 *Stella* (+ sc)
- 1957 *A Girl in Black* (+ sc)
- 1958 *The Final Lie (A Matter of Dignity)* (+ sc)
- 1959 *Our Last Spring*



Michael Cacoyannis (center) on the set of *Electra*

- 1960 *The Wastrel* (+ sc)
- 1962 *Electra* (+ sc)
- 1964 *Zorba the Greek* (+ sc, ed)
- 1967 *The Day the Fish Came Out* (+ sc)
- 1971 *The Trojan Women (Women of Troy)* (+ sc, ed)
- 1975 *Atilla 74* (doc) (+ ed)
- 1977 *Iphigenia* (+ sc, ed)
- 1987 *Sweet Country* (+ sc, ed)
- 1991 *Up, down, and Sideways* (+ sc, ed)
- 1999 *Varya* (+ sc, pr)

Publications

By CACOYANNIS: articles—

- Interview with Pierre Billard, in *Cinéma* (Paris), February 1957.
- Interview in *Films and Filming* (London), January 1960.
- Films and Filming* (London), June 1963.
- Interview in *Screen International* (London), 13 May 1978.
- Interview with James Potts, in *Educational Broadcasting International*, September 1978.
- Interview with M. McDonald, in *Bucknell Review*, Spring 1991.
- Interview with Lindsay Amos, in *Cinema Papers* (Fitzroy), June 1998.

On CACOYANNIS: book—

- Schuster, Mel, *The Contemporary Greek Cinema*, Metuchen, New Jersey, 1979.

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- Stanbrook, Alan, "Rebel with a Cause," in *Film* (London), no. 24, 1960.
- Bianco e Nero* (Rome), December 1963.
- "Michael Cacoyannis," in *Film Dope* (London), November 1974.
- "Michael Cacoyannis," in *International Film Guide 1976*, edited by Peter Cowie, London, 1976.
- National Film Theatre Booklet* (London), April 1978.
- Rivista del Cinematografo*, May 1981.

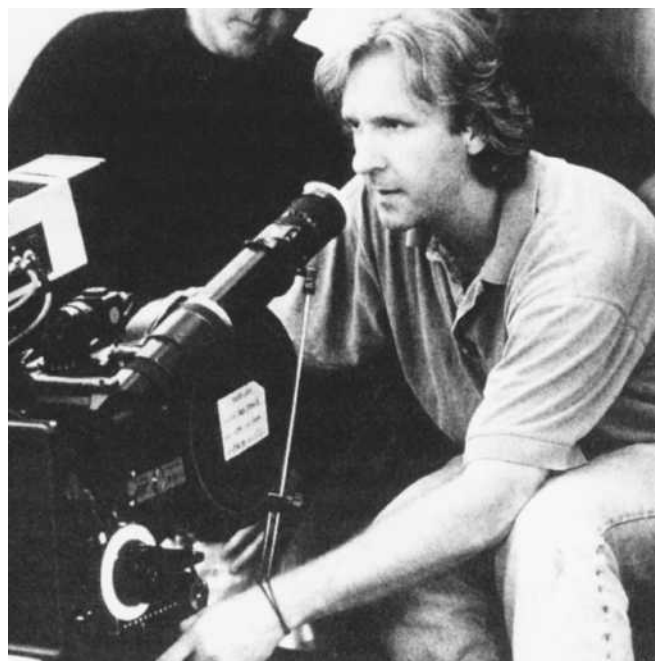
* * *

A man between two worlds—this is how the life and work of Michael Cacoyannis could be characterized. The first world is one which draws on classical drama, his background in the modern theatre, and modern European cinema. The second world incorporates a mixture of the cultural knowledge acquired during his training in England with an inborn sense of the Greek tradition. This is the background from which Cacoyannis creates an original cinematographic depiction of contemporary life.

At the beginning of his career, Cacoyannis's inspiration came from the film classics as much as from his theatrical background; for his debut, *Kyriakatiko ksypnéma*, it is René Clair who appears to be his spiritual tutor. Cacoyannis's creative path then led from comedy to drama, to an analysis of the fragile nature of human relations. His stories, of Stella the singer, of the "girl in black" on the island of Hydros, or the story of the lost hopes of a broken family, are attempts to interpret contemporary Greek reality in a very raw way. The films capture the archaic rigidity of social relations and the feelings of loneliness. The random tragic moments in which city intellectuals as well as ordinary village people find themselves are milestones along their path to happiness. City streets, forgotten villages on lonely islands, and scorched foothills provide a suitably poignant backdrop for the fates of Cacoyannis's characters. It is said—with good reason—that early Cacoyannis films carry the spiritual heritage of Italian neo-realism.

These efforts culminated, through directly drawing upon literature, in the creation of a full-blooded renaissance figure, Alexis Zorba in *Zorba the Greek*—a portrait of a man who lives (and loves) life to the full. The friendship of this "Man of Nature" with a young writer as shown in a confrontation of dramatically realistic (but also poetic) scenes, is the victory of the human spirit over convention. Also here in "sotto voce" is the pathos of sights and thoughts, a ghost-like echo of ancient Greek tragedy. This element of contemporary drama is expanded to incorporate classic Greek traditions. Using locations in Greece under a blazing sun, Cacoyannis reworks not only the story of Elektra, but from mythology picks the story of the Trojans in *The Trojan Women*, while in the grand scenery of olive groves he sets Euripides talking about the Princess in *Iphigenia*. Cacoyannis does all this in order to address, for a contemporary audience, the eternal question of crime and punishment, to show that evil among people ultimately produces only more evil. For him the ancient myths encapsulate eternal conflicts of the human soul. Thus is Michael Cacoyannis a poet of the modern Greek cinema.

—Vacláv Merhaut



James Cameron

others), Golden Globe for Best Director-Motion Picture, Golden Satellite Awards for Best Director of Motion Picture, Best Motion Picture-Drama (shared with John Landau), and Best Motion Picture Film Editing (shared with Richard A. Harris and Conrad Buff), American Cinema Editors Eddie Award for Best Edited Feature Film (shared with Buff and Harris), and Academy Awards for Best Director, Best Film Editing (shared with Buff and Harris), and Best Picture (shared with Landau), all for *Titanic*, 1998; Academy of Science Fiction, Horror and Fantasy Films Preident's Award, 1998; Golden Eddie Filmmaker of the Year Award, 2000. **Address:** Lightstorm Entertainment, 919 Santa Monica Boulevard, Santa Monica, California 90401-2704, USA.

CAMERON, James

Nationality: American. **Born:** James Francis Cameron in Kapuskasing, Ontario, Canada, 26 August, 1954; moved to the United States in 1971. **Education:** Graduated in physics at California State University, Fullerton. **Family:** Married 1) Sharon Williams, 1974 (divorced 1985); 2) Gale Anne Hurd, 1985 (divorced 1989); 3) Kathryn Bigelow, 1989 (divorced 1991); 4) Linda Hamilton, 1997 (separated); one daughter with Hamilton: Josephine Archer, born 1993. **Career:** Financed early screenwriting with truckdriving; first professional film job as special effects man and art director for Roger Corman, 1980; set up production company, Lightstorm Entertainment, 1990; co-founder and CEO of visual effects company Digital Domain, 1993; *True Lies* first film to cost over \$100 million, 1994; *Titanic* first film to cost over \$200 million, 1997. **Awards:** Razzie Award (USA) for Worst Screenplay, for *Rambo: First Blood Part II* (shared with Sylvester Stallone and Kevin Jarre), 1986; ShoWest (USA) Producer of the Year, 1995; Broadcast Film Critics Association Award for Best Director, Directors' Guild of America Award for Outstanding Directorial Achievement in Motion Pictures for *Titanic* (shared with

Films as Director:

- 1981 *Pirhana II: The Spawning* (*Pirhana II: Flying Killers, The Spawning*)
- 1984 *The Terminator* (+ co-sc)
- 1986 *Aliens* (+ co-sc)
- 1989 *The Abyss* (+ sc)
- 1991 *Terminator 2: Judgment Day* (*T2*) (+ co-sc, pr)
- 1994 *True Lies* (+ sc, co-pr)
- 1996 *T2 3-D: Battle across Time* (*Terminator 2: 3*) (+ co-sc)
- 1997 *Titanic* (+ sc, co-pr, co-ed, ro as extra)

Other Films

- 1980 *Battle beyond the Stars* (co-ph)
- 1981 *Escape from New York* (co-ph)
- 1984 *Rambo: First Blood Part II* (co-sc)
- 1991 *Point Break* (exec pr)

1999 *The Muse* (ro as himself)
 2000 *Dark Angel* (for TV) (sc)

Publications

By CAMERON: books—

With William Wisher, *Terminator 2: Judgment Day: The Book of the Film, an Illustrated Screenplay*, New York, 1991.
Titanic, New York, 1997.

By CAMERON: articles—

Interview with R. Yates, “Ship Happens. Jim’ll Fix It,” in *Observer Review* (London), 11 January, 1998.
 Interview with Garth Pearce, in *Total Film* (London), February 1998.
 Interview with Anne Thompson, in *Premiere* (New York), February 1999.

On CAMERON: books—

Heard, Christopher, *Dreaming Aloud: The Life and Films of James Cameron*, Toronto, 1997.
 Parisi, Paula, “*Titanic*” and the Making of James Cameron: *The Inside Story of the Three-Year Adventure that Rewrote Motion Picture History*, New York, 1998.
 Shapiro, Marc, *James Cameron: An Unauthorized Biography*, Los Angeles, 2000.

On CAMERON: articles—

Ebert, Roger, review of *Aliens*, in *Chicago Sun-Times* (Chicago), 18 July 1986.
 Chase, Donald, “On the Set of *Terminator 2*: Reinventing a Science-Fiction Classic for the Nineties,” in *Entertainment Weekly* (New York), 12 July 1991.
 Kilday, Gregg, “Brave New World,” in *Entertainment Weekly* (New York), 20 August 1991.
 Jancovich, Mark, “Modernity and Subjectivity in *The Terminator*: The Machine as Monster in Contemporary American Culture,” in *The Velvet Light Trap* (Austin, Texas), Fall 1992.
 Thompson, Anne, “Five True Lies about James Cameron,” in *Entertainment Weekly* (New York), 29 July 1994.
 Richardson, John H., “Iron Jim,” in *Premiere* (New York), August 1994.
 Arroyo, Jose, “Cameron and the Comic,” in *Sight and Sound* (London), September 1994.
 Burr, Ty, “Cameron Focus,” in *Entertainment Weekly* (New York), 13 July 1995.
 Larson, Doran, “Machine as Messiah: Cyborgs, Morphs and the American Body Politic,” in *Cinema Journal* (Urbana), Summer 1997.
 Parisi, Paula, “Man Overboard!” in *Entertainment Weekly* (New York), 7 November 1997.
 Masters, Kim, “Trying to Stay Afloat,” in *Time* (New York), 8 December 1997.

Arroyo, Jose, “Massive Attack,” in *Sight and Sound* (London), February 1998.
 Hughes, David, “Magnificent Obsession (Dispatches from the Set of *Titanic*),” in *Premiere* (New York), December 1998.

* * *

In his acceptance speech at the Golden Globe awards in 1998, James Cameron asked whether the success of *Titanic* proved once and for all that size matters. Everything about the film was big. At over \$200 million, its budget was the biggest in movie history; an entire new studio had to be constructed for the production, including a huge water tank to hold a ninety-percent sized replica of the original ship. In fact, Cameron’s remark could have applied to any one of his films since the mid-1980s. *Titanic*, which he once called his “190 million-dollar chick flick,” was merely the biggest of a series of films that have earned the director a reputation for taking on groundbreaking and ambitious projects.

Known in Hollywood as “Iron Jim,” it has been said that working on one of Cameron’s projects is like waging a military campaign. Cameron can now demand the highest standards from his cast and crew, but it was as a special effects expert for Roger Corman, providing additional direction on *Battle beyond the Stars* (1980), that Cameron made his first professional steps as a filmmaker. His first solo work as a director, *Pirhana II*, from which he was fired before completion, did not suggest the beginnings of a glittering career. Its clunky special effects and ludicrous storyline about pirhana fish that learn to fly are closer to B-movie horrors from the 1950s than the director’s polished later output. It was not until 1984, and *The Terminator*, that Cameron had his first major success.

With Arnold Schwarzenegger as the T800, a cyborg back from the future, *The Terminator* cost only \$6.4 million, about the same as six minutes’ footage from *Titanic*. *The Terminator* became something of a surprise hit, rescuing Schwarzenegger from a career of bodybuilding films and *Conan* sequels, and launching Cameron into the big league. It brought thoughtful science fiction to a wide audience, addressing concerns about nuclear war and the revolution in computing and robotics that was taking hold in the early 1980s. Widely recognized as a science-fiction classic, *The Terminator* confirmed Cameron’s abilities as a director and led to him being hired to make the high-profile sequel to Ridley Scott’s *Alien*. With Sigourney Weaver reprising her role as Ripley, *Aliens* sees her awakened from hibernation fifty-seven years after her first ordeal and returning to the mysterious planet from which she escaped in the earlier film. Although the plot is rather derivative, the special effects are impressive and the action relentless. One critic, Roger Ebert, advised viewers not to eat before going to see it, but declared it “a superb example of filmmaking craft.” *Aliens*, and later films like *The Abyss* and *Terminator 2*, all contain strong female characters, and Cameron is often noted for creating positive roles for women, but in reality his feminist credentials are far from certain. Writing in *Entertainment Weekly*, Ty Burr even goes as far as to suggest that the presence of strong female characters is thanks to Cameron’s collaborators, Gale Ann Hurd and Linda Hamilton, and notes the misogynistic language in *True Lies*, which is all Cameron’s own work.

Special effects and slick direction redeem the otherwise disappointing *The Abyss*, which opened in 1989 to less than enthusiastic reviews. Set on a drilling rig on the seabed, the film is slower paced than *Aliens* and contains few sympathetic characters. It is a landmark

film, however, because of the way computerized images are integrated with live action. Cameron has been a pioneer of computer generated effects, and in the early 1990s co-founded the IBM-backed digital effects company, Digital Domain, in order to develop the technology further. After the lessons learned on *The Abyss*, Computer Generated Images (CGI) were used still more effectively in his next film, *Terminator 2*. Like the column of water in *The Abyss*, the “liquid metal” T-1000 can change into any shape. But *Terminator 2* set new standards for the integration of digital images and live action by applying the “morphing” technique to a live actor. Even apart from the stunning effects, *Terminator 2* is a better film than the original, combining humor, real human drama, and large-scale set pieces in what is probably Cameron’s most balanced work.

Cameron’s third Schwarzenegger vehicle, *True Lies*, is a comedy about a spy whose wife doesn’t know what he really does for a living. Like *Terminator 2*, it is also heavy with CGI, but whereas *Terminator 2* put the special effects on display, in *True Lies*, Cameron aimed to make the action as realistic as possible, concealing computerized shots from the audience. In one stunt, for example, a truck was supposed to leap off the end of a broken bridge and land in the water. When it unexpectedly made it to the other side, Cameron had it removed digitally from the bridge and made to plunge into the sea. Impressive for its technical accomplishments, *True Lies* is rather bloated and too long for its flimsy plot.

Because of the enormous financial success of his films, Cameron is one of the most influential figures in filmmaking, while his production company, Lightstorm Entertainment, allows him almost total autonomy in choosing film projects. *Titanic* is Cameron’s most ambitious project to date, and its earnings take the gross box office income of his films to over \$1 billion. But although the film was successful at the box office and at the awards, it has been criticized for the weakness of the romantic plot at its center, and for its failures as a human drama. In a Cameron film, however, none of this really matters: the director’s real strengths lie in his technical brilliance and his willingness to take risks. After *Titanic*, it is difficult to imagine filmmaking on a grander scale. Yet as Cameron himself explains, in the era of digital movie making, “There are no limits to what you can do. Only money.”

—Chris Routledge

CAMPION, Jane

Nationality: New Zealander. **Born:** Wellington, 30 April 1954. **Education:** Victoria University, Wellington, B.A. in structural arts; Chelsea School of Arts, London, diploma in fine arts (completed at Sydney College of the Arts); Australian Film and Television School, diploma in direction. **Family:** Parents are opera/theater director Richard Campion and actress/writer Edith Campion; sister is director/screenwriter Anna Campion; married television producer/director Colin Englert. **Career:** Became interested in filmmaking and began making short films, late 1970s; short film, *Tissues*, led to her acceptance into the Australian Film and Television School, 1981; took job with Australia’s Women’s Film Unit, 1984; directed an episode of the television drama *Dancing Daze*, 1986; short films *Peel*, *Passionless Moments*, and *Girls Own Story* released theatrically in



Jane Campion

the United States, 1989–90. **Awards:** Melbourne Film Festival Diploma of Merit, Palme d’Or Best Short Film Cannes Film Festival, for *Peel*, 1983–86; Melbourne Film Festival Unique Artist Merit, Best Experimental Film Australian Film Institute Award, Most Popular Short Film Sydney Film Festival, for *Passionless Moments*, 1984–85; Rouben Mamoulian Award Best Overall Short Film/Unique Artist Merit Melbourne Film Festival, Best Direction Australian Film Institute Award, Best Screenplay Australian Film Institute Award, First Prize Cinestud Amsterdam Film Festival, for *Girls Own Story*, 1984–85; X. L. Elders Award Melbourne Film Festival, Best Short Fiction Melbourne Film Festival, for *After Hours*, 1985; Chicago International Film Festival Golden Plaque, Best Director Australian Film Institute Award, Best TV Film Australian Film Institute Award, for *2 Friends*, 1987; Georges Sadoul Prize Australian Critics Award, Best Foreign Film Australian Critics Award, Best Film Australian Critics Award, Best Director Australian Critics Award, Los Angeles Film Critics Association New Generation Award, Best Foreign Film Independent Spirit Award, for *Sweetie*, 1989–90; Venice Film Festival Grand Special Jury Prize, Venice Film Festival O.C.I.C. Award, Toronto International Film Festival Critics Award, Best Foreign Film Independent Spirit Award, for *An Angel at My Table*, 1990; Best Screenplay Academy Award, Cannes Film Festival Golden Palm, Best Foreign Film Cesar Award, Best Screenplay Written Directly for the Screen Writers Guild of America Award, Best Foreign Film Independent Spirit Award, Best Director Australian Film Institute Award, Best Screenplay Australian Film Institute Award, Best Director, and Screenplay, New York Film Critics Circle, Best Screenplay New York Film Critics Circle, Best Director Los Angeles Film Critics Association, Best Screenplay Los Angeles Film Critics Association, Best Screenplay National Society of Film Critics, Australian Film Critics Best Director, Australian Film Critics Best Screenplay, Guild of Regional Film Writers Best Director Award, Best Screenplay Chicago Film Critics, Robert Festival Best Foreign Film, Bodil Festival Best European Film, for *The Piano*, 1993. **Address:** Hilary

Linstead & Associates, Level 18, Plaza II, 500 Oxford Street, Bondi Junction, NSW 2022, Australia.

Films as Director:

- 1982 *Peel* (short) (+ sc, ed)
- 1984 *Mishaps of Seduction and Conquest* (video short) (+ sc);
Passionless Moments (short) (co-d, + co-sc, co-pr, ph);
Girls Own Story (short) (+ sc); *After Hours* (short) (+ sc)
- 1985 *2 Friends* (for Australian TV) (+ co-pr)
- 1989 *Sweetie* (+ co-sc, story, casting dir)
- 1990 *An Angel at My Table* (for Australian TV; edited version released theatrically)
- 1993 *The Piano* (+ sc)
- 1996 *Portrait of a Lady*
- 1999 *Holy Smoke* (+ sc)
- 2001 *In the Cut* (+ sc)

Other Films:

- 1989 *The Audition* (Anna Campion) (ro)
- 1999 *Soft Fruit* (Andreef) (exec pr)

Publications

By CAMPION: books—

- Sweetie, the Screenplay*, with Gerard Lee, St. Lucia, Queensland, 1991.
- The Piano*, New York, 1993.
- The Piano: The Novel*, with Kate Pullinger, New York, 1994.
- Holy Smoke*, with Anna Campion, New York, 1999.
- Wexman, Virginia Wright, editor, *Jane Campion: Interviews*, Jackson, Mississippi, 1999.

By CAMPION: articles—

- Interview with Carla Hall, in *Washington Post*, 4 March 1990.
- Interview with Donna Yuzwalk, in *Guardian* (London), 2 May 1990.
- Interview with Maitland McDonagh, in *New York Times*, 19 May 1991.
- Interview with Elizabeth Drucker, in *American Film* (Los Angeles), July 1991.
- Interview with Katharine Dieckmann, in *Interview* (New York), January 1992.
- “Jane Campion’s Lunatic Women,” interview with Mary Cantwell, in *New York Times Magazine*, 19 September 1993.
- “Piano Lessons,” interview with I. Pryor, in *Onfilm* (Auckland), October 1993.
- “Merchant of the Ivories,” interview with Anne Thompson, in *Entertainment Weekly* (New York), 19 November 1993.
- Interview with Christian Viviani and Catherine Axelrad, in *Positif* (Paris), December 1996.
- “Jane Campion: Intervju med en dam,” interview with Lena Jordebo, in *Chaplin* (Stockholm), vol. 39, 1997.
- “Portrait of the Director,” interview with Kennedy Fraser, in *Vogue* (New York), January 1997.

- “The Lady Vanquishes: Call Me Madam,” interview with Geoff Andrew, in *Time Out* (London), 12 February 1997.
- “Jane Campion’s Passage to India,” interview with Kathleen Murphy, in *Film Comment* (New York), January/February 2000.

On CAMPION: books—

- Margolis, Harriet Elaine, editor, *Jane Campion’s The Piano*, New York, 2000

On CAMPION: articles—

- Quart, Barbara, “The Short Films of Jane Campion,” in *Cineaste* (New York), no. 1, 1992.
- Ansen, David, and Charles Fleming, “Passion for Piano,” in *Newsweek* (New York), 31 May 1993.
- Travers, Peter, “Sex and *The Piano*,” in *Rolling Stone* (New York), 9 December 1993.
- Current Biography* (New York), 1994.
- Article, in *New York Times*, 10 March 1994.
- Kirchmann, Kay, “Silence and Physicality,” in *Ballet International* (Germany), August/September 1994.
- Landrot, Marine, “Les désaxées,” in *Télérama* (Paris), 3 May 1995.
- Gordon, Suzy, “‘I Clipped Your Wing, That’s All’: Auto-Erotism and the Female Spectator in *The Piano* Debate,” in *Screen* (Oxford), Summer 1996.
- Murphy, Kathleen, “Jane Campion’s Shining Moment: Portrait of a Director,” in *Film Comment* (New York), November/December 1996.
- Feinstein, Howard, “Heroine Chic,” in *Vanity Fair* (New York), December 1996.
- Genry, R., “Painterly Touches,” in *American Cinematographer* (Orange Drive), January 1997.
- Chumo, Peter N., II, “Keys to the Imagination: Jane Campion’s *The Piano*,” in *Literature/Film Quarterly* (Salisbury), July 1997.

* * *

Whatever their quality, all of Jane Campion’s feature films have remained consistent in theme. They depict the lives of girls and women who are in one way or another separate from the mainstream, because of physical appearance (if not outright physical disability) or personality quirk, and she spotlights the manner in which they relate to and function within their respective societies.

Campion began directing features after making several highly acclaimed, award-winning short films which were extensively screened on the international film festival circuit. Her first two features are similar in that they focus on the relationships between two young women, and how they are affected by the adults who control their world. Her debut, *2 Friends*, was made for Australian television in 1985 and did not have its American theatrical premiere until 1996. It depicts the connection between a pair of adolescents, focusing on the changes in their friendship and how they are influenced by adult authority figures. The narrative is told in reverse time: at the outset, the girls are a bit older, and their developing personalities have separated them; as the film continues, they become younger and closer.

Sweetie, Campion’s initial theatrical feature, is a pitch-black comedy about a young woman who is overweight, overemotional,

and even downright crazy, with the scenario charting the manner in which she relates to her parents and her skinny, shy, easily manipulated sister. The film was controversial in that critics and viewers either raved about it or were turned off by its quirky sensibility. While not without inspired moments, both *Sweetie* and *2 Friends* lack the assurance of Campion's subsequent work.

The filmmaker's unequivocal breakthrough as a world-class talent came in 1990 with *An Angel at My Table*. The theatrical version of the film is 158 minutes long and is taken from a three-part mini-series made for New Zealand television. *An Angel at My Table* did not benefit from the media hype surrounding *The Piano*, Campion's 1993 international art house hit, but it is equally as fine a film. It is an uncommonly literate portrait of Janet Frame, a plump, repressed child who was destined to become one of New Zealand's most renowned writers. Prior to her fame, however, she was falsely diagnosed as a schizophrenic, passed eight years in a mental hospital, and received over 200 electric shock treatments.

Campion evocatively depicts the different stages of Frame's life; the filmmaker elicits a dynamic performance from Kerry Fox as the adult Janet and, in visual terms, she perfectly captures the essence of the writer's inner being. At the same time, Campion bitingly satirizes the manner in which society patronizes those who sincerely dedicate their lives to the creation of art. She depicts pseudo-artists who would not know a poem from a Harlequin Romance, and publishers who think that for Frame to truly be a success she must have a best-seller and ride around in a Rolls Royce.

If *An Angel at My Table* spotlights the evolution of a woman as an intellectual being, Campion's next work, *The Piano*, depicts a woman's development on a sexual and erotic level. *The Piano*, like *The Crying Game* before it and *Pulp Fiction* later on, became the cinematic cause celebre of its year. It is a deceptively simple story, beautifully told, of Ada (Holly Hunter, in an Academy Award-winning performance), a Scottish widow and mute who arrives with her nine-year-old daughter (Anna Paquin, who also won an Oscar) in remote New Zealand during the 1850s. Ada is to be the bride in an arranged marriage with a stern, hesitant farmer (Sam Neill). But she becomes sexually and romantically involved with Baines (Harvey Keitel), her illiterate, vulnerable neighbor to whom she gives piano lessons: an arrangement described by Campion as an "erotic pact."

Campion succeeds in creating a story about the development of love, from the initial eroticism between the two characters to something deeper and more romantic. Ada has a symbolic relationship with the piano, which is both her refuge and way of self-expression. *The Piano* is an intensely haunting tale of exploding passion and deep, raw emotion, and it put its maker at the forefront of contemporary, world-class cinema.

Unfortunately, Campion's follow-up features have not been as cinematically successful as *The Piano* and *An Angel at My Table*. *The Portrait of a Lady*, a static adaptation of the Henry James novel, opens in 1872 and tells the story of orphaned American expatriate Isabel Archer (Nicole Kidman), a young woman with vague feminist inclinations. Isabel pronounces that she values her independence and probably never will marry, yet she inexplicably falls for and weds the boorish, self-centered Gilbert Osmond (John Malkovich). *The Portrait of a Lady* is one of the more disappointing films of its year. Sheer dullness is what does it in. The film is worth seeing only for the deservedly lauded, icy-cool performance of Barbara Hershey as Madame Merle, Osmond's mistress.

Campion's next feature, *Holy Smoke*, may be linked to *The Piano* for the underlying eroticism that bonds its two key characters. But

here is where all comparisons end. *Holy Smoke* is the story of Ruth Barron (Kate Winslet), another free-spirited Campion heroine: a young woman who has come of age in an Australian suburb and chosen to reject Western materialism by running off to India and joining a religious cult. Her free will is compromised first by her manipulative, male-dominated family, and then by macho American deprogrammer P.J. Waters (Harvey Keitel), the "cult-exiter" hired to toy with her mind and return her to her family in spirit as well as body. Ruth is an intelligent woman, strongly committed to her new faith; her embracing the cult is her way of rejecting the vapidity of contemporary society. She may be directly contrasted to her sister-in-law, who dyes her hair, wears clothes that appear to be made out of plastic, and fantasizes about movie stars while making love to her husband. Yet the core of the story spotlights the battle of wills and physical, sexual, and psychological grappling between Ruth and Waters, resulting in an exploration of clashing cultures and the nature of sexual desire and fantasy.

Granted, *Holy Smoke* is a serious-minded film. But dramatically speaking, it is shrill and obvious. The members of Ruth's family are clichés, superficially trite characters who view with suspicion anything they do not understand. As they float through their lives as pop culture consumers, mindlessly watching television and munching on junk food, they are painted in the broadest of strokes. The same may be said for the P.J. Waters character. As a professional who is supposed to be tops at his trade, he too-easily is out-finessed by Ruth. In his one-dimensional narcissism—he wears cool "shades" indoors, and exudes vanity while combing his hair and spraying his mouth with breath enhancer—Waters is an obvious target for ridicule.

Given Campion's cinematic mission, however, it is obligatory that she present Waters as a hypocrite. While he harangues cults for controlling their members, he is just as guilty of manipulating his clients; he is a deprogrammer precisely because he has nothing substantial in which to believe. When he sleeps with Ruth—a professionally irresponsible action—Waters is depicted as being just another guy who wants to get laid. Yet when Ruth cracks his shell, and he ends up garbed in a dress and lipstick, crawling on the ground and begging her to marry him, the profundity of the moment is obliterated by unintentional laughter.

—Rob Edelman

CAPRA, Frank

Nationality: American. **Born:** Bisaquino, Sicily, 18 May 1897; emigrated with family to Los Angeles, 1903. **Education:** Manual Arts High School, Los Angeles; studied chemical engineering at California Institute of Technology, Pasadena, graduated 1918. **Family:** Married 1) Helen Howell, 1924 (divorced 1938); 2) Lucille Reyburn, 1932, two sons, one daughter, Ballistics teacher, U.S. Army, 1918–19. **Career:** Lab assistant for Walter Bell, 1922–23; prop man, editor for Bob Eddy, writer for Hal Roach and Mack Sennett, 1923–25; hired by Columbia Pictures, 1928; began to work with Robert Riskin, 1931; elected President of Academy, 1935; elected President of Screen Directors' Guild, 1938; formed Frank Capra Productions with writer Robert Riskin, 1939; Major in Signal Corps, 1942–45; formed Liberty Films with Sam Briskin, William



Frank Capra

Wyler, and George Stevens, 1945 (sold to Paramount, 1948). **Awards:** Oscar for Best Director, for *It Happened One Night*, 1934, for *Mr. Deeds Goes to Town*, 1936, and *You Can't Take It With You*, 1938; Distinguished Service Medal, U.S. Armed Forces, 1945; D.W. Griffith Award, Directors Guild of America, 1958; honorary doctorates, Temple University, Philadelphia, 1971, and Carthage College, Wisconsin, 1972; American Film Institute Life Achievement Award, 1982. **Died:** 3 September 1991, in La Quinta, California.

Films as Director:

- 1922 *Fulah Fisher's Boarding House*
- 1926 *The Strong Man* (+ co-sc)
- 1927 *Long Pants; For the Love of Mike*
- 1928 *That Certain Thing; So This Is Love; The Matinee Idol; The Way of the Strong; Say It with Sables* (+ co-story); *Submarine; The Power of the Press; The Swim Princess; The Burglar* (Smith's Burglar)
- 1929 *The Younger Generation; The Donovan Affair; Flight* (+ dialogue)
- 1930 *Ladies of Leisure; Rain or Shine*
- 1931 *Dirigible; The Miracle Woman; Platinum Blonde*
- 1932 *Forbidden* (+ sc); *American Madness*
- 1933 *The Bitter Tea of General Yen* (+ pr); *Lady for a Day*
- 1934 *It Happened One Night; Broadway Bill*
- 1936 *Mr. Deeds Goes to Town* (+ pr)
- 1937 *Lost Horizon* (+ pr)

- 1938 *You Can't Take It with You* (+ pr)
- 1939 *Mr. Smith Goes to Washington* (+ pr)
- 1941 *Meet John Doe* (+ pr)
- 1942 *Why We Fight* (Part 1): *Prelude to War* (+ pr)
- 1943 *Why We Fight* (Part 2): *The Nazis Strike* (co-d, pr); *Why We Fight* (Part 3): *Divide and Conquer* (co-d, pr)
- 1944 *Why We Fight* (Part 6): *The Battle of China* (co-d, pr); *Tunisian Victory* (co-d, pr); *Arsenic and Old Lace* (+ pr) (filmed in 1942)
- 1945 *Know Your Enemy: Japan* (co-d, pr); *Two Down, One to Go* (+ pr)
- 1946 *It's a Wonderful Life* (+ pr, co-sc)
- 1948 *State of the Union* (+ pr)
- 1950 *Riding High* (+ pr)
- 1951 *Here Comes the Groom* (+ pr)
- 1956 *Our Mr. Sun* (+ pr, sc) (Bell System Science Series Numbers 1 to 4)
- 1957 *Hemo the Magnificent* (+ pr, sc); *The Strange Case of the Cosmic Rays* (+ pr, co-sc)
- 1958 *The Unchained Goddess* (+ pr, co-sc)
- 1959 *A Hole in the Head* (+ pr)
- 1961 *Pocketful of Miracles* (+ pr)

Other Films:

- 1924 (as co-sc with Arthur Ripley on films featuring Harry Longdon): *Picking Peaches; Smile Please; Shanghaied Lovers; Flickering Youth; The Cat's Meow; His New Mama; The First Hundred Years; The Luck o' the Foolish; The Hansom Cabman; All Night Long; Feet of Mud*
- 1925 (as co-sc with Arthur Ripley on films featuring Harry Langdon): *The Sea Squawk; Boobs in the Woods; His Marriage Wow; Plain Clothes; Remember When?; Horace Greeley Jr.; The White Wing's Bride; Lucky Stars; There He Goes; Saturday Afternoon*
- 1926 (as co-sc with Arthur Ripley on films featuring Harry Langdon): *Fiddlesticks; The Soldier Man; Tramp, Tramp, Tramp*
- 1943 *Why We Fight* (Part 4): *The Battle of Britain* (pr)
- 1944 *The Negro Soldier* (pr); *Why We Fight* (Part 5): *The Battle of Russia* (pr); *Know Your Ally: Britain* (pr)
- 1945 *Why We Fight* (Part 7): *War Comes to America* (pr); *Know Your Enemy: Germany* (pr)
- 1950 *Westward the Women* (story)
- 1973 *Frank Capra* (Schickel) (as himself)
- 1980 *Hollywood* (Brownlow, Gill—doc) (as himself)
- 1982 *The 10th American Film Institute Life Achievement Award: A Salute to Frank Capra*
- 1984 *George Stevens: A Filmmaker's Journey* (as himself)

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The critical stock of Frank Capra has fluctuated perhaps more wildly than that of any other major director. During his peak years, the 1930s, he was adored by the press, by the industry and, of course, by audiences. In 1934 *It Happened One Night* won nearly all the Oscars, and through the rest of the decade a film of Frank Capra was either the winner or the strong contender for that honor. Long before the formulation of the *auteur* theory, the Capra signature on a film was recognized. But after World War II his career went into serious decline. His first post-war film, *It's a Wonderful Life*, was not received with the enthusiasm he thought it deserved (although it has gone on to become one of his most-revered films). Of his last five films, two are remakes of material he treated in the thirties. Many contemporary critics are repelled by what they deem indigestible "Capracorn" and have even less tolerance for an ideology characterized as dangerously simplistic in its populism, its patriotism, its celebration of all-American values.

Indeed, many of Capra's most famous films can be read as excessively sentimental and politically naive. These readings, however, tend to neglect the bases for Capra's success—his skill as a director of actors, the complexity of his staging configurations, his narrative economy and energy, and most of all, his understanding of the importance of the spoken word in sound film. Capra captured the American voice in cinematic space. The words often serve the cause of apple pie, mom, the little man and other greeting card clichés (indeed, the hero of *Mr. Deeds Goes to Town* writes verse for greeting cards). But often in the sound of the voice we hear uncertainties about those very clichés.

Capra's career began in the pre-talkie era, when he directed silent comic Harry Langdon in two successful films. His action films of the early thirties are not characteristic of his later work, yet already, in the films he made with Barbara Stanwyck, his individual gift can be discerned. The narrative pretext of *The Miracle Woman* is the urgency of Stanwyck's voice, its ability to move an audience, to persuade listeners of its sincerity. Capra exploited the raw energy of Stanwyck in this and other roles, where her qualities of fervor and near-hysterical conviction are just as essential to her persona as her hard-as-nails implacability would be in the forties. Stanwyck's voice is theatricalized, spatialized in her revivalist circus-tent in *The Miracle Woman* and on the hero's suicide tower in *Meet John Doe*, where her feverish pleadings are the only possible tenor for the film's unresolved ambiguities about society and the individual.

John Doe is portrayed by Gary Cooper, another American voice with particular resonance in the films of Capra. A star who seems to have invented the "strong, silent" type, Cooper first plays Mr. Deeds, whose platitudinous doggerel comes from a simple, do-gooder heart, but who enacts a crisis of communication in his long silence at the film's climax, a sanity hearing. When Mr. Deeds finally speaks it is a sign that the community (if not sanity) is restored—the usual

resolution of a Capra film. As John Doe, Cooper is given words to voice by reporter Stanwyck, and he delivers them with such conviction that the whole nation listens. The vocal/dramatic center of the film is located in a rain-drenched ball park filled with John Doe's "people." The hero's effort to speak the truth, to reveal his own imposture and expose the fascistic intentions of his sponsor, is stymied when the lines of communication are literally cut between microphone and loudspeaker. The Capra narrative so often hinges on the protagonist's ability to speak and be heard, on the drama of sound and audition.

The bank run in *American Madness* is initiated by a montage of telephone voices and images, of mouths spreading a rumor. The panic is quelled by the speech of the bank president (Walter Huston), a situation repeated in more modest physical surroundings in *It's a Wonderful Life*. The most extended speech in the films of Capra occurs in *Mr. Smith Goes to Washington*. The whole film is a test of the hero's voice, and it culminates in a filibuster, a speech that, by definition, cannot be interrupted. The climax of *State of the Union* involves a different kind of audience and audition. There, the hero confesses his political dishonesty and his love for his wife on television.

The visual contexts, both simple and complex, never detract from the sound of Capra's films. They enhance it. The director's most elaborately designed film, *The Bitter Tea of General Yen* (recalling the style of Josef von Sternberg in its chiaroscuro lighting and its exoticism) expresses the opposition of cultural values in its visual elements, to be sure, but also in the voices of Stanwyck and Nils Asther, a Swedish actor who impersonates a Chinese war lord. Less unusual but not less significant harmonies are sounded in *It Happened One Night*, where a society girl (Claudette Colbert) learns "real" American speech from a fast-talking reporter (Clark Gable). The love scenes in *Mr. Deeds* are for Gary Cooper and Jean Arthur, another quintessential Capra heroine, whose vocal personality is at least as memorable as her physical one. In James Stewart Capra finds his most disquieting voice, ranging in *Mr. Smith* from ingenuousness to hysterical desperation and in *It's a Wonderful Life* to an even higher pitch of hysteria when the hero loses his identity.

The sounds and sights of Capra's films bear the authority of a director whose autobiography is called *The Name above the Title*. With that authority comes an unsettling belief in authorial power, the power dramatized in his major films, the persuasiveness exercised in political and social contexts. That persuasion reflects back on the director's own power to engage the viewer in his fiction, to call upon a degree of belief in the fiction—even when we reject the meaning of the fable.

—Charles Affron

CARAX, Léos

Nationality: French. **Born:** Alexandre Oscar Dupont in Suresnes, France, 22 November 1960. **Education:** Left school and moved to Paris at age sixteen; watched films at the Cinémathèque and audited a university film course. **Career:** Contributed several reviews to *Cahiers du Cinéma*; attempted but did not complete a short film, 1978; first feature, *Boy Meets Girl*, 1984; took a long hiatus from filmmaking after the expensive failure of *Les Amants du Pont-Neuf* and his breakup with leading lady Juliette Binoche. **Awards:** Prix



Léos Carax

Delluc for *Boy Meets Girl*, 1984; Alfred Bauer Prize (Berlin) for *Mauvais Sang*, 1987.

Films as Director:

- 1978 *La Fille revée* (short, unfinished + sc)
- 1980 *Strangulation Blues* (short + sc)
- 1984 *Boy Meets Girl* (+ sc)
- 1986 *Mauvais Sang* (*Bad Blood/The Night Is Young*) (+ sc)
- 1991 *Les Amants du Pont-Neuf* (*The Lovers on the Bridge*) (+ sc)
- 1997 *Sans Titre* (short)
- 1999 *Pola X* (+ sc)

Other Films:

- 1987 *King Lear* (Godard) (ro)
- 1988 *Les Ministères de L'Art* (Garrel) (ro)
- 1997 *A Casa* (*The House*) (Bartas) (ro)

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Rosenbaum, Jonathan, “The Problem with Poetry: Léos Carax,” in *Film Comment* (New York), May-June 1994.

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His name is entirely made up—for nothing as prosaic as “Alexandre Dupont,” the birth name of Léos Carax, could possibly contain the delirium of his sensibility. Léos Carax is, however, an anagram that includes his original name, Alex, mixed together with Oscar. This may be the only Oscar Carax ever wins, since his deeply personal style is probably too purely poetic, too elliptical for Academy Award consideration. But the merging of his real identity with the symbol of movie illusion is a clue to appreciating this singular director, arguably the most talented French filmmaker of his generation.

Carax was born in 1960, to a French father and American mother, and began writing sporadic contributions to *Cahiers du Cinéma* while a teenager. He also worked on short films, including *Strangulation Blues* (1980), before directing his first feature, *Boy Meets Girl*, in 1984. A spare, black-and-white picture, *Boy Meets Girl* announced the arrival of a distinct, if not quite developed, talent. In this monochrome ode to Paris at night, a drifter (Denis Lavant) keeps track of his own wanderings, while an actress (Mireille Perrier) escapes to the boulevards to avoid a lover. The title, so suggestive of the most conventional of all plot lines, is ironic in a variety of ways, not least because the boy doesn’t meet the girl for a very long time. On its own terms an evocative paean to Paris, *Boy Meets Girl* is also an attempt to re-create the French New Wave—in an even more self-conscious light than the New Wave itself.

Boy Meets Girl brought its young director some status in Europe, even if he was irrelevantly lumped together with two young compatriots, Jean-Jacques Beineix and Luc Besson. It also established Carax’s working relationship with three important partners: producer Alain Dahan, who died after the completion of *Les Amants du Pont-Neuf*; cinematographer Jean-Yves Escoffier, who would shoot the director’s subsequent two features; and Denis Lavant. A strange leading man by any measure, Lavant’s troll-like face, gymnast’s physicality, and near-autistic acting style embodied the Carax alter ego; he plays characters named Alex in the loose trilogy that begins with *Boy Meets Girl*. Capable of self-contained watchfulness and sudden eruptions of violence, Lavant’s presence is obviously key to Carax’s Baudelairean conception of a movie hero.

Their next film was *Mauvais Sang* (*Bad Blood/The Night Is Young*), in 1987. Although its plot about a mysterious blood-borne virus touches on the specter of AIDS, *Mauvais Sang* is really another excursion into romantic (and movie) love. Carax’s real-life companion at the time, future Oscar-winner Juliette Binoche, is also the star of the film, deliberately molded by her director-lover to resemble Jean-Luc Godard’s wife-muse-star of the 1960s, Anna Karina.

Although susceptible, like all of Carax's films, to a certain murkiness, *Mauvais Sang* bursts with sheer filmmaking ecstasy. A sequence of Denis Lavant running/dancing/exploding down city streets, as the camera tracks breathlessly alongside him and David Bowie sings "Modern Love" on the soundtrack, is pure exhilaration, and evidence of Carax's talent for the set-piece.

At this time, Carax acted in a couple of films, including Godard's bizarre doodle on *King Lear* (1987). He also prepared his greatest film and greatest folly, *Les Amants du Pont-Neuf* (*The Lovers on the Bridge*, 1990), again starring Lavant and Binoche. Most of the film is set on the oldest bridge in Paris, the Pont-Neuf, closed for restoration during the French Revolution bicentennial. A scruffy street performer (Lavant) lives on the bridge, with an older mentor. They are soon joined by an artist (Binoche) who is going blind—a postmodern echo of Chaplin's *City Lights*, one of the film's varied inspirations.

Though Carax may allude to his cinematic forbears—*L'Atalante* being one touchstone—*Les Amants* is, gloriously and astonishingly, unlike any other film. It begins with a grueling sequence, apparently shot in a police drunk tank with real street people, that promises a documentary-like approach. But the film quickly enters the realm of gutter-level fable, including a Bastille Day sequence that depicts the lovers gamboling across the Pont-Neuf as fireworks streak across the bridge and music blares from a dozen different sources—later followed by an eye-popping water-skiing stunt down the Seine. The actors themselves appear to be in danger at various moments in the movie.

Les Amants was plagued by serious production problems, with stop-and-start shooting from summer 1988 to spring 1990. An injury to Denis Lavant, cost overruns, and the expensive re-creation of the Pont-Neuf in southern France all contributed to the lengthy process. It received a chilly box-office reception in France, and for years failed to secure an American distributor (finally finding an arthouse release in 1999, after its existence had become semi-legendary). Carax, according to his own cryptic description, went "to hell" during the 1990s, returning with *Pola X* in time for the Cannes Festival of 1999.

Pola X is a contemporary adaptation of Melville's *Pierre, or The Ambiguities* (the title is whimsical shorthand: Pola for the French title of the novel, *Pierre, ou les ambiguïtés*, X for the tenth draft of Carax's script). The saga of a privileged young writer (Guillaume Depardieu) who leaves his golden existence for the squalor of bohemia (and the bed of his long-lost sister), *Pola X* pleased few critics, even as it raised eyebrows for its explicit sex scene; in *Film Comment*, Phillip Lopate declared that the film "never comes alive, never is believable for a second." Some of the criticism missed the picture's deadpan humor—like the original novel, it is partly a parody of a certain kind of melodrama—but Carax did seem to be in a holding pattern of sorts. However, his ability to create rich and dizzy images, and to explore the far reaches of *l'amour fou*, remains excitingly intact.

—Robert Horton

CARNÉ, Marcel

Nationality: French. **Born:** Batignolles, Paris, 18 August 1909. **Career:** Worked as insurance clerk, mid-1920s; assistant to cameraman Georges Périnal on *Les Nouveaux Messieurs*, 1928; worked as film critic, and made short film, 1929; assistant to René Clair on *Sous les toits de Paris*, 1930; editor-in-chief, *Hebdo-Films* journal, and



Marcel Carné

member, "October" group, early 1930s; assistant to Jacques Feyder, 1933–35; directed first feature, *Jenny*, 1936. **Awards:** Special Mention, Venice Festival, for *Quai des brumes*, 1938. **Died:** 31 October 1996, in Clamart, France.

Films as Director:

- 1929 *Nogent, Eldorado du dimanche*
- 1936 *Jenny*
- 1937 *Drôle de drame* (*Bizarre Bizarre*)
- 1938 *Quai des brumes* (*Port of Shadows*); *Hotel du Nord*
- 1939 *Le Jour se lève* (*Daybreak*); *École communale* (abandoned due to war)
- 1942 *Les Visiteurs du soir* (*The Devil's Envoys*)
- 1945 *Les Enfants du paradis* (*Children of Paradise*)
- 1946 *Les Portes de la nuit* (*Gates of the Night*)
- 1947 *La Fleur de l'âge* (not completed)
- 1949 *La Marie du port* (+ co-sc)
- 1951 *Juliette ou la Clé des songes* (+ co-sc)
- 1953 *Thérèse Raquin* (*The Adulteress*) (+ co-sc)
- 1954 *L'Air de Paris* (+ co-sc)
- 1956 *Le Pays d'où je viens* (+ co-sc)
- 1958 *Les Tricheurs* (*The Cheaters*)

- 1960 *Terrain vague* (+ co-sc)
 1962 *Du mouron pour les petits oiseaux* (+ co-sc)
 1965 *Trois Chambres à Manhattan* (+ co-sc)
 1967 *Les Jeunes Loups* (*The Young Wolves*)
 1971 *Les Assassins de l'ordre* (+ co-sc)
 1974 *La Merveilleuse Visite* (+ co-sc)
 1976 *La Bible* (feature doc for TV and theatrical release)

Publications

By CARNÉ: book—

Les Enfants du Paradis, with Jacques Prévert, London, 1988.

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Interview, with F. Cuel and others, in *Cinématographe* (Paris), May 1978.

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Prévert, Jacques, *Children of Paradise*, New York, 1968.

Armes, Roy, *French Film since 1946: The Great Tradition*, New York, 1970.

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Stanbrook, Alan, “The Carné Bubble,” in *Film* (London), November/December 1959.

“Carné Issue” of *Cahiers de la Cinémathèque* (Perpignan), Winter 1972.

Turk, Edward Baron, “The Birth of Children of Paradise,” in *American Film* (Washington, D.C.), July/August 1979.

“*Le Quai des brumes* Issue” of *Avant-Scène du Cinéma* (Paris), 15 October 1979.

Gillett, John, “Salute to a French Master,” in *Radio Times* (London), 2 March 1985.

Virmaux, A., and O. Virmaux, “La malediction: Le film inachève de Carné et Prévert,” in *Cinématographe* (Paris), October 1986.

Thoraval, Yves, “Marcel Carné: Un Parisien à Toulouse,” in *Cinéma* (Paris), 14 January 1987.

Kolker, Robert Phillip, “Carné’s *Les Portes de la nuit* and the Sleep of French Cinema,” in *Post Script* (Jacksonville, Florida), Fall 1987.

Charity, Tom, “Heaven Sent,” in *Time Out* (London), 18 August 1993.

Obituary, in *Sequences* (Haute-Ville), November/December 1996.

Obituary, in *Film en Télévision* (Brussels), December 1996.

Palm, Stina, “En stillbild ur Marcel Carnés ‘Pradisets barn,’” in *Chaplin* (Stockholm), vol. 38, 1996–1997.

Bates, Robin, “Audiences on the Verge of a Fascist Breakdown: Male Anxieties and Late 1930s French Film,” in *Cinema Journal* (Austin), Spring 1997.

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At a time when film schools were non-existent and training in filmmaking was acquired through assistantship, no one could have been better prepared for a brilliant career than Marcel Carné. He worked as assistant to René Clair on the first important French sound film, *Sous les toits de Paris*, and to Jacques Feyder on the latter’s three great films of 1934–35. Though he had also made a successful personal documentary, *Nogent, Eldorado du dimanche*, and a number of publicity shorts, it was only thanks to the support of Feyder and his wife, the actress Françoise Rosay, that Carné was able to make his debut as a feature filmmaker with *Jenny* in 1936. If this was a routine melodrama, Carné was able in the next three years to establish himself as one of Europe’s leading film directors.

During the period up to the outbreak of war in 1939 Carné established what was to be a ten-year collaboration with the poet and screenwriter Jacques Prévert, and gradually built up a team of collaborators—including the designer Alexandre Trauner and composer Maurice Jaubert—which was unsurpassed at this period. In quick succession Carné made the comedy *Drole de drame*, which owes more to Prévert’s taste for systematic absurdity and surreal gags than to the director’s professionalism, and a trio of fatalistic romantic melodramas, *Quai des brumes*, *Hotel du nord* and *Le Jour se lève*. These are perfect examples of the mode of French filmmaking that had been established by Jacques Feyder: a concern with visual style and a studio-created realism, a reliance on detailed scripts with structure and dialogue separately elaborated, and a foregrounding of star performers to whom all elements of decor and photography are subordinate. Though the forces shaping a character’s destiny may be outside his or her control, the story focuses on social behavior and the script offers set-piece scenes and confrontations and witty or trenchant dialogue that enables the stars to display their particular talents to the full.

The various advocates of either Prévert or Carné have sought to make exclusive claims as to which brought poetry to the nebulous and ill-defined “poetic realism” that these films are said to exemplify. In retrospect, however, these arguments seem over-personalized, since the pair seem remarkably well-matched. The actual differences seem less in artistic approach than in attitude to production. From the first, Carné, heir to a particular mode of quality filmmaking, was concerned with an industry, a technique, a career. Prévert, by contrast, though he is a perfect example of the archetypal 1930s screenwriter, able to create striking star roles and write dazzling and memorable dialogue, is not limited to this role and has a quite separate identity as surrealist, humorist and poet.

The pair share a certain fantastic conception of realism, with film seen as a studio construct in which fidelity to life is balanced by attention to a certain poetic atmosphere. Carné's coldly formal command of technique is matched by Prévert's sense of the logic of a tightly woven narrative. If it is Prévert's imagination that allows him to conceive both the *amour fou* that unites the lovers and the grotesque villains who threaten it, it is Carné's masterly direction of actors that turns Jean Gabin and Michèle Morgan into the 1930s ideal couple and draws such memorable performances from Michel Simon, Jules Berry and Arletty.

The collaboration of Prévert and Carné was sustained during the very different circumstances of the German Occupation, when they together made two films that rank among the most significant of the period. Since films in the mode of 1930s poetic realism were now banned, it is hardly surprising that Carné and Prévert should have found the need to adopt a radically new style. Remaining within the concept of the studio-made film, but leaving behind the contemporary urban gloom of *Le Jour se lève*, they opted for a style of elaborate and theatrical period spectacle. The medieval fable of *Les Visiteurs du soir* was an enormous contemporary success but it has not worn well. Working with very limited resources the filmmakers—assisted clandestinely by Trauner and the composer Joseph Kosma—succeeded in making an obvious prestige film, a work in which Frenchmen could take pride at a dark moment of history. But despite the presence of such players as Arletty and Jules Berry, the overall effect is ponderous and stilted.

Carné's masterpiece is *Les Enfants du paradis*, shot during the war years but released only after the Liberation. Running for over three hours and comprising two parts, each of which is of full feature length, *Les Enfants du paradis* is one of the most ambitious films ever undertaken in France. Set in the twin worlds of theatre and crime in nineteenth century Paris, this all-star film is both a theatrical spectacle in its own right and a reflection on the nature of spectacle. The script is one of Prévert's richest, abounding in wit and aphorism, and Carné's handling of individual actors and crowd scenes is masterly. The sustained vitality and dynamism of the work as it moves seemingly effortlessly from farce to tragedy, from delicate love scenes to outrageous buffoonery, is exemplary, and its impact is undimmed by the years.

Marcel Carné was still only thirty-six and at the height of his fame when the war ended. Younger than most of those who now came to the fore, he had already made masterly films in two quite different contexts and it seemed inevitable that he would continue to be a dominant force in French cinema despite the changed circumstances of the postwar era. But in fact the first post-war Carné-Prévert film, *Les Portes de la nuit*, was an expensive flop. When a subsequent film, *La Fleur de l'âge*, was abandoned shortly after production had begun, one of the most fruitful partnerships in French cinema came to an end. Carné directed a dozen more films, from *La Marie du port* in 1950 to *La Merveilleuse Visite* in 1973, but he was no longer a major force in French filmmaking.

Marcel Carné was an unfashionable figure long before his directing career came to an end. Scorned by a new generation of filmmakers, Carné grew more and more out of touch with contemporary developments, despite an eagerness to explore new subjects and use young performers. His failure is a measure of the gulf that separates 1950s and 1960s conceptions of cinema from the studio era of the war and immediate prewar years. He was, however, the epitome of this French studio style, its unquestioned master, even if—unlike Renoir—he was unable to transcend its limitations. While future critics are unlikely to

find much to salvage from the latter part of his career, films like *Drole de drame* and *Quai des brumes*, *Le Jour se lève* and *Les Enfants du paradis*, remain rich and complex monuments to a decade of filmmaking that will reward fresh and unbiased critical attention.

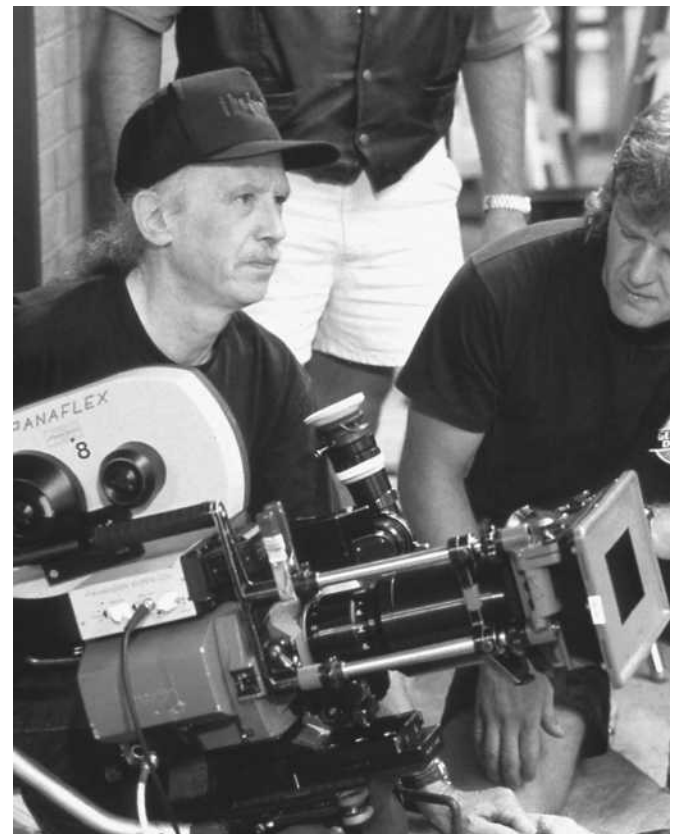
—Roy Armes

CARPENTER, John

Nationality: American. **Born:** Carthage, New York, 16 January 1948. **Education:** Studied filmmaking at University of Southern California, graduated 1972. **Family:** Married 1) actress Adrienne Barbeau, 1979 (divorced 1984); 2) Sandy King, 1990. **Career:** Made first feature, *Dark Star*, 1974. **Awards:** Best Short Subject Academy Award, for *The Resurrection of Bronco Billy*, 1970.

Films as Director:

- 1970 *The Resurrection of Bronco Billy* (short) (+ ed, mus)
- 1974 *Dark Star* (+ pr, co-sc)
- 1977 *Assault on Precinct 13* (+ sc, mus)
- 1978 *Someone's Watching Me!* (+ sc); *Halloween* (+ co-sc)
- 1979 *Elvis* (for TV)
- 1980 *The Fog* (+ sc, mus)
- 1981 *Escape from New York* (+ co-sc, co-pr)
- 1982 *The Thing*



John Carpenter

- 1983 *Christine*
 1984 *Starman*
 1986 *Big Trouble in Little China*
 1987 *Prince of Darkness; Armed and Dangerous*
 1988 *They Live* (+ co-mus)
 1991 *Memoirs of an Invisible Man*
 1995 *In the Mouth of Madness* (+ co-sc); *Village of the Damned*
 (+ co-sc, role)
 1996 *Escape from L.A.* (+ co-sc, co-mus)
 1998 *Vampires* (+ mus)
 2001 *Ghosts of Mars* (+ co-sc)

Other Films:

- 1962–70 (short films, as director): *Revenge of the Colossal Beasts; Gorgon versus Godzilla; Terror from Space; Sorcerer from Outer Space; Warrior and the Demon; Gorgon, the Space Monster*
 1978 *The Eyes of Laura Mars* (Kershner) (sc)
 1981 *Halloween II* (Rosenthal) (pr, co-sc)
 1983 *Halloween III: Season of the Witch* (Wallace) (mus)
 1984 *The Philadelphia Experiment* (Raffill) (sc)
 1986 *Black Moon Rising* (Cokliss) (co-sc)
 1988 *Halloween 4: The Return of Michael Myers* (Little) (mus)
 1989 *Halloween 5: The Revenge of Michael Myers* (Othenin-Girard) (mus)
 1990 *El Diablo* (Markle—for TV) (co-sc)
 1991 *Blood River* (Damski—for TV) (co-sc)
 1993 *Body Bags* (role)
 1994 *The Silence of the Hams* (Greggio) (role)
 1995 *After Sunset: The Life & Times of the Drive-in Theater* (Bokenkamp) (as himself)
 1998 *Halloween H20: Twenty Years Later* (mus)
 1999 *Silent Predators* (Nosseck—for TV) (co-sc); *Meltdown* (de Jong—for TV) (story)

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* * *

While his career has been neither as erratic as Wes Craven’s nor as disaster-littered as that of Tobe Hooper, John Carpenter currently stands as an out-of-time B specialist. His later directorial output has not exactly failed to live up to the promise of his earliest films, but nor has it been able to match their perfect achievements.

Carpenter’s first three movies are marvelously economical, deftly exciting, genuinely distinctive, and slyly amusing, and cover a wide range of generic bases. *Dark Star*, which he made as a student in collaboration with Dan O’Bannon, is one of the miracles of the 1970s, an intelligent and approachable science-fiction film made in the wake of 2001 but fresh and lively, with a satiric bite carried over from the written sf of the 1950s—its surfing punchline is an apt borrowing from Ray Bradbury—and a near-absurdist sense of humour. Its storyline concerns the crew of the spaceship *Dark Star* and its plunge into isolation-fueled insanity as their twenty-year mission to demolish useless planets with sentient bombs drags on and on. It is a film that repays many repeat viewings. *Assault on Precinct 13*, an urban

Western rooted in *Rio Bravo* and *Night of the Living Dead*, is at once a lean, generic, action machine (its plot centers around a nightmarish street gang as it besieges and lays waste to an isolated police station) and a witty transposition of the certainties of a Hawksian ensemble piece into the racially and sexually tense 1970s. In these films, Carpenter demonstrated that suspense and humour could be combined. He also showed that he was a skilled handler of unfamiliar actors, concentrating unusually on nuances of character in forms where spectacle and effects often take precedence. Finally, he established himself as a talented composer of driving, minimalist, synthesizer-oriented musical themes.

Halloween is every bit as good as the first few films, but seems less fresh because it has been so influential. Itself a psycho suspense horror movie in the vein of *The Spiral Staircase* or *Black Christmas* (and Carpenter's lady-stalking 1978 TV movie *Someone's Watching Me*), *Halloween* single-handedly revived the drive-in horror movie in the late 1970s, inspiring such nasty pieces of work as *Friday the 13th* and literally hundreds of blatant imitations. It also inspired a series of sequels, including the intriguing Nigel Kneale-scripted box office failure *Halloween III: Season of the Witch*, the Carpenter-produced *Halloween II*, and a couple of *Halloween* films with which he was not involved in any capacity, except for their re-use of parts of his scores for the original film and its sequel, particularly the title theme.

The original *Halloween*, which featured Jamie Lee Curtis pursued by an unkillable, masked madman and Donald Pleasence as a hammy shrink on the killer's trail, establishes its own world of horror, as enclosed and unreal as the Transylvanian backlots of the Universal or Hammer series. Carpenter utilizes a mythic American small town teenage milieu, where Halloween is a magical evocation of terror and delight, and where babysitting, trick-or-treating, and blind-dating hold possibilities of joy and/or terror. With its absolute mastery of the hand-through-the-window shock moment, cunning use of the Panavision shape, and a shivery theme tune, *Halloween* is a slender but masterly confection, and it should not be blamed for the floodgates it opened when it became an unexpected box office bonanza (in fact, one of the most successful independent films in history). Before *Halloween* took off at the box office, however, Carpenter returned to TV to helm a biopic of Elvis Presley for Dick Clark productions. The telefilm marked the beginning of Carpenter's long association with Kurt Russell, a former Disney child star then trying to break away from his image and land more serious (read adult) roles. Russell was one of many actors who tested for the high profile part, but he got it, and turned in a bravura (at times even uncanny) performance as the legendary King of Rock 'n Roll in what many critics still consider to be Carpenter's best film away from the horror/SF genre.

Although there are pleasures to be found in most of his subsequent works, Carpenter has never quite recaptured the confidence and streamlined form of the early pictures. *The Fog*, a maritime ghost story, and *Escape from New York*, a science-fiction action picture, are enjoyable, entertaining movies that straggle through illogical plots, but nevertheless find performers—particularly Carpenter's then-wife Adrienne Barbeau, but also regulars Kurt Russell, Donald Pleasence, Tom Atkins, Nancy Loomis, and Chuck Cyphers—doing nice little things with characters, and individual suspense sequences in these films at times override the general messiness of the stories. The same feel can be found in films made by others from scripts he wrote in this period, such as Stewart Raffill's *The Philadelphia Experiment* and Harley Cokliss's *Black Moon Rising*, not to mention the 1990 TV Western *El Diabolo*. Stepping up into the studio big leagues, Carpenter was then given a chance to remake Hawks's and Nyby's *The Thing*

from *Another World* (1950). He came through with *The Thing*, a controversially downbeat but genuinely effective movie in which an Arctic base is undermined by the presence of a shape-changing alien. The film is buoyed by the edgy, paranoid performances of a well-chosen cast of flabby, unreliable types and frequently punctuated by incredible bursts of special effects activity. *The Thing* handles its set-pieces—severed heads sprouting spiderlegs, a stomach opening up into a toothy mouth, a dog exploding into tentacular gloopiness—remarkably well, but Carpenter is also in control of the funny, tense, questioning passages in between. Like so many of his later films, though, he seems unable to bring it to a satisfying conclusion.

It was the commercial failure of *The Thing*, which having arrived on Earth just as the box office was embracing *E.T.*, a film that rendered evil aliens temporarily unfashionable, appears to have sufficiently disconcerted Carpenter to force him into a succession of blighted big studio movies. *Christine* is the regulation Stephen King adaptation, loud and watchable but essentially empty and ordinary. *Starman* is an uncomfortable and impersonal hybrid of *It Happened One Night* and *The Man Who Fell to Earth*. Finally, *Big Trouble in Little China* is a wacky kung fu-monster-comedy-musical-action-adventure-horror-fantasy that features Kurt Russell's funniest Carpenter hero role and some weird and wayward sequences, but it never quite catches the magic of the Hong Kong films upon which it is obviously based.

Subsequently, Carpenter deserted the big studios and handled a pair of smaller projects in an attempt to get back to the basics of his best work. The first of these, *Prince of Darkness*, is a labyrinthine and diffuse horror movie with a nuclear physics subplot, while *They Live* is a funny and pointed update of *Invasion of the Body Snatchers* in which the aliens have invaded earth to exploit it economically. These two films display traces of Carpenter's old flair, even if they both open a great deal better than they close; *They Live*, in particular, is as interesting and offbeat a movie as *The Fog* or *Escape from New York*. But neither film arrested the general drift of Carpenter's career. By this time, while he had not yet settled into the rut that Tobe Hooper has dug for himself, he had also not achieved the generic apotheosis of a George Romero or a David Cronenberg, either.

In the early 1990s, Carpenter harkened back to another of his favorite films of yesteryear, James Whale's *The Invisible Man*. Carpenter's variation on the theme, *Memoirs of an Invisible Man*, was based on a novel by H. F. Saint. The film presented huge challenges for Carpenter and his FX team in terms of making star Chevy Chase's escapades in invisibility absolutely convincing. Fanciful, funny, and a technical knockout, *Memoirs of an Invisible Man* was nonetheless not the kind of film that his fans wanted to see from cinema's "titan of trick or treat."

Carpenter's fans wanted Carpenter to return to his traditional landscape of chills and thrills. He did so with a vengeance, creating what many of his fans consider to be the most terrifying film he'd made since the halcyon days of *Halloween* and *The Thing*: the Lovecraftian *In the Mouth of Madness*. Determined to stay the course in the cinema of fear and fright, Carpenter turned again to remaking another classic of his youth, *Village of the Damned*, originally a 1960 shocker about menacing, otherworldly children, but the results were disjointed and anemic. *Escape from L.A.* teamed him again with Kurt Russell in a splashier, bigger-budgeted sequel to and rehash of their successful *Escape from New York*, which did little for the reputations or coffers of either man. With *Vampires*, Carpenter's name appeared resoundingly above the title. Boasting a superb premise—the Vatican has created a Special Forces team (led by James Woods) to track

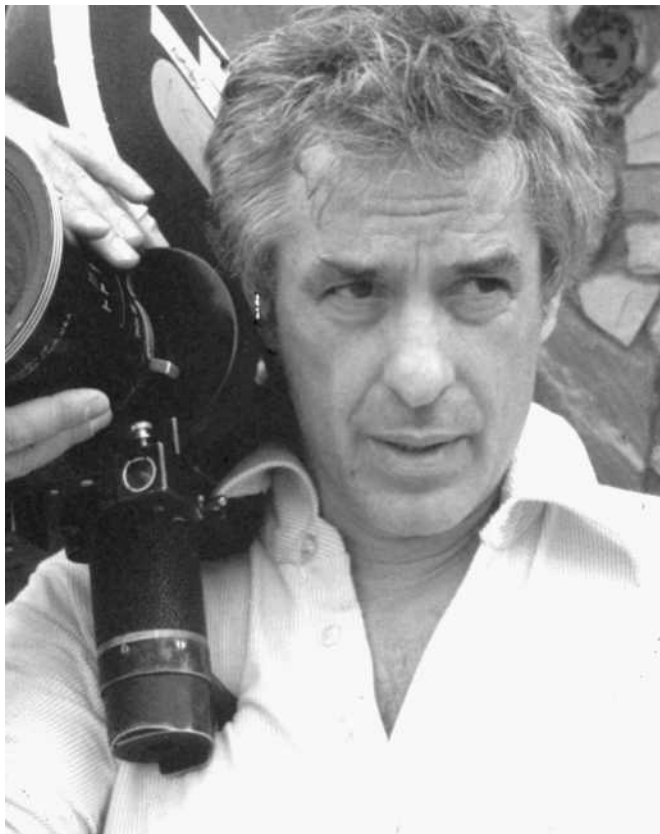
down and destroy the King of the Vampires and his unholy minions — the film surrendered itself completely to the gore and sleaze that had become endemic to the horror genre by this point. And the opportunity to produce a genre classic was unfortunately missed.

John Carpenter once called his movie *Halloween* the film equivalent of a haunted house exhibit at an old country fair. The scares are carefully calculated, coming at you at just the right moments between lulls to ensure a thrilling ride. Without apology, he notes that the film sums up the escapist entertainment that his movies are all about. After all, he says, it is the kind of entertainment he enjoys most himself.

—Kim Newman, updated by John McCarty

CASSAVETES, John

Nationality: American. **Born:** New York City, 9 December 1929. **Education:** Mohawk College, Colgate University, and New York Academy of Dramatic Arts, graduated 1950. **Family:** Married actress Gena Rowlands, 1958, two sons, one daughter. **Career:** Title character in TV series *Johnny Staccato*, 1959–60; directed first film, *Shadows*, 1960; hired by Paramount, then by Stanley Kramer, 1961; worked as independent filmmaker, from 1964. **Awards:** Critics Award, Venice Festival, for *Shadows*, 1960; Best Screenplay, National Society of Film Critics, and five awards from Venice Festival, for *Faces*, 1968; Golden Lion, Venice Festival, for *Gloria*, 1980; Golden Bear, Berlin Festival, for *Love Streams*, 1984; Los Angeles Film



John Cassavetes

Critics Career Achievement Award, 1986. **Died:** Of cirrhosis of the liver, in Los Angeles, 3 February 1989.

Films as Director:

- 1960 *Shadows* (+ sc)
- 1961 *Too Late Blues* (+ sc, pr)
- 1962 *A Child Is Waiting*
- 1968 *Faces* (+ sc)
- 1970 *Husbands* (+ sc, role as Gus)
- 1971 *Minnie and Moskowitz* (+ sc, role as Husband)
- 1974 *A Woman under the Influence* (+ sc)
- 1976 *The Killing of a Chinese Bookie* (+ sc)
- 1977/78 *Opening Night* (+ sc)
- 1980 *Gloria*
- 1984 *Love Streams*
- 1986 *Big Trouble*

Other Films:

- 1951 *Fourteen Hours* (Hathaway) (role as extra)
- 1953 *Taxi* (Ratoff) (role)
- 1955 *The Night Holds Terror* (Stone) (role)
- 1956 *Crime in the Streets* (Siegel) (role)
- 1957 *Edge of the City* (Ritt) (role)
- 1958 *Saddle the Wind* (Parrish) (role); *Virgin Island* (P. Jackson) (role)
- 1962 *The Webster Boy* (Chaffey) (role)
- 1964 *The Killers* (Siegel) (role as Johnny North)
- 1967 *The Dirty Dozen* (Aldrich) (role as Victor Franko); *Devil's Angels* (Haller) (role)
- 1968 *Rosemary's Baby* (Polanski) (role as Rosemary's husband); *Gli Intoccabili (Machine Gun McCain)* (Montaldo) (role)
- 1969 *Roma come Chicago (Bandits in Rome)* (De Martino) (role); *If It's Tuesday, This Must Be Belgium* (M. Stuart) (cameo role)
- 1976 *Two-Minute Warning* (Pearce) (role); *Mikey and Nicky* (May) (role)
- 1978 *The Fury* (De Palma) (role)
- 1982 *The Tempest* (Mazursky) (role)

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* * *

As perhaps the most influential of the independently produced feature films of its era (1958–1967), *Shadows* came to be seen as a virtual breakthrough for American alternative cinema. The film and its fledgling writer-director had put a group of young, independent filmmakers on the movie map, together with their more intellectual, less technically polished, decidedly less commercial, low-budget alternatives to Hollywood features.

Begun as an improvisational exercise in the method-acting workshop that actor John Cassavetes was teaching, and partly financed by his earnings from the *Johnny Staccato* television series, *Shadows* was a loosely plotted, heavily improvised work of cinema vérité immediacy that explored human relationships and racial identity against the background of the beat atmosphere of the late 1950s, given coherence by the jazz score of Charles Mingus.

The origins and style of *Shadows* were to characterize John Cassavetes's work throughout his directorial career, once he got the studio-financed production bug out of his system—and his system out of theirs.

The five prizes garnered by *Shadows*, including the prestigious Critics Award at the 1960 Venice Film Festival, led to Cassavetes's unhappy and resentful experience directing two studio-molded productions (*Too Late Blues*, *A Child Is Waiting*), both of which failed critically and commercially. Thereafter, he returned to independent filmmaking, although he continued to act in mainstream movies such as *The Dirty Dozen*, *Rosemary's Baby*, and *Two Minute Warning*. He continued directing feature films, however, in his characteristic, controversial style.

That style centers around a freedom afforded his actors to share in the creative process. Cassavetes's scripts serve as sketchy blueprints for the performers' introspective explorations and emotional embellishments. Consequently, camera movements, at the command of the actors' intuitive behavior, are of necessity spontaneous.

The amalgam of improvisational acting, hand-held camera work, grainy stock, loose editing, and threadbare plot give his films a texture of recreated rather than heightened reality, often imbuing them with a feeling of astonishing psychodramatic intensity as characters confront each other and lay bare their souls. Detractors, however, see Cassavetes as too dedicated to the performers' art and too trusting of the actor's self-discipline. They charge that the result is too often a mild form of aesthetic anarchy.

At worst Cassavetes's films are admittedly formless and self-indulgent. Scenes are stretched excruciatingly far beyond their climactic moments, lines are delivered falteringly, dialogue is repetitious. But, paradoxically, these same blemishes seem to make possible the several lucid, provocative, and moving moments of transcendent human revelation that a Cassavetes film almost inevitably delivers.

As his career progressed, Cassavetes changed his thematic concerns, upgraded his technical production values, and, not surprisingly, attracted a wider audience—but without overhauling his actor-as-auteur approach.

Faces represented Cassavetes's return to his favored semi-documentary style, complete with the seemingly obligatory excesses and gaffes. But the film also contained moments of truth and exemplary acting. Not only did this highly charged drama about the disintegration of a middle-class marriage in affluent Southern California find favor with the critical and filmmaking communities, it broke through as one of the first independent films to find a sizable audience among the general moviegoing public.

In *Husbands*, Cassavetes continued his exploration of marital manners, morals, and sexual identity by focusing on a trio of middle-class husbands—played by Cassavetes, Ben Gazzara, and Peter Falk—who confront their own mortality when a friend dies. Director Cassavetes's doubled-edged trademark—brilliant moments of intense acting amid the banal debris of over-indulgence—had never been in bolder relief.

Minnie and Moskowitz was Cassavetes's demonstration of a lighter touch, an amusing and touching interlude prior to his most ambitious

and commercially successful film. The film starred Gena Rowlands (Cassavetes's wife) and Seymour Cassel as a pair of dissimilar but similarly lonely people ensnared in a manic romance. Cassavetes again examined miscommunication in *Minnie and Moskowitz*, but in a much more playful vein.

A Woman under the Influence was by far Cassavetes's most polished, accessible, gripping, and technically proficient film. For this effort, Cassavetes departed from his accustomed style of working by writing a fully detailed script during pre-production. Starring Gena Rowlands in a magnificent performance as a lower-middle class housewife coming apart at the seams, and the reliable Peter Falk as the hardhat husband who is ill-equipped to deal with his wife's mental breakdown, *Woman* offered a more palatable balance of Cassavetes's strengths and weaknesses. The over-long scenes and overindulgent acting jags are there, but in lesser doses, while the privileged moments and bursts of virtuoso screen acting seem more abundant than usual.

Financed by Falk and Cassavetes, the film's crew and cast (including many family members) worked on deferred salaries. Promoted via a tour undertaken by the nucleus of the virtual repertory company (Cassavetes, Rowland, Falk) and booked without a major distributor, *Woman* collected generally ecstatic reviews, Academy Award nominations for Cassavetes and Rowlands, and impressive box office returns.

Cassavetes's next two films (*The Killing of a Chinese Bookie*, *Opening Night*) feature a return to his earlier structure (or lack thereof)—inaccessible, interminable, and insufferable for all but diehard buffs. However, *Gloria*, which showcased Rowlands as a former gangster's moll, while uneven in tone and erratic in pace, represented a concession by Cassavetes to filmgoers seeking heightened cinematic energy and narrative momentum.

"People who are making films today are too concerned with mechanics—technical things instead of feeling," Cassavetes told an interviewer in 1980. "Execution is about eight percent to me. The technical quality of a film doesn't have much to do with whether it's a good film."

—Bill Wine

CASTELLANI, Renato

Nationality: Italian. **Born:** Finale Ligure (Savona), 4 September 1913. **Education:** Educated in Argentina to 1925, then in Geneva; studied architecture in Milan. **Career:** Journalist, then scriptwriter for Camerini, Genina, Soldati, and Blasetti in 1930s; assistant to Blasetti, 1940; directed first film, *Un Colpo di pistola*, 1941. **Awards:** Best Film, Venice Festival, for *Sotto il sole di Roma*, 1948; Best Film, Cannes Festival, for *Due Soldi di speranza*, 1952; Golden Lion, Venice Festival, for *Giulietta e Romeo*, 1954. **Died:** 28 December 1985.

Films as Director:

- 1941 *Un Colpo di pistola* (+ co-sc)
- 1942 *Zaza* (+ sc)



Renato Castellani

- 1943 *La Donna del Montagna* (+ sc)
- 1946 *Mio Figlio Professore* (*Professor My Son*) (+ co-sc)
- 1948 *Sotto il sole di Roma* (*Under the Sun of Rome*) (+ sc)
- 1949 *E'primavera* (*It's Forever Springtime*) (+ co-sc)
- 1952 *Due Soldi di speranza* (*Two Cents Worth of Hope*) (+ sc)
- 1954 *Giulietta e Romeo* (*Romeo and Juliet*) (+ sc)
- 1957 *I sogni nel cassetto* (+ sc)
- 1959 *Nella città l'inferno* (*And the Wild, Wild Women*) (+ co-sc)
- 1961 *Il Brigante* (+ sc)
- 1962 *Mare Matto* (+ co-sc)
- 1964 "La Vedova" episode of *Tre notti di amore* (*Three Nights of Love*) (+ co-sc); "Una Donna d'Afari" episode of *Controsesso* (+ co-sc)
- 1967 *Questi fantasmi* (*Ghosts Italian Style*) (+ co-sc)
- 1969 *Una breve stagione* (+ co-sc)
- 1972 *Leonardo da Vinci* (condensed from five-part TV series) (+ co-sc)

Other Films:

- 1938 *L'orologio a Cucu* (Mastrocinque) (co-sc); *Batticuore* (Camerini) (co-sc); *Castelli in aria* (Camerini) (co-sc)
- 1939 *Grandi magazzini* (Camerini) (co-sc, asst d); *Il documento* (Camerini) (co-sc); *Un'avventura di Salvator Rosa* (Blasetti) (co-sc, asst d); *Due milioni per un sorriso* (Borghesio and Soldati) (co-sc)

- 1940 *Centomila dollari* (Camerini) (asst d); *Una romantica avventura* (Camerini) (co-sc); *La corona di ferro* (Blasetti) (co-sc, asst d)
- 1941 *La cena della beffe* (Blasetti) (co-sc)
- 1942 *Malombra* (Soldati) (co-sc)
- 1944 *Quartieri alti* (Soldati) (co-sc)
- 1945 *Malia* (Amato) (co-sc); *Notte di tempesta* (Franciolini) (sc)
- 1958 *Resurrezione* (*Auferstehung*) (Hansen) (co-sc)
- 1962 *Venere imperiale* (Delannoy) (idea only—begun by Castellani in 1958, discontinued due to dispute with producers and star Gina Lollobrigida)
- 1964 *Matrimonio all'italiana* (de Sica) (co-sc)

Publications

By CASTELLANI: article—

"Putting Gloss on Prison," in *Films and Filming* (London), April 1959.

On CASTELLANI: books—

Armes, Roy, *Patterns of Realism: A Study of Italian Neo-Realist Cinema*, New York, 1971.

Leprohon, Pierre, *The Italian Cinema*, New York, 1972.

Atti del Convegno della X mostra internazionale del nuovo cinema, Venice, 1975.

Verdone, Mario, *Cinema neo-realista da Rossellini a Pasolini*, Palermo, 1977.

Gili, Jean A., *Le Cinéma italien II*, Paris, 1982.

Trasatti, Sergio, *Renato Castellani*, Florence, 1984.

On CASTELLANI: articles—

Frosali, S., "Renato Castellani: Regista 'inattuale'?" in *Bianco e Nero* (Rome), January-March 1984.

Obituary in *Variety* (New York), 1 January 1986.

Pintus, Pietro, "Renato Castellani viaggiatore instancabile," in *Bianco e Nero* (Rome), April-June 1986.

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Poggioli, Lattuada, Chiarini, Soldati—the "calligraphers"—were the directors, novelists, and critics with which Castellani was associated at the beginning of his film career (1940–1948). The "calligraphers" were interested in form above all, strongly attached to the narrative tradition of the nineteenth century, committed to an essentially bourgeois cinema, refined, cultivated, intellectual. Their aesthetic was articulated in theory and in practice, and resistant, even antithetical, to the demands of the new realism voiced by De Santis and others in *Cinema*, and by Visconti in *Ossessione. Un colpo di pistola, Zaza* (a comedy in the French manner set during the "belle époque"), and *La donna della montagna* are films of escape. Through them Castellani managed his own flight: from the reality of the present, to be sure, but also from fascist propaganda and fascist censorship. The opposition between "calligraphy" and neorealism

must be treated cautiously, as Roy Armes points out in *Patterns of Realism*. Not only did the two tendencies share a number of temptations (to historicism, for example), but individual artists, Castellani among them, passed with apparent ease from one to the other. A “Calligrapher” as late as 1946, Castellani joined the neo-realists with *Sotto il sole di Roma*, announcing his new allegiance in the very first frame with this intertitle: “This film was inspired by events that actually took place. It was performed by non-professional actors, and shot entirely in Rome, in the neighborhoods depicted in the film.” While the presence of Alberto Sordi undermined the claim of a non-professional cast, his performance as a shoe salesman (recalling, in comic mode, the shoes of *Paisà* and *Shoe Shine*), the music of Nino Rota, the theme of black marketeering, the Roman locales and dialect, and the coverage of events of early summer 1943 to the end of summer of 1944 (from the invasion of Sicily to the liberation of Rome) cast the film firmly in the honored mold of Rossellini and De Sica. The chronology of *Sotto il sole di Roma* is that of *Paisà*; it is the story of the coming of age of a group of adolescent boys, matured by destruction and death. At its conclusion, unlike the children of *Open City*, *Bicycle Thief*, and *Shoe Shine*, they face the future with confidence—in themselves and in the society of which they are a part.

Two films followed in the wake of *Sotto il sole di Roma* to shape a trilogy on youth and young love: *E primavera* and *Two Cents Worth of Hope*. To their scripts are linked the names of Suso Cecchi d'Amico, Cesare Zavattini, and Titina de Filippo, names in turn allied with Visconti, De Sica, and the master family of Italian comedy. Shot on location from one end of the peninsula to the other, the burning questions of the day—the *mezzogiorno*, unemployment, Communist vs. Christian Democrat—addressed in the films are cloaked in humor and, more importantly, an optimism that, as Leprohon notes in *The Italian Cinema*, official Italy found reassuring. Threatened by the bleak view of Italy exported by the post-war Italian cinema, the government reacted by passing the Andreotti Law (1948) in the same year Castellani launched what came to be known as “rosy neorealism.”

The trilogy was followed by *Giulietta e Romeo*. This story of young love thwarted by parents and convention had already found expression in the contemporary working class settings of the three previous films, and was drawn from two Renaissance versions: Shakespeare's and Luigi Da Porto's. Professional and non-professional actors, including a Juliet chosen from an avalanche of responses to a talent search conducted in the neorealist style, combined to create a tension of text and performance that elicited considerable critical controversy. Once again, Castellani had adapted neorealism to his own uses. This time it was a literary neorealism, redefined to suit his inspiration, and dependent as always on the rejection of mimicry and doctrine.

—Mirella Jona Affron

CAVALCANTI, Alberto

Nationality: Brazilian. **Born:** Alberto de Almeida Cavalcanti in Rio de Janeiro, 6 February 1897. **Education:** Attended law school, Brazil, and Geneva Fine Art School, Switzerland. **Career:** Art director in

Paris, early 1920s; directed first film, *Rien que les heures*, 1926; directed French language versions of American films for Paramount, Joinville, 1929–30; joined General Post Office (GPO) Film Unit, London, 1937 (head of unit, 1937); joined Ealing Studios as feature director, 1940; head of production, Vera Cruz group, Brazil, and co-founder, Brazilian Film Institute, 1949–50; settled in Europe, 1955; director, British and French television, 1950s to 1968; film teacher, UCLA, 1963–65. **Awards:** American States Medal for Superior Artistic Achievement, 1972. **Died:** In Paris, 23 August 1982.

Films as Director:

- 1925 *Le Train sans yeux* (+ sc, ed)
- 1926 *Rien que les heures* (*Only the Hours*) (+ pr, sc, ed)
- 1927 *Yvette* (+ sc, ed); *En rade* (*Sea Fever*) (+ co-sc, ed); *La P'tite Lilie* (+ sc, ed supervisor)
- 1928 *La Jalousie du barbouillé* (+ sc, ed, art d); *Le Capitaine Fracasse* (+ co-sc, ed)
- 1929 *Le Petit Chaperon rouge* (+ sc, ed, art d); *Vous verrez la semaine prochaine* (+ sc, ed); *A michemin du ciel* (French language version of George Abbott's *Half-Way to Heaven*)
- 1930 *Toute sa vie* (French language version of Dorothy Arzner's *Sarah and Son*); *A canção do berço* (Portuguese version of Dorothy Arzner's *Sarah and Son*); *Les Vacances du diable* (French language version of Edmund Goulding's *The Devil's Holiday*); *Dans une île perdue* (French language version of William Wellman's *Dangerous Paradise*)
- 1932 *En lisant le journal*; *Le Jour du frotteur* (+ sc, ed); *Revue Montmartroise* (+ sc); *Nous ne ferons jamais de cinéma*; *Le Truc du brésilien*; *Le Mari garçon* (*Le Garçon divorcé*)
- 1933 *Plaisirs défendus*; *Tour de chant* (+ sc); *Coralie et Cie* (+ sc)
- 1934 *Pett and Pott* (+ sound supervisor, bit role); *New Rates*
- 1935 *Coalface* (+ sound supervisor)
- 1936 *Message from Geneva*
- 1937 *We Live in Two Worlds* (+ pr); *The Line to Tschierva Hut* (+ pr); *Who Writes to Switzerland* (+ pr)
- 1938 *Four Barriers* (+ pr); *The Chiltern Country* (+ pr)
- 1939 *Alice in Switzerland* (+ pr); *Midsummer Day's Work* (+ pr, sc)
- 1940 *La Cause commune* (+ pr) (made in Britain for showing in France); *Factory Front* (+ pr) (British version of preceding film); *Yellow Caesar* (*The Heel of Italy*) (+ pr)
- 1941 *Young Veteran* (+ pr); *Mastery of the Sea* (+ pr)
- 1942 *Went the Day Well?* (*48 Hours*)
- 1943 *Watertight* (*Ship Safety*)
- 1944 *Champagne Charlie*; *Trois Chansons de la résistance* (*Trois Chants pour la France*)
- 1945 “The Ventriloquist's Dummy” episode of *Dead of Night*
- 1947 *The Life and Adventures of Nicholas Nickleby*; *They Made Me a Fugitive* (*I Became a Criminal*)
- 1948 *The First Gentleman* (*Affairs of a Rogue*)
- 1949 *For Them That Trespass*
- 1952 *Simão o caolho* (*Simon the One-Eyed*) (+ pr)
- 1953 *O canto do mar* (*The Song of the Sea*) (+ pr, co-sc) (remake of *En rade*)
- 1954 *Mulher de verdade* (*A Real Woman*) (+ pr)
- 1955 *Herr Puntilla und sein Knecht Matti* (+ co-sc)



Alberto Cavalcanti (left) with John Mervyn

- 1956 *Die Windrose* (d prologue only, collective film co-supervised with Joris Ivens)
 1958 *La Prima notte* (*Les Noces vénitiennes*)
 1960 *The Monster of Highgate Ponds*
 1967 *Thus Spake Theodor Herzl* (*The Story of Israel*) (+ sc)

Other Films:

- 1923 *L'Inhumaine* (L'Herbier) (co-art d)
 1924 *L'Inondation* (Delluc) (art d); *La Galerie des monstres* (Catelain) (asst d, art d); *Feu Mathias Pascal* (L'Herbier) (art d)
 1926 *The Little People* (Pearson) (art d)
 1931 *Au pays du scalp* (de Wavrin) (ed)
 1934 *Windmill in Barbados* (Wright) (sound supervisor); *Granton Trawler* (Anstey) (sound supervisor); *Song of Ceylon* (Wright) (sound supervisor)
 1935 *Book Bargain* (McLaren) (pr); *Big Money* (Watt) (pr)
 1936 *Rainbow Dance* (Lye) (pr); *Night Mail* (Wright and Watt) (pr, sound supervisor); *Calendar of the Year* (Spice) (pr)
 1937 *The Saving of Bill Blewitt* (Watt) (pr); *Roadways* (Coldstream and Legg) (pr)
 1938 *North or Northwest* (Lye) (pr); *North Sea* (Watt) (pr, sound supervisor); *Distress Call* (Watt) (pr) (shortened silent version of preceding title); *Many a Pickle* (McLaren) (pr); *Happy in the Morning* (Jackson) (pr)
 1939 *The City* (Elton) (pr); *Men in Danger* (Jackson) (pr); *Spare Time* (Jennings) (pr); *Health of a Nation* (*Health for the Nation, Forty Million People*) (Monck) (pr); *Speaking from America* (Jennings) (pr); *Spring Offensive* (*An Unrecorded Victory*) (Jennings) (pr); *The First Days* (Watt, Jennings, and Jackson) (pr)
 1940 *Men of the Lightship* (Macdonald) (pr); *Squadron 992* (Watt) (pr); *Sea Fort* (Dalrymple) (pr); *Salvage with a Smile* (Brunel) (pr)
 1941 *Guests of Honour* (Pitt) (pr); *The Big Blockade* (Frend) (assoc pr); *Merchant Seamen* (*Merchant Convoy*) (Holmes) (pr); *The Foreman Went to France* (*Somewhere in France*) (Frend) (assoc pr); *Find, Fix and Strike* (Bennett) (pr)
 1942 *Greek Testament* (*The Shrine of Victory*) (Hasse) (pr)
 1944 *The Halfway House* (Dearden) (assoc pr)

- 1950 *Caicara* (Loafer) (Celi) (pr, supervisor)
 1951 *Terra sempre terra* (*Land Is Forever Land*) (Payne) (pr);
Painel (*Panel*) (Barreto) (pr); *Santuário* (*Sanctuary*)
 (Barreto) (pr)
 1952 *Volta redonda* (*Round Trip*) (Waterhouse) (pr); *Film and Reality* (selection and compilation)
 1969 *Lettres de Stalingrad* (Katz) (role)

Publications

By CAVALCANTI: book—

Film and Reality, London, 1942; as *Film e realidade*, Rio de Janeiro, 1952.

By CAVALCANTI: articles—

- “Sound in Films,” in *Film* (London), November 1939.
 “Cavalcanti in Brazil,” in *Sight and Sound* (London), April/June 1953.
 Interview with J. Hillier and others, in *Screen* (London), Summer 1972.
 Cavalcanti, Alberto, in *Filme Cultura* (Rio de Janeiro), January–April 1984.

On CAVALCANTI: books—

- Klaue, Wolfgang, and others, *Cavalcanti*, Berlin, 1952.
 Hardy, Forsyth, editor, *Grierson on Documentary*, revised edition, London, 1966.
 Lovell, Alan, and Jim Hillier, *Studies in Documentary*, New York, 1972.
 Barsam, Richard, *The Non-Fiction Film*, New York, 1973.
 Rotha, Paul, *Documentary Diary*, London, 1973.
 Sussex, Elizabeth, *The Rise and Fall of British Documentary: The Story of the Film Movement Founded by John Grierson*, Berkeley, 1975.
 Pellizzari, Lorenzo, and Claudio M. Valentinetti, *Albert Cavalcanti*, Locarno, 1988.
 Ellis, Jack C., *The Documentary Idea*, Englewood Cliffs, New Jersey, 1989.

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- De La Roche, Catherine, “Cavalcanti in Brazil,” in *Sight and Sound* (London), January/March 1955.
 Monegal, Emir Rodriguez, “Alberto Cavalcanti,” in *Quarterly of Film, Radio, and Television* (Berkeley), Summer 1955.
 Minish, Geoffrey, “Cavalcanti in Paris,” in *Sight and Sound* (London), Summer 1970.
 Taylor, J.R., “Surrealist Admen,” in *Sight and Sound* (London), Autumn 1971.

- Beylie, Claude, and others, “Alberto Cavalcanti,” in *Ecran* (Paris), November 1974.
 Sussex, E., “Cavalcanti in England,” in *Sight and Sound* (London), August 1975.
 Zapiola, G., “Medio siglo de cine en la obra del eurobrasileño Alberto Cavalcanti,” in *Cinemateca Revista* (Montevideo), September 1982.
 Courcier, J., obituary in *Cinéma* (Paris), October 1982.
 Obituary in *Films and Filming* (London), November 1982.
 Pilard, P., “Cavalcanti à Londres. Quinze ans de cinéma britannique,” in *Revue du Cinéma* (Paris), November 1983.
 Casandey, R., “Alberto Cavalcanti,” in *Plateau* (Brussels), vol. 10, no. 2, 1989.

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Alberto Cavalcanti was multi-national to a remarkable extent. Brazilian by birth, he worked in French commercial and avant-garde cinema of the 1920s, in British documentaries of the 1930s, and in British features of the 1940s. He also returned briefly to Brazil in an effort to revitalize its production, then lived in Paris during his last years, although he visited and made films elsewhere. In the long view, however, Cavalcanti may be most closely associated with British film, especially with British documentary.

Even Cavalcanti's early years in France led to that subsequent connection. Following work as a set designer, most notably for Marcel L'Herbier, he made the seminal *Rien que les heures* in 1926. Though part of the avant-garde experimentation of the 1920s, *Rien* inaugurated the “city symphonies,” one of the lines picked up by John Grierson as he was molding the British documentary of the 1930s. (The other lines came from the work of Flaherty, and of the Soviets, notably Vertov, Eisenstein, and Turin.)

Before being invited by Grierson to join the General Post Office Film Unit, Cavalcanti had experience in the early sound films produced by the French studios. As he became involved in British documentary he distinguished himself, especially through his work with sound in relation to image. *Granton Trawler*, *The Song of Ceylon*, *Coal Face*, *Night Mail*, and *North Sea* offer evidence of his contributions. It might be argued that these films contain more sophisticated multi-layered sound and edited images—what Eisenstein called vertical montage—than that evident in narrative fiction films of the time. Cavalcanti's personal creativity became the basis for teaching other, younger members of the documentary group. Harry Watt, Basil Wright, and others have attested to Cavalcanti's significance as a teacher of conception and technique.

Though Grierson always acknowledged Cavalcanti's importance to the artistry of British documentary, there developed a split between the Grierson faction (dedicated to making films to bring about social change) and the Cavalcanti faction (more concerned with ways in which realist film technique and style could be brought to the larger audiences of the theatres). In fact, an anthology surveying the documentary film, *The Film and Reality*, co-produced by Cavalcanti and Ernest Lindgren in 1942, created a furor behind the scenes when it was released. It presented essentially an aesthetic history of documentary (Cavalcanti selected the excerpts), ending with coverage of

feature fiction films embodying some of the characteristics of documentary. The Grierson group was reputedly outraged that no attention was paid to what they viewed as the dominant purpose of British documentary, which was a sort of citizenship education—communication by the government to the citizenry.

For his part, Cavalcanti said late in life that he always thought he and Grierson were up to the same thing essentially—that of course he had a social sense, as surely as did Grierson. The real trouble was that he had not received adequate screen credits for the work he had done for the GPO Film Unit during Grierson's regime. (Grierson favored the idea of anonymous collective rather than individual auteurs.)

When Cavalcanti returned to entertainment filmmaking early in the war he was missed by the documentary bunch. At the same time it must be said that Cavalcanti (like Watt, who followed him shortly) brought with him a documentary influence to Ealing Studios that extended into the wartime fiction film. The impact of his experiences in the documentary world can be seen, for example, in *The Foreman Went to France*, which he produced, and in *Went the Day Well?*, which he directed. On the other hand, Cavalcanti's finest achievement as fictional producer/director may well be *Dead of Night*, a mingling of fantasy and actuality. The surrealistic elements of the film recalled the French avant-garde.

In summary it can be said that Cavalcanti seemed always to be the artist, personal creator and, especially, consummate technician. He applied himself to the basic modes of film art—narrative fiction, avant-garde, and documentary—in a full range of capacities—set designer, sound recordist, producer, and director. A charming journeyman artist with a cosmopolitan and tasteful flair, he taught and influenced a lot of other filmmakers and was responsible for noteworthy innovation and experimentation in many of the films with which he was associated.

—Jack C. Ellis

CHABROL, Claude

Nationality: French. **Born:** Paris, 24 June 1930. **Education:** University of Paris, Ecole Libre des Sciences Politiques. **Family:** Married 1) Agnes Goute, 1952 (divorced), two sons; 2) actress Stéphane Audran, 1964 (divorced), one son; 3) Aurore Pajot. **Career:** Film critic for *Arts* and for *Cahiers du Cinéma*, Paris, 1953–57 (under own name and as “Charles Eitel” and “Jean-Yves Goute”); Head of production company AJYM, 1956–61; directed first film, *Le Beau Serge*, 1958; director, *Macbeth*, Théâtre Recamier, Paris, 1967; director, French TV, 1970s. **Awards:** Golden Bear, Berlin Festival, for *Les Cousins*, 1959; D. W. Griffith Award, National Board of Review, and New York Film Critics Circle Award for Best Foreign Film, for *Story of Women*, 1989; Metro Media Award, Toronto International Film Festival, 1995, and Los Angeles Film Critics Association Award for Best Foreign Language Film, National Society of Film Critics Award for Best Foreign Language Film, both 1996, for *La cérémonie*; Golden Seashell and Silver Seashell, San Sebastián International Film Festival, for *Rien ne va plus*, 1997. **Agent:** c/o VMA, 40 rue François 1er, 75008 Paris, France. **Address:** 15 Quai Conti, 75006 Paris, France.

Films as Director:

- 1958 *Le Beau Serge (Bitter Reunion)* (+ pr, sc, bit role)
- 1959 *Les Cousins (The Cousins)* (+ pr, sc); *A double tour (Web of Passion; Leda)* (+ bit role)
- 1960 *Les Bonnes Femmes* (+ adapt, bit role)
- 1961 *Les Godelureaux* (+ co-adapt, bit role); “L’Avarice” episode of *Les Sept Péchés capitaux (The Seven Deadly Sins)* (+ bit role)
- 1962 *L’œil du malin (The Third Lover)* (+ sc); *Ophélie* (+ co-sc)
- 1963 *Landru (Bluebeard)* (+ co-sc)
- 1964 “L’Homme qui vendit la tour Eiffel” episode of *Les Plus Belles Escroqueries du monde (The Beautiful Swindlers)*; *Le Tigre aime la chair fraîche (The Tiger Likes Fresh Blood)*; *La Chance et l’amour* (Tavernier, Schlumberger, Bitsch, and Berry) (d linking sequences only)
- 1965 “La Mulette” episode of *Paris vu par . . . (Six in Paris)* (+ sc, role); *Marie-Chantal contre le Docteur Kha* (+ co-sc, bit role); *Le Tigre se parfume à la dynamite (An Orchid for the Tiger)* (+ bit role)
- 1966 *La Ligne de démarcation (Line of Demarcation)* (+ co-sc)
- 1967 *Le Scandale (The Champagne Murders)*; *La Route de Corinthe (Who’s Got the Black Box?; The Road to Corinth)* (+ role)
- 1968 *Les Biches (The Does; The Girlfriends; Bad Girls)* (+ co-sc, role)
- 1969 *La Femme infidèle (Unfaithful Wife)* (+ co-sc); *Que la bête meure (This Man Must Die; Killer!)*
- 1970 *Le Boucher* (+ sc); *La Rupture (Le Jour des parques; The Breakup)* (+ sc, bit role)
- 1971 *Juste avant la nuit (Just before Nightfall)* (+ sc)
- 1972 *La Décade prodigieuse (Ten Days’ Wonder)* (+ co-sc); *Docteur Popaul (High Heels)* (+ co-song); *De Grey—Le Banc de Desolation* (for TV)
- 1973 *Les Noces rouges (Wedding in Blood)* (+ sc)
- 1974 *Nada (The NADA Gang)*; *Histoires insolites* (series of 4 TV films)
- 1975 *Une Partie de plaisir (A Piece of Pleasure; Pleasure Party)*; *Les Innocents aux mains sales (Dirty Hands; Innocents with Dirty Hands)* (+ sc); *Les Magiciens (Initiation à la mort; Profezia di un delitto)*
- 1976 *Folies bourgeoises (The Twist)* (+ co-sc)
- 1977 *Alice ou La Dernière Fugue (Alice or the Last Escapade)* (+ sc)
- 1978 *Blood Relatives (Les Liens de sang)* (+ co-sc); *Violette Nozière (Violette)*
- 1980 *Le Cheval d’Orgueil (The Horse of Pride; The Proud Ones)*
- 1982 *Les Fantômes du chapelier (The Hatmaker)*
- 1983 *Le Sang des autres (The Blood of Others)*
- 1984 *Poulet au vinaigre (Coq au Vin)* (+ co-sc)
- 1985 *Inspecteur Lavardin* (+co-sc)
- 1986 *Masques* (+ co-sc)
- 1987 *Le cri du hibou (The Cry of the Owl)*
- 1989 *Une Affaire des femmes (Story of Women)* (+ sc)
- 1990 *Jours tranquilles à Clichy (Quiet Days in Clichy)* (+ sc); *Docteur M (Club Extinction)* (+sc)
- 1991 *Madame Bovary* (+ sc)
- 1993 *Bette* (+sc); *L’œil de Vichy (The Eye of the Vichy)* (doc)
- 1994 *L’enfer (Hell)*



Claude Chabrol

- 1995 *Le cerimonie* (*The Ceremony*); *A Judgment in Stone* (+ sc)
 1997 *Rien ne va plus* (*The Swindle*) (+ sc)
 1999 *Au coeur du mensonge* (*The Color of Lies*) (+ co-sc)
 2000 *Merci pour le chocolat* (+ co-sc)

Other Films:

- 1956 *Le Coup de berger* (Rivette) (co-sc, uncred co-mu, role)
 1959 *A bout de souffle* (Godard) (tech adv); *Les Jeux de l'amour* (de Broca) (role)
 1960 *Paris nous appartient* (Rivette) (role); *Saint-Tropez blues* (Moussy) (role); *Les Distractions* (Dupont) (role)
 1961 *Ples v dezu* (*Dance in the Rain*) (Hladnik) (supervisor); *Les menteurs* (Greville) (role)
 1964 *Les Durs à cuire* (Pinoteau) (role)
 1965 *Brigitte et Brigitte* (Moulet) (role)
 1966 *Happening* (Bokanowski) (tech adv); *Zoe bonne* (Deval) (role)
 1968 *La Femme écarlate* (Valere) (role)
 1969 *Et crac!* (Douchet) (role); *Version latine* (Detre) (role); *Le Travail* (Detre) (role)
 1970 *Sortie de secours* (Kahane) (role)

- 1971 *Eglantine* (Brialy) (tech adv); *Aussi loin que l'amour* (Rossif) (role)
 1972 *Piège à pucelles* (Leroi) (tech adv); *Un Meurtre est un meurtre* (Périer) (role)
 1973 *Le Flipping* (Volatron) (role as interviewee)
 1987 *Sale destin!* (Sylvain Madigan) (role)
 1992 *Sam Suffit* (role as Mr. Denis)
 1993 *Jean Renoir* (Thompson); *François Truffaut: Portraits volés* (François Truffaut: *Stolen Portraits*)
 1997 *Cannesplés 400 coups* (Nadeau—for TV) (as himself)

Publications

By CHABROL: books—

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La Femme Infidèle, Paris, 1969.
Les Noces rouges, Paris, 1973.
Et pourtant, je tourne. . ., Paris, 1976.
L'adieu aux dieux (novel), Paris, 1980.
Autour d'Emma: Madame Bovary, un film de Claude Chabrol, Paris, 1991.

By CHABROL: articles—

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- Interview with Gilles Jacob, in *Cinéma* (Paris), September/October 1966.
- “Claude Chabrol,” in *Interviews with Film Directors*, edited by Andrew Sarris, New York, 1967.
- Articles anthologized in *The New Wave*, edited by Peter Graham, New York, 1968.
- “*La Femme Infidèle*,” and “*La Muette*,” in *Avant-Scène du Cinéma* (Paris), no. 42, 1969.
- Interview with Michel Ciment and others, in *Positif* (Paris), April 1970.
- Interview with Noah James, in *Take One* (Montreal), September/October 1970.
- Interview with Rui Nogueira, in *Sight and Sound* (London), Winter 1970/71.
- Interview with M. Rosier and D. Serceau, in *Cinéma* (Paris), September/October 1973.
- Interviews with G. Braucourt, in *Ecran* (Paris), May 1975 and February 1977.
- “Chabrol’s Game of Mirrors,” an interview with D. Overbey, in *Sight and Sound* (London), Spring 1977.
- “The Magical Mystery World of Claude Chabrol,” an interview with Dan Yakir, in *Film Quarterly* (Berkeley), no. 3, 1979.
- “I Fell in Love with Violette Nozière,” in *Monthly Film Bulletin* (London), April 1979.
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- “Jeu de massacre: Attention les yeux,” an interview with Pierre Bonitzer and others, in *Cahiers du Cinéma* (Paris), March 1986.
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- “Conversazione con Claude Chabrol,” an interview with P. Vernaglione, in *Filmcritica*, March 1989.
- “Entretien avec Claude Chabrol,” an interview with T. Jousse and others, in *Cahiers du Cinéma*, November 1990.
- “Histoires de fuites,” in *Cahiers du Cinéma*, May 1991.
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- “Hell’s Angel,” an interview with Tom Charity, in *Time Out* (London), 19 October 1994.
- “Oskuld, mord och en kopp te,” in *Chaplin* (Stockholm), vol. 38, no.4, 1996.
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If Jean-Luc Godard appeals to critics because of his extreme interest in politics and film theory, if François Truffaut appeals to the popular audience because of his humanism and sentimentality, it is Claude Chabrol—film critic, filmmaker, philosopher—whose work consistently offers the opportunity for the most balanced appeal. His partisans find especially notable the subtle tone of Chabrol's cinema: his films are apparently cold and objective portraits of profoundly psychological situations; and yet that coldness never approaches the kind of fashionable cynicism, say, of a Stanley Kubrick, but suggests, rather, something closer to the viewpoint of a god who, with compassion but without sentiment, observes the follies of his creations.

Chabrol's work can perhaps best be seen as a cross between the unassuming and popular genre film and the pretentious and elitist art film: Chabrol's films tend to be thrillers with an incredibly self-conscious, self-assured style—that is, pretentious melodrama, aware of its importance. For some, however, the hybrid character of Chabrol's

work is itself a problem: indeed, just as elitist critics sometimes find Chabrol's subject matter beneath them, so too do popular audiences sometimes find Chabrol's style and incredibly slow pace alienating.

Chabrol's films are filled with allusions and references to myth (as in *La rupture*, which begins with an epigraph from Racine's *Phaedra*: "What an utter darkness suddenly surrounds me!"). The narratives of his films are developed through a sensuousness of decor, a gradual accumulation of psychological insight, an absolute mastery of camera movement, and the inclusion of objects and images—beautiful and evocative, like the river in *Le boucher* or the lighthouse in *Dirty Hands*—which are imbued with symbolic intensity. Like Balzac, whom he admires, Chabrol attempts, within a popular form, to present a portrait of his society in microcosm.

Chabrol began his career as a critic for *Cahiers du Cinéma*. With Eric Rohmer, he wrote a groundbreaking book-length study of Alfred Hitchcock, and with his friends (Truffaut, Godard, Rohmer, Jacques Rivette, and others) he attempted to turn topsy-turvy the entire cinematic value system. That their theories of authorship remain today a basic (albeit modified and continuously examined) premise certainly indicates the success of their endeavor. Before long, Chabrol found himself functioning as financial consultant and producer for a variety of films inaugurating the directorial careers of his fellow critics who, like himself, were no longer content merely to theorize.

Chabrol's career can perhaps be divided into five semi-discrete periods: 1) the early personal films, beginning with *Le beau Serge* in 1958 and continuing through *Landru* in 1962; 2) the commercial assignments, beginning with *The Tiger Likes Fresh Blood* in 1964 and continuing through *The Road to Corinth* in 1967; 3) the mature cycle of masterpieces, beginning with *Les biches* in 1968 and continuing through *Wedding in Blood* in 1973, almost all starring his wife Stéphane Audran, and produced by André Génovès; 4) the more diverse (and uneven) accumulations of films from 1974 to the mid-1980s which have tended neither to garner automatic international release nor to feature Audran in a central role; and 5) the more recent films of higher quality, if sometimes uneven still, produced in the 1980s and 1990s by Marin Karmitz's company MK2 and including a new set of regular collaborators.

If Hitchcock's *Shadow of a Doubt*, as analyzed by Chabrol and Rohmer, is constructed upon an exchange of guilt, Chabrol's first film, *Le beau Serge*, modeled after it, is constructed upon an exchange of redemption. Chabrol followed *Le beau Serge*, in which a city-dweller visits a country friend, with *Les cousins*, in which a country-dweller visits a city friend. Most notably, *Les cousins* offers Chabrol's first "Charles" and "Paul," the names Chabrol would continue to use throughout much of his career—Charles to represent the more serious bourgeois man, Paul the more hedonistic id-figure. *A double tour*, Chabrol's first color film, is especially notable for its striking cinematography, its complex narrative structure, and the exuberance of its flamboyant style; it represents Chabrol's first studied attempt to examine and criticize the moral values of the bourgeoisie as well as to dissect the sociopsychological causes of the violence which inevitably erupts as the social and family structures prove inadequate. Perhaps the most wholly successful film of this period is the infrequently screened *L'œil du malin*, which presents the most typical Chabrol situation: a triangle consisting of a bourgeois married couple—Hélène and her stolid husband—and the outsider whose involvement with the couple ultimately leads to violence and tragedy. Here can be

found Chabrol's first "Hélène," the recurring beautiful and slightly aloof woman, generally played by Stéphane Audran.

When these and other personal films failed to ignite the box office, despite often positive critical responses, Chabrol embarked on a series of primarily commercial assignments (such as *Marie-Chantal contre le Docteur Kha*), during which his career went into a considerable critical eclipse. Today, however, even these fairly inconsequential films seem to reflect a fetching style and some typically quirky Chabrolian concerns.

Chabrol's breakthrough occurred in 1968 with the release of *Les biches*, an elegant thriller in which an outsider, Paul, disrupts the lesbian relationship between two women. All of Chabrol's films in this period are slow psychological thrillers which tend basically to represent variations upon the same theme: an outsider affecting a central relationship until violence results. In *La femme infidèle*, one of Chabrol's most self-assured films, the marriage of Hélène and Charles is disrupted when Charles kills Hélène's lover. In the Jansenist *Que la bête meure*, Charles tracks down the unremittingly evil hit-and-run killer of his young son, and while doing so disrupts the relationship between the killer, Paul, and his sister-in-law Hélène. In *Le boucher*, the butcher Popaul, who is perhaps a homicidal killer, attempts a relationship with a cool and frigid schoolteacher, Hélène, who has displaced her sexual energies onto her teaching of her young pupils, particularly onto one who is conspicuously given the name Charles.

In the extravagantly expressive *La rupture*, the outsider Paul attempts a plot against Hélène in order to secure a better divorce settlement, desired by the rich parents of her husband Charles, who has turned to drug addiction to escape his repressive bourgeois existence. In *Juste avant la nuit*, it is Charles who has taken a lover, and Charles's wife Hélène who must ultimately resort to an act of calculated violence in order to keep the bourgeois surface intact. In the detective variation *Ten Days' Wonder*, the relationship between Charles and Hélène is disrupted by the intervention of a character named Théo (*Theos*, representing God), whose false image must be unmasked by the outsider Paul. And in *Wedding in Blood*, based on factual material, it is the wife and her lover who team together to plot against her husband.

Jean Renoir said that all great directors make the same film over and over; perhaps no one has taken this dictum as seriously as Chabrol; indeed, all these films represent a kind of formal geometry as Charles, Hélène, and Paul play out their fated roles in a universe strongly influenced by Fritz Lang, the structures of their bourgeois existence unable to contain their previously repressed passions. Noteworthy too is the consistency of collaboration on these films: usually with Stéphane Audran, Michel Bouquet, and Jean Yanne as performers; Jean Rabier as cinematographer; Paul Gégauff as co-scriptwriter; André Génovès as producer; Guy Littaye as art director; Pierre Jansen as composer; Jacques Gaillard as editor; Guy Chichignoud on sound.

In the late 1970s and 1980s, Chabrol has increasingly explored different kinds of financing, making television films as well as international co-productions. Some of these interesting films seem quite unusual from what he has attempted before, perhaps the most surprising being *Le cheval d'orgueil*, an ethnographic drama chronicling the simplicity and terrible harshness of peasant life in Brittany prior to World War I with a straightforwardness and lack of sentimentality which is often riveting. Indeed, the film seems so different from

much of Chabrol's work that it forces a kind of re-evaluation of his career, making him seem less an emulator of Hitchcock and more an emulator of Balzac, attempting to create his own *Comédie humaine* in a panoramic account of the society about him.

Meanwhile, without his regular collaborators, most notably Stéphane Audran, Chabrol has had to establish a new "team"—now including his son, Matthieu Chabrol, as composer replacing the superior Pierre Jansen. Although the series of films directed for producer Marin Karmitz seems laudable and superior to Chabrol's non-Karmitz films of the 1980s and 1990s, with three exceptions they do not match the unity or quality of Chabrol's earlier masterpieces.

One of the exceptions is *Une affaire des femmes*, starring Isabelle Huppert (who had previously starred in *Violette Nozière*). The story of an abortionist who ends up the last female guillotined in France (by the Vichy government), *Une affaire des femmes*, unlike the majority of Chabrol's recent films, received international distribution as well as a variety of awards and critical recognition. Chabrol's achievement here is extraordinary: offering a complex three-dimensional portrait of a woman who is not really very likeable, *Une affaire des femmes* turns out, by its end, to be the most fair, progressive, passionate film ever made about abortion, dissecting the sexual politics of the "crime" without ever resorting to polemics; and Chabrol's unswerving gaze becomes the regard of an all-knowing God. *Madame Bovary*, again with Huppert, is perhaps one notch below in quality: but is it surprising that Chabrol turns *Madame Bovary* into one of his tragic bourgeois love triangles, only this time with the protagonist named Emma, rather than Hélène? Also impressive—and perhaps Chabrol's last masterpiece—is the 1995 film *La cérémonie*, again with Huppert. Released several years after the fall of the Soviet Union and its Eastern European satellites, *La cérémonie* (which was based on the thriller *A Judgement in Stone* written by Ruth Rendell) was characterized by its director as "the last Marxist film" and presents a polite, likable, stylish, bourgeois French family who is ultimately dispatched by the help. That those who are supposed to provide service should instead gradually institute chaos and revolution within a well-appointed home redolent of privilege and manners, creates an atmosphere of slowly sustaining tension and violent inevitability; that "la cérémonie" is also the French term for the ritual of the guillotine makes Chabrol's sly ideological point all the clearer. Notably, *La cérémonie* was moderately successful in the United States (unusual for Chabrol), winning significant box office as well as the best foreign film citation from the National Society of Film Critics. The success of *Une affaire des femmes*, *Madame Bovary*, and *La cérémonie*, as well as the earlier *Violette Nozière* (all four starring Isabelle Huppert), may indicate that Chabrol's films—cold as an inherent result of the director's personality and formal interests—may absolutely require an extraordinary, expressive female presence in order to contribute a human, empathic dimension—else they seem slow, tedious exercises. Clearly, Stéphane Audran's contributions to Chabrol's earlier masterpieces—both as fellow artist and muse—may have been seriously underestimated.

More typical of Chabrol's recent career are films like *Les Fantômes du Chapelier*, *Poulet au vinaigre*, *Inspecteur Lavardin*, *Masques*, *Le cri du hibou*, and *Rien ne va plus*, which, though worthy of note, by no means measure up to Chabrol's greatest and therefore disappoint. What becomes indisputably clear is that Chabrol is one of the most uneven great directors; and without a producer like André Génovès

and forceful, talented collaborators on Chabrol's wavelength, Chabrol can sometimes make bad or very odd movies. The 1976 *Folies bourgeoises*, for instance, is all but unwatchable, and while *Docteur M* and *Betty* may have interesting concepts, one is a dreary re-interpretation of Fritz Lang, and the other a lifeless adaptation of a Simenon novel, containing a wooden performance by Marie Trintignant. *L'enfer* (directed in 1994) is certainly better, if still minor—a smoldering tale of growing jealousy based on the unproduced script of a master director with a somewhat kindred soul, Henri-Georges Clouzot. Nevertheless, the true cinephile loves Chabrol despite his failures—because in the midst of his overprodigious output, he can change gears and make a fascinating documentary, such as his 1993 *L'œil de Vichy* (which compiles French film propaganda in service of the Nazi cause), or can surprise everyone with a major, narrative film of startling ideas and unity, such as his 1995 *La cérémonie*, suddenly again at the very top of his form, a New Wave exemplar for filmmakers everywhere. One hopes for at least one more definitive Claude Chabrol masterpiece.

—Charles Derry

CHAHINE, Youssef

Nationality: Egyptian. **Born:** Alexandria, 25 January 1926; name also spelled “Shahin.” **Education:** Victoria College, and Alexandria University; studied acting at Pasadena Playhouse, California, 1946–48.



Youssef Chahine

Career: Returned to Egypt, worked with Italian documentarist Gianni Vernuccio, 1948; introduced to film production by Alvisi Orfanelli, “pioneer of the Egyptian cinema,” directed first film, *Baba Amine*, 1950; introduced actor Omar Sharif, in *Sera’a fil Wadi*, 1953; voluntary exile in Libya, 1965–67. **Awards:** Special Jury Prize, Berlin Festival, for *Alexandria . . . Why?*, 1979; Special Jury Prize, Berlin Festival, for *An Egyptian Story*, 1982; Lifetime Achievement Award, Cannes Film Festival, 1997.

Films as Director:

- 1950 *Baba Amine* (*Father Amine*)
- 1951 *Ibn el Nil* (*The Nile’s Son*); *El Muharraj el Kabir* (*The Great Clown*)
- 1952 *Sayidet el Kitar* (*The Lady in the Train*); *Nessa bala Rejal* (*Women without Men*)
- 1953 *Sera’a fil Wadi* (*Struggle in the Valley*)
- 1954 *Shaitan el Sahara* (*Devil of the Desert*)
- 1955 *Sera’a fil Mina* (*Struggle on the Pier*)
- 1956 *Inta Habibi* (*You Are My Love*)
- 1957 *Wadaat Hobak* (*Farewell to Your Love*)
- 1958 *Bab el Hadid* (*Iron Gate*; *Cairo Station*; *Gare centrale*) (+ role as Kennawi); *Gamila Bohraid* (*Djamila*)
- 1959 *Hub illal Abad* (*Forever Yours*)
- 1960 *Bayn Ideak* (*Between Your Hands*)
- 1961 *Nedaa el Ochak* (*Lover’s Call*); *Rajol fi Hayati* (*A Man in My Life*)
- 1963 *El Naser Salah el Dine* (*Saladin*)
- 1964 *Fajr Yum Jadid* (*Dawn of a New Day*)
- 1965 *Baya el Khawatim* (*The Ring Seller*)
- 1966 *Rimal min Zahab* (*Sand of Gold*)
- 1968 *El Nas wal Nil* (*People and the Nile*)
- 1969 *El Ard* (*The Land*)
- 1970 *Al Ekhtiar* (*The Choice*)
- 1973 *Al Asfour* (*The Sparrow*)
- 1976 *Awdat al Ibn al Dal* (*Return of the Prodigal Son*)
- 1978 *Iskindria . . . Leh?* (*Alexandria . . . Why?*) (+ sc)
- 1982 *Hadota Misreya* (*An Egyptian Story*; *La Memoire*) (+ sc)
- 1984 *Al Wedaa ya Bonaparte* (*Adieu Bonaparte*)
- 1986 *Sarikat Sayfeya* (+ ph)
- 1990 *Iskindriyah Kaman Oue Kaman* (*Alexandria Again and Forever*) (+ sc)
- 1991 *Cairo as Told by Youssef Chahine*
- 1994 *The Emigrant* (+ sc)
- 1995 *Lumière et compagnie* (*Lumière and Company*)
- 1997 *al-Massir* (*Destiny*) (+ co-sc)
- 1999 *L’Autre* (*El Akhar*) (+ co-sc)

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“Entretien avec Youssef Chahine (Le moineau),” by G. Gauthier, in *Image et Son* (Paris), December 1974.

- “Youssef Chahine: Aller aussi loin qu’un peut,” interview with N. Ghali, in *Jeune Cinéma* (Paris), December 1974/January 1975.
- “Youssef Chahine: La mémoire,” an interview with Marcel Martin, in *Revue du Cinéma* (Paris), July/August 1983.
- “La vérité de personnages,” an interview with C. Tesson, in *Cahiers du Cinéma* (Paris), June 1985.
- Interview in *Cinématographe* (Paris), December 1986.
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- Interview with Vincent Vatrican, Thierry Jousse and Stéphane Bouquet, in *Cahiers du Cinéma* (Paris), March 1995.

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- Richter, Erika, *Realistischer Film in Ägypten*, Berlin, 1974.
- Armes, Roy, *Third World Filmmaking and the West*, Berkeley, 1987.

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- Tournes, A., “Chahine, le nationalisme demystifié: *Alexandrie pourquoi?*,” in *Jeune Cinéma* (Paris), no. 3, 1979.
- Armes, Roy, “Youssef Chahine and Egyptian Cinema,” in *Frame-work* (Norwich), Spring 1981.
- Joseph, I., and C. Jages, “Le Cinéma, l’Égypte et l’histoire,” in *Cahiers du Cinéma* (Paris), September 1982.
- Nave, B., A. Tournes, and M. Martin, “Un film bilan: La mémoire de Chahine,” in *Jeune Cinéma* (Paris), April 1983.
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- Tesson, C., “La Descente du Nil,” in *Cahiers du Cinéma* (Paris), July/August 1986.
- Guerin, N., “Youssef Chahine,” in *Cinema 90*, June 1990.
- Amarger, M., “Youssef Chahine,” in *Ecrans d’Afrique*, (Milan) vol. 3, no. 9/10, 1994.
- Warg, P., “Filmmaker in Court Over Pic’s Prophets,” in *Variety*, 14/20 November 1994.
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Youssef Chahine is one of the most forceful and complex of Egyptian filmmakers whose progress over the forty years or so since his debut at the age of twenty-four offers remarkable insight into the evolution of Egyptian society. A series of sharply critical social studies—of which *The Sparrow* in 1975 is undoubtedly the most successful—was interrupted by a heart attack while the director was still in his early fifties. This led him to question his own personal stance and development in a manner unique in Arab cinema, and the result was the splendidly fluent autobiography *Alexandria . . . Why?* in 1978, which was followed four years later by a second installment titled *An Egyptian Story*, shot in a style best characterized as an amalgam of Fellini and Bob Fosse’s *All That Jazz*. As such references

indicate, Chahine is an eclectic filmmaker whose cosmopolitan attitudes can be traced back to his origins. He was born in Alexandria in 1926 of middle-class parents. His father, a supporter of the nationalist Wafd party, was a scrupulous but financially unsuccessful lawyer, and Chahine was brought up as a Christian, educated first at religious school and then at the prestigious Victoria College, where the language of tuition was English. After a year at Alexandria University he persuaded his parents to allow him to study drama for two years at Pasadena Playhouse, near Los Angeles, and on his return to Egypt he plunged into the film industry, then enjoying a period of boom in the last years of King Farouk’s reign.

Alexandria . . . Why? presents a vividly drawn picture of this vanished world: Alexandria in 1942, awaiting the arrival of Rommel’s troops, who, it is hoped, will finally drive out the British. The film is peopled with English soldiers and Egyptian patriots, aristocrats, and struggling bourgeois, the enthusiastic young and their disillusioned or corrupt elders. Chahine mocks the excesses of the nationalists (his terrorist patriots are mostly caricatures), leaves condemnation of Zionism to Jews, and tells love stories that cross the neatly drawn barriers separating Muslim and Jew, Egyptian aristocrat and English Tommy. The revelation of Chahine’s own background and a few of his personal obsessions (as with the crucified Christ) seems to have released fresh creative powers in the director. His technique of intercutting the action with scenes from Hollywood musicals and newsreel footage from the Imperial War Museum in London is as successful as it is audacious, and the transitions of mood are brilliantly handled.

Chahine is a key figure in Third World cinema. Unlike some of the other major filmmakers who also emerged in the 1950s—such as Satyajit Ray or Lester James Peries—he has not turned his back on commercial cinema. He has always shown a keen desire to reach a wide audience, and *Alexandria . . . Why?*, though personal, is by no means an inaccessible or difficult work. Chahine’s strength as a filmmaker lies indeed in his ability to combine mainstream production techniques with a very individual style and approach. Though intensely patriotic, he has shown a readiness to criticize government policies with which he does not agree, such as those of the late President Sadat. It is ironic therefore that the appearance of *Alexandria . . . Why?* should have coincided with the Camp David agreements between Egypt and Israel. As a result, Chahine’s very personal statement of his belief in a tolerant society came to be widely criticized in the Arab world as an opportunistic political statement and a justification of Sadat’s policies.

His underlying commitment to the making of an Egyptian identity, history, and memory is evident in his more recent works as well. The 1984 *Adieu Bonaparte*, a Franco-Egyptian co-production, portrays an East-West encounter through an Egyptian family during Napoleon’s invasion of Egypt. Chahine’s continuous efforts to reconstruct and forge an *Egyptian-ness*, “to be nothing but Egyptian,” can be most clearly seen in the ways in which he strives to retell this history from a strictly Egyptian perspective and none other. Chahine’s endeavor may not be unique among the whole array of Third World filmmakers who act and/or react against the West. However, given his own involvement and interests in the Western arts and influences, which not too many non-Western filmmakers could in fact claim to be devoid of, it is his inventiveness in forms and consistency in content that make Chahine an important filmmaker in Egypt in particular and in the non-Western filmmaking world in general.

—Roy Armes, updated by Guo-Juin Hong

CHAPLIN, (Sir) Charles (Charlie)

Nationality: British. **Born:** Charles Spencer Chaplin in London, 16 April 1889. **Family:** Married 1) Mildred Harris, 1918 (divorced 1920); 2) Lita Grey, 1924 (divorced 1927), two sons; 3) Paulette Goddard, 1936 (divorced 1941); 4) Oona O'Neill, 1943, eight children. **Career:** Music-Hall Performer in London and provincial theatres, from 1898; engaged by Fred Karno troupe, 1907; toured United States with Karno, 1910 and 1912; signed to Keystone and moved to Hollywood, 1913; after acting in eleven Keystone comedies, began directing (thirty-five films for Keystone), 1914; signed with Essanay (fourteen films), 1915; signed with Mutual (eleven films), 1916; signed with First National (nine films), 1917; joint-founder, with Griffith, Pickford, and Fairbanks, of United Artists, 1919; left United States to visit London, reentry permit rescinded en route, 1952; moved to Vevey, on Lake Geneva, Switzerland, 1953. **Awards:** Best Actor, New York Film Critics, for *The Great Dictator*, 1940 (award refused); Honorary Oscar, "for the incalculable effect he has had in making motion pictures the art form of the country," 1971; Medallion Award, Writers Guild of America, 1971; Oscar for Best Original Dramatic Score (shared) for *Limelight*, 1972; Knighted, 1975. **Died:** In Vevey, 25 December 1977.

Films as Director, Actor and Scriptwriter:

- 1914 *Caught in a Cabaret* (Jazz Waiter; *Faking with Society*) (co-d, co-sc); *Caught in the Rain* (*Who Got Stung?*; *At It Again*); *A Busy Day* (*Lady Charlie*; *Militant Suffragette*); *The Fatal Mallet* (*The Pile Driver*; *The Rival Suitors*; *Hit Him Again*) (co-d, co-sc); *Her Friend the Bandit* (*Mabel's Flirtation*; *A Thief Catcher*) (co-d, co-sc); *Mabel's Busy Day* (*Charlie and the Sausages*; *Love and Lunch*; *Hot Dogs*) (co-d, co-sc); *Mabel's Married Life* (*When You're Married*; *The Squarehead*) (co-d, co-sc); *Laughing Gas* (*Tuning His Ivories*; *The Dentist*); *The Property Man* (*Getting His Goat*; *The Roustabout*; *Vamping Venus*); *The Face on the Bar-Room Floor* (*The Ham Artist*); *Recreation* (*Spring Fever*); *The Masquerader* (*Putting One Over*; *The Female Impersonator*); *His New Profession* (*The Good-for-Nothing*; *Helping Himself*); *The Rounders* (*Two of a Kind*; *Oh, What a Night!*); *The New Janitor* (*The Porter*; *The Blundering Boob*); *Those Love Pangs* (*The Rival Mashers*; *Busted Hearts*); *Dough and Dynamite* (*The Doughnut Designer*; *The Cook*); *Gentlemen of Nerve* (*Some Nerve*; *Charlie at the Races*); *His Musical Career* (*The Piano Movers*; *Musical Tramps*); *His Trysting Place* (*Family Home*); *Getting Acquainted* (*A Fair Exchange*; *Hullo Everybody*); *His Prehistoric Past* (*A Dream*; *King Charlie*; *The Caveman*)
- 1915 (for Essanay): *His New Job*; *A Night Out* (*Champagne Charlie*); *The Champion* (*Battling Charlie*); *In the Park* (*Charlie on the Spree*); *A Jitney Elopement* (*Married in Haste*); *The Tramp* (*Charlie the Hobo*); *By the Sea* (*Charlie's Day Out*); *Work* (*The Paper Hanger*; *The Plumber*); *A Woman* (*The Perfect Lady*); *The Bank*; *Shanghaied* (*Charlie the Sailor*; *Charlie on the Ocean*); *A Night in the Show*

- 1916 (for Essanay): *Carmen* (*Charlie Chaplin's Burlesque on Carmen*); *Police!* (*Charlie the Burglar*); (for Mutual): *The Floorwalker* (*The Store*); *The Fireman*; *The Vagabond*; *One A.M.*; *The Count*; *The Pawnshop*; *Behind the Screen*; *The Rink*
- 1917 (for Mutual): *Easy Street*; *The Cure*; *The Immigrant*; *The Adventurer*
- 1918 (for First National): *A Dog's Life*; (for Liberty Loan Committee): *The Bond*; *Triple Trouble* (compiled from 1915 footage plus additional non-Chaplin film by Essanay after he left); (for First National): *Shoulder Arms*
- 1919 (for First National): *Sunnyside*; *A Day's Pleasure*
- 1921 *The Kid*; (+ pr); *The Idle Class* (+ pr)
- 1922 *Pay Day* (+ pr); *Nice and Friendly* (+ pr) (made privately and unreleased)
- 1923 *The Pilgrim* (+ pr); *A Woman of Paris* (+ pr)
- 1925 *The Gold Rush* (+ pr, narration, mus for sound reissue)
- 1926 *A Woman of the Sea* (*The Sea Gull*) (von Sternberg) (unreleased) (pr, d additional scenes)
- 1927 *The Circus* (+ pr, mus, song for sound reissue)
- 1931 *City Lights* (+ pr, mus)
- 1936 *Modern Times* (+ pr, mus)
- 1940 *The Great Dictator* (+ pr, mus)
- 1947 *Monsieur Verdoux* (+ pr, mus)
- 1952 *Limelight* (+ pr, mus, co-choreographer)
- 1957 *A King in New York* (+ pr, mus)
- 1959 *The Chaplin Revue* (+ pr, mus) (comprising *A Dog's Life*, *Shoulder Arms*, and *The Pilgrim*, with commentary and music)
- 1967 *A Countess from Hong Kong* (+ mus)

Other Films:

- 1914 *Making a Living* (*A Busted Johnny*; *Troubles*; *Doing His Best*) (Lehrman) (role as reporter); *Kid Auto Races at Venice* (*The Kid Auto Race*) (Lehrman) (role as Charlie); *Mabel's Strange Predicament* (*Hotel Mixup*) (Lehrman and Sennett) (role as Charlie); *Between Showers* (*The Flirts*; *Charlie and the Umbrella*; *In Wrong*) (Lehrman) (role as Charlie); *A Film Johnnie* (*Movie Nut*; *Million Dollar Job*; *Charlie at the Studio*) (Sennett) (role as Charlie); *Tango Tangles* (*Charlie's Recreation*; *Music Hall*) (Sennett) (role as Charlie); *His Favorite Pastime* (*The Bonehead*; *His Reckless Fling*) (Nichols) (role as Charlie); *Cruel, Cruel Love* (Sennett) (role as Charlie); *The Star Boarder* (*The Hash-House Hero*) (Sennett) (role as Charlie); *Mabel at the Wheel* (*His Daredevil Queen*; *Hot Finish*) (Normand and Sennett) (role as Charlie); *Twenty Minutes of Love* (*He Loved Her So*; *Cops and Watches*) (Sennett) (role as Charlie, + sc); *The Knock Out* (*Counted Out*; *The Pugilist*) (Arbuckle) (role as Charlie); *Tillie's Punctured Romance* (*Tillie's Nightmare*; *For the Love of Tillie*; *Marie's Millions*) (Sennett) (role as Charlie); *His Regeneration* (Anderson) (guest appearance)
- 1921 *The Nut* (Reed) (guest appearance)
- 1923 *Souls for Sale* (Hughes) (guest appearance)
- 1928 *Show People* (King Vidor) (guest appearance)



Charlie Chaplin

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Charles Chaplin was the first and the greatest international star of the American silent comic cinema. He was also the twentieth century's first media "superstar," the first artistic creator and popularized creature of our global culture. His face, onscreen antics, and offscreen scandals were disseminated around the globe by new media which knew no geographical or linguistic boundaries. But more than this, Chaplin was the first acknowledged artistic genius of the cinema, recognized as such by a young and influential generation of writers and artists whose number included George Bernard Shaw, H.G. Wells, Bertolt Brecht, Pablo Picasso, James Joyce, Samuel Beckett, and the surrealist painters and poets of both Paris and Berlin. Chaplin may be the one cinema artist who might truly be called a seminal figure of the century—if only because of his influence on virtually every other recognized seminal figure of the century.

Chaplin was born in London into a theatrical family; his mother and father alternated between periods of separation and union, activities onstage and difficulties offstage (his father was an alcoholic, his mother fell victim to insanity). The young Chaplin spent his early life on the London streets and in a London workhouse, but by the age of eight he was earning his living on the stage.

Chaplin's career, like that of Buster Keaton and Stan Laurel, indicates that gifted physical comedians often develop their talents as children (as do concert pianists and ballet dancers) or never really develop them at all. By the time he was twenty years old, Chaplin had become the star attraction of the Fred Karno Pantomime Troupe, an internationally acclaimed English music-hall act, and it was on his second tour of America that a representative of the Keystone comedy film company (either Mack Sennett, comedienne Mabel Normand, or co-owner Charles Bauman) saw Chaplin. In 1913 he was offered a job at Keystone. Chaplin went to work at the Keystone lot in Burbank, California, in January of 1914. To some extent, the story of Chaplin's popular success and artistic evolution is evident from even a cursory examination of the sheer volume of Chaplin's works (and the compensation he received). In 1914 at Keystone, Chaplin appeared in thirty-five one- and two-reel films (as well as the six-reeler *Tillie's Punctured Romance*), about half of which he directed himself, for the yearly salary of \$7,800. The following year, Chaplin made fourteen one- and two-reel films for the Essanay Film Company—all of which he wrote and directed himself—for a salary of \$67,000. In 1916–17, Chaplin wrote, directed and starred in twelve two-reel films for the Mutual Film company, and then signed a million-dollar contract with First National Corporation to write, direct, produce, and star in twelve more two-reel films. The contract allowed him to build his own studio, which he alone used until 1952 (it is now the studio for A&M Records), but his developing artistic consciousness kept him from completing the contract until 1923 with nine films of lengths ranging from two to six reels. Finally, in 1919, Chaplin became one of the founders of United Artists (along with Mary Pickford, Douglas Fairbanks, and D.W. Griffith), through which Chaplin released eight feature films, made between 1923 and 1952, after which he sold his interest in the company.

In his early one- and two-reel films Chaplin evolved the comic tools and means that would lead to his future success. His character of the Tramp, the "little fellow," a figure invariably garbed with derby, cane, floppy shoes, baggy pants, and tight jacket, debuted in his second Keystone film, *Kid Auto Races at Venice*. Because the tramp was a little guy, he made an easy target for the larger and tougher characters who loomed over him, but his quick thinking, agile body, and surprising ingenuity in converting ordinary objects into extraordinary physical allies helped him more than hold his own in a big, mean world. Although he was capable of lechery (*The Masquerader*, *Dough and Dynamite*) he could also selflessly aid the innocent woman under attack (*The New Janitor*, *The Tramp*, *The Bank*). Although he deserved her affection as a reward, he was frequently rejected for his social or sexual inadequacies (*The Tramp*, *The Bank*, *The Vagabond*, *The Adventurer*). Many of his early films combined his dexterous games with physical objects with deliberate attempts at emotional pathos (*The Tramp*, *The Vagabond*, *The Pawnshop*) or with social commentary on the corruption of the police, the brutality of the slums, or the selfishness of the rich (*Police*, *Easy Street*, *The Adventurer*).

Prior to Chaplin, no one had demonstrated that physical comedy could be simultaneously hilariously funny, emotionally passionate, and pointedly intellectual. While his cinema technique tended to be invisible—emphasizing the actor and his actions—he gradually evolved a principle of cinema based on framing: finding the exact way to frame a shot to reveal its motion and meaning completely, thus avoiding disturbing cuts.

Chaplin's later films evolved and featured increasingly complicated or ironic situations in which to explore the Tramp's character

and the moral paradoxes of his existence. His friend and ally is a mongrel dog in *A Dog's Life*; he becomes a doughboy in *Shoulder Arms*; acquires a child in *The Kid*; becomes a preacher in *The Pilgrim*; and explores the decadent Parisian high life in *A Woman of Paris*, a comedy-melodrama of subtle visual techniques in which the Tramp does not appear. Chaplin's four feature films between 1925 and 1936 might be called his "marriage group," in which he explores the circumstances by which the tramp might acquire a sexual-romantic mate. In *The Gold Rush* the Tramp succeeds in winning the dance-hall gal who previously rejected him, because she now appreciates his kindness and his new-found wealth. The happy ending is as improbable as the Tramp's sudden riches—perhaps a comment that kindness helps but money gets the girl. But in *The Circus*, Charlie turns his beloved over to the romantic high-wire daredevil Rex; the girl rejects him not because of Charlie's kindness or poverty but because he cannot fulfill the woman's image of male sexual attractiveness. *City Lights* builds upon this problem as it rises to a final question, deliberately and poignantly left unanswered: can the blind flower seller, whose vision has been restored by Charlie's kindness, love him for his kindness alone since her vision now reveals him to look so painfully different from the rich and handsome man she imagined and expected? And in *Modern Times*, Charlie successfully finds a mate, a social outcast and child of nature like himself; unfortunately, their marriage can find no sanctification or existence within contemporary industrial society. So the two of them take to the road together, walking away from society toward who knows where—the Tramp's final departure from the Chaplin world.

Although both *City Lights* and *Modern Times* used orchestral music and cleverly comic sound effects (especially *Modern Times*), Chaplin's final three American films were talking films—*The Great Dictator*, in which Chaplin burlesques Hitler and Nazism, *Monsieur Verdoux*, in which Chaplin portrays a dapper mass murderer, and *Limelight*, Chaplin's nostalgic farewell to the silent art of pantomime which nurtured him. In this film, in which Buster Keaton also plays a major role, Chaplin bids farewell not only to a dead movie tradition—silent comedy—but to a two-hundred-year tradition of physical comedy on both stage and screen, the tradition out of which both Keaton and Chaplin came, which would produce no clowns of the future.

Chaplin's later years were scarred by personal and political difficulties produced by his many marriages and divorces, his supposed sexual philanderings, his difficulties with the Internal Revenue Service, his outspoken defence of liberal political causes, and his refusal to become an American citizen. Although he was never called to testify before the House Un-American Activities Committee, Chaplin's films were picketed and boycotted by right-wing activist groups. When Chaplin left for a trip abroad in 1952, the State Department summarily revoked his automatic re-entry permit. Chaplin sent his young wife Oona O'Neill, daughter of the playwright Eugene O'Neill, back to America to settle their business affairs.

Chaplin established his family in Switzerland and conveyed his outrage against his former country by not returning to America for twenty years and by refusing to let any of his films circulate in America for two decades. In 1957 he made a very uneven, often embarrassing satire of American democracy, *A King in New York*. This film, like *A Countess from Hong Kong*, made ten years later, was a commercial and artistic disappointment, perhaps in part because Chaplin was cut off from the familiar studio, the experienced production team, and the painstakingly slow production methods he had

been using for over three decades. In 1971 he enjoyed a triumphant return to Hollywood to accept an honorary Academy Award for a lifetime of cinematic achievement.

—Gerald Mast

CHEN Kaige

Nationality: Chinese. **Born:** Beijing, 12 August 1952; son of film director Chen Huai'ai. **Education:** Sent to work on a rubber plantation in Yunnan province to "learn from the people," as part of the Cultural Revolution, 1967; attended the Beijing Film Academy. **Military Service:** Served in Army. **Career:** Worked in film processing lab, Beijing, 1975–78, then studied at Beijing Film Academy, 1978–82; assigned to Beijing Film Studio, assistant to Huang Jianzhong; transferred (with Zhang Yimou and He Qun) to Guangxi Film Studios, and directed first feature, *Huang Tudi*, 1984. **Awards:** Berlin Film Festival Best Film and Locarno International Film Festival Silver Leopard, for *Yellow Earth*, 1984; Istanbul International Film Festival Golden Tulip, for *Life on a String*, 1991; Best Film (not in the English language) British Academy Award, Cannes Film Festival Golden Palm (tied with *The Piano*), and FIPRESCI Award, for *Farewell My Concubine*, 1993; Cannes Film Festival Technical Grand Prize, for *The Emperor and the Assassin*, 1999.

Films as Director:

- 1984 *Huang tu di (Yellow Earth)* (+ co-sc); *Qiang xing qi fei (Forced Take-Off)* (for TV)
- 1985 *Da yue bing (The Big Parade)* (released in 1987)
- 1987 *Hai zi wang (King of the Children)*
- 1991 *Bian zou bian chang (Life on a String)* (+ sc, song lyrics)
- 1993 *Ba wang bie ji (Farewell My Concubine)*
- 1996 *Feng yue (Temptress Moon)* (+ co-story)
- 1999 *Jing ke ci qin wang (The Assassin, The Emperor and the Assassin)* (+ co-sc, exec pr, ro as Lu Buwei)
- 2001 *Killing Me Softly*

Other Films:

- 1987 *The Last Emperor* (Bertolucci) (ro as Captain of Imperial Guard)
- 1996 *Yang + Yin: Gender in Chinese Cinema* (Kwan) (doc) (ro as Interviewee)

Publications

By CHEN: articles—

- Interview with Tony Rayns, in *Time Out* (London), 6 August 1986.
- Interview in *Film Comment* (New York), July/August 1988.
- Interview in *Films and Filming* (London), August 1988.
- Interview with Don Ranvaud, in *Guardian* (London), 11 August 1988.

Interview in *Time Out* (London), 17 August 1988.
 Interview with Jonathan Mirsky, in *New Statesman and Society* (London), 19 August 1988.
 Interview in *Monthly Film Bulletin* (London), September 1988.
 “La représentation d’un reve,” an interview with Hubert Noigret in *Positif*, March 1992.
 Interview in *Positif*, November 1993.
 “La longue marche,” an interview with Laurent Tirard and Christophe d’Yvoire, in *Studio Magazine* (France), no. 80, 1993.
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 Interview with A. Pastor, in *Filmcritica* (Rome), September 1996.
 “Shanghai Charade,” an interview with Andrew O. Thompson, in *American Cinematographer* (Orange Drive), April 1997.
 “Concubines and Tempresses,” interview with K. Lally, in *Film Journal* (New York), May 1997.
 “Die Kunst ist wie der Wind und das Wasser,” an interview with Stefan Kramer, in *EPD Film* (Frankfurt/Main), June 1997.
 Interview with A. Lu., in *Film Comment* (New York), September/October 1997.

On CHEN: books—

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 Quiquemelle, Marie-Claire, and Jean-Loup Passek, *Le Cinema chinois*, Paris, 1985.
 Armes, Roy, *Third-World Filmmaking and the West*, Berkeley, 1987.
 Clark, Paul, *Chinese Cinema: Culture and Politics since 1949*, Cambridge, 1987.
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 Berry, Chris, editor, *Perspectives on Chinese Cinema*, London, 1991.

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Hitchcock, Peter, “The Question of the Relationship of the Intellectual to the State in post-Mao China and the Position of Women,” in *The Aesthetics of Alienation, or China’s Fifth Generation*, *Cultural Studies*, January 1992.
 Richard, Frédéric, “L’amour, les mirages et l’histoire: Va vie sur un fil,” *Positif*, March 1992.
 Koch, Ulrike, “Le seul qui puisse voir: La vie sur un fil,” in *Positif*, March 1992.
 Rayns, Tony, “Nights at the Opera,” in *Sight and Sound*, December 1992.
 Noigret, Hubert, “Dossier sur *Farewell My Concubine*,” in *Positif*, November 1993.
 Zha Jianying, “Chen Kaige and the Shadows of the Revolution,” in *Sight and Sound* (London), February 1994.
 Chen, Pauline, “History Lessons,” in *Film Comment* (New York), March-April 1994.
 Kwok Wah Lau, Jenny, “*Farewell My Concubine*: History, Melodrama, and Ideology in Contemporary Pan-Chinese Cinema,” in *Film Quarterly* (Berkeley), Fall 1995.
 Rayns, Tony, “Motion and Emotion,” in *Sight and Sound* (London), March 1996.
 Xu, Ben, “*Farewell My Concubine* and Its Nativist Critics,” in *Quarterly Review of Film and Video* (Reading), September 1997.

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Chen Kaige is, with Zhang Yimou, the leading voice among the Fifth Generation of Chinese filmmakers, the first group of students to have graduated following the reopening of the Beijing Film Academy in 1978 after the depredations of the Cultural Revolution. As both a participant in (as a Red Guard he denounced his own father) and a victim of the Cultural Revolution (his secondary education was curtailed and, like the protagonist of *King of the Children*, he was sent to the country to “learn from the peasants”), Chen is particularly well-placed to voice concerns about history and identity.

The majority of his films constitute an intelligent and powerfully felt meditation on recent Chinese history, within which, for him, the Cultural Revolution remains a defining moment. “It made,” he has said, “cultural hooligans of us.” He has a reputation within China as a philosophical director, and his style is indeed marked by a laconic handling of narrative and a classical reticence. This is largely deceptive: underneath is an unyielding anger and unflinching integrity.

Chen in interviews has stressed the complementary nature of his first three films. *Yellow Earth* examines the relationship of “man and the land,” *The Big Parade* looks at “the individual and the group,” and *King of the Children* considers “man and culture.” *Yellow Earth* seems to adopt the structure of the folk ballads that provide a focus for its narrative, with its long held shots and almost lapidary editing. *The Big Parade* alternates static parade ground shots with the chaos of barrack room life, while the third film mobilises a more rhetorical style of poetic realism. Together the films act as a triple rebuttal of any heroic reading of Maoism and the revolution, precisely by taking up subjects much used in propagandist art—the arrival of the People’s Liberation Army in a village, the training of new recruits, the fate of the teacher sent to the country—and by refuting their simplifications and obfuscations, shot for shot, with quite trenchant deliberation. Attention in *Yellow Earth* is focused not on the Communist Army whose soldier arrives at the village collecting songs, but on the barren plateau from which the peasantry attempts to wring a meager existence. In the process the account of Yen’an which sees it as the birthplace of Communism is marginalized. *King of the Children* banishes the bright-eyed pupils and spotless classrooms of propaganda in favour of a run-down schoolroom, graffitied and in disrepair, from which the social fabric seems to have fallen away. Likewise *The Big Parade* banishes heroics and exemplary characters in favour of a clear-eyed look at the cost of moulding the individual into the collective.

In Chen’s films what is unsaid is as important as that which is said; indeed the act of silence becomes a potent force. The voiceless appear everywhere—the almost mute brother in *Yellow Earth*, the girl’s unspoken fears for her marriage (“voiced” in song), the mute cowherd in *King of the Children*. In *Yellow Earth* the girl’s voice is silenced by the force of nature as she drowns singing an anthem about the Communist Party. It is almost better, Chen implies, not to speak at all, than—as he suggests in *King of the Children*—to copy, to repeat, to “shout to make it right.”

Life on a String, a leisurely allegory whose protagonists are an elderly blind musician and his young acolyte, has as tangible a sense of physical terrain as *Yellow Earth*. It also has an icy twist. Dedicatedly following his own master’s instructions all his life, the old man finds himself, in the end, to have been duped. The film, fitting no fashionable niche, was largely ignored. With *Farewell My Concubine* Chen seems, superficially, to have taken a leaf from his rival Zhang Yimou’s book. The film has lavish studio sets and costumes and features Zhang’s favourite performer, Gong Li. Funded by Hong

Kong actress Hsu Feng's Tomson Films and based on a melodramatic novel by Lilian Lee, the film traces the relationship between a young boy, sold by his prostitute mother into the brutal regime of the Peking Opera School in 1920s China, and an older, tougher boy. Deiyi is destined to play female roles, and before he is accepted he undergoes a symbolic castration. The title is taken from the title of the opera in which they make their names—set during the last days of the reign of King Chu. The film follows their fortunes up to 1977, the end of the Cultural Revolution, and closes on a note of betrayal and sacrifice. Scrupulously performed, finely filmed, the subject allows its director scope to investigate the tortuous intersection of performance, identity, self, gender, and history.

Farewell My Concubine is one of a number of Chen's films that depict the indoctrination and degradation of children by those who should be loving and responsible. Such also is the case in *Temptress Moon*, which tells the story of a brother and sister who are introduced to opium by their father. The film may be set during the pre-communist 1920s, yet it clearly is allegorical in that the father's irresponsibility symbolizes a present-day political machine that has so often callously abused its citizenry. *The Emperor and the Assassin* is set even farther back in Chinese history—the third century B.C.—yet it too tells a story with contemporary reverberations. It is the based-on-fact account of Ying Zheng, a manipulative, increasingly ruthless ruler who is intent on taking over the country's other kingdoms, and becoming the initial Chinese emperor. Ying Zheng might be viewed as the counterpart of Mao. Furthermore, his story, as presented here, could be a camouflaged allegory mirroring the failure of the Cultural Revolution.

Unsurprisingly Chen's films have met with varying degrees of disapproval from the official regime. *Yellow Earth* was criticised in an anti-elitist policy. *The Big Parade* had its final sequence cut and ends with sounds of the eponymous parade in Tianenmen Square over an empty shot. *Life on a String* and *Temptress Moon* were banned. *Farewell My Concubine* was shown, withdrawn, then shown again. *The Emperor and the Assassin* initially was rejected by the censors; roughly 30 minutes of footage reportedly were excised to make it more "regime friendly." To young filmmakers in China Chen's work, and that of other Fifth Generation directors, can seem academic or irrelevant. To the rest of us, the care with which Chen Kaige observes his protagonists' struggles for integrity amid lethally shifting political tides makes for a perennially relevant body of work.

—Verina Glaessner, updated by Rob Edelman

CHRISTENSEN, Benjamin

Nationality: Danish. **Born:** Viborg, Denmark, 28 September 1879. **Education:** Educated in medicine; entered dramatic school of the Royal Theatre, Copenhagen, 1901. **Family:** Married 1) Ellen Arctander in 1904; 2) Sigrid Stahl in 1922; 3) Kamma Winther in 1927. **Career:** Actor in Aarhus Theatre (Jutland), then Folkteatret, Copenhagen, to 1907; left stage, became agent for French champagne firm Lanson, 1907; began as film actor, 1912; directed first film, 1913; went to Germany, worked for Erich Pommer, 1923; worked in United States, 1926–34; returned to Denmark and, in 1939, went to work for Nordisk Films Kompagni; left film production, 1942, and became manager of a movie theater. **Died:** 2 April 1959.

Films as Director:

- 1913 *Det hemmelighedsfulde X (The Mysterious X)* (+ role)
- 1915 *Haevnens Nat (Blind Justice)* (+ role)
- 1922 *Häxan (Witchcraft through the Ages)* (+ sc, role as Devil and doctor)
- 1923 *Seine Frau, die Unbekannte (His Mysterious Adventure)*
- 1924 *Die Frau mit dem schlechten Ruf (The Woman Who Did)* (not completed)
- 1926 *The Devil's Circus*
- 1927 *Mockery*
- 1928 *Hawk's Nest; The Haunted House; House of Horror*
- 1929 *Seven Footprints to Satan*
- 1939 *Skilsmisens Brn*
- 1940 *Barnet*
- 1941 *Gaa med mig hjem*
- 1942 *Damen med de lyse handsker*

Other Films:

- 1912 *Skaebnebaeltet* (role)
- 1913 *Gidslet* (role); *Scenens Brn* (role); *Store Klaus og Lille Klaus* (role); *Rumaensk Blod or Sstreneí Corrodi* (role); *Vingeskudt* (role)
- 1924 *Michael* (role)

Publications

By CHRISTENSEN: book—

Hollywood Skaebner (short stories), 1945.

On CHRISTENSEN: book—

Ernst, John, *Benjamin Christensen*, Copenhagen, 1967.

On CHRISTENSEN: articles—

Gillett, John, "The Mysterious X," in *Sight and Sound* (London), Spring 1966.

Higham, Charles, "Christensen Continued," in *Sight and Sound* (London), Autumn 1966.

Tessier, Max, "La Sorcellerie à travers les âges," in *Cinéma* (Paris), no. 130, 1968.

Routt, W.D., "Buried Directors," in *Focus on Film* (London), Spring 1972.

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Benjamin Christensen's first film was one of the most amazing directorial debuts in the history of film. *Det hemmelighedsfulde X* is a spy melodrama about a lieutenant accused of betraying his country, but who is saved at the last minute. If the story is conventional, the handling of it shows a natural instinct for film that is way ahead of its



Benjamin Christensen (left) directs Lon Chaney

time. Told in often very imaginatively composed pictures, the film is completely free from literary clichés in its narrative style. Throughout the length of the work, Christensen demonstrates an ability to transform the psychology of his characters into physical action. The camerawork (by Emil Dinesen) is full of significant contrasts, while the cutting is dynamic and gives the film a marvelous drive. The film was received with admiration; everybody was stunned by its remarkable visual style, and Christensen was immediately recognized as the individualist and the experimenter of the Danish film of his day. His next film, *Haevnens Nat*, was a social melodrama, burdened by a pathetic story, but also distinguished by an inventive camera style. Christensen played lead roles in both these films.

Benjamin Christensen provoked his contemporaries and set himself in opposition to the filmmaking practices of his time. He had a strong belief in himself and worked consciously with film as a new art form. He considered the director as the author of the film and stated that “like any other artist he should reveal his own individuality in his own work.” Thus Christensen can be regarded as one of the first auteurs of the cinema. Carl Dreyer characterized Christensen as “a man who knew exactly what he wanted and who pursued his goal with uncompromising stubbornness.” Christensen’s main work is

Häxan, an ambitious and unique film and a pioneering achievement in both the documentary and the fiction film. In this film Christensen combined his rationalistic ideas with his passionate temperament.

Christensen was always an isolated director in the Danish film world, and after *Häxan* he left Denmark. He made an insignificant film in Germany and was seen in Dreyer’s *Michael* as the master. He got an offer from Hollywood and made six films there. He used his talent for the strange and peculiar *Seven Footprints to Satan*, a witty horror comedy. Christensen returned to Denmark in the 1930s and in 1939 he was hired by Nordisk Films Kompagni. Again Christensen showed himself to be a controversial filmmaker. Determined to break the trivial pattern of Danish cinema at that time, he made three films which dealt with topical problems arising from conflicts between generations. One film depicted children from divorce-ridden homes, another was about abortion. Christensen’s last film was a spy thriller set against an international setting. It was a total failure, and Christensen left film production. For the rest of his life he lived in splendid isolation as manager of a small and insignificant cinema in the suburbs of Copenhagen.

—Ib Monty

CHYTILOVÁ, Věra

Nationality: Czech. **Born:** Ostrava, 2 February 1929. **Education:** Studied architecture at Charles University; Film Academy (FAMU), Prague, 1957–62. **Family:** Married cinematographer Jaroslav Kučera. **Career:** Assistant director on *3 Men Missing* (Ztracenci), 1956; directed first film, *Strop*, 1962; forbidden to direct or work for foreign producers, 1969–76. **Address:** c/o Barrandov Studios, Prague, Czechoslovakia.

Films as Director:

- 1962 *Strop (The Ceiling)* (+ sc); *Pytel blech (A Bag of Fleas)* (+ sc)
- 1963 *O něčem jiném (Something Different; Something Else; Another Way of Life)* (+ sc)
- 1965 “Automat Svět” (The World Cafe) segment of *Perličky na dně (Pearls of the Deep)* (+ co-sc)
- 1966 *Sedmikrásky (Daisies)* (+ co-sc)
- 1969 *Ovoce strom rajských jím (The Fruit of Paradise; The Fruit of the Trees of Paradise)* (+ co-sc)
- 1977 *The Apple Game* (+ sc)
- 1979 *Panelstory (Prefab Story)* (+ co-sc)
- 1980 *Kalamita (Calamity)* (+ co-sc)
- 1981 *Chytilova versus Forman*
- 1983 *Faunovo prilis pozdni odpoledne (The Very Late Afternoon of a Faun)*
- 1985 *Praha, neklidne srace Europy (Prague, the Restless Heart of Europe)* (short)
- 1986 *Vlci bouda (Wolf's Hole)*
- 1987 *Sasek a kralovna (The Jester and the Queen); Kopytem Sem, Kopytem Tam (Tainted Horseplay)* (+ sc)
- 1991 *Mi Prazane me Rozumeji (My Praguers Understand Me)*
- 1990 *T.G.M.—Osvoboditel (Tomas G. Masaryk—The Liberator)* (+ sc)
- 1992 *Dedictvi aneb Kurvahosigutntag (The Legacy)*
- 1993 *Kam Parenky; The Inheritance of Fuckoffguysgoodbye* (+ sc)
- 1998 *Pasti, pasti, pasticky (Trap, Trap, Little Trap)* (+ co-sc)
- 1986 *Vzlety a pády*

Other Films:

- 1958 *Konec jasnovidce (End of a Clairvoyant)* (role as girl in bikini)
- 1991 *Face of Hope* (sc)

Publications

By CHYTILOVÁ: articles—

- “Neznám opravdový čin, který by nebyl riskantní” [I Don’t Know Any Action That Would Not Be Risky], an interview with Galina Kopaněvová, in *Film a doba* (Prague), no. 1, 1963.
- “Režijní explikace k filmu *O něčem jiném*” [The Director’s Comments on *Something Different*], in *Film a Doba* (Prague), no. 1, 1964.

- “*Sedmikrásky*: režijní explikace” [*Daisies*: The Directress Comments], in *Film a Doba* (Prague), no. 4, 1966.
- Interview in *New York Times*, 12 March 1978.
- “A Film Should Be a Little Flashlight,” interview with H. Polt, in *Take One* (Montreal), November 1978.
- Interview with H. Heberle and others, in *Frauen & Film* (Berlin), December 1978.
- Interview with B. Eriksson-Vodakova, in *Chaplin* (Stockholm), vol. 27, no. 6, 1985.
- Interview with Kateřina Pošová, in *Film a Doba* (Prague), June 1989.
- Interview with Marie-Élisabeth Rouchy, in *Télérama* (Paris), 16 February 1994.

On CHYTILOVÁ: books—

- Boček, Jaroslav, *Modern Czechoslovak Film 1945–1965*, Prague, 1965.
- Janoušek, Jiri, *3 Í*, Prague, 1965.
- Skvorecký, Josef, *All the Bright Young Men and Women*, Toronto, 1971.
- Dewey, Langdon, *Outline of Czechoslovakian Cinema*, London, 1971.
- Liehm, Antonin, *Closely Watched Films*, White Plains, New York, 1974.
- Liehm, Mira, and Antonin Liehm, *The Most Important Art: East European Film after 1945*, Berkeley, 1977.
- Habova, Milada, and Jitka Vysekalova, editors, *Czechoslovak Cinema*, Prague, 1982.
- Hames, Peter, *The Czechoslovak New Wave*, Berkeley, 1985.

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- Boček, Jaroslav, “Podobenství Věry Chytilové” [The Parable of Věra Chytilová], in *Film a Doba* (Prague), no. 11, 1966.
- Hames, P., “The Return of Vera Chytilova,” in *Sight and Sound* (London), no. 3, 1979.
- Martinek, Karel, “Filmový svět Věry Chytilové” [The Film World of Věra Chytilová], in *Film a Doba* (Prague), no. 3, 1982.
- Z na, Miroslav, and Vladimír Soleccký, in *Film a Doba* (Prague), no. 5, 1982.
- Benoit, O., “Dans la grisaille tcheque: Vera Chytilova,” in *Cinéma* (Paris), May 1984.
- Waller, E., in *Skrien* (Amsterdam), September–October 1984.
- Manceau, Jean-Louis, “Vera Chytilova a Creteil,” in *Cinéma* (Paris), 18 March 1987.
- Quart, B., “Three Central European Women Directors Revisited,” in *Cineaste*, vol. 19, no. 4, 1993.
- Elley, Derek, “*Dedictvi aneb Kurvahosigutntag (The Inheritance or Fuckoffguysgoodbye)*,” in *Variety* (New York), 22 February 1993.
- Kristensson, Martin, “Nihilismens två ansikten. Tusenskönorna,” in *Filmrutan* (Sundsvall), vol. 37, no. 4, 1994.
- Blažejovský, Jaromír, “*Sedmikrásky*,” in *Iluminace* (Prague), vol. 9, no. 1(25), 1997.

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So far the only important woman director of the Czech cinema is Věra Chytilová, its most innovative and probably most controversial personality. She is the only contemporary Czech filmmaker to work in the Eisensteinian tradition. She combines didacticism with often daring experimentation, based in essence on montage. Disregarding



Věra Chytilová

chronology and illustrative realism, she stresses the symbolic nature of images as well as visual and conceptual shock. Influenced to some extent also by cinema vérité, particularly by its female representatives, and militantly feminist in her attitudes, she nevertheless made excellent use of the art of her husband, the cameraman Jaroslav Kučera, in her boldest venture to date, *Daisies*. This film, Chytilová's best known, is a dazzling display of montage, tinting, visual deformation, film trickery, color processing, etc.—a multifaceted tour de force which, among other things, is also a tribute to the classics of the cinema, from the Lumière Brothers to Chaplin and Abel Gance. It contains shots, scenes, and sequences that utilize the most characteristic techniques and motives of the masters. *Daisies* is Chytilová at her most formalist. In her later films, there is a noticeable shift towards realism. However, all the principles mentioned above still dominate the more narrative approach, and a combination of unusual camera angles, shots, etc., together with a bitterly sarcastic vision, lead to hardly less provocative shock effects.

The didactical content of these highly sophisticated and subtly formalist works of filmic art, as in Eisenstein, is naive and crude: young women should prefer "useful" vocations to "useless" ones (*The Ceiling*); extremes of being active and being inactive both result

in frustration (*Something Different*); irresponsibility and recklessness lead to a bad end (*Daisies*); a sexual relationship is something serious, not just irresponsible amusement (*The Apple Game*); people should help each other (*Panel Story*, *The Calamity*). Given the fact that Chytilová has worked mostly under the conditions of an enforced and harshly repressive establishment, a natural explanation of this seeming incongruity offers itself: the "moral messages" of her films are simply libations that enable her, and her friends among the critics, to defend the unashamedly formalist films and the harshly satirical presentation of social reality they contain. This is corroborated by Chytilová's many clashes with the political authorities in Czechoslovakia: from an interpellation in the Parliament calling for a ban of *Daisies* because so much food—"the fruit of the work of our toiling farmers"—is destroyed in the film, to her being fired from the Barrandov studios after the Soviet invasion in 1968, and on to her open letter to President Husák printed in Western newspapers. In each instance she won her case by a combination of publicly stated kosher ideological arguments, stressing the alleged "messages" of her works, and of backstage manipulation, not excluding the use of her considerable feminine charm. Consequently, she is the only one from among the new wave of directors from the 1960s who, for a long time,

had been able to continue making films in Czechoslovakia without compromising her aesthetic creed and her vision of society, as so many others had to do in order to remain in business (including Jaromil Jireš, Hynek Bočan, Jaroslav Papoušek, and to some extent Jiří Menzel).

Panel Story and *Calamity* earned her hateful attacks from establishment critics and intrigues from her second-rate colleagues, who are thriving on the absence of competition from such exiled or banned directors as Miloš Forman, Ivan Passer, Jan Němec, Evald Schorm, and Vojtěch Jasný. The two films were practically withdrawn from circulation and can be occasionally seen only in suburban theatres. The only critical film periodical, *Film a doba*, published, in 1982, a series of three articles which, in veiled terms and using what playwright Václav Havel calls “dialectical metaphysics” (“on the one hand it is bad, but on the other hand it is also good”), defended the director and her right to remain herself. In her integrity, artistic boldness, and originality, and in her ability to survive the most destructive social and political catastrophes, Chytilová was a unique phenomenon in post-invasion Czech cinema. Unfortunately, during the last years of Communist rule in Czechoslovakia, she seems to have lost something of her touch, and her latest films—such as *The Very Late Afternoon of a Faun* or *The Jester and the Queen*—are clearly not on the level of *Daisies* or *Panel Story*. Since the “velvet revolution” she has maintained her independence as idiosyncratically as ever. Refusing to take up any comfortably accommodating position, she has been accused of nostalgia for the Communist years. This would be to misrepresent her position. A fierce campaigner for a state subsidy for the Czech film industry, she cannot but lament the extent to which the implementation of the ideology of the “free market” has been allowed to accomplish what the Soviet regime never quite could—the extinguishing of Czech film culture.

She has made a number of documentary films for television as well as a 1992 comedy about the deleterious effects of sudden wealth, which was publicly well received but met with critical opprobrium. She has so far failed to find funding for a long-cherished project, *Face of Hope*, about the nineteenth-century humanist writer Božena Němcová. The continuing relevance of *Daisies*, and its depiction of philistinism in several registers, is surely the strongest argument in support of Chytilová's position. It is a film that shines with the sheer craftsmanship Czech cinema achieved in those years.

—Josef Skvorecký, updated by Verina Glaessner

CIMINO, Michael

Nationality: American. **Born:** New York, 1940. **Education:** Yale University, M.F.A. in painting, 1963. **Career:** Moved to New York, 1963; studied acting and ballet, directed documentaries, industrial films, and TV commercials, 1963–71; moved to Hollywood, worked as scriptwriter, 1971; directed first film, *Thunderbolt and Lightfoot*, 1974. **Awards:** Oscar for Best Director, and Best Director Award, Directors Guild, for *The Deer Hunter*, 1979.

Films as Director:

- 1974 *Thunderbolt and Lightfoot* (+ sc)
1978 *The Deer Hunter* (+ co-sc, co-pr)

- 1980 *Heaven's Gate* (+ sc)
1985 *Year of the Dragon* (co-sc)
1987 *The Sicilian* (+ co-pr)
1988 *Santa Anna Winds*
1990 *Desperate Hours* (+ pr)
1996 *The Sunchaser* (+ pr)
1999 *The Dreaming Place*

Other Films:

- 1972 *Silent Running* (Trumbull) (co-sc)
1973 *Magnum Force* (Post) (co-sc)

Publications

By CIMINO: articles—

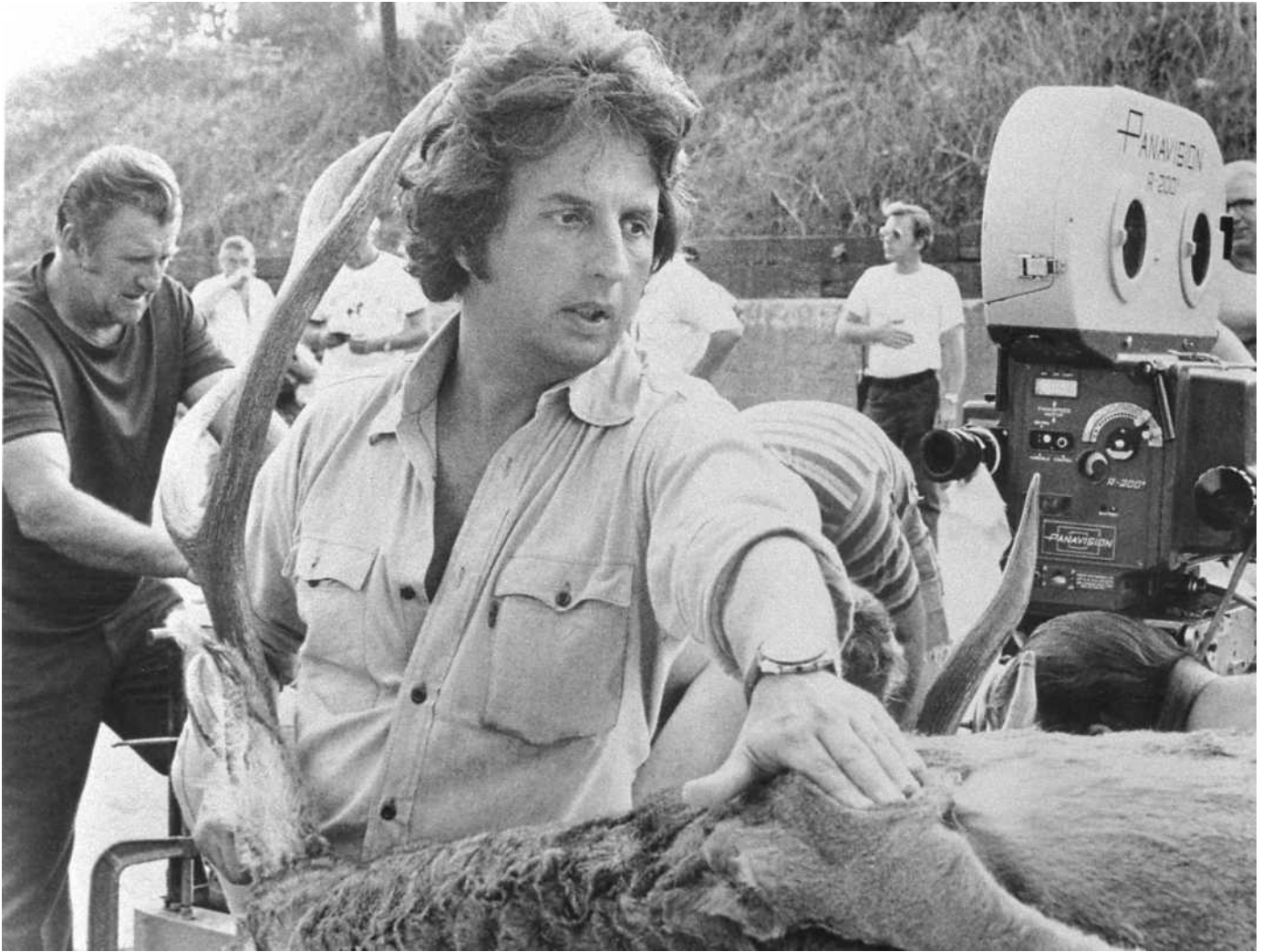
- “Stalking the Deer Hunter: An Interview with Michael Cimino,” with M. Carducci, in *Millimeter* (New York), March 1978.
Interview with Herb Lightman, in *American Cinematographer* (Los Angeles), November 1980.
Interview with B. Krohn, in *Cahiers du Cinéma* (Paris), June 1982.
Interview with Jean Narboni, and others, in *Cahiers du Cinéma* (Paris), November 1985.
“*L'année du dragon*: un film ambigu,” an interview with G. Camy and C. Vivian, in *Jeune Cinéma* (Paris), December 1985–January 1986.
Interview with Iannis Katsahnias, in *Cahiers du Cinéma* (Paris), no. 401, November 1987.
“Frame and Fortune,” an interview with Brian Case, in *Time Out* (London), 27 February 1991.
Interview with John Pym, in *Sight and Sound* (London), vol. 60, no. 1, Winter 1990–1991.
Interview with Serge Toubiana, in *Cahiers du Cinéma* (Paris), June 1996.
Interview with M. Ciment and L. Vachaud, in *Positif* (Paris), July/August 1996.
“Michael Cimino: On Working with Maurice Jarre,” in *Soundtrack* (Mechelen), vol. 15, no. 60, December 1996.

On CIMINO: books—

- Bach, Steven, *The Final Cut: Dream and Disaster in the Making of "Heaven's Gate"*, New York, 1985.
Bliss, Michael, *Martin Scorsese and Michael Cimino*, Metuchen, New Jersey, 1985.
Wood, Robin, *Hollywood from Vietnam to Reagan*, New York, 1986.
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Erratic as his achievement has been, Michael Cimino is, with Martin Scorsese, one of the two most important filmmakers to have

emerged in the Hollywood cinema of the 1970s. His reputation must rest, so far, essentially on two enormously ambitious and controversial films, *The Deer Hunter* and *Heaven's Gate*, and his stature will only receive due recognition when the latter is re-released (in its "original," three-and-one-half-hour version) and revalued. One can confidently prophesy that it will come as a major revelation.

In one respect, Scorsese and Cimino appear opposites of each other. Scorsese (prior, at least, to *The Last Temptation of Christ*) characteristically starts from a small, precise, concrete subject and radically explores it until it reveals strains, tensions, and contradictions central to our culture; Cimino begins with a vague and grandiose "vision" and proceeds to map in its salient features and attempts to render it concrete by developing its detail. That Scorsese's method is by far the more conducive to assured artistic success is obvious, and Cimino has yet to produce work as secure in its aim and tone as *Raging Bull* or *King of Comedy*. We may start with *Heaven's Gate* and its critical reception: the peak of Cimino's achievement to date (it remains, for me, the greatest Hollywood film of the past fifteen years), it was almost universally savaged by the American press. The pervasive complaint was that Cimino "can't tell a story," despite the fact that he had already managed to do so very successfully, as the

screenwriter of *Silent Running* and the director of *Thunderbolt and Lightfoot*; that he might wish to attempt something rather different was not considered as a possibility. Much critical and theoretical work has now been done attacking the overwhelming dominance in Hollywood cinema of the rules of classical narrative, centred on individual psychology and scene-by-scene causality: the dominance, to adopt Barthesian terminology, of the proairetic and hermeneutic codes. These form the basis of the kind of cinema to which Hollywood has so long accustomed us, but there is no reason why custom should be institutionalized as an unchallengeable and absolute system of construction, permitting no divergence.

The structure of *Heaven's Gate* is quite other, the best analogy being with architecture. Each scene or segment can be viewed as a building block enacting (though not in any obviously didactic or explicit way) a "history lesson" in the Brechtian sense of the term. Within obvious limits (the film *does* have a discernible narrative, with a beginning, middle, and end in that order), these blocks relate to each other freely *across the entire film*, rather than forming a causal a, b, c . . . progression; they gradually add up to a complex structure of thematic interrelatedness. It is significant that when Cimino, after the disastrous North American premières, himself edited a two-and-one-half-hour version for general release, he produced not just a *shorter* version but a different film: not only does he use perceptibly different takes of certain shots, but whole narrative segments are transposed to different parts of the film, and one brief incident is included which he cut from the original version. This also explains why the film, in whatever version, always appears unfinished: the addition, removal, or transposition of the "blocks" could be an interminable process, the structure (freed from the strictures of narrative causality) being logically incompletable (there was once, according to Steven Bach, a five-and-one-half-hour version). It is also significant that one of the film's finest set-pieces, the magnificent roller-skating sequence, has no narrative necessity whatever, neither developing character nor furthering the plot, though it is crucial to the film's "grand design." There are no precedents in Hollywood cinema for this type of formal strategy; to find them, one must go further afield, to the Kurosawa of *High and Low* and *Ikiru*, or to the Pasolini of *Medea*.

Another initial critical objection was to the film's "Marxist content." By denying the viewer the traditional narrative pleasures of causality and close identification, Cimino transfers attention from individuals to movements, and the film's overall movement is toward the destruction of a genuinely multi-cultural, non-sexist, and *potentially* socialist America by the capitalist greed for wealth and power. In view of this, it is ironic that *The Deer Hunter* has been widely perceived as a right-wing movie. In fact, the two films are generally consistent. More intuitive than theoretical, more emotional than rational, Cimino does not have a completely consistent ideological position which the films dramatize: they seem, on the contrary, often ideologically incoherent, insufficiently *thought* (particularly the case with *Year of the Dragon*, which disintegrates under the strain of its own internal contradictions). Though less formally radical than *Heaven's Gate*, *The Deer Hunter* is also characterized by great architectural strength. It is composed of five "blocks," two set in Vietnam alternating with three set in Clairton, Pennsylvania; in both sets, each block is substantially shorter than its predecessor, enacting on the formal level the theme of "dwindling" on which the action of the film is constructed. The controversial ending, in which the survivors sing "God Bless America," is neither affirmative (i.e., right wing) nor ironic (i.e., leftist): the singing is characterized by an extreme tentativeness, a failure of confidence in both an available

"America" that might be blessed or a God to bless it. As in *Heaven's Gate* (and the point relates back interestingly to the work of John Ford and the whole complex American tradition for which it speaks), the "America" that might be affirmed, represented by social outsiders (in Cimino's case immigrant ethnic groups), is felt to be irredeemably lost, overwhelmed by the Nixonite/Reaganite America of corporate capitalism.

Cimino's career since *Heaven's Gate* has been as disappointing as Scorsese's since *King of Comedy*. There is perhaps a common cause: the sheer difficulty of setting up intelligent, personal, original, or challenging work in the era of endless mindless sequels and "packages," in a Hollywood dominated by precisely the kind of capitalist concern that *Heaven's Gate* assaults, more concerned with "business" than with cinema. In Cimino's case there is a more specific cause: the general distrust generated by the now almost proverbial financial catastrophe of *Heaven's Gate*. For all that, *Year of the Dragon* and *The Sicilian*, though neither can be counted an artistic success, seem far more *interesting* than *The Color of Money* or *The Last Temptation of Christ*. The former contains scenes of stunning brilliance and virtuosity, but is centrally flawed by its inability to construct a coherent attitude toward its protagonist (Mickey Rourke). The film's three most sympathetic characters—his young Chinese assistant, his wife, his mistress—are all given speeches denouncing him; he is indirectly responsible for the deaths of the first two and the gang-rape of the third. Yet Cimino also clearly wishes to affirm the character, an impulse culminating in a conclusion which even Mahler cannot save. *The Sicilian*, like *Heaven's Gate*, is an epic that precludes identification: with the possible exception of Giuliano's fiancée (a relatively minor and somewhat stereotypical role), every position dramatized in the film (including that of the hero) is shown to be severely compromised and untenable. Unlike *Heaven's Gate*, however, the detail of the film only intermittently comes alive, and then only in the supporting roles (Joss Ackland, John Turturro). Cimino seems seriously hampered by the doubtless mandatory fidelity to Mario Puzo's elephantine and cliché-ridden novel, and by the casting of Christopher Lambert, who totally lacks the charisma that alone would make Giuliano plausible. More importantly, perhaps, Cimino has shown himself in all his previous films intensely concerned with "America" (the ideological image more than the appalling reality), and relates rather distantly to a foreign environment.

Desperate Hours, a remake of William Wyler's 1955 thriller, was a surprisingly modest project for one of Hollywood's great overreachers, but one that offered the potential of grappling with American values at their core. *Desperate Hours* must be accounted partially unsatisfactory, however, and its commercial failure, with that of *The Sicilian*, has made Cimino's future in Hollywood increasingly problematic. It is, however, an enormously more interesting and challenging film than the original version. Wyler's film was "safe" in every way: his usual thoroughly sound, if thoroughly uninspired, direction, and an eminently respectable and sensible bourgeois entertainment. Cimino's film is neither safe nor sensible. It is characterized by an all-pervasive nervous tension, a relentless edginess expressed by all the characters and communicated strongly to the audience. The value and stability of bourgeois family life (a "given" in Wyler) are no longer guaranteed; the parents are separated, and can scarcely address a sentence to each other without an eruption; the children are disturbed and potentially rebellious. The corollary of this is that the gang who take over the household are no longer automatically invalidated: dangerous and vicious (with Mickey Rourke's leader prone to psychotic explosions at the slightest provocation), they nonetheless embody the justifiable

revolt of the underprivileged in a society riddled with class tensions. Like Rourke's character, the film is jagged, unpredictable, incomplete. Character motivations are often unclear (Lindsay Krouse's role suffered from severe cuts), opaque, and eccentric, yet all the characters have vivid life, a spontaneity of action and reaction, beside which the conventional figures of Wyler's film seem pallid. As usual, Cimino's crime (in terms of commercial success) is to deny the audience any feeling of comfort, stability, or satisfaction; that is also what makes his films so fascinating.

There is no other filmmaker of whom my own view is quite so completely at odds with the generally accepted one. *Heaven's Gate*, above all, stands up magnificently to the test of time and repeated viewings; I have used it in film classes every year, and students greet it invariably as a revelation. Yet "accepted opinion," once established, is notoriously difficult to erode.

—Robin Wood

CISSÉ, Souleymane

Nationality: Malian. **Born:** Bamako, 21 April 1940; lived in Dakar during his adolescence until the Senegalese-Mali Federation broke up in 1960, at which point he moved back to Mali. **Education:** Obtained a three-month grant to study in the Soviet Union, 1961; received a scholarship to study film direction at the VGIK (State Institute of Cinema), Moscow, 1963–1969; made three short films as a student, *L'homme et les idoles* (1965), *Sources d'inspiration* (1966), and

L'aspirant (1968) **Career:** Film director for SCINFOMA (Service Cinématographique du Ministère de l'Information du Mali), Mali, 1969–1972; with his direction of *Cinq jours d'une vie* (1972) he decided to work on his own projects; established the NFA Cissé, an annual award for artistic creation in Mali. 1991. **Awards:** Bronze prize, Carthage Film Festival (Tunisia), for *Cinq jours d'une vie*, 1972; Bronze prize, Carthage Film Festival, for *Den Muso*, 1974; Grand prize, Fespaco (Burkina Faso), Grand prize, Nantes Festival (France), Silver prize, Carthage Film Festival, for *Baara*, 1977; Gold prize, Carthage Film Festival, Grand prize, Fespaco (Burkina Faso), A Certain Regard section, Cannes Festival (France), for *Finyé*, 1982; Chevalier du Mérite National and Jury prize, Cannes Film Festival (France), for *Yeelen*, 1987; Gold medal, Congress of the International Confederation of Societies of Authors and Composers, for entire works, 1996. **Address:** Sisé Filimu/Les Films Cissé, BP 1236, Bamako, Mali.

Films as Director:

- 1972 *Cinq jours d'une vie* (+ sc, d, ph)
- 1975 *Den Muso (The Girl)* (+ sc)
- 1977 *Baara (The Work)* (+ sc)
- 1982 *Finyé (The Wind)* (+ sc)
- 1987 *Yeelen (The Light)* (+ sc)
- 1995 *Waati (The Time)* (+ sc)

Other Films:

- 1970–71 *Degal à Dialloubé* (doc); *Fête du Sanke* (doc)
- 1973 *Dixième anniversaire de l'O.U.A.* (doc)
- 1978 *Chanteurs traditionnels des îles Seychelles* (doc)

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- "Réfléter la trame du quotidien," in *Le Monde Diplomatique* (Paris), September 1978.
- "La chronique de Souleymane Cissé," in *Libération* (Paris), 15–16 May 1982.
- "Je suis à la recherche d'une voie personnelle et mon identité," interview with D.A.A. Sow and C. Hamalla, in *Podium* (Bamako), 30 June 1982.
- "L'énergie éolienne de Cissé," interview with M. Cressole, in *Libération* (Paris), 20 April 1983.
- "La conscience et l'espoir," interview with H. Guibert, in *Le Monde* (Paris), 21 April 1983.
- "Souleymane Cissé, v'la l'bon vent," interview with P. Barrat, in *Les Nouvelles Littéraires* (Paris), April-May 1983.
- "Bourrasques au Mali," interview with C. Ruelle, in *Magazine Littéraire* (Paris), May 1983.
- "Rencontre avec Cissé," in *Calao* (Abidjan), May-June 1983.
- "Je crée en marchant," interview with D. Heymann, in *Le Monde* (Paris), 29–30 November 1987.



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- “L’Afrique dans la lumière,” interview with C. Tesson, in *Cahiers du Cinéma* (Paris), December 1987.
- “Entretien avec Souleymane Cissé,” interview with J. Binet and K. Touré, in *Positif* (Paris), December 1987.
- “Souleymane Cissé, cinéaste malien,” interview with J-F. Senga, in *Présence Africaine* (Paris), Winter 1987.
- “L’Afrique dans la lumière,” interview with C. Tesson, in *Cahiers du Cinéma* (Paris), December 1987.
- “Vers les sources de la lumière,” interview with P. Elhelm and C. Waldmann, in *Cinergie* (Paris), August 1988.
- “Le cinéma africain est mal parti,” interview with J-J. Louarn, in *Faim et Développement* (Paris), March 1990.
- “Le Chant de Soma,” in *Cahiers du Cinéma* (Paris), May 1991.
- “Entretien avec Cissé,” interview with J-M. Lalanne and F. Strauss, in *Cahiers du Cinéma* (Paris), June 1995.
- “Souleymane Cissé, l’Africain pluriel,” interview with D. Heymann, in *Le Monde* (Paris), 8 June 1995.
- “We Make Films... but We Do Not Exist,” interview with H. Goutier, in *The Courier* (Brussels), November-December 1996.

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- Guy, Hennebelle, editor, *Cinéma d’Afrique Noire*, in *Cinémaction*, Paris, 1979.
- Bachy, Victor, *Le cinéma au Mali*, Brussels, 1983.
- C.E.S.C.A., editor, *Camera Nigra, Le Discours du cinéma africain*, Brussels, 1984.
- Haffner, Pierre, *Le Cinéma et l’imaginaire en Afrique noire*, unpublished Ph.D. dissertation, Paris, 1986.
- Armes, Roy, *Third World Filmmaking and the West*, Berkeley, 1987.
- Boughedir, Ferid, editor, *Les cinémas noirs d’Afrique*, in *Cinémaction*, Brussels, 1982.
- Haffner, Pierre, *Kino in Schwarzafrika*, in *Revue du CICIM*, Munich, 1989.
- Larouche, Michel, editor, *Films d’Afrique*, Montreal, 1991.
- Armes, Roy, and Lizbeth Malkmus, *Arab and African Filmmaking*, London, 1991.
- Diawara, Manthia, *African Cinema*, Bloomington, 1992.
- Ukadike, Frank N., *Black African Cinema*, Berkeley, 1994.
- Fepaci, editor, *Africa and the Centenary of Cinema*, Paris, 1995.
- Ukadike, Frank N., editor, *New Discourses of African Cinema*, Iowa City, 1995.
- Bakari, Imruh, and Mbye Cham, editors, *African Experiences of Cinema*, London, 1996.
- Gutberlet, Marie-Hélène, and Hans-Peter Metzler, editors, *Afrikanisches Kino*, Bad Honnef, 1997.
- Lelievre, Samuel, *Le cinéma paradoxal de Souleymane Cissé*, unpublished Ph.D. dissertation, Strasbourg, 1999.

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- Bassan, Raphael, “Le vent de l’esprit souffle sur le Mali,” in *Afrique-Asie* (Paris), 31 January 1983.
- Benabdessadok, Cherifa, “Baara,” in *Afrique-Asie* (Paris), 3 December 1984.
- Waintrop, Edouard, “Souleymane Cissé, les années-lumière,” in *Libération* (Paris), 6 March 1987.

- Daney, Serge, “Cissé très bien, qu’on se le dise,” in *Libération* (Paris), 9–10 May 1987.
- Heymann, Danielle, “Dans la lumière de Yeelen,” in *Le Monde* (Paris), 29–30 November 1987.
- Binet, Jacques, “Oedipus Negro,” in *Positif* (Paris), December 1987.
- De Baecque, Antoine, “Cela s’appelle l’aurore,” in *Cahiers du Cinéma* (Paris), December 1987.
- Villetard, Xavier, “Toute la lumière,” in *Libération* (Paris), 2 December 1987.
- Maïga, Mahmoud-Alpha, “Question d’accent,” in *Africa International* (Paris), October 1990.
- Gili, Jean A., “Waati, le continent retrouvé,” in *Positif* (Paris), June 1995.
- Lalanne, Jean-Marc, “Terre et mère,” in *Cahiers du Cinéma* (Paris), June 1995.
- Ahounou, Brice, “Le temps de Nandi,” in *Unir Cinema* (Paris), July 1995.
- Haffner, Pierre, “Ni modèle, ni école, ni tradition,” in *La Pensée* (Paris), April-June, 1996.

On Cissé film—

- Panh, Rithy, *Souleymane Cissé* (videocassette), 1991

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Souleymane Cissé was the most recognized African filmmaker of the twentieth century. A participant in a general movement toward social realism in African cinema, Cissé was the first African to win a major prize at the Cannes Film Festival. While the success of both *Finyé* and *Yeelen* at the Cannes Film Festival garnered Cissé acclaim and increased attention for African cinema, Cissé has spent his career filming African subjects. Such concentration requires a special devotion because Africa is prone to economic and social precariousness. But after studying in Moscow, Cissé returned to his home land to perfect his craft. In doing so he has contributed significantly to the development of social realism in African cinema.

Cissé used his creative skills to tell stories of everyday Africans. While working at the SCINFOMA he made more than thirty newsreels and documentary films that examined different African societies. His projects carefully depicted the cultural heritage and typical lives of Malian and other African people. Using the very limited technical means provided by the government for which he was still working at that time, Cissé created *Cinq jours d’une vie*, a short movie relating the disappointments of an unemployed young man from Mali in 1972. Cissé’s realistic style garnered *Cinq jours d’une vie* considerable attention at the Carthage Festival. Buoyed by the success of the film, Cissé formed his own company, Les Films Cissé, to produce his own films without government support.

Den Muso is both Cissé’s first feature movie and the first film in Bambara language in African cinema. This movie deals with the suicide of Ténin, a deaf-mute urban Muslim young woman who is rejected by her family when she bears the child of one of her father’s employees. Though the story sadly relates the story of Ténin it also comments on the value of social classes in modern society. Highlighting the moral conflicts of adhering to traditional values in contemporary society, Cissé accounts for the condition of the modern Malian woman.

The first great African movie dealing with the proletarian class, *Baara* is the most Marxist of Cissé’s movies, both in its liberal form

and its topics. The film grapples with the greed and corruption of the business elite and highlights the emerging social awareness of workers and women. In the film, Balla Traoré, a young engineer newly graduated in Europe, decries the economic exploitation in the textile factory he supervises and the corruption of his manager who will eventually have him murdered.

Finyé is one of the finest and densest movies made on the African continent. Centered around a love affair between two university students with very different backgrounds one father is a traditional chief and the other is a military governor the film tackles the friction between tradition and modernity in African society. In the film, the students join a mass protest against the falsification of exam results and are later supported by the chief who renounces his powers and allies himself with the youth. Meanwhile the military governor, whose authoritarianism bears some similarities to Moussa Traoré's politics when he ruled Mali from 1968 to 1991, remains firm in his defense of the government. In the end, Cissé succeeds in illustrating the power of mass protests against the government. Although not the equal of his later film, *Yeelen*, *Finyé* offers a complex reflection on African culture and politics. Yet the complexity of the film is portrayed with a lightness and efficient simplicity that has come to typify Cissé's work. With a certain virtuosity Cissé combines scenes of everyday life with dreamlike sequences or magic rituals.

Despite the seemingly effortless simplicity conveyed in his films, Cissé works diligently to achieve these results. He aspires to technical perfection and wants his movies to reach the same esthetic level as foreign cinema. To create his films, Cissé must rely heavily on western help and other non-African technicians. And, unlike other filmmakers who consider a movie as primarily a political tool, Cissé has cultural and esthetic visions for his movies.

Paramount to Cissé's work is his use of feminine themes to highlight the feminine condition and to evoke the symbolic sense of femininity in Africa. Cissé has often given feminine themes a central role in his films. In his first feature film *Den Muso*, one can interpret Tenin's dumbness as a way to show Malian women's submissiveness to patriarchal values. In his later film *Waati*, the character Nandi illustrates the role of African women in general. All of Cissé's films use these feminine themes as a metaphor for life in Africa.

Working within these feminine themes, Cissé also brings historical perspective to his films. Each film provides a complex web of historically inspired stories, situations, settings, and speech. A full understanding of Cissé's films requires careful attention to his efforts to place his films in historical context. In *Finyé*, for example, Cissé juxtaposes the film's fictional youth protest with footage from a real protest in Mali in the early 1980s. Unfortunately censorship concerns forced Cissé to only touch on the issues surrounding the ensuing fall of Traoré's regime in Mali. Nevertheless, the force of his Cissé's film highlighted the power of popular protests and, during the events of 1991, *Finyé* has been remembered for its political significance.

For all his efforts, his self-proclaimed masterpiece, *Yeelen*, won him international acclaim. Undoubtedly one of the most famous African movies, *Yeelen* relates the cultural heritage of the Bambara and other Mande-speaking peoples of West Africa. Like *Finyé*, the film reflects on the tensions between tradition and modernity in a generational conflict; the Chief of the Komo secret society tries to murder his son who is accused of having disclosed some important secrets.

In *Yeelen*, Cissé strays from the social realism typical of his previous movies and adapts a style that is influenced by the Bambara culture—the language of which predominates in the whole western

Africa—and its cosmology and concepts of time and space. For some, the film brought to the screen aspects of their culture or experience never before seen. The film shows a complete ceremony of the Komo secret society, which many Malians are familiar with but few have seen. Indeed the cultural content of the film is incredibly rich. While based on the Bambara culture, the Peul and Dogon cultures are also highlighted. In the end, *Yeelen* goes beyond the theories about a cultural unity in Africa to provide an argument for the preservation of distinct African cultures. In addition to its cultural complexity, *Yeelen* focuses on the political complexity in an African nation by perfectly representing the Pan-African aspirations of African filmmakers.

In the early 1990s, Cissé crossed the Malian border to film *Waati*, a film about apartheid. In *Waati*, Southern Africa is described as submitting to apartheid whereas Western Africa is almost depicted as an idyllic place. *Waati* can be considered as the first genuine Pan-African creation at a time when Pan-Africanism was still a theoretical discourse promoted by the Pan-African Federation of Filmmakers (FEPACI). While offering a rather predictable description of apartheid, *Waati* reveals the artistic limits of the topic. Images of the arbitrary violence under apartheid permeate the film. Despite the limited artistic success of the film, the African vision on the barbarism of apartheid was not ineffective. One of the first scenes has obvious cathartic and emotional virtues: on a beach prohibited to Black people, Nandi, the heroine, sees her father and little brother slaughtered by an Afrikaner rider. Using her supernatural powers, Nandi succeeds in killing the rider. All the members of the audience, whether they are African or Westerner, can identify with her gesture as the ultimate defense against evil.

Misunderstandings about his work have been increasing since the release of *Waati*. Some have severely criticized Cissé as the director of an agonizing Pan-Africanism, while others favor his approach. These contradictory receptions may illustrate the intrinsic paradox of Cissé's work: his aspirations toward technical and esthetic quality as well as his desire to concentrate on African cultures. While critics and scholars usually consider speech as the main element in African cinema, Cissé emphasizes the visual aspects of his movies. Concerned with pictures and camera movement, his portrayal of everyday life and religious rituals—especially since *Finyé*—dramatizes the political nature of the activities. Cissé's work seems to be increasingly focused on a reflection of cultures to the detriment of a realistic description of Malian or African societies. But in addition to bringing various cultures to the screen, Cissé's contribution to African cinema is based on the development of a style that superposes traditional and modern elements, creating an art that is neither traditionalist nor modernist but rather within post-modernity.

—Samuel Lelievre

CLAIR, René

Nationality: French. **Born:** René Chomette in Paris, 11 November 1898. **Education:** Lycée Maigne, and Lycée Louis-le-Grand, Paris, 1913–17. **Military Service:** Served in Ambulance Corps, 1917. **Family:** Married Bronya Perlmuter, 1926, one son. **Career:** Retired to Dominican monastery, 1918; began acting at Gaumont studios, 1920; as René Clair, became film editor of *Le Théâtre et comoedia illustré*, Paris, 1922; directed first film, *Paris qui dort*,



René Clair

1923; directed for Alexander Korda in Britain, 1935–38; immigrated to United States and signed to Universal, 1940; returned to Paris, 1946. **Awards:** Honorary doctorate, Cambridge University, 1956; elected to Académie Française, 1960; Doctor *Honoris Causa*, Royal College of Arts, London, 1967; Commander of the Legion of Honour; Commander of Arts and Letters; Commander of the Italian Order of Merit. **Died:** In Neuilly, France, 15 March 1981.

Films as Director:

- 1923 *Paris qui dort* (+ sc, ed)
- 1924 *Entr'acte*; *Le Fantôme du Moulin Rouge* (+ sc)
- 1925 *Le Voyage imaginaire* (+ sc)
- 1926 *La Proie du vent* (+ sc)
- 1927 *Un Chapeau de paille d'Italie* (+ sc)
- 1928 *La Tour* (+ sc); *Les Deux Timides* (+ sc)
- 1930 *Sous les toits de Paris* (+ sc)
- 1931 *Le Million* (+ sc); *A Nous la liberté* (+ sc)
- 1932 *Quatorze Juillet* (+ sc)
- 1934 *Le Dernier Milliardaire* (+ sc)
- 1935 *The Ghost Goes West* (+ co-sc)
- 1937 *Break the News* (+ co-sc)
- 1939 *Air pur* (+ sc) (uncompleted)

- 1940 *The Flame of New Orleans* (+ co-sc)
- 1942 Sketch featuring Ida Lupino in *Forever and a Day* (Lloyd) (+ sc); *I Married a Witch* (+ co-sc, pr)
- 1943 *It Happened Tomorrow* (+ co-sc)
- 1945 *And Then There Were None* (+ co-sc, pr)
- 1947 *Le Silence est d'or* (+ pr, sc)
- 1949 *La Beauté du diable* (+ co-sc, pr)
- 1952 *Les Belles-de-nuit* (+ sc, pr)
- 1955 *Les Grandes Manoeuvres* (+ co-sc, pr)
- 1957 *Porte des Lilas* (+ co-sc, pr)
- 1960 "Le Mariage" episode of *La Française et l'amour* (+ sc)
- 1961 *Tout l'or du monde* (+ co-sc, pr)
- 1962 "Les Deux Pigeons" episode of *Les Quatres vérités* (+ sc)
- 1965 *Les Fêtes galantes* (+ pr, sc)

Other Films:

- 1920 *Le Lys de la Vie* (Fuller) (role); *Les Deux Gamines* (Feuillade—serial) (role)
- 1921 *Le Sens de la mort* (Protozanoff) (role); *L'Orpheline* (Feuillade) (role); *Parisette* (Feuillade—serial) (role)
- 1922 *Parisette* (Feuillade) (role)
- 1930 *Prix de beauté* (*Miss Europe*) (Genina) (sc contribution)
- 1939 *Un Village dans Paris* (co-pr)
- 1959 *La Grande Époque* (French version of Robert Youngson's *The Golden Age of Comedy*) (narrator)

Publications

By CLAIR: books—

- De fil en aiguille*, Paris, 1951.
- La Princesse de Chine*, Paris, 1951.
- Réflexion faite*, Paris, 1951.
- Reflections on the Cinema*, London, 1953.
- Comédies et commentaires*, Paris, 1959.
- Tout l'or du monde*, Paris, 1962.
- "À nous la liberté" and "Entr'acte," New York, 1970.
- Four Screenplays*, New York, 1970.
- Cinema Yesterday and Today*, New York, 1972.
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During the 1930s, when the French cinema reigned intellectually preeminent, René Clair ranked with Renoir and Carné as one of its greatest directors—perhaps the most archetypally French of them all. His reputation has since fallen (as has Carné's), and comparison with Renoir may suggest why. Clair's work, though witty, stylish, charming, and technically accomplished, seems to lack a dimension when compared with the work of Renoir; there is a certain oversimplification, a fastidious turning away from the messier, more complex aspects of life. (Throughout nearly the whole of his career, Clair rejected location shooting, preferring the controllable artifice of the studio.) Critics have alleged that his films are superficial and emotionally detached. Yet, at their best, Clair's films have much of the quality of champagne—given so much sparkle and exhilaration, it would seem churlish to demand nourishment as well.

At the outset of his career, Clair directed one of the classic documents of surrealist cinema, *Entr'acte*, and this grounding in surrealism underlies much of his comedy work. The surrealists' love of sight gags (Magritte's cloud-baguettes, Duchamp's urinal) and mocking contempt for bourgeois respectability can be detected in the satiric farce of *Un Chapeau de paille d'Italie*, Clair's masterpiece of the silent era. Dream imagery, another surrealist preoccupation, recurs constantly throughout his career, from *Le Voyage imaginaire* to *Les Belles-de-nuit*, often transmuted into fantasy—touchingly poetic at its best, though in weaker moments declining into fey whimsicality.

The key films in Clair's early career, and those which made him internationally famous, were his first four sound pictures: *Sous les toits de Paris*, *Le Million*, *A nous la liberté*, and *Quatorze Juillet*. Initially sceptical of the value of sound—"an unnatural creation"—he rapidly changed his opinion when he recognized the creative, non-realistic possibilities which the soundtrack offered. Sound effects, music, even dialogue could be used imaginatively to counterpoint and comment on the image, or to suggest a new perspective on the action. Words and pictures, Clair showed, need not, and in fact should not, be tied together in a manner that clumsily duplicates information. Dialogue need not always be audible; and even in a sound picture, silence could claim a validity of its own.

In these four films, Clair created a wholly individual cinematic world, a distinctive blend of fantasy, romance, social satire, and operetta. Song and dance are introduced into the action with no pretence at literal realism, characters are drawn largely from stock, and the elaborate sets are explored with an effortless fluidity of camera movement which would be impossible in real locations. These qualities, together with the pioneering use of sound and Clair's knack for effective pacing and brilliant visual gags, resulted in films of exceptional appeal, full of charm, gaiety, and an ironic wit which at times—notably in the satire on mechanised greed in *A Nous la liberté*—darkened towards an underlying pessimism.

As always, Clair wrote his own scripts, working closely on all four films with designer Lazare Meerson and cinematographer Georges Périnal. Of the four, *Le Million* most effectively integrated its various elements, and is generally rated Clair's finest film. But all were successful, especially outside France, and highly influential: both Chaplin (*Modern Times*) and the Marx Brothers (*A Night at the Opera*) borrowed from them.

In some quarters, though, Clair was criticized for lack of social relevance. Ill-advisedly, he attempted to respond to such criticisms; *Le Dernier Milliardaire* proved a resounding flop. This led to Clair's long exile. For thirteen years he made no films in France other than the abortive *Air pur*, and his six English-language pictures—two in Britain, four in America—have an uneasy feel about them, the fantasy strained and unconvincing. By the time Clair finally returned to France in 1946, both he and the world had changed.

The films that Clair made after World War II rarely recapture the lighthearted gaiety of his early work. In its place, the best of them display a new-found maturity and emotional depth, while preserving the characteristic elegance and wit of his previous films. The prevailing mood is an autumnal melancholy that at times, as in the elegiac close of *Les Grandes Manoeuvres*, comes near to tragedy. Characters are no longer the stock puppets of the pre-war satires, but rounded individuals, capable of feeling and suffering. More serious subjects are confronted, their edges only slightly softened by their context: *Porte des Lilas* ends with a murder, *La Beauté du diable* with a vision of the atomic holocaust. Nearest in mood to the earlier films is the erotic fantasy of *Les Belles-de-nuit*, but even this is darkly underscored with intimations of suicide.

In the late 1950s Clair came under attack from the writers of *Cahiers du Cinéma*, François Truffaut in particular, who regarded him as the embodiment of the "Old Guard," the ossified *cinéma de papa* against which they were in revolt. To what he saw as Clair's emotionless, studio-bound artifice, Truffaut proposed an alternative, more "truly French" cinematic tradition, the lyrical freedom of Renoir and Jean Vigo. Clair's reputation never fully recovered from these onslaughts, nor from the lukewarm reception which met his last two films, *Tout l'or du monde* and *Les Fêtes galantes*. Although Clair no longer commands a place among the very first rank of directors, he remains undoubtedly one of the most original and distinctive stylists of the cinema. His explorations of sound, movement, and narrative technique, liberating at the time, still appear fresh and inventive. For all his limitations, which he readily acknowledged—"a director's intelligence," he once wrote, "can be judged partly by his renunciations"—Clair succeeded in creating a uniquely personal vision of the world, which in his best films still retains the power to exhilarate and delight.

—Philip Kemp

CLARKE, Shirley

Nationality: American. **Born:** Shirley Brimberg in New York City, 1925. **Education:** Stephens College, John Hopkins University, Bennington College, and University of North Carolina. **Family:** Married lithographer Burt Clarke, one daughter. **Career:** Dancer with Martha Graham and Doris Humphrey, also chairwoman, National Dance Foundation, 1946–53; made first film, *A Dance in the Sun*, 1954; co-founder, with Jonas Mekas, Filmmakers Cooperative, 1962; worked with Public Broadcast Lab, late 1960s (fired 1969); Professor of Film and Video at U.C.L.A., 1975–85. **Died:** 23 September 1997, in Boston, Massachusetts, following a stroke.

Films as Director:

- 1954 *A Dance in the Sun* (+ pr, ph, ed, co-choreo); *In Paris Parks* (+ pr, ph, ed, co-choreo)
- 1955 *Bullfight* (+ pr, co-ph, ed, co-choreo)
- 1957 *A Moment in Love* (+ pr, co-ph, ed, co-choreo)
- 1958 *The Skyscraper* (pr, co-d only); *Brussels "Loops"* (12 film loops made for Brussels Exposition, destroyed) (+ pr, co-ph, ed)
- 1959 *Bridges-Go-Round* (+ pr, co-ph, ed)
- 1960 *A Scary Time* (+ co-sc, ph)
- 1961 *The Connection* (+ co-pr, ed)
- 1963 *The Cool World* (+ co-sc, ed); *Robert Frost: A Lover's Quarrel with the World* (co-d)
- 1967 *Portrait of Jason* (+ pr, ed, voice); *Man in Polar Regions* (11-screen film for Expo '67)
- 1978 *Trans; One Two Three; Mysterium; Initiation* (all video)
- 1981 *Savage/Love* (video)
- 1982 *Tongues* (video/theatre collaboration with Sam Shepard)
- 1985 *Ornette, Made in America*



Shirley Clarke

Other Films:

- 1959 *Opening in Moscow* (Pennebaker) (co-ed)
 1969 *Lion's Love* (Varda) (role as herself)

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 American Film (Washington, D.C.), June 1982.

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 Obituary, in *EPD Film* (Frankfurt), vol. 14, no. 12, December 1997.
 Obituary, in *Positif* (Paris), no. 444, February 1998.
 Obituary, in *Sight and Sound* (London), March 1998.

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Shirley Clarke was a leader and major filmmaker in the New York film community in the 1950s and 1960s. Her films, which exemplify the artistic directions of the independent movement, are classic examples of the best work of American independent filmmaking. Clarke began her professional career as a dancer. She participated in the late 1940s in the avant-garde dance community centered around New York City's Young Men's-Young Women's Hebrew Association's (YM-YWHA) performance stage and Hanya Holm's classes for young choreographers. In 1953, Clarke adapted dancer-choreographer Daniel Nagrin's *Dance in the Sun* to film. In her first dance film, Clarke relied on editing concepts to choreograph a new cinematic space and rhythm. She then applied her cinematic choreography to a non-dance subject in *In Paris Parks*, and further explored the cinematic possibilities for formal choreography in her dance films, *Bullfight* and *A Moment in Love*. During this time period, Clarke studied filmmaking with Hans Richter at City College of New York and participated in informal filmmaking classes with director and cinematographer Peter Glushanok. In 1955, she became an active member of Independent Filmmakers of America (IFA), a short-lived New York organization that tried to improve promotion and distribution for independent films. Through the IFA, Clarke became part of the Greenwich Village artistic circle that included avant-garde filmmakers Maya Deren, Stan Brakhage, and Jonas Mekas. It also introduced her to the importance of an economic structure for the growth of avant-garde film, a cause she championed throughout the 1960s. Clarke worked with filmmakers Willard Van Dyke, Donn Alan Pennebaker, Ricky Leacock, and Wheaton Galentine on a series of film loops on American life for the United States Pavilion at the 1958 World's Fair in Brussels. With the leftover footage of New York City bridges, she then made her experimental film masterpiece, *Bridges-Go-Round*, utilizing editing strategies, camera choreography, and color tints to turn naturalistic objects into a poem of dancing abstract elements. It is one of the best and most widely seen examples of a cinematic Abstract Expressionism in the 1950s.

Clarke made the documentary film *Skyscraper* in 1958 with Van Dyke, Pennebaker, Leacock, and Galentine, followed by *A Scary Time* (1960), a film commissioned by the United Nations International Children's Emergency Fund (UNICEF). Clarke also began work on a public television film on Robert Frost, *A Lover's Quarrel with the World*, but due to artistic disagreements and other commitments she left the project before the film's completion while retaining a credit as co-director.

Influenced by the developing cinema-verité style in documentary films of Leacock and Pennebaker, Clarke adapted cinema verité to two feature-length dramatic films, *The Connection* and *The Cool*

World. The Connection was a landmark for the emergence of a New York independent feature film movement. It heralded a new style that employed a greater cinematic realism and addressed relevant social issues in black-and-white low budget films. It was also important because Clarke made the film the first test case in the courts in a successful fight to abolish New York State's censorship rules. Her next feature film, *The Cool World*, was the first movie to dramatize a story on black street gangs without relying upon Hollywood-style moralizing, and it was the first commercial film to be shot on location in Harlem. In 1967, Clarke directed a 90-minute cinema verité interview with a black homosexual. *Portrait of Jason* is an insightful exploration of one person's character while it simultaneously addresses the range and limitations of cinema verité style. Although Clarke's features had only moderate commercial runs and nominal success in the United States, they have won film festival awards and critical praise in Europe, making Clarke one of the most highly regarded American independent filmmakers among European film audiences. In the 1960s, Clarke also worked for the advancement of the New York independent film movement. She was one of the 24 filmmakers and producers who wrote and signed the 1961 manifesto, "Statement for a New American Cinema," which called for an economic, artistic, and political alternative to Hollywood moviemaking. With Jonas Mekas in 1962, she co-founded Film-Makers Cooperative, a non-profit distribution company for independent films.

Later, Clarke, Mekas and filmmaker Louis Brigante co-founded Film-Makers Distribution Center, a company for distributing independent features to commercial movie theatres. Throughout the 1960s, Clarke lectured on independent film in universities and museums in the United States and Europe, and in 1969 she turned to video as her major medium in which to work.

—Lauren Rabinovitz

CLAYTON, Jack

Nationality: British. **Born:** Brighton, Sussex, 1 March 1921. **Family:** Married 1) actress Christine Norden; 2) Kathleen Kath; 3) Haya Haraneet. **Career:** Trained as racing ice skater. Third assistant director, assistant director, then editor, London Films, 1935–40; served in Royal Air Force Film Unit, finally Commanding Officer, 1940–46; associate producer, Romulus Films, 1950s; directed first feature, *Room at the Top*, 1958. **Awards:** Special Prize, Venice Festival, for *The Bespoke Overcoat*, 1956; Best Director Award, British Academy, for *Room at the Top*, 1959. **Died:** 26 February 1995, in Slough, Berkshire, England.

Films as Director:

- 1944 *Naples Is a Battlefield* (+ sc, co-ph—uncredited)
- 1955 *The Bespoke Overcoat* (+ pr)
- 1958 *Room at the Top*
- 1961 *The Innocents* (+ pr)
- 1964 *The Pumpkin Eater*
- 1967 *Our Mother's House*
- 1974 *The Great Gatsby*
- 1983 *Something Wicked This Way Comes*

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Jack Clayton

- 1988 *The Lonely Passion of Judith Hearne*
- 1992 *Memento Mori* (for TV) (+ co-sc)

Other Films:

- 1948 *Bond Street* (Parry) (2nd unit d); *An Ideal Husband* (A. Korda) (pr mgr); *The Queen of Spades* (Dickinson) (assoc pr)
- 1951 *Flesh and Blood* (Kimmins) (assoc pr)
- 1952 *Moulin Rouge* (Huston) (assoc pr)
- 1953 *Beat the Devil* (Huston) (assoc pr)
- 1954 *The Good Die Young* (Gilbert) (assoc pr)
- 1955 *I Am a Camera* (Cornelius) (assoc pr)
- 1956 *Sailor Beware!* (*Panic in the Parlor*) (Parry) (pr); *Dry Rot* (Elvey) (pr); *Three Men in a Boat* (Annakin) (pr)
- 1957 *The Story of Esther Costello* (Miller) (assoc pr, 2nd unit d)
- 1958 *The Whole Truth* (Guillermin) (pr)

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By CLAYTON: articles—

- "Challenge from Short Story Films," in *Films and Filming* (London), February 1956.
- "The Way Things Are," an interview with Gordon Gow, in *Films and Filming* (London), April 1974.

"I'm Proud of That Film," an interview with M. Rosen, in *Film Comment* (New York), July/August 1974.
 "Feats of Clayton," an interview with Nick Roddick, in *Stills* (London), November-December 1983.
 Interview in *American Film* (Washington, D.C.), December 1987.
 "Jack Clayton Back on Track: The Lonely Passion of Judith Hearne," in *Films and Filming* (London), no. 410, November-December 1988.
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 "Beware the Eyes. Martin Stephens," an interview with Jessie Lilley, in *Scarlet Street* (Glen Rock), no. 20, Fall 1995.

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Cowie, Peter, "Clayton's Progress," in *Motion* (London), Spring 1962.
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 Gregory, C. T., "There'll Always Be Room at the Top for Nothing but the Best," in *Journal of Popular Film* (Bowling Green, Ohio), Winter 1973.
 Houston, Penelope, "Gatsby," in *Sight and Sound* (London), Spring 1974.
 "Gatsby le magnifique," in *Avant-Scène du Cinéma* (Paris), January 1975.
 Rebello, Stephen, "Jack Clayton's *The Innocents*," in *Cinefantastique* (Oak Park, Illinois), June-July 1983.
 Sinyard, Neil, "Directors of the Decade: Jack Clayton," in *Films and Filming* (London), September 1983.
 Saada, Nicolas, "Amnésies," in *Cahiers du Cinéma* (Paris), November 1988.
 Lefèvre, Raymond, "Jack Clayton. Made in England," in *Revue du Cinéma*, no. 448, April 1989.
 Sinyard, Neil, "Jack Clayton," in *Cinema Papers* (Fitzroy), no. 78, March 1990.
 McIlroy, Brian, "Tackling Aloneness: Jack Clayton's *The Lonely Passions of Judith Hearne*," in *Literature/Film Quarterly* (Salisbury), vol. 21, no. 1, January 1993.
 Obituary, in *Variety* (New York), 6 March 1995.
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 Loban, Lelia, "The Haunting and *The Innocents*," in *Scarlet Street* (Glen Rock), no. 20, Fall 1995.
 Obituary, in *Psychotronic Video* (Narrowsburg), no. 20, 1995.
 Chase, Donald, "Romancing the Stones. Jack Clayton's *The Innocents*," in *Film Comment* (New York), vol. 34, no. 1, January-February 1998.

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Though nearly forty before directing his first feature, Clayton had a solid professional grounding as associate producer. His credits, though few, have been mostly major productions. Though he disclaims consciously *auteurial* choices, his films evince a heavily recognisable temperament. True, his approach is national-generational,

insofar as his heavy, faintly expressionistic, blocking-in of a basic mood perpetuates the lyrical emphasis conspicuous in such "quality" films of the 1940s as *Brief Encounter*, *Odd Man Out*, and *Dead of Night*. His penchant for themes of melancholy, frustration, obsession, hallucination, and hauntings are also amply evident.

Clayton attracted much critical praise, and an Academy Award, with *The Bespoke Overcoat*, a "long short" brought in for \$5,000; writer Wolf Mankowitz adapted Gogol's tale of a haunted tailor to London's East End. Clayton's first feature was *Room at the Top*, from John Braine's novel. Laurence Harvey played the ambitious young Northerner who sacrifices his true love, played by Simone Signoret, to a cynical career-move, impregnating an industrialist's innocent daughter. Its sexual frankness (as the first "quality" film to carry the new X certificate) and its class-consciousness (its use of brand-names being as snobbery-conscious as James Bond's—though lower-class) elicited powerful audience self-recognition. It marked a major breakthrough for British cinema, opening it to other "angry young men" with their "kitchen-sink realism" and social indignation (though politically more disparate than legend has it).

Clayton kept his distance from such trends, turning down both *Saturday Night and Sunday Morning* and *The L-shaped Room*, to select a very "literary," Victorian, ghost story, *The Innocents*, from Henry James's *The Turn of the Screw*. Deborah Kerr played the children's governess who sees ghosts by sunlight while battling to save her charges from possession by the souls of two evil, and very sexual, servants. Is the lonely governess imagining everything, or projecting her own evil? *The Pumpkin-Eater* adapted Penelope Mortimer's novel about a mother of eight (Anne Bancroft) whose new husband, a film scriptwriter, bullies her into having a hysterectomy. In *Our Mother's House*, a family of children conceal their mother's death from the authorities to continue living as a family—until their scapegrace father (Dirk Bogarde) returns and takes over, introducing, not so much "reality," as *his*, disreputable, reality.

The three films are all but a trilogy, brooding with "haunted realism" over the psychic chaos between parental—especially mother—figures and children caught in half-knowledge of sexuality, death, and individuality. Atmospheres sluggish or turbulent, strained or cavernous, envelope women or child-women enmeshed in tangles of family closeness and loneliness. If *The Innocents* arraigns Victorian fears of childhood sexuality, it acknowledges also the evil in children. *The Pumpkin Eater* balances assumptions of "excessive" maternal instinct being a neurotic defence by raising the question of whether modern superficiality is brutally intolerant of maternal desire. *Our Mother's House* concerns a "lost tribe" of children, caught between the modern, "small-family" world, infantile over-severity (with dangers of a *Lord of the Flies* situation) and adult dissipation (with Dirk Bogarde somewhat reminiscent of *The Servant*). Its echoes of other films may do it injustice.

Several years and aborted projects later came *The Great Gatsby*, an ultra-lavish version of Scott Fitzgerald's tale of the lost love of a bootlegger turned socialite. It's a 1920s yuppie story, but its glitzy surfaces and characters even wispier than their originals acquire an icy, sarcophagal air. Almost as expensive, *Something Wicked This Way Comes*, from Ray Bradbury, about an eerie carnival touring lonely prairie towns to snare unsatisfied souls, evokes children's storybook illustrations, but proved a heavy commercial failure. *The Lonely Passion of Judith Hearne* reverted to more intimate and lacerating material—Brian Moore's novel of a genteel but alcoholic spinster (Maggie Smith) courted by an opportunist (Bob Hoskins) for the money he mistakenly thinks she has.

Clayton's "family trilogy" achieves a strange osmosis of 1940s "lyrical realism" and a more "calligraphic" sensitivity, of strong material and complicated interactions between profoundly different people. The resultant tensions between a central subjectivity and "the others," emphasise the dark, confused, painful gaps between minds. If the films border on the "absurdist" experience (Pinter adapted the Mortimer), they retain the richness of "traditional" themes and forms. Critics (and collaborators) keenly discussed shifts between Mortimer's first person narration and the camera as third person, and the relegation of Fitzgerald's narrator to onlooker status. Even in the lesser films, "shifting emphases" (between gloss and core in *Gatsby*, space and emotion in *Wicked*) repay re-seeing, and Clayton's combinations of fine literary material with a troubling temperament make powerful testimony to their time and to abiding human problems.

—Raymond Durnat

CLÉMENT, René

Nationality: French. **Born:** Bordeaux, 18 March 1913. **Education:** Educated in architecture at Ecole des Beaux-Arts. **Career:** Made animated film, *Cesar chez les Gaulois*, while a student, early 1930s; directed first live-action film, *Soigne ton gauche* (with Jacques Tati), 1936; made documentaries in Arabia and North Africa, 1936–39; technical consultant on Cocteau's *La Belle et la bête*, 1946. **Awards:** Best Director Award, Cannes festival, for *La Bataille du rail*, 1946, and *Au-delà des grilles*, 1949; Academy Awards, Best Foreign Film,



René Clément

for *Au delà des grilles* (1949) and *Jeux interdits* (1951). **Died:** 17 March 1996.

Films as Director:

- 1936 *Soigne ton gauche* (short)
- 1937 *L'Arabie interdite* (short)
- 1938 *La Grande Chartreuse* (short)
- 1939 *La Bièvre, fille perdue* (short)
- 1940 *Le Triage* (short)
- 1942 *Ceux du rail* (short)
- 1943 *La Grande Pastorale* (short)
- 1944 *Chefs de demain* (short)
- 1945 *La Bataille du rail* (*Battle of the Rails*) (+ sc)
- 1946 *Le Père tranquille* (*Mr. Orchid*)
- 1947 *Les Maudits* (*The Damned*) (+ co-adapt)
- 1948 *Au-delà des grilles* *Le Mura di Malapaga* (*The Walls of Malapaga*)
- 1950 *Le Chateau de verre* (+ co-sc)
- 1951 *Les Jeux interdits* (*Forbidden Games*) (+ co-sc)
- 1954 *Monsieur Ripois* (*Knave of Hearts*); *Lovers, Happy Lovers* (+ co-sc)
- 1956 *Gervais*
- 1958 *Barrage contre le Pacifique* (*La Diga sul Pacifico*); *This Angry Age*; *The Sea Wall* (+ co-sc)
- 1959 *Plein soleil* (*Purple Noon*; *Lust for Evil*) (+ co-sc)
- 1961 *Che gioia vivere* (*Quelle joie de vivre*) (+ co-sc)
- 1962 *Le Jour et l'heure* (*The Day and the Hour*) (+ co-sc)
- 1964 *Les Félics* (*Joy House*); *The Love Cage* (+ co-sc)
- 1966 *Paris brûle-t-il?* (*Is Paris Burning?*)
- 1969 *Le Passager de la pluie* (*Rider on the Rain*)
- 1971 *La Maison sous les arbres* (*The Deadly Trap*)
- 1972 *La Course du lièvre à travers les champs* (*And Hope to Die*)
- 1975 *Jeune fille libre le soir* (*L.A. Babysitter*) (+ co-sc)

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 Dossier on *La bataille du rail*, in *Cinéma* (Paris), July-August 1982.
 Oliva, L., "René Clément kdysi—a potom," in *Film a Doba* (Prague), November 1983.
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René Clément was the most promising filmmaker to emerge in France at the end of World War II. He became the most technically adroit and interesting of the makers of "quality" films during the 1950s, only to see his career begin to disappoint the critics. In the years of the New Wave it was Clément, above all, who tied the older generation to the younger, especially through a film like *Purple Noon*. In a more recent phase he was associated with grand-scale dramas (*Is Paris Burning?*) and with small, personal, lyric films (*Rider on the Rain*). Clément began his career auspiciously, helping Cocteau with *Beauty and the Beast* and directing France's only great resistance film, *La Bataille du rail*. These films showed the world his wide range. The first is a classic of fantasy while the second exhibits what can only be termed a "neo-realist" style. Because *La Bataille du rail* was shot on location with non-actors, and because its episodic story was drawn from the chronicle of everyday life, Clément, at the end of the war, was championed as France's answer to the powerful Italian school of the liberation.

For a time Clément seemed anxious to live up to this reputation. He associated himself with the progressive journal *L'Ecran français* and sought other realist topics for his films. In *Les Maudits* he observed the plight of a group of Germans and refugees aboard a submarine. Evidently he was more concerned with the technical problems of filming in small spaces than with the moral dimensions of his plot, and this film was not a great success. But with *The Walls of Malapaga* Clément recovered his audience. This film, which won the Academy Award for best foreign film, was in fact a Franco-Italian co-production and brought together on the screen the most popular star of each country: Jean Gabin and Isa Miranda. The plot and style returned Clément to the poetic-realist films of pre-war France and continued to exhibit that tension of realism and abstraction that characterized all his work.

Unquestionably he was, along with Claude Autant-Lara, the most important figure in the French film industry during the 1950s. His

Forbidden Games remains a classic today and is notable both for the ingenuous performances of his child actors against a natural location and for the moral incisiveness of its witty plot and dialogue, scripted by the team of Aurenche and Bost. Doubtless because he had begun working with these writers, Truffaut condemned Clément in his notorious 1954 essay, "A Certain Tendency in French Cinema," but Bazin, commenting on this essay, found Truffaut to have been too harsh in Clément's case. Indeed Bazin lobbied to have the Cannes Film Festival award its Golden Palm to Clément's next feature, *Monsieur Ripois*. Starring Gérard Philipe, this film makes extensive use of subjective camera and voice over. Shot on location in London, it is clearly an experimental project.

But Clément's experiments are always limited. Technical problems continue to interest him, but he has never relinquished his belief that a film must be well-crafted in the traditional sense of that term. This is what must always distinguish him from the New Wave filmmakers with whom he otherwise has something in common. His all-knowing pessimism, and his literary good taste, finally put him in the camp of the "quality" directors. Clément, then, must be thought of as consummately French. His technical mastery sits well with his advanced political and moral ideas. He is cultured and trained. He makes excellent films both on a grand scale and on a smaller, more personal one. But finally there is something impersonal about even these small films, for, before representing himself, René Clément represents the institution of filmmaking in France. He is a good representative, perhaps the best it had after the war right up through the New Wave.

—Dudley Andrew

CLOUZOT, Henri-Georges

Nationality: French. **Born:** Niort, 20 November 1907. **Education:** Ecole Navale, Brest. **Family:** Married Vera Amado Gibson, 1950 (died 1960). **Career:** As reporter for *Paris-Midi*, offered job in film industry while interviewing Adolphe Osso, 1930; assistant to Carmine Gallone, Anatole Litvak, and others, 1930–34; contracted pleurisy, confined to sanatoriums, 1934–38; reentered film industry as writer, 1938; directed first film, *L'Assassin habite au 21*, 1942. **Awards:** Best Director, Venice Festival, for *Quai des Orfèvres*, 1947; Grand Prix, Cannes Festival, for *Le Salaire de la peur*, 1953; Prix Louis Delluc, for *Les Diaboliques*, 1955; Jury Prize, Cannes Festival, for *Le Mystère Picasso*, 1956; Oscar for Best Foreign Film, for *La Vérité*, 1960. **Died:** 12 January 1977.

Films as Director:

- 1931 *La Terreur des Batignolles* (short)
- 1942 *L'Assassin habite au vingt-et-un* (+ co-sc)
- 1943 *Le Corbeau* (+ co-sc)
- 1947 *Quai des Orfèvres* (+ co-sc)
- 1948 *Manon* (+ co-sc)
- 1949 "Le Retour de Jean" in *Retour à la vie* (+ co-sc); *Miquette et sa mère* (+ co-sc)
- 1952 *Le Salaire de la peur* (+ sc)
- 1954 *Les Diaboliques* (+ co-sc)



Henri-Georges Clouzot (right)

- 1955 *Les Espions* (+ co-sc)
 1956 *Le Mystère Picasso*
 1960 *La Vérité* (+ sc)
 1968 *La Prisonnière* (+ sc)

Other Films:

- 1931 *Ma Cousine de Varsovie* (Gallone) (co-sc); *Un Soir de Rafle* (Gallone) (adaptation); *Je serai seule après minuit* (de Baroncelli) (co-sc); *Le Chanteur inconnu* (Tourjansky) (co-adapt)
 1932 *Le Roi des palaces* (Gallone) (co-sc); *Le Dernier Choc* (de Baroncelli) (co-sc); *La Chanson d'une nuit* (French language version of Anatole Litvak's *Das Lied einer Nacht*) (co-adapt, dialogue); *Faut-il les marier?* (French version of Carl Lamac's *Die grausame Freundin*, co-d with Pierre Billon) (adapt, dialogue)
 1933 *Caprice de princesse* (French version of Karl Hartl's *Ihre Durchlacht, die Verkäuferin*) (adapt, assoc d, ed, sc); *Chateau de rêve* (French version of Geza von Bolvary's *Das Schloss im Süden*) (sc, adapt, assoc d, ed); *Tout pour l'amour* (French version of Joe May's *Ein Lied für dich*) (sc, adapt, co-dialogue, lyrics, assoc d)
 1934 *Itto d'Afrique* (Benoit-Lévy) (lyrics)
 1938 *Le Révolté* (Mathot) (co-sc, lyrics, dialogue)
 1939 *Le Duel* (Fresnay) (co-sc, lyrics, dialogue); *Le Monde tremblera* (*La Révolté des vivants*) (Pottier) (co-sc, lyrics, dialogue)

- 1941 *Le Dernier des six* (Lacombe) (lyrics, dialogue); *Les Inconnus dans la maison* (Decoin) (co-adapt, lyrics, dialogue)
 1955 *Si tous les gars du monde . . .* (Christian-Jaque) (co-adapt)

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 “Haberezhnaia luvlirov,” in *Iskusstvo Kino* (Moscow), no. 2, 1993.

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In a country like France where good taste is so admired, Henri-Georges Clouzot has been a shocking director. A film critic during the age of surrealism, Clouzot was always eager to assault his audience with his style and concerns.

Like so many others, Clouzot found his chance to move from scriptwriting to directing during the Occupation, a time when there was a paucity of directors in France. His first effort, *L'Assassin habite au 21*, was a safe film. Its script followed two similar films he had written which had been well received by audiences. These witty police dramas were exercises in style and cleverness, befitting the epoch. *Le Corbeau*, made the next year, was in contrast a shattering film, unquestionably hitting hard at the society of the war years. Retaining all the conventions of the thriller, Clouzot systematically exposed the physical and psychological grotesqueries of every character in the film. A grim picture of small-town mores, *Le Corbeau* was condemned by the Nazis and French patriots alike.

When the war ended Clouzot found himself barred from the industry for two years by the "purification committee," an industry-appointed watchdog group that self-righteously judged complicity with the Germans. Clouzot's crime was to have made films for a German-financed company, though he was officially arraigned on charges of having maligned the French character and having demoralized the country during its dark hours. But even at this time many critics claimed that *Le Corbeau* was the only authentically engaged film made during the entire Occupation.

When he did resume his career, Clouzot's grim view of life had not improved. Both *Quai des Orfèvres* and his 1948 adaptation of *Manon* emulated American film noir with their lowlife settings. Both are extremely well acted, but ultimately small works.

Clouzot's fame in the United States came in the mid-1950s when *The Wages of Fear* and *Diabolique* gave him a reputation as a French Hitchcock, interested in the mechanics of suspense. In France, however, these films, especially *Diabolique*, were seen as only well-made studio products. His 1960 *La Vérité*, starring Brigitte Bardot, was designed to win him favor in the youth culture of the time, which was obsessed by New Wave life and movies. While the film outgrossed its New Wave competition, its cloyingly paternalistic style showed how far Clouzot was from the spontaneity of the New Wave. The café scenes in the film are insincere, and the inevitable indictment of society rings false.

All of Clouzot's films, even up to the 1968 *La Prisonnière*, were financial successes, but in the end he ceased being the instrumental force in the film industry he had been twenty years earlier.

—Dudley Andrew

COCTEAU, Jean

Nationality: French. **Born:** Maisons-Lafitte, near Paris, 5 July 1889. **Education:** Lycée Condorcet and Fenelon, Paris. **Career:** Actor, playwright, poet, librettist, novelist, painter, and graphic artist in 1920s and throughout career. Directed first film, *Le Sang d'un poète*, 1930; became manager of boxer Al Brown, 1937; remained in Paris during the Occupation, 1940. **Awards:** Chevalier de la Légion d'honneur, 1949; member, Académie Royale de Belgique, 1955; member, Académie Française, 1955; honorary doctorate, Oxford University, 1956. **Died:** In Milly-la-Forêt, France, 11 October 1963.

Films as Director:

- 1925 *Jean Cocteau fait du cinéma* (+ sc) (neg lost?)
- 1930 *Le Sang d'un poète* (originally *La Vie d'un poète*) (+ ed, sc, voice-over)
- 1946 *La Belle et la bête* (+ sc)
- 1947 *L'Aigle à deux têtes* (+ sc)
- 1948 *Les Parents terribles* (+ sc, voice-over)
- 1950 *Orphée* (+ sc); *Coriolan* (+ sc, role); a 1914 "dramatic scene" by Cocteau included in *Ce siècle a cinquante ans* (Tual) (+ sc)
- 1952 *La Villa Santo-Sospir* (+ sc)
- 1960 *Le Testament d'Orphée* (*Ne me demandez pas pourquoi*) (+ sc, role as le poète)

Other Films:

- 1940 *La Comédie du bonheur* (L'Herbier) (co-sc)
- 1942 *Le Baron fantôme* (de Poligny) (sc, role as Le Baron)
- 1943 *L'Eternel Retour* (Delannoy) (sc); *La Malibran* (Guitry) (narration + role as Alfred de Musset)
- 1945 *Les Dames du Bois de Boulogne* (Bresson) (co-sc)
- 1946 *L'Amitié noire* (Villiers and Krull) (role and narration)
- 1947 *Ruy Blas* (Billon) (sc)
- 1948 *La Voix humaine* (Rossellini, from Cocteau's play); *Noces de sable* (Zvoboda) (sc, voice-over); *La Légende de Sainte Ursule* (Emmer) (role and narration)
- 1949 *Tennis* (Martin) (role + narration)
- 1950 *Les Enfants terribles* (Melville) (sc); *Colette* (Bellon) (role + narration); *Venise et ses amants* (Emmer and Gras) (role + narration)
- 1951 *Desordre* (Baratier) (role + narration)
- 1952 *La Couronne noire* (Saslavski) (co-sc); *8 x 8* (Richter) (role + narration)
- 1953 *Le Rouge est mis* (Barrère and Knapp) (role + narration)
- 1956 *A l'aube d'un monde* (Lucot) (role + narration); *Pantomimes* (Lucot) (role + narration)
- 1957 *Le Bel indifférent* (Demy, from Cocteau's play)
- 1958 *Django Reinhardt* (Paviot) (role + narration); *Le Musée Grévin* (Demy and Masson) (role + narration)
- 1959 *Charlotte et son Jules* (Godard, from same play as Demy 1957 film)
- 1961 *La Princesse de Cleves* (Delannoy) (co-sc)
- 1963 *Anna la bonne* (Jutra, from song by Cocteau)
- 1965 *Thomas l'imposteur* (Franju) (co-sc)
- 1970 *La Voix humaine* (Delouche, from Poulenc and Cocteau opera)

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Jean Cocteau

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The Eagle with Two Heads, London, 1962.
The Journals of Jean Cocteau, edited by Wallace Fowlie, Bloomington, Indiana, 1964.
The Difficulty of Being, London, 1966.
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Jean Cocteau's contribution to cinema is as eclectic as one would expect from a man who fulfilled on occasion the roles of poet and novelist, dramatist and graphic artist, and dabbled in such diverse media as ballet and sculpture. In addition to his directorial efforts, Cocteau also wrote scripts and dialogue, made acting appearances, and realized amateur films. His work in other media has inspired adaptations by a number of filmmakers ranging from Rossellini to Franju and Demy, and he himself published several collections of eclectic and stimulating thoughts on the film medium.

Though Cocteau took his first real steps as a filmmaker at the very beginning of the sound era, his period of greatest involvement was in the 1940s, when he contributed to the scripts of a half-dozen films, at times dominating his director (as in *L'Eternel Retour*), at other times submitting to the discipline of contributing to another's vision (as in his dialogue for Bresson's *Les Dames du Bois de Boulogne*). In addition, he directed his own adaptations of such diverse works as the fairy tale *La Belle et la bête*, his own period melodrama *L'Aigle à deux têtes*, and his intense domestic drama *Les Parents terribles*. But Cocteau's essential work in cinema is contained in just three wholly original films in which he explores his personal myth of the poet as Orpheus: *Le Sang d'un poète*, *Orphée*, and *Le Testament d'Orphée*. Though made over a period of thirty years, these three works have a remarkable unity of inspiration. They are works of fascination in a double sense. They convey Cocteau's fascination with poetry and his own creative processes, and at the same time display his openness to all the ways of fascinating an audience, utilizing stars and trickery, found material and sheer fantasy. The tone is characterized by a unique mixture of reality and dream, and his definition of *Le Sang d'un poète* as "a realistic documentary of unreal events" is a suitable description of all his finest work.

Crucial to the lasting quality of Cocteau's work, which at times seems so light and fragile, is the combination of artistic seriousness and persistent, but unemphatic, self-mockery. For this reason his enclosed universe, with its curiously idyllic preoccupation with death, is never oppressive or constricting; instead, it allows the spectator a freedom rare in mainstream cinema of the 1930s and 1940s. In technical terms Cocteau displays a similar ability to cope with the contributions of totally professional collaborators, while still retaining a disarming air of ingenuousness, which has sometimes been wrongly characterized as amateurism.

Reveled by the Surrealists as a literary poseur in the 1920s and 1930s and distrusted as an amateur in the 1940s, Cocteau nonetheless produced films of lasting quality. In retrospect he is to be admired for the freedom with which he expressed a wholly personal vision and for his indifference to the given rules of a certain period of French "quality" filmmaking. He was one of the few French filmmakers of the past to whom the directors of the New Wave could turn for inspiration, and it is totally fitting that Cocteau's farewell to cinema, *Le Testament d'Orphée*, should have been produced by one of the most talented of these newcomers, François Truffaut.

—Roy Armes

COEN, Joel

Nationality: American. **Born:** Minneapolis, 1955. **Education:** Attended Simon's Rock College, Massachusetts, and New York University. **Family:** Married actress Frances McDormand, 1984. **Career:** Worked as an assistant film editor on *Fear No Evil* and *Evil Dead*; collaborated on screenplays with brother Ethan Coen (b. 1958); with Ethan produced first film, *Blood Simple*, 1984. **Awards:** Grand Jury Prize, U.S. Film Festival, for *Blood Simple*, 1984; Best Director Award, Cannes Film Festival, for *Barton Fink*, 1991. **Address:** c/o UTA, 9560 Wilshire Blvd., Suite 500, Beverly Hills, California 90212, U.S.A.

Films as Director and Co-scriptwriter:

(All co-written and produced by brother, Ethan Coen)

1984 *Blood Simple*
 1987 *Raising Arizona*
 1990 *Miller's Crossing*
 1991 *Barton Fink*
 1994 *The Hudsucker Proxy*
 1996 *Fargo*
 1998 *The Big Lebowski*
 2000 *To the White Sea*

Publications

By COEN: articles—

"Bloodlines," an interview with Hal Hinson, in *Film Comment* (New York), March-April 1985.
 "Too Weird for Words," an interview with Geoff Andrew, in *Time Out* (London), 5 February 1992.
 Interview, in *EPD Film* (Frankfurt), July 1994.
 Interview, in *Chaplin* (Stockholm), vol. 38, no. 5(266), 1996.
 "Back to Basics," an interview with P. Zimmerman, in *Film Threat* (Beverly Hills), April 1996.
 "Hell Freezes Over," an interview with Lizzie Francke, in *Sight and Sound* (London), May 1996.
 "Pros and Coens," an interview with Geoff Andrew, in *Time Out* (London), 15 May 1996.
 Interview, in *Positif* (Paris), May 1998.

On COEN: books—

Korte, Peter, and Georg Seesslen, *Joel and Ethan Coen*, Boston, 1995.
 Preston Robertson, William, and others, *The Big Lebowski: The Making of a Coen Brothers Film*, New York, 1998.
 Woods, Paul, editor, *Blood Siblings: The Cinema of Joel and Ethan Coen*, London, 1999.
 Bergan, Ronald, *Coen Brothers*, New York, 2000.
 Mottram, James, *Coen Brothers*, New York, 2000.

On COEN: articles—

Ansen, D., "The Coens: Partners in Crime," in *Newsweek* (New York), 21 January 1985.
 Breitbart, E., "Leaving the Seventies Behind: Four Independents Find Happiness Making Movies in the Manner of Hollywood," in *American Film* (Washington, D.C.), May 1985.
 Edelstein, D., "Invasion of the Body Snatchers," in *American Film* (Washington, D.C.), April 1987.
 Handelman, D., "The Brothers from Another Planet," in *Rolling Stone* (New York), 21 May 1987.
 Seidenberg, Robert, "Miller's Crossing: John Turturro Meets the Coen Brothers," in *American Film* (Washington, D.C.), March 1990.
 Valot, J., "Joel Coen," in *Revue du Cinéma* (Paris), May 1990.
 Sharkey, Betsy, "Movies of Their Very Own," in *New York Times Magazine*, July 8, 1990.
 Richardson, J. H., "The Joel and Ethan Coen Story," in *Premiere*, October 1990.
 Robertson, William Preston, "What's the Goopus?," in *American Film* (Washington, D.C.), August 1991.
 Horowitz, M., "Coen Brothers A-Z: The Big Two-headed Picture," in *Film Comment* (New York), September/October 1991.
 Ferguson, K., "From Two Directions," in *Film Monthly*, February 1992.
 Giavarini, J., "Joel et Ethan Coen," in *Cahiers du Cinéma* (Paris), December 1992.
 Clark, John, "Strange Bedfellows," in *Premiere*, April 1994.
 Robertson, William Preston, "The Coen Brothers Made Easy," in *Playboy*, April 1994.
 Friend, Tad, "Inside the Coen Heads," in *Vogue*, April 1994.
 Lally, K., "Up North with the Coen Brothers," in *Film Journal* (New York), February 1996.
 Burdeau, Emmanuel, and Nicolas Saada, in *Cahiers du Cinéma* (Paris), September 1996.

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Although Joel Coen had worked as an assistant film editor on commercial projects and had made valuable contacts within the industry (particularly director Sam Raimi), he and brother Ethan decided to produce their first feature film independently, raising \$750,000 to shoot their jointly written script for *Blood Simple*, a neo-noir thriller with a Dashiell Hammett title and a script full of homages to Jim Thompson. Though Joel received screen credit for direction and Ethan for the script, this distinction is somewhat artificial both here and in their subsequent productions. Joel and Ethan co-write their scripts and meticulously prepare storyboards in a collaborative effort unusual for the American cinema (the closest analogy perhaps comes from abroad with the British team of Powell and Pressburger).

Blood Simple was hardly the first film the brothers Coen made together. Addicted to TV and movies at an early age, they spent a good deal of their childhood writing films and then shooting them on a Super-8 camera. Movie brats in the Spielberg tradition, Ethan and Joel desired commercial success but were determined to retain control over what they produced. Hence their initial decision to make an independent film rather than continue working in an industry where Joel was already beginning to be established.



Joel Coen directing *Barton Fink*

A hit with many on the art film/independent circuit but also a commercial success in art house and cable release, *Blood Simple* was the perfect choice to achieve this aim. Here was a film that succeeded because of its individual, even quirky vision. Using the film noir conventions popular with American audiences for half a century, the Coens offer a clear narrative, solidly two-dimensional characters, and the requisite amount of riveting violent spectacle (including one scene that pictures a dying man buried alive and another featuring close-ups of a white-gloved hand suddenly impaled by a knife). *Blood Simple*, however, is by no means an ordinary thriller. The plot turns expertly and unexpectedly on a number of dramatic ironies (no character knows what the spectator does, and even the spectator is sometimes taken by surprise). Unlike hardboiled narrative à la Raymond Chandler, the narrative delights in its Aristotelian neatness, in its depiction of experiences that make perfect sense, climaxing in a poetic justice that the main character and narrator, a venal private detective, finds humorous even as it destroys him. Thematically, the Coens offer a compelling analysis of *mauvaise foi* in the Sartrean vein as they develop characters doomed by bad intentions or a failure to trust and communicate (an existentialist theme that results perhaps from the fact that Ethan majored in

philosophy at Princeton). *Blood Simple*'s most notable feature, however, is an expressive stylization of both sound and image that creates an experiential correlative for the viewer of the characters' confusion and disorientation. These effects are achieved by a Wellesian repertoire of tricks (wide-angle lenses, tracking set-ups, unusual framings, an artfully selected score of popular music, etc.). The film noir genre naturalizes this stylization to some degree, but *Blood Simple* exudes a riotous self-consciousness, a delight in the creation of an exciting cinema that offers moments of pure visceral or visual pleasure.

Though some critics thought *Blood Simple* a kind of pointless film-school exercise, audiences were impressed—as were the major studios who competed for releasing rights to the brothers' next project. The Coens' subsequent five films have all been made with substantial commercial backing; but these films continue to be independent in the sense that none fits into the routine categories of contemporary Hollywood production. In fact, the art cinema tradition of the seventies has been kept alive by the Coens and the few other mavericks (e.g., Quentin Tarantino) who have emerged to prominence.

The least successful of these films—*Miller's Crossing*—is the most traditional. A "realistic" drama (though the scenes of violence are highly stylized) with a well-developed plot line, this saga of

Prohibition-era mobsters, like Scorsese's *Goodfellas* (released the year before), aims to debunk the romantic tradition of the gangster film most tellingly exemplified by *The Godfather* (1972). The central character, a "good guy" high up in the organization, confusingly seems more a victim of his poor circumstances than a force to be reckoned with. The plot is otherwise dependent upon unbelievable characters and unlikely twists and turns. Some elements of parody are present, but are not well integrated into the film's structure, indicating that the Coens were uncertain about how to proceed, whether to make a gangster film or send up the conventions of the genre.

The other films share a different representational regime, a magical realism that does not demand verisimilitude or logical closure, but has the virtue—for the Coens—of permitting more stylization, more moments of pure cinema. *Raising Arizona* and *The Hudsucker Proxy* offer postmodern versions of the traditional Hollywood madcap comedy; in both films, a series of zany adventures climax in romantic happiness for the male and female leads. *Raising Arizona* concerns the ultimately unsuccessful attempt of a zany and childless couple to kidnap a baby; *The Hudsucker Proxy* sends up, in mock Capra-corn style, the triumph of the virtuous, if obtuse, hero over the evil system that attempts to use him for its own purposes. *Barton Fink*, in contrast, is a darker story, heavily indebted to German Expressionism (an influence to be noted as well in the elaborately artificial sets and unnaturalistic acting of *The Hudsucker Proxy*). The film's main character is a thirties stereotype, a left-wing Jewish playwright committed to representing the miseries of what he calls "the common man." Hired away from Broadway by a Hollywood studio, he embarks unwittingly on a penitential journey that lays bare the forces of the id both in the apparently common man he meets (a salesman who is actually a serial killer) and in himself (abandoning his writing responsibility, he finds himself at film's end at the beach with the beautiful woman whose picture he first saw in a calendar).

All three of these films abound in bravura stylizations. A man dives out a skyscraper window and the camera traces the stages of his fall (*Hudsucker*); a baby's meanderings across the floor are captured by a camera literally at floor level (an elaborate mirror shot in *Arizona*); wallpaper peels off a hotel room wall revealing something warm and gooey like human flesh underneath (*Barton Fink*); exaggerated sounds—a mosquito's flight, a noisy bed, a whirling fan—perfectly express the main character's self-absorption and anxiety (*Barton Fink* again). With *Fargo*, their 1996 release, the Coen brothers return to the crime drama. Set primarily in Minnesota, the film follows an immensely likable and very pregnant sheriff (played by Frances McDormand, Joel Coen's wife) as she pursues a couple of dimwitted and cold-blooded kidnappers. A macabre thriller veined with moments of comedy, *Fargo* features the Coen brothers' trademark cinematic flair (though the landscape mutes this somewhat) and intelligent narrative focus.

The Coens appear to have abandoned for good the stylized realism and Aristotelian narrative that made *Blood Simple* such a success. But in an era that has witnessed the commercial success of cartoonish anti-naturalism (*Dick Tracy*, the Batman films), their concern with striking visual and aural effects may provide the basis for a long career, though difficult films like *Barton Fink*, despite critical acclaim, will never gain a wide audience.

—R. Barton Palmer

COOLIDGE, Martha

Nationality: American. **Born:** New Haven, Connecticut, 17 August 1946. **Education:** Studied animation at the Rhode Island School of Design; studied filmmaking at New York University's School of Film and Television, where she earned an MFA; also studied film at the School of Visual Arts and Columbia University. **Career:** Acted with Blackfriars, a Cheshire, Connecticut, acting company, 1960s; began making short films while studying at the Rhode Island School of Design, worked behind the camera on commercials and documentary shorts, and produced a children's program for Canadian television, mid-to-late 1960s; directed first documentary, *David: Off and On*, 1972; directed an episode of the TV series *Winners*, 1978; hired by Francis Coppola's Zoetrope Studio to develop the film *Photoplay*, which never was produced, 1978; directed first feature, *City Girl*, which was not released for two years, 1982; directed episodes of the TV series *The Twilight Zone*, 1985–1987; directed episodes of the TV series *Sledge Hammer*, 1986. **Awards:** Best Director Independent Spirit Award, for *Rambling Rose*, 1991; Women in Film Crystal Award, 1992; Directors Guild of America Robert B. Aldrich Achievement Award, 1998. Address: 2129 Coldwater Canyon, Beverly Hills, CA 90212, U.S.A.

Films as Director:

- 1972 *David: Off and On* (doc) (+ pr, ed)
- 1974 *More than a School* (doc) (+ ed); *Old-Fashioned Woman* (doc) (+ pr, ed)
- 1975 *Not a Pretty Picture* (doc) (+ sc, pr, co-ed)
- 1976 *Employment Discrimination: The Troubleshooters* (doc)
- 1978 *Bimbo* (doc) (+ pr, ed)
- 1980 *Strawberries and Gold* (for TV)
- 1983 *Valley Girl* (*Bad Boyz, Rebel Dreams*)
- 1984 *City Girl* (+ pr) (completed in 1982); *Joy of Sex*
- 1985 *Real Genius*
- 1988 *Plain Clothes* (for TV); *Roughhouse*
- 1989 *Trenchcoat in Paradise* (for TV)
- 1990 *The Friendly*; *Rope Dancing*
- 1991 *Bare Essentials* (for TV); *Rambling Rose*
- 1992 *Crazy in Love* (for TV)
- 1993 *Lost in Yonkers*
- 1994 *Angie*
- 1995 *Three Wishes*
- 1997 *Out to Sea*
- 1999 *Introducing Dorothy Dandridge* (for TV)
- 2000 *If These Walls Could Talk 2* (co-d) (for TV)

Other Films:

- 1971 *Passing Quietly Through* (pr, ed)
- 1979 *The London Connection* (*The Omega Connection*) (Clouse co-story)
- 1989 *That's Adequate* (Hurwitz) (ro as Herself)
- 1993 *In Search of Oz* (for TV) (doc) (ro as Interviewee)
- 1994 *Beverly Hills Cop III* (Landis) (ro as Security Woman)
- 2000 *Rip Girls* (Chopra) (exec-pr)



Martha Coolidge

Publications

By COOLIDGE: articles—

- Interview with Chris Chase, in *New York Times*, 6 May 1983.
 “Dialogue on Film: Martha Coolidge,” in *American Film* (Washington, D.C.), June 1984.
 Interview with Claire-France Perez, in *L.A. Woman* (Los Angeles), August 1985.
 “Close Up,” interview with Debby Birns, in *American Premiere* (Beverly Hills), September 1985.
 “Dialogue on Film: Martha Coolidge,” in *American Film* (Los Angeles), December 1988.
 “Off Screen: Martha Coolidge Gets an ‘A’,” interview with Renee Shafransky, in *Village Voice* (New York), 13 August 1995.

On COOLIDGE: articles—

- Schwann, S., “Close-Ups: Martha Coolidge,” in *Millimeter* (New York), September 1983.
 Roddick, Nick, “Martha’s Bag Full of Roles,” in *Stills* (London), June/July 1984.

- Attanasio, Paul, “The Road to Hollywood—Director Martha Coolidge’s Long Trek to *Real Genius*,” in *Washington Post*, 7 August 1985.
 Klapper, Zina, “Movie Directors: Four Women Who Get to Call the Shots in Hollywood,” in *Ms.* (New York), November 1985.
 Cook, P., “Not a Political Picture—Martha Coolidge,” in *Monthly Film Bulletin* (London), December 1986.
 Bernstein, Sharon, “Women and Hollywood—It’s Still a Lousy Relationship, But Is There Hope for the Future?,” in *Los Angeles Times*, 11 November 1990.
 Zeitlin, M., “Martha, I Says,” in *DGA News* (Los Angeles), no. 2, 1994.
 Chira, Susan, “Unwed Mothers: The Scarlet Letter Returns in Pink,” in *New York Times*, 23 January 1994.
 Sigesmund, B. J., “Feature Filmmaker,” in *Independent Film and Video Monthly* (New York), June 1994.

* * *

Martha Coolidge began her career as one of the high-profile women filmmakers whose initial credits parallel the rise of post-1960s feminism. Through the 1970s she worked exclusively within the independent sector, directing a series of savvy feminist/humanist documentaries that explore political and social issues. Perhaps her

best-known film from the period is *Not a Pretty Picture*, an uncompromising, autobiographical portrait of a woman filmmaker directing a narrative re-staging of her own rape.

In 1983, Coolidge “went Hollywood” and directed *Valley Girl*, a mainstream comedy as well as her first fiction feature to earn theatrical distribution. (The independently-produced *City Girl* was made a year earlier, but released a year later.) On one level, it is a mark of social progress that, in the intervening years, Coolidge has been able to forge a mainstream commercial career; had she been a generation older, her gender would have excluded her from entering the ranks of studio directors. Yet conversely, after perusing her filmography, one might dismiss her as a careerist who sold out her artistic independence, with her early credits merely serving as her Tinseltown calling card. For after all, Coolidge is no Woody Allen, Martin Scorsese, John Sayles, or Spike Lee: independent-minded filmmakers who, throughout their careers, have cannily used the system as a means to produce their own distinctive projects.

It would be unjust to imply, however, that all filmmakers working within the confines of Hollywood are sell-outs. So with regard to Coolidge, more meaningful questions arise: Has she become merely a cookie cutter commercial director, content to bask in the spotlight as a Hollywood player? Or has she been able to successfully operate within the commercial constraints of the industry, directing films that are viable at the box office—and, thus, insuring that she will continue working—while maintaining a semblance of the intelligence, commitment, and political sensibility that characterize her early films?

What can be said for Coolidge is that quite a few of her mainstream features are non-exploitive, and spotlight the trials of female characters. Yet despite their noble intentions, too many have been commercial throwaways or failed efforts. *Valley Girl*, a teen comedy, may be admired for transcending the limitations of its genre, and *Real Genius* may be lauded for its depiction of college students who are not all-consumed by sex. Yet both are disposable, forgettable satires. *Lost in Yonkers*, based on a Neil Simon play and Coolidge’s highest-pedigreed film, is a slightly-better-than-average adaptation. *Three Wishes* is a slow-moving 1950s reminiscence, while *Joy of Sex* is an insipid farce about a high school virgin and how she reacts when she thinks she is dying. *Introducing Dorothy Dandridge*, produced for television, is a by-the-numbers biography of the tragic African-American actress. Despite its star power—it features Jack Lemmon and Walter Matthau—*Out to Sea* is a dopey comedy. Easily the apex of Coolidge’s Hollywood career is *Angie*, charting the plight of the independent-minded title character, a working-class Brooklynite who is being pressured to marry and, instead, decides to have a baby out of wedlock.

Unsurprisingly, Coolidge’s very best features—those that offer genuine insight along with entertainment value—are independent productions. Given her cinematic origins, *City Girl* is a logical starting point for her narrative career: a penetrating (albeit little-seen) portrait of an ambitious young photographer and her assorted, unsatisfactory involvements with men. By far, Coolidge’s very best film is *Rambling Rose*. Based on an autobiographical novel by Calder Willingham, *Rambling Rose* offers a compassionate portrait of the title character, a troubled, orphaned 19-year-old. Rose is a vulnerable young woman who confuses sex with affection, and the scenario records the impact she has on the family with whom she comes to live—and, in particular, on a sensitive young teen-aged boy.

Angie and *Rambling Rose* aside, one hopes that the banal *Out to Sea* and the disappointing *Introducing Dorothy Dandridge*, her final

two credits of the 1990s, do not represent the creative maturation of Martha Coolidge.

—Rob Edelman

COPPOLA, Francis Ford

Nationality: American. **Born:** Detroit, Michigan, 7 April 1939. **Education:** Hofstra University, B.A., 1959; University of California, Los Angeles, M.F.A. in cinema, 1967. **Family:** Married Eleanor Neil, 1963; children: Sophia, Giancarlo (died, 1987), Roman. **Career:** Worked in various capacities for Roger Corman at American International, 1962–64; director for Seven Arts, 1964–68; founder, American Zoetrope production organization, San Francisco, 1969; director for American Conservatory Theatre and San Francisco Opera Company, 1971–72; founder, with Peter Bogdanovich and William Friedkin, Directors Company, 1972; publisher, *City* magazine, 1975–76; opened Zoetrope Studios, San Francisco, 1980. **Awards:** Oscar for Best Screenplay (with Edmund H. North), for *Patton*, 1970; Oscar for Best Screenplay (with Mario Puzo), and Best Director Award, Directors Guild of America, for *The Godfather*, 1973; Palme d’or, Cannes Festival, for *The Conversation*, 1974; Oscars for Best Director and Best Screenplay (with Puzo) for *The Godfather II*, 1975; Palme d’or and FIPRESCI Prize, Cannes Festival, 1979, for *Apocalypse Now*, 1979. **Address:** Zoetrope Studios, 916 Kearny Street, San Francisco, CA 94133, U.S.A.



Francis Ford Coppola

Films as Director and Scriptwriter:

- 1962 *The Playgirls and the Bellboy* (co-d, co-sc); *Tonight for Sure* (+ pr);
- 1963 *The Terror (Lady of the Shadows)* (co-d, + assoc pr); *Dementia 13 (The Haunted and the Hunted)* (co-sc)
- 1966 *You're a Big Boy Now*
- 1968 *Finian's Rainbow* (d only)
- 1969 *The Rain People*
- 1972 *The Godfather* (co-sc)
- 1974 *The Conversation* (+ pr); *The Godfather, Part II* (co-sc, + co-pr)
- 1979 *Apocalypse Now* (co-sc, + pr, role, co-mus)
- 1982 *One from the Heart* (co-sc, + pr)
- 1983 *The Outsiders* (+ pr); *Rumble Fish* (co-sc, + pr)
- 1984 *The Cotton Club* (co-sc)
- 1986 *Peggy Sue Got Married* (+ pr)
- 1987 *Gardens of Stone* (+ pr)
- 1988 *Tucker: The Man and His Dream* (+ pr)
- 1989 episode in *New York Stories*
- 1991 *The Godfather, Part III*
- 1992 *Bram Stoker's Dracula* (+ co-pr)
- 1996 *Jack* (+ co-pr)
- 1997 *The Rainmaker* (co-sc)

Other Films:

- 1962 *The Premature Burial* (Corman) (asst-d); *Tower of London* (dialogue d); *The Magic Voyage of Sinbad* (adaptor)
- 1963 *The Young Racers* (Corman) (sound, 2nd unit ph—uncredited); *Battle beyond the Sun* (Corman) (sc)
- 1966 *This Property Is Condemned* (Pollack) (co-sc); *Is Paris Burning? (Paris brûle-t-il?)* (Clément) (co-sc)
- 1967 *Reflections in a Golden Eye* (Huston) (sc)
- 1970 *Patton* (Schaffner) (co-sc)
- 1971 *THX 1138* (Lucas) (exec pr)
- 1973 *American Graffiti* (Lucas) (exec pr)
- 1974 *The Great Gatsby* (Clayton) (sc)
- 1979 *The Black Stallion* (Ballard) (exec pr)
- 1982 *Hammett* (Wenders) (exec pr); *The Escape Artist* (Deschanel) (exec pr)
- 1983 *The Black Stallion Returns* (Dalva) (exec pr)
- 1985 *Mishima: A Life in Four Chapters* (Schrader) (exec pr)
- 1987 *Tough Guys Don't Dance* (Mailer) (exec pr)
- 1992 *Wind* (exec pr)
- 1993 *The Secret Garden* (exec pr)
- 1994 *Mary Shelley's Frankenstein* (co-pr)
- 1995 *My Family, Mi Familia* (exec pr); *Haunted* (exec pr); *Don Juan DeMarco* (pr)
- 1996 *Dark Angel* (exec pr)
- 1997 *The Odyssey* (series for TV) (exec pr); *Buddy* (exec pr)
- 1998 *Lanai-Loa* (pr); *Outrage* (exec pr); *Moby Dick* (for TV) (exec pr); *First Wave* (series for TV) (exec pr)
- 1999 *The Florentine* (pr); *The Virgin Suicides* (pr); *The Third Miracle* (exec pr); *Goosed* (exec pr); *Sleepy Hollow* (exec pr)

Publications

By COPPOLA: book—

The Cotton Club, with William Kennedy, New York, 1986.

By COPPOLA: articles—

“The Youth of Francis Ford Coppola,” an interview with R. Koszarski, in *Films in Review* (New York), November 1968.

“The Dangerous Age,” an interview with John Cutts, in *Films and Filming* (London), May 1969.

“The Making of *The Conversation*,” an interview with Brian De Palma, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), May 1974.

Interview with Marjorie Rosen, in *Film Comment* (New York), August 1974.

“Journey up the River,” an interview with Greil Marcus, in *Rolling Stone* (New York), 1 November 1979.

Interview with O. Assayas, and others, in *Cahiers du Cinéma* (Paris), April 1982.

Coppola, Francis Ford, “Je me considere comme un compositeur de films,” in *Cinéma* (Paris), April 1983.

“Ten Years of a Dreamer,” interview with Gideon Bachmann, in *Stills* (London), September-October 1983.

“Idols of the King,” an interview with D. Thomson and L. Gray, in *Film Comment* (New York), September-October 1983.

Interview in *American Film* (Washington, D. C.), June 1988.

“Francis Ford Coppola: Promises to Keep,” an interview with Robert Lindsey, in *New York Times Magazine*, 24 July 1988.

Interview with Ric Gentry, in *Post Script* (Jacksonville, Florida), Spring-Summer 1987 and Fall 1988.

Interview in *Time Out* (London), 2 November 1988.

“Francis Ford Coppola,” an interview with L. Vincenzi, in *Millimeter*, November 1990.

“Francis Ford Coppola,” an interview with David Briskin, in *Rolling Stone* (New York), 7 February 1991.

“Lear et l'opera: entretien avec Francis Ford Coppola,” an interview with Michel Ciment, in *Positif*, April 1991.

“A Conversation with Coppola,” with P. Parisi, in *American Cinematographer*, August 1991.

“Dracula Doesn't Scare Coppola,” an interview with Janet Maslin, in *New York Times*, 15 November 1992.

“His Bloody Valentine,” an interview with M. Dargis, in *Village Voice* (New York), 24 November 1992.

Interview with P. Biskind, in *Premiere* (Boulder), September 1996.

On COPPOLA: books—

Johnson, Robert, *Francis Ford Coppola*, Boston, 1977.

Coppola, Eleanor, *Notes: On Apocalypse Now*, New York, 1979.

Pye, Michael, and Lynda Myles, *The Movie Brats: How the Film Generation Took over Hollywood*, New York, 1979.

Chaillot, Jean-Paul, and Elizabeth Vincent, *Francis Ford Coppola*, Paris, 1984, New York, 1984.

Zuker, Joel S., *Francis Ford Coppola: A Guide to References and Resources*, Boston, 1984.

Frundt, Bodo, and others, *Francis Ford Coppola*, Munich, 1985.

Chown, Jeffrey, *Hollywood Auteur: Francis Coppola*, New York, 1988.

- Cowie, Peter, *Coppola: A Biography*, London, 1989, revised edition, New York, 1994.
- Goodwin, Michael, and Namoi Wise, *On the Edge: The Life and Times of Francis Coppola*, New York, 1989.
- Biskind, Peter, *The Godfather Companion*, New York, 1990.
- Lewis, Jon, *Whom God Wishes to Destroy. . . : Francis Coppola and the New Hollywood*, Durham, North Carolina, 1995.
- Bergan, Ronald, *Francis Ford Coppola: Close up the Making of His Movies*, New York, 1999.
- Schumacher, Michael, *Francis Ford Coppola: A Filmmaker's Life*, New York, 1999.

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- Taylor, John Russell, "Francis Ford Coppola," in *Sight and Sound* (London), Winter 1968/69.
- McGillivray, D., "Francis Ford Coppola," in *Focus on Film* (London), Autumn 1972.
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* * *

Francis Ford Coppola became the first major American film director to emerge from a university degree program in filmmaking. He received his Master of Cinema degree from UCLA in 1968, after submitting his first film of consequence, *You're a Big Boy Now* (1967), a free-wheeling comedy about a young man on the brink of manhood, to the university as his master's thesis.

The Rain People (1969), based on an original scenario of his own, followed in due course. The plot of this tragic drama concerns a depressed housewife who impulsively decides to walk out on her family one rainy morning to make a cross-country trek in her station wagon, in the hope of getting some perspective on her life. For the first time Coppola's overriding theme, which centers on the importance of the role of a family spirit in people's lives, is clearly delineated in one of his films.

Coppola's preoccupation with the importance of family in modern society is brought into relief in his *Godfather* films, which depict an American family over a period of more than seventy years. Indeed, the thing that most attracted him to the project in the first place was the fact that the best-selling book on which the films are based is really the story of a family. It is about "this father and his sons," he says,

“and questions of power and succession.” In essence, *The Godfather* (1972) offers a chilling depiction of the way in which young Michael Corleone’s loyalty to his flesh-and-blood family gradually turns into an allegiance to the larger Mafia family to which they in turn belong—a devotion that in the end renders him a cruel and ruthless mass murderer. With this film Coppola definitely hit his stride as a filmmaker, and the picture was an enormous critical and popular success.

The Godfather II (1974) treats events that happened before and after the action covered in the first film. The second *Godfather* movie not only chronicles Michael’s subsequent career as head of the “family business,” but also presents, in flashback, the early life of his father in Sicily, as well as his rise to power in the Mafia in New York City’s Little Italy. *The Godfather II*, like *The Godfather*, was a success both with the critics and the public, and Coppola won Oscars for directing the film, co-authoring the screenplay, and co-producing the best picture of the year. In 1990 he made his third *Godfather* film. This trilogy of movies, taken together, represents one of the supreme achievements of the cinematic art.

In contrast to epic films like the *Godfather* series, *The Outsiders* was conceived on a smaller scale; it revolves around a gang of underprivileged teenage boys growing up in Tulsa, Oklahoma, in the 1960s. *The Outsiders* was a box-office hit, as was *Peggy Sue Got Married*, a remarkable fantasy. The title character is a woman approaching middle age who passes out at a high-school reunion and wakes up back in high school in 1960. But she brings with her on her trip down memory lane a forty-two-year-old mind, and hence views things from a more mature perspective than she possessed the first time around.

Coppola has made two films about the Vietnam War. *Apocalypse Now*, the first major motion picture about the war, is a king-sized epic shot on location in the Philippines; and it contains some of the most extraordinary combat footage ever filmed. But there are no such stunning battle sequences in its companion film, *Gardens of Stone*, since it takes place state-side, and is concerned with the homefront during the same period.

His next subject was a biographical film about Preston Tucker, a maverick automobile designer, titled *Tucker: The Man and His Dream*. Coppola contends that Tucker developed plans for a car that was way ahead of its time in terms of engineering; yet the auto industry at large stubbornly resisted his ideas. Unfortunately, Coppola comments, creative people do not always get a chance to exercise their creativity.

Coppola demonstrated once more that he had mastered his craft in making *Bram Stoker’s Dracula*. In it he created a more faithful rendering of the Stoker novel than had been the case with previous film versions of the celebrated horror tale, and the film turned out to be a huge critical and popular success. Francis Coppola is one creative person who has continued to exercise his considerable talent throughout his career. Admittedly, he has had his occasional failure, such as the off-center teen movie *Rumble Fish* (1983). But the majority of the films he has directed over the years have demonstrated that he is one of the most gifted directors to come across the Hollywood horizon since Stanley Kubrick.

Coppola himself observes that he looks upon the movies he has directed in the past as providing him with the sort of experience that will help him to make better films in the future. So the only thing for a filmmaker to do, he concludes, is to just keep going.

—Gene D. Phillips

CORMAN, Roger

Nationality: American. **Born:** Roger William Corman in Detroit, Michigan, 5 April 1926. **Education:** Attended Beverly Hills High School; Stanford University, California, engineering degree; Oxford University, one term, 1950. **Military Service:** Served in United States Navy during World War II. **Family:** Married Julie Halloran, 1969, one daughter, two sons. **Career:** Messenger boy, Twentieth Century-Fox, then television stagehand and literary agent, Hollywood, early 1950s; scriptwriter and producer, then director and producer, mainly for American International Pictures (AIP), from 1953; directed first film, *Guns West*, 1954; founder and director of production and distribution company New World Pictures, 1970–83; founded production company New Horizons Pictures, 1983, and distribution company Concorde, 1985; set up Brentwood TV company, 1990. **Address:** c/o New Horizons Production Company, 11600 San Vicente Boulevard, Los Angeles, California 90049, U.S.A.

Films as Producer and Director:

- 1954 *Guns West*
- 1955 *Apache Woman*; *Day the World Ended*
- 1956 *The Oklahoma Woman*; *It Conquered the World*; *Gunslinger*; *Swamp Woman*; *The Undead*
- 1957 *She-Gods of Shark Reef (Shark Reef)*; *Naked Paradise*; *Not of This Earth*; *Rock All Night*; *Attack of the Crab Monsters*; *Carnival Rock*; *Teenage Doll*; *Sorority Girl (The Bad One)*;



Roger Corman

- The Saga of the Viking Women and Their Voyage to the Waters of the Great Sea Serpent* (Viking Women and the Sea Serpent; Viking Women)
- 1958 *War of the Satellites* (+ role); *Machine Gun Kelly*; *Teenage Caveman* (*Out of the Darkness*); *I, Mobster* (*The Mobster*); *Last Woman on Earth* (+ role)
- 1959 *The Wasp Woman* (+ role); *A Bucket of Blood*
- 1960 *Ski Troop Attack* (+ role); *The Fall of the House of Usher* (*House of Usher*); *The Little Shop of Horrors* (+ role); *Creature from the Haunted Sea* (+ role); *Atlas*
- 1961 *Pit and the Pendulum*; *The Intruder* (*I Hate Your Guts*)
- 1962 *The Premature Burial*; *Tales of Terror*; *Tower of London*
- 1963 *The Raven*; *The Young Racers* (+ role); *The Haunted Palace*; *The Terror*; *X* (*The Man with the X-Ray Eyes*)
- 1964 *The Secret Invasion*; ***The Masque of the Red Death***; *The Tomb of Ligeia*
- 1966 *The Wild Angels*
- 1967 *The St. Valentine's Day Massacre*
- 1969 *What's In It for Harry* (for TV)
- 1970 *Gass-s-s-s, or It Became Necessary to Destroy the World in Order to Save It*
- 1971 *Von Richthofen and Brown* (*The Red Baron*)
- 1989 *Frankenstein Unbound*
- Films as Producer or Executive Producer:**
- 1954 *Highway Dragnet* (Juran) (+ co-sc); *Monster from the Ocean Floor* (Ordung); *The Fast and the Furious* (Ireland and Sampson)
- 1955 *Beast with 1,000,000 Eyes* (Kramarsky)
- 1958 *Stake out on Dope Street* (Kershner); *The Cry Baby* (Addiss); *Monster from Galaxy 27* (Kowalski); *Hot Car Girl* (Kowalski); *Night of the Blood Beast* (Kowalski); *The Brain Eaters* (Ve Sota); *Paratroop Command* (Witney); *The Wild Ride* (Berman)
- 1959 *Tank Commando* (*Tank Commandos*) (Topper); *Crime and Punishment U.S.A.* (Sanders); *High School Big Shot* (*The Young Sinners*) (Rapp); *Attack of the Giant Leeches* (*Demons of the Swamp*) (Kowalski); *Beast from a Haunted Cave* (Hellman); *T-Bird Gang* (*The Pay-Off*) (Harbinger); *Battle of Blood Island* (Rapp)
- 1961 *Night Tide* (Harrington); *The Mermaids of Tiburon* (*Aquasex*) (Lamb)
- 1962 *The Magic Voyage of Sinbad* (Posco) (re-edited version of Ptuschko's 1952 film *Sadko*); *Battle beyond the Sun* (Colchart) (re-edited version of Kozyr and Karyukov's 1960 film *Nebo zovet/The Heavens Call*)
- 1963 *Dementia* (*The Haunted and the Hunted*) (Coppola)
- 1965 *The Girls on the Beach* (Witney); *Sky Party* (Rafkin); *Beach Ball* (Weinrib); *The Shooting* (Hellman); *Ride in the Whirlwind* (Hellman); *Blood Bath* (Hill and Rothman)
- 1966 *Queen of Blood* (Harrington)
- 1967 *Targets* (Bogdanovich); *Devil's Angels* (Haller)
- 1969 *The Dunwich Horror* (Haller); *Naked Angels* (Clark); *Pit Stop* (Hill); *Paddy* (Haller)
- 1970 *Student Nurses* (Rothman); *Angels Die Hard!* (Compton)
- 1971 *Angels Hard as They Come* (Viola); *Women in Cages* (de Leon); *Private Duty Nurses* (Armitage); *The Big Doll House* (Hill); *The Velvet Vampire* (Rothman)
- 1972 *The Final Comedown* (Williams); *Boxcar Bertha* (Scorsese); *The Big Bird Cage* (Hill); *The Unholy Rollers* (Zimmerman); *Night Call Nurses* (Kaplan); *Fly Me* (Santiago); *The Young Nurses* (Kimbro); *The Hot Box* (Viola); *Night of the Cobra Woman* (Meyer)
- 1973 *I Escaped from Devil's Island* (Meyer); *The Arena* (Carver); *The Student Teachers* (Kaplan); *Tender Loving Care* (*Naughty Nurses*) (Edmonds)
- 1974 *Cheap* (Swenson); *Candy Stripe Nurses* (Holleb); *Cockfighter* (*Born to Kill*) (Hellman); *Big Bad Mama* (Carver); *Caged Heat* (Demme); *TNT Jackson* (Santiago); *Street Girls* (Miller); *The Woman Hunt* (Romero)
- 1975 *Capone* (Carver); *Death Race 2000* (Bartel); *Crazy Mama* (Demme); *Summer School Teachers* (Peeters); *Dark Town Strutters* (Witney); *Cover Girl Models* (Santiago)
- 1976 *Hollywood Boulevard* (Arkush and Dante); *Fighting Mad* (Demme); *Cannonball* (*Carquake*) (Bartel); *Jackson County Jail* (Miller); *Nashville Girl* (*New Girl in Town*) (Trikonis); *Moving Violation* (Dubin); *God Told Me To* (Demon) (Cohen); *Dynamite Women* (*The Great Texas Dynamite Chase*) (Pressman); *Eat My Dust!* (Wilson)
- 1977 *Black Oak Conspiracy* (Kelljan); *Grand Theft Auto* (Howard); *I Never Promised You a Rose Garden* (Page); *Thunder and Lightning* (Allen); *Andy Warhol's Bad* (Johnson); *Moonshine County Express* (Trikonis); *Dirty Duck* (Swenson); *Maniac* (*Assault on Paradise*) (Compton); *A Hero Ain't Nothin' but a Sandwich* (Nelson)
- 1978 *Deathsport* (Suso and Arkush); *Piranha* (Dante); *Avalanche* (Allen); *Outside Chance* (Miller); *The Bees* (Zacharias)
- 1979 *Rock 'n' Roll High School* (Arkush); *Saint Jack* (Bogdanovich)
- 1980 *Battle beyond the Stars* (Colchart)
- 1981 *Smokey Bites the Dust* (Griffith); *Galaxy of Terror* (Clark)
- 1982 *Forbidden World* (Holzman)
- 1983 *Star Child* (Cohne); *Space Raiders* (Howard Cohen); *Suburbia* (Spheeris); *Warrior and the Sorceress* (Broderick)
- 1984 *Love Letters* (Jones); *Deathstalker* (John Watson)
- 1985 *Barbarian Queen* (Oliveira); *Streetwalkin'* (Freeman)
- 1986 *Cocaine Wars* (Oliveira); *Big Bad Mama II* (Wynorski)
- 1987 *Munchies* (Hirsch); *Stripped to Kill* (Ruben); *The Lawless Land* (Hess); *Amazons* (Sessa); *Slumber Party Massacre* (Amy Jones); *Hour of the Assassin* (Llosa); *Sweet Revenge* (Sobel)
- 1988 *The Drifter* (Brand); *Daddy's Boys* (Minion); *Half Life* (Ruben); *Saturday the 14th Strikes Back* (Howard Cohen); *Nightfall* (Mayersberg); *Dangerous Love* (Ollstein); *Watchers* (Hess)
- 1989 *Two to Tango* (Oliveira); *Crime Zone* (Llosa); *Stripped to Kill* (Shea Ruben); *Dance of the Damned* (Shea Ruben); *The Terror Within* (Notz); *Time Trackers* (Howard Cohen); *Bloodfist* (Winkless); *Masque of the Red Death* (Brand); *Wizards of the Lost Kingdom II* (Griffith); *Heroes Stand Alone* (Griffiths); *Transylvania Twist* (Wynorski)
- 1990 *Overexposed* (Brand); *Streets* (Shea Ruben); *Morella* (Wynorski); *Cry in the Wild* (Griffiths); *Back to Back* (Kincade); *Primary Target* (Henderson); *Watchers II* (Notz); *Silk 2* (Santiago); *Full Fathom Five* (Franklin); *Bloodfist II* (Blumenthal)
- 1991 *Terror Within II* (Stevens); *Hollywood Boulevard* (Dante and Arkush); *Rock 'n' Roll High School Forever* (Feldman); *Futurekick* (Klaus)

- 1992 *Play Murder for Me* (Oliveira); *Eye of the Eagle 3* (Santiago); *In the Heat of Passion* (Flender); *Deathstalker 4* (Hill); *Bloodfist 3* (Sassone); *Immortal Sins* (Hachuel); *Berlin Conspiracy* (Winkless); *Field of Fire* (Santiago); *Dance with Death* (Moore); *Ultra Violet* (Griffiths); *Bodywaves* (Pesce); *Blackbelt* (C.P. Moore); *Sorority House Massacre 2* (Wynorski); *Munchie* (Wynorski); *Body Chemistry 2* (Simon); *Assassination Game* (Winfrey); *Final Embrace* (Sassone); *Homicidal Impulse* (Tausik); *Bloodfist 4* (Ziller)
- 1993 *Firehawk* (Santiago); *To Sleep with a Vampire* (Friedman); *Stepmonster* (Stanford); *Dracula Rising* (Gallo); *Carnosaur* (Simon); *800 Leagues down the Amazon* (Llosa); *Live by the Fist* (Santiago); *Dragonfire* (Jacobson)
- 1994 *Cheyenne Warrior* (Griffiths); *Unborn 2* (Jacobson); *Watchers 3* (Stanford); *In the Heat of Passion II* (Cyrus); *Reflections in the Dark* (Purdy)
- 1995 *Carnosaur 2* (Morneau); *Spy Within* (Railsback); *Crazysitter* (McDonald); *Dillinger and Capone* (Purdy); *Twisted Love* (Lottimer) (exec pr); *One Night Stand* (Shire) (exec pr)
- 1996 *Vampirella* (Wynorski) (exec pr); *The Unspeakable* (McCain) (exec pr); *Subliminal Seduction* (Stevens) (exec pr); *Rumble in the Streets* (McCormick) (exec pr); *Last Exit to Earth* (Shea) (exec pr); *Ladykiller* (Winkless); *Humanoids from the Deep* (Yonis—for TV) (exec pr); *House of the Damned* (Levy) (exec pr); *Death Game* (Cheveldave—for TV); *Bloodfist VIII: Trained to Kill* (Jacobson) (exec pr); *Black Scorpion II: Aftershock* (Winfrey) (exec pr); *Black Rose of Harlem* (Gallo) (exec pr); *Bio-Tech Warrior* (McCormick) (exec pr); *Alien Avengers* (Spiro) (exec pr); *Carnosaur 3: Primal Species* (Winfrey)
- 1997 *Urban Justice* (Payne) (exec pr); *Striptease II* (Ernest) (exec pr); *Starquest II* (Gallo) (exec pr); *Shadow Dancer* (M.P. Girard) (exec pr); *The Sea Wolf* (McDonald) (exec pr); *Overdrive* (Spiro) (exec pr); *Macon County Jail* (Muspratt) (exec pr); *Haunted Sea* (Golden) (exec pr); *Future Fear* (Baumander) (exec pr); *Falling Fire* (D'Or) (exec pr); *Eruption* (Gibby) (exec pr); *Don't Sleep Alone* (Andrew) (exec pr); *Detonator* (Clancy) (exec pr); *Criminal Affairs* (Cullinane) (exec pr); *Club Vampire* (Ruben) (exec pr); *Circuit Breaker* (Muspratt) (exec pr); *Born Bad* (Yonis) (exec pr); *Black Thunder* (Jacobson); *Alien Avengers II* (Payne) (exec pr); *Spacejacked* (Cullinane) (exec pr)
- 1998 *Stray Bullet* (Wood) (exec pr); *Running Woman* (Samuels); *Watchers Reborn* (Buechler); *A Very Unlucky Leprechaun* (Kelly)
- 1999 *The Protector* (McCormick); *The Phantom Eye* (Gibby—mini for TV) (+ role as Dr. Gorman); *The Haunting of Hell House* (Marcus); *Shepherd*
- 2000 *The Doorway*; *The Suicide Club*

Other Films:

- 1967 *A Time for Killing* (*The Long Ride Home*) (Karlson) (uncredited co-d); *Wild Racers* (Haller) (uncredited 2nd unit d)
- 1969 *De Sade* (Enfield) (uncredited co-d)
- 1974 *The Godfather, Part II* (Coppola) (role)
- 1980 *The Howling* (Dante) (role)
- 1983 *Der Stand der Dinge* (*The State of Things*) (Wenders) (role)
- 1984 *Swing Shift* (Demme) (role)

- 1991 *Silence of the Lambs* (Demme) (role as FBI Director Hayden Burke)
- 1993 *Philadelphia* (Demme) (role as Mr. Laird)
- 1995 *Apollo 13* (Howard) (role as Congressman)
- 1997 *The Second Civil War* (Dante) (role as Sandy Collins)
- 2000 *Scream 3* (Craven) (role as Studio Executive)

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 Ray, Fred Olen, *The New Poverty Row*, Jefferson, North Carolina, 1991.
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On CORMAN: film—

The Roger Corman Special (for TV), 1995.

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Grand master and patron saint of the American exploitation film, Roger Corman has forged a reputation for creative filmmaking on means so minimal as to seem absurd. He began his career in the mid-1950s producing and directing Westerns, gangster movies, mythological "spectacles," teen pictures, and sci-fi/horror films distinguished largely by their five-digit budgets and shooting schedules as short as three days. By the early 1960s his business savvy and understanding of the developing "youth" market had made him the most valuable commodity at American International Pictures, and his shrewd innovations in production and distribution contributed substantially to that company's pre-eminence in the exploitation market.

Backhandedly dubbed by critics "the King of Schlock" and "the Orson Welles of Z-Pictures," Corman has become a symbol of the creativity available to those willing to accept the economic limitations of working outside the mainstream. As a producer, he was able to provide decisive career breaks for a number of actors (Jack Nicholson, Ellen Burstyn, Robert De Niro, Cindy Williams), screenwriters (Robert Towne), and directors (Francis Ford Coppola, Peter Bogdanovich, Martin Scorsese, Jonathan Demme) who were to rise toward the upper echelons of the New Hollywood. Meanwhile, Corman insisted on maintaining his own kingdom on the fringes. When AIP's growing budgets and pretenses began to tighten studio

control over individual projects, Corman left and, in 1970, established his own studio, New World Pictures, which quickly usurped AIP's place in the exploitation field. Corman did not direct at New World, but instead exerted a decisive influence as producer, cultivating the drive-in/inner-city audience by developing specialized sub-genres (women's prison pictures; soft-core nurse/teacher films; hard-core action and horror movies) and a strict formula, requiring given amounts of violence, nudity, humor, and social commentary. The social element not only reflected Corman's own attitudes (a self-characterized "liberal to radical" politically, he independently financed his anti-racist *The Intruder* when no studio would put up the money), but also an understanding of the politically disfranchised groups which comprised the New World audience. At the same time, Corman used the company to provide some of the first intelligent American marketing of foreign "art films," accruing respectable successes with Bergman's *Cries and Whispers*, Fellini's *Amarcord*, Truffaut's *Adele H.*, and Kurosawa's *Dersu Uzala*. Yet it would not be quite fair to dismiss Corman, as Andrew Sarris did in 1968, as a producer "miscast" as a director. Admittedly, at that time Corman's most accomplished, complex, and disturbing film, *Bloody Mama*, was still to be made. But Corman had hit his artistic stride in the early 1960s with a series of seven flamboyantly artificial color horror films, loosely based on Poe and ranging in tone from slightly tongue-in-cheek to openly parodic. The cycle peaked with *Masque of the Red Death*, which made ingenious use of imagery borrowed from Bergman's *Seventh Seal*, to the disbelief of American critics and the delight of the Europeans, who have always seemed willing to take Corman fairly seriously. Indeed, even in the 1950s Corman had learned to make artistic virtue of low-budget tawdriness, which contributed greatly to the existential bleakness of such tortured morality plays as *Teenage Doll* and *Sorority Girl*, and to the essential minimalism of the definitive black comedies *Bucket of Blood* and *Little Shop of Horrors*. Yet, even if one is unwilling to recognize the philosophical despair of the moralist struggling against nihilism which underlies the straight-faced lunacy of *It Conquered the World*, the visionary metaphysics of *X (The Man with the X-Ray Eyes)*, and even the Urbiker picture of the 1960s, *The Wild Angels*, Corman's audacious independence has at least earned him the right to symbolize the myriad contradictions between artistic ambition and fiscal responsibility which seem inherent to commercial filmmaking.

Circumstances caused Corman to put his directorial career in the deep freeze in 1971. A rare foray into TV with *What's in It for Harry* (1969) had resulted in a film rejected as too violent by ABC, which released the film theatrically without a Corman credit. Studio interference with his youth movement paean, *Gas-s-s-s* (1970), eased his break with long-term home-base AIP, but he fared even worse when United Artists slashed his pet World War I drama, *Von Richthofen and Brown* (1971), into unrecognizability. It was critical savagery of the latter that drove him to assume mogul status full-time by forming New World Pictures, where he served as mentor to Ron Howard, Jonathan Kaplan, John Sayles, and Joe Dante, among others.

After selling New World Pictures in 1983 and then suing the purchasers for reneging on a distribution agreement, Corman returned to the pre-sold production whirl with a new outfit, Concorde/New Horizons. Although Corman is still a vital, hands-on moviemaker and a godsend to untried auteurs, his current product is indistinguishable from other direct-to-video fodder. In addition to expanding into

family escapism and sexploitation noirs, Corman has been remaking his AIP classics for Showtime, along with some cable-TV originals like *Runaway Daughters* and *Suspect Device*, but none of these Cormanized revamps and remakes demonstrates the verve of the compact originals.

Cleverly conceived and infused with an undertow of nostalgic tristesse, Corman's directorial comeback, *Frankenstein Unbound*, is truly a monster movie for the backward-glancing 1990s. Responsible for precipitating an apocalypse in the future through his unchecked experimentations, a scientist travels back to the nineteenth century, where he tries to bridle Victor Frankenstein's excesses as a *mea culpa* for his own God-complex.

A cinematic Victor Frankenstein, Corman goes on robbing genre graveyards to bring new life to exploitation filmmaking. While Corman is irreplaceable as a studio chief, his *Frankenstein Unbound* is idiosyncratic enough to raise hopes for an occasional slumming into personal expression. An unselfish artist with a healthy respect for profits, Corman genuinely gets gratification out of his hired guns' success stories, and this shining example of vicarious creativity may be the only producer in Hollywood history who could be considered a father figure. As a cinematic icon, Corman's cameo appearances in his protegee's blockbusters like *Godfather: Part Two*, *Philadelphia*, and *Apollo 13* reveal a soft-spoken, mysterious man with immense powers of focus; he looks like the archetypal American loner who simply gets the job done.

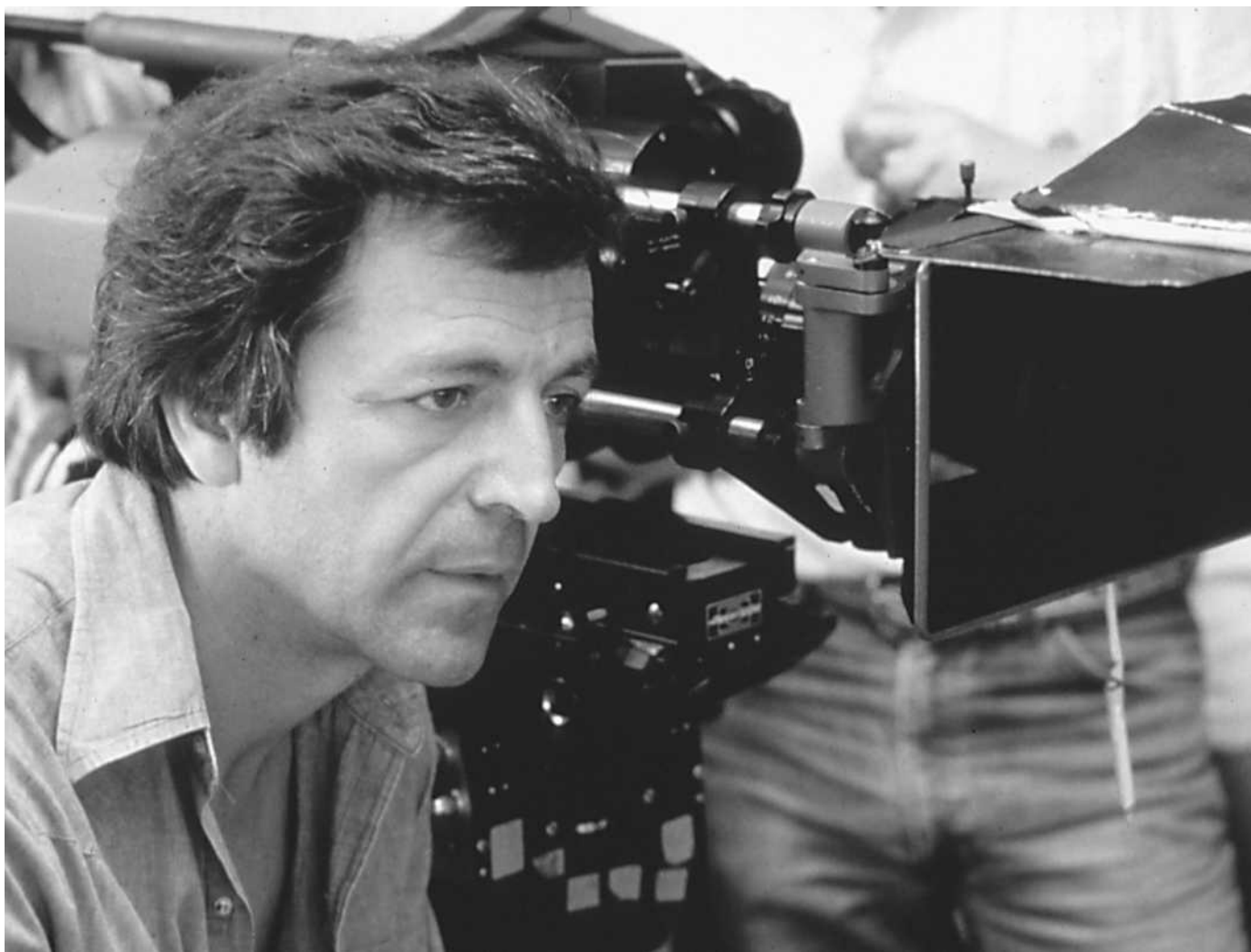
—Ed Lowry, updated by Robert J. Pardi

COSTA-GAVRAS, Constantin

Nationality: French. **Born:** Konstantinos Gavras in Athens, Greece, on February 13, 1933 (naturalized French citizen, 1956). **Education:** The Sorbonne, Paris, and Institut des Hautes Etudes Cinématographiques. **Family:** Married Michèle Ray, 1968, one son, one daughter. **Career:** Ballet dancer in Greece, then moved to Paris, 1952; assistant to Yves Allegret, René Clair, René Clément, Henri Verneuil, and Jacques Demy, 1958–65; became naturalized French citizen, 1956; directed first film, *Compartiment tueurs*, 1966; became president of the Cinematheque Francais, 1982. **Awards:** Moscow Film Festival Prize for *Un Homme de trop*; Best Director, New York Film Critics Award, and Jury Prize, Cannes Festival, for *Z*, 1970; Oscar nominations for Best Director and Best Screenplay, for *Z*, 1970; Louis Delluc Prize for *State of Siege*, 1973; Best Director Award, Cannes Festival, for *Special Section*, 1975; Palme d'or, Cannes Festival, 1982, and Oscar for Best Screenplay (with Donald Stewart), for *Missing*, 1983; ACLUF Award for *Betrayed*, 1988. **Agent:** John Ptak, William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A.

Films as Director and Scriptwriter:

- 1966 *Compartiment tueurs (The Sleeping Car Murders)*
- 1968 *Un Homme de trop (Shock Troops)*



Constantin Costa-Gavras

- 1969 *Z* (co-sc)
 1970 *L'Aveu* (*The Confession*)
 1973 *Etat de siège* (*State of Siege*) (co-sc)
 1975 *Section speciale* (*Special Section*) (co-sc)
 1979 *Clair de femme* (*Womanlight*)
 1982 *Missing* (co-sc)
 1983 *Hanna K* (co-sc, + pr)
 1985 *Family Business*
 1988 *Summer Lightning* (*Sundown*); *Betrayed* (d only)
 1990 *Music Box* (d only)
 1993 *La Petite Apocalypse* (*The Minor Apocalypse*) (co-sc)
 1995 *Les kankobals*, episode in *A propos de Nice, la suite; Lumière et compagnie*
 1997 *Mad City*

Other Films:

- 1977 *La Vie devant soi* (*Madame Rosa*) (Mizrahi) (role as Ramon)
 1985 *Spies like Us* (Landis) (role as Tadzhik); *Thé au harem d'Archimède* (*Tea in the Harem*) (sc)

- 1996 *The Stupids* (Landis) (role as Gas Station Guy)
 1998 *Enredando sombras* (as himself)

Publications

By COSTA-GAVRAS: articles—

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 “Constantin Costa-Gavras: An American Film Institute Seminar on His Work,” 1977.
 Interview with F. Guerif and S. Levy-Klein, in *Cahiers de la Cinémathèque* (Perpignan), Spring/Summer 1978.
 Interview with John Pilger, in *Time Out* (London), 8 December 1983.

- “There’s Always a Point of View,” an interview with Dan Georgakas, in *Cineaste* (New York), vol. 16, no. 4, 1988.
- Interview in *Film Comment* (New York), July-August 1988.
- “Direct Action,” an interview with Andrew Kopkind, in *Interview* (New York), September 1988.
- “Constantin Costa-Gavras: Politics at the Box Office,” an interview with Claudia Dreifus, in *The Progressive*, September 1988.
- Interview in *La Revue du Cinéma* (Paris), November 1988.
- “Keeping Alive the Memory of the Holocaust,” an interview with Gary Crowds, in *Cineaste* (New York), February 1990.
- “Black and White Movies,” an interview with Sheila Johnston, in *Independent* (London), 31 May 1990.
- Interview with Claude-Marie Trémois, in *Télérama* (Paris), 10 February 1993.
- “Finis les émigrés,” an interview with Freddy Sartor, in *Film en Télévision + Vidéo* (Brussels), no. 432, May 1993.
- “La vie des hommes,” an interview with Jackie Viruega, in *Avant-Scène du Cinéma* (Paris), no. 474, July 1998.

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- Michalczyk, John J., *Costa-Gavras: The Political Fiction Film*, Philadelphia, 1984.

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- Crowds, G., and L. Rubenstein, “The *Missing* Dossier,” in *Cineaste* (New York), vol. 12, no. 1, 1982.
- Wood, M., “In Search of the Missing,” in *American Film* (Washington, D.C.), March 1982.
- Yakir, Dan, “*Missing* in Action,” in *Film Comment* (New York), March/April 1982.
- Camy, G., “Costa-Gavras: Pour un certain cinéma politique,” in *Jeune Cinéma* (Paris), November 1983.
- Johnston, Sheila, “Costa-Gavras,” in *Sight and Sound* (London), Summer 1984.
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- “Colleagues Attack Costa-Gavras for Pic Archive Stand,” in *Variety* (New York), 4 February 1987.
- “Four Who’ve Made It,” in *Variety* (New York), 25 October 1989.
- Dargis, M., “Crimes of the Heart,” in *Village Voice* (New York), 17 April 1990.
- Crawley, T., “A Hellene in Gaul and a U.S. Favorite,” in *Variety* (New York), 2 May 1990.
- Lubelski, T., “Trzy dni Costy-Gavrasa,” in *Kino* (Warsaw), December 1993.
- “Costa-Gavras Strikes a Match,” in *New Yorker* (New York), 19 June 1995.
- “L’aveu,” in *Avant-Scène du Cinéma* (Paris), no. 474, July 1998.

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The films of Constantin Costa-Gavras are exciting, enthralling, superior examples of dramatic moviemaking, but the filmmaker is far from being solely concerned with keeping the viewer in suspense.

A Greek exile when he made *Z*, set in the country of his birth, Costa-Gavras is most interested in the motivations and misuses of power: politically, he may be best described as an anti-fascist, a humanist. As such, his films are as overtly political as any above-ground, internationally popular and respected filmmaker in history.

Costa-Gavras’s scenarios are often based on actual events in which citizens are deprived of human rights and expose the hypocrisies of governments to both the left and right of center. In *Z*, Greek pacifist leader Yves Montand is killed by a speeding truck, a death ruled accidental by the police. Journalist Jean-Louis Trintignant’s investigation leads to a right-wing reign of terror against witnesses and friends of the deceased, and to revelations of a government scandal. *The Confession* is the story of a Communist bureaucrat (Montand) who is unjustifiably tortured and coerced into giving false testimony against other guiltless comrades. *State of Siege* is based on the political kidnapping of a United States official in Latin America (Montand); the revolutionaries slowly discover the discreetly hidden function of this “special advisor”—to train native police in the intricacies of torture. In *Special Section*, a quartet of young Frenchmen are tried and condemned by an opportunistic Vichy government for the killing of a German naval officer in occupied Paris. In *Missing*, an idealistic young American writer (John Shea) is arrested, tortured, and killed in a fascist takeover of a Latin American country. His father, salt-of-the-earth businessman Jack Lemmon, first feels it’s all a simple misunderstanding. After he realizes that he has been manipulated and lied to by the American embassy, he applies enough pressure and embarrasses enough people so that he can finally bring home the body of his son. Despite these sobering, decidedly non-commercial storylines, Costa-Gavras has received popular as well as critical success, particularly with *Z* and *Missing*, because the filmmaker does not bore his audience by structuring his films in a manner that will appeal only to intellectuals. Instead, he casts popular actors with significant box office appeal. Apart from a collective message—that fascism and corruption may occur in any society anywhere in the world—Costa-Gavras’s films also work as mysteries and thrillers. He has realized that he must first entertain in order to bring his point of view to a wider, more diversified audience, as well as exist and even thrive within the boundaries of motion picture economics in the Western world. As Pauline Kael so aptly noted, *Z* is “something very unusual in European films—a political film with a purpose and, at the same time, a thoroughly commercial film.” Costa-Gavras, however, is not without controversy: *State of Siege* caused a furor when it was cancelled for political reasons from the opening program of the American Film Institute theater in Washington.

Not all of Costa-Gavras’s features are “political”: *The Sleeping Car Murders* is a well-made, atmospheric murder mystery, while *Clair de femme* is the dreary tale of a widower and a woman scarred by the death of her young daughter. Both of these films star Yves Montand. But while Costa-Gavras’s most characteristic works do indeed condemn governments that control other governments or suppress human rights, his concerns as a filmmaker have perhaps shifted towards the more personal. The two features made with scriptwriter Joe Eszterhaus, *Betrayed* and *Music Box*, focused on the relationship between the central female character and a man (a lover in *Betrayed*, a father in *Music Box*) who is subsequently revealed as a fascist.

On further review, both *Betrayed* and *Music Box* prove to be deeply flawed films. Both are set in America, and spotlight quintessentially American characters: an all-American farmer and an

up-by-the-bootstraps immigrant. Yet both reveal deeply prejudicial, preconceived notions about the essence of the American character. *Betrayed* covers a difficult, explosive topic: Racism and white supremacy in mainstream America. Gary Simmons (Tom Berenger) is a Vietnam war hero and widowed farmer who, outwardly at least, is a likable, salt-of-the-earth American. His mother is the type whose apple pies win blue ribbons at county fairs. His two kids, a boy and a girl, are fine, well-behaved youngsters. On the Fourth of July, this family joins with its neighbors for an afternoon of picnicking and an evening of fireworks.

Yet underneath this picture-perfect view of Main Street lies something warped and sinister. Through changing times and economic realities beyond their understanding and control, Gary and those like him have been losing their farms and their way of life. This powerlessness has been translated into a violent, horrific extremism. Gary—and, it is implied, thousands of others like him—has become a clandestine terrorist. He spouts the gospel that “the Jews are running the country.” He claims that blacks are not human, but rather “mud people.” In a sequence that is among the most jarring of any movie of the late 1980s, he and his cronies hunt down and kill a black man strictly for sport. Most disturbing of all, Gary’s sweet, cuddly daughter repeats what she’s learned from her father. On to the scene comes a government investigator (Debra Winger), posing as an itinerant farm laborer. Before she is certain of his true nature, she finds herself becoming involved with him sexually and romantically.

Betrayed is ultimately an outsider’s view of the American heartland and the Vietnam veteran. While Gary and his ilk objectify blacks, Jews, Asians, and gays, Costa-Gavras and screenwriter Joe Eszterhaus are equally as guilty of objectifying white midwesterners. The film would lead you to believe that every last American farmer is a closet cross-burner. And Gary Simmons, a psycho in sheep’s clothing, is yet one more superficial celluloid Vietnam veteran.

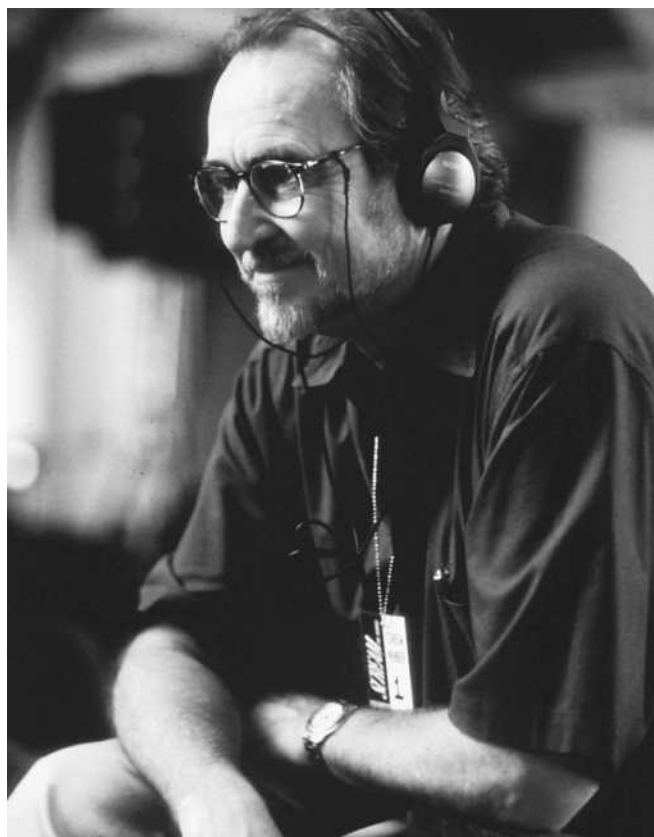
In *Music Box*, Armin Mueller-Stahl takes on the Berenger role: a Hungarian-immigrant father accused of horrible war crimes and thus faces deportation. Jessica Lange plays his devoted attorney daughter who defends him in a high-profile trial. Of course, the sweet old man eventually is shown to be guilty as charged. The generalization here is that all working-class immigrants hold equally sinister views, and equally clandestine pasts.

Costa-Gavras’ most recent film, *La Petite Apocalypse* (*The Minor Apocalypse*), is a decidedly minor affair, a satire of 1960s radicals, capitalist greed, the demise of communism, and an overzealous media. It premiered in New York in 1995 not on a theatrical run, but as the opening film in the Sixth Annual Human Rights Watch International Film Festival.

—Rob Edelman

CRAVEN, Wes

Nationality: American. **Born:** Wesley Earl Craven in Cleveland, Ohio, 2 August 1939. **Education:** Wheaton College, B.A.; John Hopkins University, M.A. **Family:** Married, one son, one daughter. **Career:** College humanities professor, left to work as a messenger in



Wes Craven

a film production house, New York City; assistant editor for Sean Cunningham, from 1970; directed first feature, *Last House on the Left*, 1972, for \$90,000 (it made \$20 million); also TV director, from 1985. **Awards:** Best Director Award, Madrid Festival, 1988. **Agent:** International Creative Management, 8899 Beverly Boulevard, Los Angeles, CA 90048, U.S.A. **Address:** c/o Alive Films, 8271 Melrose Avenue, Los Angeles, CA 90046, U.S.A.

Films as Director:

- 1973 *Last House on the Left* (+ ed)
- 1977 *The Hills Have Eyes* (+ sc, ed)
- 1978 *Stranger in Our House* (*Summer of Fear*) (+ sc)
- 1981 *Deadly Blessing* (+ co-sc)
- 1982 *Swamp Thing* (+ sc)
- 1983 *The Hills Have Eyes, Part II* (+ co-sc)
- 1984 *A Nightmare on Elm Street* (+ sc) ; *Invitation to Hell* (+ co-sc)
- 1985 *Chiller* (+ co-sc)
- 1986 *Deadly Friend* (+ co-sc)
- 1988 *Serpent and the Rainbow* (+ sc)
- 1989 *Shocker* (+ sc)
- 1990 *Night Visions* (for TV) (+ co-sc, exec pr)
- 1991 *The People under the Stairs* (+ co-sc, exec pr)
- 1994 *Wes Craven's New Nightmare* (+ co-sc, pr, role as himself)
- 1995 *Vampire in Brooklyn* (+ co-sc)
- 1996 *Scream* (+ exec pr)

- 1997 *Scream 2* (+ exec pr)
 1999 *Music of the Heart*
 2000 *Scream 3* (+ exec pr)

Other Films:

- 1971 *Together (Sensual Paradise)* (Cunningham) (asst-pr); *You've Got to Walk It like You Talk It or You'll Lose That Beat* (Cunningham) (co-ed)
 1972 *It Happened in Hollywood* (Cunningham) (ed)
 1986 *A Nightmare on Elm Street 3: Dream Warriors* (co-sc, exec pr)
 1987 *Flowers in the Attic* (co-sc)
 1990 *Bloodfist II* (advisor)
 1992 *Nightmare Cafe* (TV series) (creator, exec pr, sc of pilot)
 1995 *The Fear* (role as Dr. Arnold); *Wes Craven Presents Mind Ripper: Live in Horror, Die in Fear* (for TV) (exec pr)
 1997 *Wishmaster* (Kurtzman) (pr)
 1998 *Don't Look Down* (Shaw—for TV) (pr); *Carnival of Souls* (Grossman) (exec pr)
 2000 *Dracula 2000* (Lussier) (pr)

Publications

By CRAVEN: book—

Fountain Society, Simon & Schuster, New York, 1999.

By CRAVEN: articles—

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 Interviews in *Ecran Fantastique* (Paris), no. 24, 1982, and March 1985.
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 Interview with Paul Taylor, in *Monthly Film Bulletin* (London), August 1982.
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 Interview with E. Caron-Lowins, in *Revue du Cinéma* (Paris), April 1985.
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 Interview in *Time Out* (London), 29 August 1985.
 Interviews in *Hollywood Reporter*, 5 February and 26 August 1988.
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 Williamson, Kevin, and Tod Lippy, "Scream / Writing Scream / Directing Scream" (script and interview), in *Scenario* (Rockville, Maryland), vol. 3, no. 1, Spring 1997.

On CRAVEN: books—

- Meyers, Richard, *For One Week Only: The World of Exploitation Films*, Piscataway, New Jersey, 1983.
 McCarty, John, *Splatter Movies: Breaking the Last Taboo of the Screen*, New York, 1984.
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 McCarty, John, *The Fearmakers*, New York, 1994.
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On CRAVEN: articles—

- "Wes Craven," in *Image et Son* (Paris), May 1981.
Starburst (London), April and July 1985, and April 1986.
National Film Theatre Booklet (London), June 1988.
Time Out (London), 1 June 1988.
 Mancini, Marc, "Professor Gore," in *Film Comment*, September-October 1989.
 Biodrowski, S., "Wes Craven: Alive and Shocking," in *Cinefantastique*, vol. 22, no. 2, 1991.
 Biodrowski, S., "Director Wes Craven on the Politics of Horror," in *Cinefantastique*, vol. 22, no. 5, 1992.

* * *

Of all the horror specialists who came to prominence during the 1970s, Wes Craven has had the least settled career. While Tobe Hooper and John Carpenter have had major creative slumps, George Romero and Larry Cohen have carved out their own areas of independent endeavour, and David Cronenberg and Brian De Palma have, with various levels of success, graduated to major studio projects, Craven has been bouncing between successes (*The Hills Have Eyes*, *A Nightmare on Elm Street*) and failures (*Swamp Thing*, *Deadly Friend*) with a manic energy, forced occasionally to take work on television to keep going. While his best work exhibits a canny grasp of genre and a disturbing understanding of the place of violence within society, and *Elm Street*—after a long and difficult gestation period—emerged as one of the most influential horror movies of the 1980s, his worst films literally flounder in the wake of his successes, frequently (as in *The Hills Have Eyes, Part 2* and *Shocker*) resorting to self-plagiarism to tie together blatantly misconceived projects, suggesting a desperate intellect which too often tries to find a short cut.

Craven's first movie, *Last House on the Left*, a hard-gore remake of Bergman's *The Virgin Spring*, was an ultra-low-budget sleeper that hit the drive-ins well before *The Texas Chain-Saw Massacre* and served to drag the genre away from the then-tired mists of Hammer-style gothic towards the more fruitful modern fields of gritty psychosis and social unrest. As with the early films of Romero, Hooper, and Cohen, the focus of *Last House* is on the destructive potential of the family, as a group of homicidal maniacs torture a pair of innocent girls

and are themselves slaughtered by the martyr heroine's "normal" parents. Filmed with a raw style and a sense of fascinated revulsion, *Last House*—still banned in the United Kingdom—is one of the strongest of horror pictures, and remains so tough that most audiences cannot take it, either when the maniacs are disembowelling their victims or the parents are fighting back. *The Hills Have Eyes* is a more expansive, more fantastically horrid re-run of the first movie, stirring in some black humour and a DC Comics-style set of inbred mutants as it replays the wagon train Western scenario out in the desert, where a vacationing family of normals clash with their degenerate mirror image. Although it tackles the same thematic territory as *Last House*, *The Hills Have Eyes* is a more approachable work and shows off Craven's special skills with simple action, even daring to turn the heroes' dog into a modern movie hero who relates to Rin-Tin-Tin much as Dirty Harry relates to George Dixon.

Despite these two powerful pictures, which at once demonstrated Craven's competence as a director and his flair for the intriguingly horrific, he then fell into a career hole of botched projects, including TV work and an interesting attempt to film David Morell's *First Blood*. *Deadly Blessing*, a hodge-podge of psychotic and demonology themes, is alarmingly inconsistent, featuring some of the best and the worst of Craven as it deals with a series of murders in a cleverly evoked Hittite community. *Swamp Thing*, an adaption of the DC comic, is a misconceived and childish superhero picture dragged under by ridiculous monster suits and an underdeveloped screenplay, although it has one memorably unchildish scene when Adrienne Barbeau takes a nude swim in the swamp. After this, it is easy to see how Craven could resort to making *The Hills Have Eyes, Part 2*, which contains an inordinate amount of flashback footage from the first film simply because the budget ran out before the movie was actually completed. Although *Deadly Friend* and *Shocker* are more expensively bad, the misconceived *Hills 2* stands as Craven's worst film to date with its use of flashbacks upon flashbacks to the original film (so as to cut costs by re-using old footage?); even the recurring character of the dog gets to have a flashback!

However, Craven then turned his career round, dashing off the unexceptional but acceptable *Invitation to Hell* and *Chiller* and several pretty good *Twilight Zone* segments—including "Shatterday," a Harlan Ellison story with Bruce Willis, and the disorienting "Word Play"—before finally getting the green light on *A Nightmare on Elm Street*. *Last House* and *Deadly Blessing* had experimented with surreal, disorienting dream sequences—a bit of nightmare dentistry, and a spider-falling-into-mouth shock—but *Elm Street* is built around such moments, and features a dreamstalking bogeyman, Freddy Krueger (Robert Englund), who somehow became a cult hero through the course of four sequels—only one of which, *A Nightmare on Elm Street, Part 3: Dream Warriors*, did Craven have anything to do with, as a writer—and a TV series. The first *Elm Street* is a seamless stalk-and-scare horror movie that fully deserved its success for its clever reassembly of the elements of teenage horror established by Carpenter with *Halloween* and Stephen King in *Carrie* and *Christine*. However, it is a less rigorous, less satisfying movie than Craven's best early films, reducing their ambiguous culture clash to a simple conflict between an innocent heroine (Heather Langenkamp) and an unredeemable monster villain. Part of the disturbing quality of *Last House* and *Hills* comes from their occasionally sympathetic approaches to their villains, and in the way the heroes' violent revenge is seen to degrade them to the level of the monsters; Langenkamp's guerilla-style assault on Freddy, meanwhile, is simply a cheerable demonstration of American resourcefulness.

Leaving the *Elm Street* sequels, which had been set up by a fairly annoying last-minute logical lapse at the end of the first film, to other hands, Craven departed the independent sector for a pair of big studio projects—the execrable *Deadly Friend*, a cute-robot-cum-teen-zombie movie adapted from Diana Henstell's novel *Friend*, and *The Serpent and the Rainbow*, an interesting and seductive voodoo picture adapted from Wade Davis's nonfiction novel. Both films carry over the dream theme from *Elm Street*, in the first case to beef up a badly sagging storyline, and in the second as part of a bizarre and affecting cultural travelogue that develops the old Craven's fascination with magical and monstrous societies as opposed to individuals. However, following that experience, Craven returned to the independents, like John Carpenter before him, and produced another carbon copy of his own most successful work in *Shocker*, a failed attempt to come up with another franchise series that is nothing but an identikit of *A Nightmare on Elm Street* with more ideas than it can handle and severe lapses of script, characterisation, and tone to pull it down between its undeniably brilliant sequences (a grand guignol electrocution, a final chase through "television land"). Craven's entire career has been like *Shocker*, with moments of startling inspiration and genre craftsmanship let down by hurried scripts and just plain wrong decisions.

Craven bounced back from the erratic *Shocker* with *The People under the Stairs*. The film fuses the time-honored "wicked step-mother" concept with Craven's familiar predilections for home-style booby-traps and nightmare sequences. The house itself is one big booby-trap, wired with explosives and rigged with electronic doors of solid steel. It is also one big, bad *Nightmare on Elm Street* dream-scape, seemingly designed by the same deranged architect responsible for the labyrinthine yet claustrophobic cabin in Sam Raimi's *The Evil Dead*. Craven returned to *Elm Street* with the film-within-a-film *Wes Craven's New Nightmare*. The film brought back Freddy Krueger as well as some of the cast members of the original *Elm Street* as themselves, now victims of the horror series, which is mysteriously being acted out in "real life." Craven appears as himself in the film. Cynics viewed the film as a run-for-cover effort on Craven's part to renew the Freddy Krueger franchise following the lukewarm reception of *People under the Stairs*. Others viewed it as the ultimate Craven statement on dream psychology. It confused many, scared few, and was not a box-office winner. Craven then abandoned horror cinema's most famous street for equally tried and true genre territory with *Vampire in Brooklyn*. A mixture of comedy and splatter, it marked another attempt by former superstar Eddie Murphy to jump-start his fading career—which he [Murphy] eventually did with his remake of *The Nutty Professor*.

Craven's persistent attempts to find another successful franchise finally hit paydirt with *Scream*, a throwback to the teenagers-in-jeopardy slasher genre of *Friday the 13th* and, of course, *A Nightmare on Elm Street*. Kevin Williamson's script, with its solid ear for Generation X slang, cast many knowing winks at past slasher films, particularly *Elm Street*, in its story of a masked killer on the loose in suburbia. It spawned two blockbuster sequels, *Scream 2* and *Scream 3*, which Craven cleverly turned into films-within-the-film à la his *Wes Craven's A New Nightmare*, albeit this time successfully. In between *Scream 2* and *Scream 3*, Craven also made the anomalous *Music of the Heart*, the true story of an indefatigable New York City music teacher played by Meryl Streep. He also found time to pen his first novel, *Fountain Society*, a conspiracy tale with futuristic elements.

—Kim Newman, updated by John McCarty

CRICHTON, Charles

Nationality: British. **Born:** Wallasey, England, 6 August 1910. **Education:** Oundle School and Oxford University. **Career:** Began as cutter for London Film Productions, 1931; editor on major Korda productions, 1935–40; joined Ealing Studios, 1940; directed first film, *For Those in Peril*, 1944; TV director, from 1960s. **Died:** 14 September 1999, in South Kensington, London.

Films as Director:

- 1944 *For Those in Peril*
- 1945 *Painted Boats (The Girl on the Canal)*; “The Golfing Story” episode of *Dead of Night*
- 1946 *Hue and Cry*
- 1948 *Against the Wind; Another Shore*
- 1949 “The Orchestra Conductor” episode of *Train of Events*
- 1950 *Dance Hall*
- 1951 *The Lavender Hill Mob; Hunted (The Stranger in Between)*
- 1952 *The Titfield Thunderbolt*
- 1953 *The Love Lottery*
- 1954 *The Divided Heart*
- 1956 *The Man in the Sky (Decision against Time)*
- 1958 *Law and Disorder; Floods of Fear (+ sc)*
- 1959 *The Battle of the Sexes*
- 1960 *The Boy Who Stole a Million (+ co-sc)*

- 1964 *The Third Secret*
- 1965 *He Who Rides a Tiger*
- 1968 *Tomorrow’s Island (+ sc)*
- 1988 *A Fish Called Wanda, (+ co-sc)*

Other Films:

- 1932 *Men of Tomorrow* (Sagan) (asst ed)
- 1933 *Cash (For Love or Money)* (Z. Korda) (asst ed); *The Private Life of Henry VIII* (A. Korda) (asst ed); *The Girl from Maxim’s* (A. Korda) (asst ed)
- 1935 *Sanders of the River* (Z. Korda) (ed); *Things to Come* (Menzies) (co-assoc ed)
- 1937 *Elephant Boy* (Flaherty and Z. Korda) (ed); *Twenty-one Days (The First and the Last; Twenty-one Days Together)* (Dean) (ed)
- 1938 *Prison without Bars* (Hurst) (ed)
- 1940 *Old Bill and Son* (Dalrymple) (ed); *The Thief of Bagdad* (Berger, Powell, Whelan) (ed); *Yellow Caesar (The Heel of Italy)* (Cavalcanti) (ed)
- 1941 *The Big Blockade* (Frend) (co-ed); *Guests of Honour* (Pitt) (ed); *Young Veteran* (Cavalcanti) (ed); *Find, Fix, and Strike* (Bennett) (ed, assoc pr)
- 1942 *Nine Men* (Watt) (ed, assoc pr); *Greek Testament (The Shrine of Victory)* (Hasse) (assoc pr)

Publications

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By CRICHTON: article—

Interview in *Directing Motion Pictures*, edited by Terence Marner, New York, 1972.

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Interview in *Positif* (Paris), February 1989.

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Balcon, Michael, *A Lifetime of Films*, London, 1969.

Barr, Charles, *Ealing Studios*, London, 1977.

Perry, George, *Forever Ealing*, London, 1981.

On CRICHTON: articles—

Tynan, Kenneth, “Ealing: The Studio in Suburbia,” in *Films and Filming* (London), November and December 1955.

Barr, Charles, “Projecting Britain and the British Character: Ealing Studios,” in *Screen* (London), Summer 1974.

Green, Ian, “Ealing: In the Comedy Frame,” in *British Cinema History*, edited by James Curran and Vincent Porter, London, 1983.



Charles Crichton

Barr, Charles, "Charles Crichton," in *Edinburgh Film Festival Booklet*, 1988.

Falk, Quentin, "Wanda: Cleese, Crichton, and Man-Management," in *Sight and Sound* (London), Spring 1988.

Listener (London), 13 October 1988.

Obituary, in *Variety* (New York), 20 September 1999.

* * *

The demise of Ealing Studios seemed to cast a blight on the careers of those who worked there. Within ten years of the final Ealing release virtually all the studio's leading directors—Mackendrick, Hamer, Harry Watt, Charles Frend—had shot their last film; only Basil Dearden was still active. And until the late 1980s the career of Charles Crichton appeared to have followed the same dispiriting pattern. His triumphant comeback at the age of seventy-eight, with the huge international success of *A Fish Called Wanda*, was as heartening as it was wholly unexpected.

Wanda kicks off with a jewel heist sequence notable for the wit and precision of its editing. Like several of his Ealing colleagues, Crichton started out in the cutting room, working for Korda on *Things to Come* and *The Thief of Bagdad*, and was said to be one of the finest editors in the British film industry. (Among his uncredited achievements is the rescue of Mackendrick's *Whisky Galore*, which he recut after it had been botched by its original editor.) A sense of pace and timing, the skilled editor's stock-in-trade, distinguishes all his best work. Comedy has always been seen as Crichton's forte. His reputation, prior to *Wanda*, rested on the three comedies he directed at Ealing to scripts by T. E. B. Clarke: *Hue and Cry*, *The Lavender Hill Mob*, and *The Titfield Thunderbolt*. If all three seem to belong more to the writer's oeuvre than to the director's, this may be because Crichton has always been dependent in his comedies on the quality of the script. *The Lavender Hill Mob*, perhaps the archetypal comedy of the Ealing mainstream, gains enormously from Crichton's supple comic timing; but given stodgy material, as in *The Love Lottery* or *Another Shore*, his lightness of touch deserts him. Even *Titfield*, with Clarke writing some way below his best, feels sluggish and under-directed beside its two predecessors.

Though the serious side of Crichton's output, the dramas and thrillers, has attracted little attention, he often seems here less at the mercy of his script, able to make something personal even of flawed material. His one non-comedy with Clarke, the Resistance drama *Against the Wind*, has a downbeat realism and a refusal of easy heroics that recalls Thorold Dickinson's *Next of Kin* (and probably ensured its failure at the post-war box-office). *Hunted*, a killer-on-the-run thriller, builds up a complex tension as well as offering Dirk Bogarde a rare intelligent role amid the dross of his early career. Crichton's cool, unemphatic handling of the central conflict in *The Divided Heart* deftly avoids emotional overkill—though nothing, perhaps, could have prevented the film's final slide into sententiousness.

After Ealing, projects attuned to his talents became increasingly rare. Given the darker aspects of his work, black comedy was clearly well within his range, and *The Battle of the Sexes*, with Peter Sellers as the Scots clerk trying to bump off efficiency expert Constance Cummings, would have been ideal—were it not for a script that junked the quiet implacability of the original (Thurber's caustic tour-de-force *The Catbird Seat*) for cautious whimsy and a vapid happy ending. After a couple of interestingly off-beat thrillers—*The Third Secret* and *He Who Rides a Tiger*—both marred by clumsy writing

and uncertainty of tone, Crichton cut his losses and retreated into television. From there, directing corporate videos must have seemed like a further downhill step. But the company involved was John Cleese's Video Arts, and it was Cleese's enthusiastic backing—and his status as a bankable star—that enabled Crichton, after more than twenty years, to return to the cinema. *A Fish Called Wanda*, with its four ill-assorted crooks, its central portrait of respectability undermined by larcenous urges, and its running theme of internecine treachery, crosses *The Lavender Hill Mob* with *The Ladykillers*—and adds a degree of sex and violence that would certainly have alarmed Michael Balcon. But had Ealing comedy survived Balcon's death and lived on into the late 1980s, *Wanda* is most likely what it would have looked like—and its bite and vitality only inspire regret for the films left unmade during Crichton's years in the wilderness.

—Philip Kemp

CROMWELL, John

Nationality: American. **Born:** Elwood Dager in Toledo, Ohio, 23 December 1887. **Education:** Howe High School, Howe, Indiana, 1901–05. **Military Service:** 1917–18. **Family:** Married 1) Alice Indahl; 2) Marie Goff; 3) Kay Johnson; 4) Ruth Nelson; one son. **Career:** Actor on Broadway, from 1910; theatre director for William Brady, from 1913; actor and stage director, New York Repertory Theatre, 1915–1919; stage actor-producer to 1928; hired by Paramount as dialogue director, 1928; directed first film, *Close Harmony*,



John Cromwell

1929; hired by RKO, 1933; President, Screen Actors' Guild, 1944–45; returned to Broadway, 1951, and to repertory theatre, 1960s. **Died:** In Santa Barbara, California, 26 September 1979.

Films as Director:

- 1929 *Close Harmony* (co-d); *The Dance of Life* (co-d with Sutherland, role as doorkeeper); *The Mighty* (+ role as Mr. Jamieson)
- 1930 *The Street of Chance* (+ role as Imbrie); *The Texan*; *Seven Days' Leave* (Medals); *For the Defense*; *Tom Sawyer*
- 1931 *Scandal Sheet*; *Unfaithful*; *Vice Squad*; *Rich Man's Folly*
- 1932 *The World and the Flesh*
- 1933 *Sneepings*; *The Silver Cord*
- 1934 *Of Human Bondage*; *The Fountain*; *Jalna*; *I Dream Too Much*
- 1936 *Little Lord Fauntleroy*; *To Mary with Love*; *Banjo on My Knee*
- 1937 *The Prisoner of Zenda*
- 1938 *Algiers*
- 1939 *Made for Each Other*; *In Name Only*
- 1940 *Abe Lincoln in Illinois* (*Spirit of the People*) (+ role as John Brown); *Victory*
- 1941 *So Ends Our Night*
- 1942 *Son of Fury*
- 1944 *Since You Went Away*
- 1945 *The Enchanted Cottage*
- 1946 *Anna and the King of Siam*
- 1947 *Dead Reckoning*; *Night Song*
- 1950 *Caged*
- 1951 *The Company She Keeps*; *The Racket*
- 1958 *The Goddess*
- 1959 *The Scavengers*
- 1960 *De Sista Stegen* (*A Matter of Morals*)

Other Films:

- 1929 *The Dummy* (R. Milton) (role as Walter Babbing)
- 1957 *Top Secret Affair* (*Their Secret Affair*) (Potter) (role as General Grimshaw)
- 1977 *Three Women* (Altman) (role)
- 1978 *A Wedding* (Altman) (role as cardinal)

Publications

By CROMWELL: articles—

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Interview with Leonard Maltin, in *Action* (Los Angeles), May/June 1973.

On CROMWELL: articles—

“*The Goddess*,” in *Films in Review* (New York), May 1958.
Rotha, Paul, in *Films and Filming* (London), August 1958.

Prouse, Derek, in *Sight and Sound* (London), Autumn 1958.

Sarris, Andrew, “Likable but Elusive,” in *Film Culture* (New York), Spring 1963.

Cutts, John, “The Finest Zenda of Them All,” in *Cinema* (Beverly Hills), Spring 1968.

Frey, R., “John Cromwell,” in *Sight and Sound* (London), Autumn 1972.

Canham, Kingsley, “John Cromwell: Memories of Love, Elegance, and Style,” in *The Hollywood Professionals* (London) vol. 5, 1976.

Bleys, J.P., “John Cromwell ou la mélodie du mélodrame,” in *Cahiers de la Cinémathèque* (Perpignan), no. 28, 1979.

“Cromwell Section,” in *Positif* (Paris), March 1979.

Obituary in *New York Times*, 28 September 1979.

Obituary in *Cinéma* (Paris), March 1980.

* * *

John Cromwell, a fine New York actor, had a distinguished list of credits when he was hired by Paramount in 1928. Talking films were a new medium then, and Cromwell was eminently qualified to direct dialogue. He started in collaboration with Edward Sutherland on *Close Harmony* and *The Dance of Life* (from the play *Broadway*). Paramount then promoted him to solo status on such films as *The Street of Chance*, with William Powell, and *The Texan* and *Seven Days' Leave*, both with Gary Cooper.

Once established as an ace director, he went over to the new RKO studios, where in 1933 he directed such movies as *The Silver Cord* (from Sidney Howard's play), starring Irene Dunne with Joel McCrea; and the adaptation of Maugham's novel *Of Human Bondage*, with Leslie Howard and Bette Davis. He met David O. Selznick at this time, and subsequently directed such Selznick films as *Little Lord Fauntleroy*, *The Prisoner of Zenda*, *Made for Each Other*, and *Since You Went Away*. Meanwhile, Cromwell continued as director of other RKO successes, including *In Name Only*, with Cary Grant, Carole Lombard, and Kay Francis; and Robert Sherwood's *Abe Lincoln in Illinois*, starring Raymond Massey. He also directed Hedy Lamarr's American film debut with Charles Boyer in *Algiers*; *Victory*, from the Joseph Conrad novel; and *So Ends Our Night*, a remarkably tense melodrama of World War Two, with Fredric March, Margaret Sullavan, Glenn Ford, Frances Dee, and Erich von Stroheim.

In 1944 Harriet Parsons at RKO signed Cromwell to direct *The Enchanted Cottage*, a sensitive drama of a plain girl (Dorothy McGuire) and a scarred, crippled war veteran (Robert Young) who begin to see one another as straight and beautiful through the power of love. By this time, Cromwell was a thorough craftsman. He believed in full rehearsals with camera before any shooting took place. “For every day of full rehearsal you give me,” he was fond of saying, “I’ll knock off a day on the shooting schedule.” At RKO they gave him three days for rehearsal, and he obligingly came in three days early. *The Enchanted Cottage* was a tricky assignment; the love story was so sensitive that it could easily slip into sentimentality, but it never did. He treated it realistically, an approach that, as he said, is “the only way to treat a fantasy. It always works.”

Cromwell then directed Irene Dunne and Rex Harrison in *Anna and the King of Siam*, a film of great pictorial beauty. His best subsequent efforts were a woman's prison story, *Caged*, and *The Goddess*, a realistic story about a film star. Cromwell was falsely accused by Howard Hughes of being a communist during the McCarthy era. “I was never anything that suggested a Red,” he said, “and

there never was the slightest evidence with which to accuse me of being one.” He was blacklisted, however, and the assignments ceased coming his way. He simply returned to the theatre as an actor, and was brilliant as Henry Fonda’s father in the stage play of John Marquand’s *Point of No Return*.

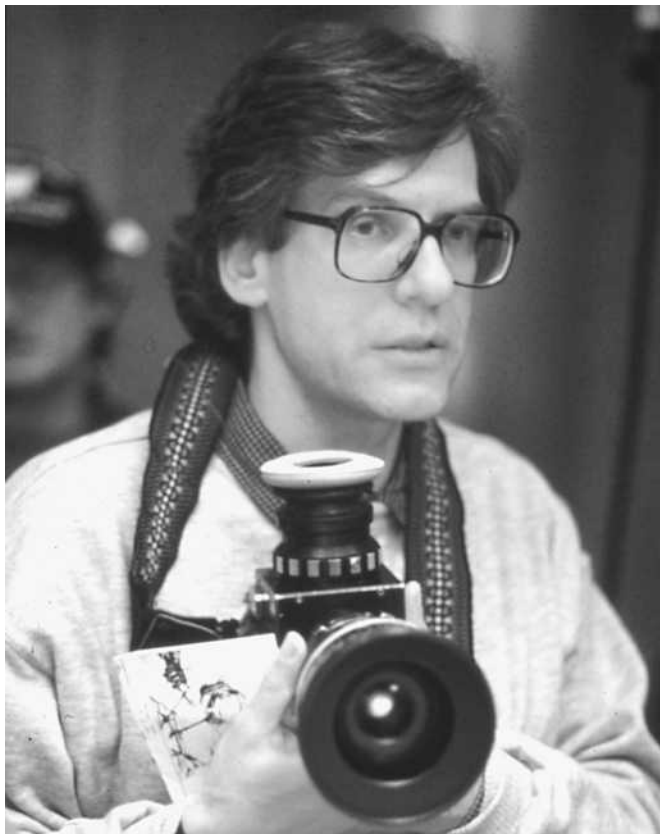
—DeWitt Bodeen

CRONENBERG, David

Nationality: Canadian. **Born:** Toronto, 15 March 1943. **Education:** University of Toronto, B.A., 1967. **Career:** After making two short films, made first feature, *Stereo*, 1969; travelled to France, directed filler material for Canadian TV, 1971. **Address:** David Cronenberg Productions, 217 Avenue Road, Toronto M5R 2J3, Canada. **Agent:** William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A.

Films as Director:

- 1966 *Transfer* (short) (sc, ph, ed)
- 1967 *From the Drain* (short) (sc, ph, ed)
- 1969 *Stereo* (pr, sc, ph, ed + role as Dr. Luther Stringfellow)
- 1970 *Crimes of the Future* (pr, sc, ph + role as Antoine Rouge)



David Cronenberg

- 1975 *Shivers* (*They Came from Within*; *The Parasite Murders*; *Frissons*) (sc)
- 1976 *Rabid* (*Rage*) (sc)
- 1978 *Fast Company*; *The Brood*
- 1979 *Scanners* (sc)
- 1982 *Videodrome* (sc)
- 1983 *The Dead Zone*
- 1986 *The Fly* (co-sc, + role as gynecologist)
- 1988 *Dead Ringers* (*Twins*) (co-sc, + pr)
- 1991 *Naked Lunch* (sc)
- 1992–93 *M. Butterfly*
- 1996 *Crash* (sc + role as Auto Wreck Salesman)
- 1999 *eXistenZ* (sc)

Other Films:

- 1985 *Into the Night* (Landis) (as Group Supervisor)
- 1990 *Nightbreed* (Barker) (as Decker)
- 1992 *Blue* (McKellar) (role)
- 1994 *Trial by Jury* (Gould) (as Director); *Boozecan* (Campbell) (role); *Henry & Verlin* (Ledbetter) (as Doc Fisher)
- 1995 *To Die For* (Van Sant) (as Man at Lake); *Blood and Donuts* (Dale) (as Stephen)
- 1996 *Moonshine Highway* (Armstrong—for TV) (as Clem Clayton); *The Stupids* (Landis) (as Postal Supervisor); *Extreme Measures* (Apted) (as Hospital Lawyer)
- 1997 *The Grace of God* (L'Ecuyer) (role)
- 1998 *Last Night* (McKellar) (as Duncan)
- 1999 *Resurrection* (Mulcahy) (as Priest); *David Cronenberg, I Have to Make the World Be Flesh* (as himself)
- 2000 *Dead by Monday* (Truninger) (role)
- 2001 *Jason X: Friday the 13th Part 10* (Isaac) (role as Dr. Wimmer)

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By CRONENBERG: books—

- Cronenberg on Cronenberg*, with Chris Rodley, London, 1997.
- Crash*, New York, 1997.
- Existenz: A Graphic Novel*, Toronto, 1999.

By CRONENBERG: articles—

- Interview in *Ecran Fantastique* (Paris), no. 2, 1977.
- Interview in *Time Out* (London), 6 January 1978.
- Interview in *Cinema Canada* (Montreal), September/October 1978.
- Interview in *Starburst* (London), nos. 36/37, 1981.
- Interview in *Films* (London), June 1981.
- Interviews in *Ecran Fantastique* (Paris), June and November 1983.
- Interview with S. Ayscough, in *Cinema Canada* (Montreal), December 1983.
- Interview in *Starburst* (London), May 1984.
- Interview with C. Tesson and T. Cazals, in *Cahiers du Cinéma* (Paris), January 1987.
- Interview with Brent Lewis, in *Films and Filming* (London), February 1987.
- Interview in *Film Comment* (New York), September/October 1988.
- Interview in *American Film* (Washington, D.C.), October 1988.

Interview in *Cinefex* (Riverside, California), November 1988.
 Interview with Derek Malcolm, in the *Guardian* (London), 29 December 1989.
 Interview in *Film and Televisie*, no. 419, April 1992.
 Interview in *Sight and Sound* (London), vol. 4, no. 12, December 1994.
 Interview in *Sight and Sound* (London), vol. 6, no. 6, June 1996.
 Interview in *Take One* (Toronto), no. 13, Fall 1996.
 Interview in *Time Out* (London), no. 1368, 6 November 1996.
 Interview in *Film Comment* (New York), vol. 33, no. 2, March-April 1997.
 Interview in *American Cinematographer* (Hollywood), vol. 78, no. 4, April 1997.

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 Handling, Piers, editor, *The Shape of Rage: The Films of David Cronenberg*, Toronto, 1983.
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 Lucas, Tim, in *American Cinematographer* (Los Angeles), September 1986.
 “The Fly Issue” of *Starburst* (London), January 1987.
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Time Out (London), 11 February 1987.
Revue du Cinéma (Paris), May 1987.
 Morris, Peter, “Up from the Underground,” in *Take One* (Toronto), no. 6, Fall 1994.
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 Suner, Asuman, “Postmodern Double Cross: Reading David Cronenberg’s *M. Butterfly* as a Horror Story,” in *Cinema Journal* (Austin, Texas), vol. 36, no. 359, Winter 1998.

* * *

David Cronenberg’s breakthrough movie, *Shivers*, carries over the Burroughsian mind-and-body-bending themes of his underground pictures—*Stereo* and *Crimes of the Future*—but also benefits from the influence of Romero’s *Night of the Living Dead* and Siegel’s *Invasion of the Body Snatchers* in its horror movie imagery, relentless pacing, and general vision of a society falling apart. Thus the film locates Cronenberg at the centre of the thriving 1970s horror movement that produced such figures as Romero, Larry Cohen, John Carpenter, Wes Craven, and Tobe Hooper. While a mad scientist’s creation—a horde of creeping phallic-looking parasites—infests people with a combination of venereal disease and aphrodisiac, a chilly, luxurious, modernist skyscraper apartment building becomes a Boschian nightmare of blood and carnality. An undisciplined film, *Shivers* gains from its scattershot approach. Cronenberg has since proved himself capable of more control but, in a movie about the encroachment of chaos upon order, it is appropriate that the narrative itself should break down. While strong enough in its mix of sex and violence to give fuel to critics who view Cronenberg as a reactionary moralist, it is clear that his approach is ambiguous, and that he is as concerned with the anomie of the normality disrupted as he is with the nature of the outbreak. The orgiastic solution of the blood parasites may be too extreme, but the soulless routine they replace suggests the straight world deserves to be eaten away from within.

His follow-up movies, *Rabid*, *The Brood*, and *Scanners*, develop the themes of *Shivers*—although his odd-man-out film, the drag-racing drama *Fast Company*, comes from this period also—and gradually struggle away from impersonal nihilism. *Rabid* is a plague story, with Marilyn Chambers quite affecting as the Typhoid Mary, while *The Brood* is an intense family melodrama about child abuse triggered by Nola (Samantha Egggar), a mad mother who can manifest her anger as murderous malformed children, and *Scanners* concerns itself with the feuds of a race of telepaths who co-exist with humanity and are unsure whether to conquer or save the world. With its exploding heads and car chases, *Scanners* is a progression away from the venereal apocalypse of the earlier films and is almost an upbeat movie after the icy down-ness of *The Brood*. *Scanners* has the typical early Cronenberg construction: it crams in more ideas than it can possibly deal with and tears through its overly complex plot so quickly that the holes only become apparent when it is all over. The

unrelenting action of *Shivers* and *Rabid* show a society tearing itself apart; and, given the breakup of Nola's family, the incestuous cruelty of *The Brood* is inevitable; but *Scanners* follows a purposeful conflict between opposing, highly motivated sides, out of which a new world will emerge. If *The Brood* finds a balance between mind and body, *Scanners* finally achieves a hard-won harmony. *Crimes of the Future*, *Shivers*, *Rabid*, and *The Brood* all end with the persistent disease threatening to spread. In *Scanners*, for the first time in a David Cronenberg film, the good guys win.

Cronenberg closed this phase of his career with *Videodrome*, which summed up his work to date. Structurally reminiscent of *Shivers*, the film follows Max Renn (James Woods), a cable TV hustler whose justification for his channel's output of "softcore pornography and hardcore violence" is "better on television than in the streets." Renn is trying to track down a pirate station that is transmitting *Videodrome*, "a show that's just torture and murder. No plot. No characters. Very realistic," because he thinks "it's the coming thing." Underneath the stimulating images of sex and violence is a signal which causes a tumor in Renn's brain that makes him subject to hallucinations which increasingly take over the flow of the film, completely fracturing reality with disturbing developments of Cronenberg's by-now familiar bodily evolutions. A television set pulses with life and Renn buries his head in its mammary screen as he kisses the image of his fantasy lover (Deborah Harry). A vaginal slot grows from a rash on his stomach and the villains plunge living videocassettes into it which program him as an assassin. His hand and gun grow together to create a sickening biomechanical synthesis. Once Renn has been exposed to *Videodrome*, the film cannot hope to sustain its storyline, and, as Paul Taylor wrote in *Monthly Film Bulletin*, "becomes most akin to sitting before a TV screen while someone else switches channels at random."

After traveling so far into his own personal—and uncommercial—nightmare, Cronenberg felt the need to ease off by tackling an uncomplicated project. *The Dead Zone*, a bland but efficient adaptation of Stephen King's novel, is one of the few films he has directed without having been involved in writing the screenplay. Having proved that he could work in the mainstream, Cronenberg turned to more personal projects that still somehow pass as commercial cinema, keeping up a miraculous balancing act that has put him, in a career sense, on a much more solid footing than Romero, Hooper, Cohen, Carpenter, or Craven, all of whom he has outstripped. *The Fly*, a major studio remake of the 1958 monster movie, is despite its budget and lavish special effects a quintessentially Cronenbergian movie, pruning away the expected melodrama to concentrate on a single relationship, between Seth Brundle (Jeff Goldblum), a gawky scientist whose teleportation device has set in motion a metamorphosis that turns him into an insect, and his horrified but compassionate lover (Geena Davis). *The Fly* is an even more concentrated, intimate movie than *The Brood*, with only three main characters and one major setting. Like Rabid Rose and Max Renn, Brundle remains himself as he changes, tossing away nervous remarks about his collection of dropped-off body parts, giving an amusingly disgusting TV-chef-style demonstration of the flylike manner in which the new creature eats a doughnut, humming, "I know an old lady who swallowed a fly," and treating his mutation as a voyage of discovery.

Based on a true-life *National Enquirer* headline ("Twin Docs Found Dead in Posh Pad"), *Dead Ringers* follows the lives of Beverly and Elliot Mantle (Jeremy Irons), identical twins who develop a precocious interest in the problems of sex and the female

anatomy and grow up to be a world-beating team of gynecologists. Their intense relationship, when unbalanced by the presence of a third party (Genevieve Bujold), eventually leads to their destruction. The film takes fear of surgery about as far as it can go when Beverly, increasingly infuriated that women's bodies do not conform to his textbooks, brings in a Giger-ish surrealist metalworker to create a set of "Gynecological Instruments for Operating on Mutant Women." In the theatre, Beverly is kitted up in scarlet robes more suited to a mass and horrifyingly blunders through a supposedly simple operation, wielding these bizarre and distorted implements. The home stretch is profoundly depressing, and yet deeply moving, as the twins come to resemble each other more and more in their degradation. The calculating Elliot follows Beverly into drug addiction on the theory that only if the Mantle brothers really become identical can the two inadequate personalities separate from each other and get back to some kind of functioning normality. Too often genre publications sneer at filmmakers who achieve success with horror but then claim they want to move on, but notions of genre are inherently limiting, and Cronenberg is entirely justified in leaving behind the warmed-over science-fiction elements of his earlier films and concentrating on a more intellectual, character-based mode. For the first time, he is able to present the inhuman condition without recourse (one slightly too blatant dream sequence apart, as in *The Fly*) to slimy special effects, borrowings from earlier horror films, and the trappings of conventional melodrama. This is not the work of someone trying for the commercial high ground, and it certainly is not by any stretch of the imagination a mainstream movie. *Dead Ringers* is not a horror film. It is a David Cronenberg film, and entering the 1990s, that put it at the cutting edge of the nightmare cinema.

Cronenberg used his commercial clout to bring to the screen William S. Burroughs' novel *Naked Lunch*, a book that had long preoccupied him. It proved a challenge because the book is almost "unfilmable" ("It would cost hundreds of millions of dollars and be banned in every country on earth," Cronenberg has noted), so, rather than adapt the book in the traditional sense, he opted to make a film about what it was like to be William S. Burroughs. Where *Dead Ringers* had largely eschewed the fantastic while retaining the horrific, *Naked Lunch* grows from the fantastic, relegating the horrific to a minor position, in order to become a dissection of the act of creativity itself, which Cronenberg presents in the film as subversive, cathartic, and sexual act to the artist. Whereas Cronenberg had presented art as a viable outlet for release in *Scanners*, in *Naked Lunch* he seems to be saying that such a release can also lead to an inescapable trap for the artist, as well. Peter Weller's Burroughs would like to be a "normal" person, but can't. He has no choice in the matter—a viewpoint many critics interpreted as self-justification on Cronenberg's part for the nightmare images he puts on the screen.

With *Naked Lunch*, Cronenberg came full-circle, arriving back where he started—with an original, unsettling, dangerous, and subversive "art film" reminiscent of his earliest work. These qualities made him a seemingly natural choice to direct the film version of David Henry Hwang's bizarre, gender- and identity-bending Broadway hit *M. Butterfly*, about a French diplomat's (Jeremy Lyons) love affair with a Chinese opera diva whom he never realizes is a man (and spy to boot). Remarkably, the film turned out to be rather subdued and orthodox—most unCronenberg-like. He turned that around with his next film, however, the very Cronenberg-like *Crash*. A lover of cars in his youth (perhaps this is what the anomalous *Fast Company* derived from), Cronenberg had long been fascinated by J.G. Ballard's

controversial science-fiction novel *Crash*, the story of a group of people turned on by revisiting the sites of, and even recreating, famous car wrecks such as the one that killed teen idol James Dean. The novel is disturbingly perverse, and, like *Naked Lunch*, “unfilmable,” except that Cronenberg went ahead and filmed it anyway. As the characters keep raising the bar on their twisted hobby in order to increase their kicks and feel more alive, they start having sex with each other using their accident wounds as orifices—bizarre and horrific behavior from which Cronenberg does not avert his camera’s eye. As a result, the film was slapped with the dreaded NC-17 rating until Cronenberg agreed to make some cuts to get it an “R.” The NC-17 version was eventually released on video. Either version, though, is a powerful viewing experience—albeit an unwholesome and unpleasant viewing experience that makes one question, “Why am I watching this?” This is undoubtedly the kind of audience response Cronenberg was striving for (as he has throughout his career), and sought to elicit as well with his next film, *eXistenZ*, another twisted allegory about the sexual and others extremes people feel the need to go to keep feeling alive in today’s Virtual Reality world.

—Kim Newman, updated by John McCarty

CUKOR, George

Nationality: American. **Born:** New York, 7 July 1899. **Education:** DeWitt Clinton High School, New York. **Military Service:** Served in U.S. armed forces; directed film for the Signal Corps., 1943. **Career:** Stage manager on Broadway, 1919–24; manager, stock company in Rochester, New York, and director, New York City, 1924–26; stage director, New York, 1926–29; co-director for Paramount in Hollywood, 1929–32; joined RKO, began association with Katharine Hepburn, 1932; began association with writers Ruth Gordon and Garson Kanin, 1947. **Awards:** Oscar for Best Director, and Directors Guild of America Award, for *My Fair Lady*, 1964; Honorary doctorates, University of Southern California, 1968, and Loyola University, Chicago, 1976; D.W. Griffith Award, Directors Guild of America, 1981; Golden Lion, Venice Festival, 1982. **Died:** 24 January 1983.

Films as Director:

- 1930 *Grumpy* (co-d); *The Virtuous Sin* (co-d); *The Royal Family of Broadway* (co-d)
- 1931 *Tarnished Lady*; *Girls about Town*
- 1932 *What Price Hollywood?*; *A Bill of Divorcement*; *Rockabye*; *One Hour with You* (co-d with Lubitsch, uncredited, + dialogue director); *The Animal Kingdom* (co-d, uncredited)
- 1933 *Our Betters*; *Dinner at Eight*; *Little Women*; *David Copperfield* (*The Personal History, Adventures, Experience, and Observations of David Copperfield, the Younger*); *No More Ladies* (co-d, uncredited)
- 1936 *Sylvia Scarlett*; *Romeo and Juliet*
- 1937 *Camille*
- 1938 *Holiday*
- 1939 *Zaza*; *The Women*; *Gone with the Wind* (co-d, uncredited)



George Cukor

- 1940 *Susan and God*; *The Philadelphia Story*
- 1941 *A Woman's Face*; *Two-Faced Woman*
- 1942 *Her Cardboard Lover*
- 1943 *Keeper of the Flame*
- 1944 *Gaslight*; *Winged Victory*
- 1945 *I'll Be Seeing You* (co-d, uncredited)
- 1947 *A Double Life*; *Desire Me* (co-d, uncredited)
- 1949 *Edward My Son*; *Adam's Rib*
- 1950 *A Life of Her Own*; *Born Yesterday*
- 1951 *The Model and the Marriage Broker*
- 1952 *The Marrying Kind*; *Pat and Mike*
- 1953 *The Actress*
- 1954 *It Should Happen to You*; *A Star Is Born*
- 1956 *Bhowani Junction*
- 1957 *Les Girls*; *Wild Is the Wind*
- 1958 *Hot Spell* (co-d, uncredited)
- 1960 *Heller in Pink Tights*; *Let's Make Love*; *Song without End* (co-d, uncredited)
- 1962 *The Chapman Report*
- 1964 *My Fair Lady*
- 1969 *Justine*
- 1972 *Travels with My Aunt*
- 1975 *Love among the Ruins* (for TV)
- 1976 *The Bluebird*

1979 *The Corn Is Green* (for TV)
 1981 *Rich and Famous*

Other Films:

1929 *River of Romance* (Wallace) (dialogue d)
 1930 *All Quiet on the Western Front* (Milestone) (dialogue d)

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 Interview with Gene Phillips, in *Film Comment* (New York), Spring 1972.
 “Cukor and Cukor,” with J. Calendo, in *Interview* (New York), December 1973.
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 “Surviving,” an interview with John Taylor, in *Sight and Sound* (London), Summer 1977.
 “Dialogue on Film: George Cukor,” edited by James Powers, in *American Film* (Washington, D.C.), February 1978.
 “Carry on, Cukor,” with J. McBride and T. McCarthy, in *Film Comment* (New York), September/October 1981.
 Interview with Gene D. Phillips, in *Films and Filming* (London), January 1982.
 Interview with J.P. Le Pavec and D. Rabourdin, in *Cinéma* (Paris), March 1982.
 “Gazovyi svet,” in *Iskusstvo Kino* (Moscow), no. 5, 1993.

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 Tozzi, Romano, “George Cukor: His Success Directing Women Has Obscured His Other Directorial Virtues,” in *Films in Review* (New York), February 1958.
 Reid, John, “So He Became a Lady's Man,” in *Films and Filming* (London), August 1960.
 “Retrospective Cukor” issue of *Cahiers du Cinéma* (Paris), February 1964.
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 Grisolia, M., “George Cukor, ou comment le desir vient aux femmes,” in *Cinéma* (Paris), February 1974.
 McBride, J., “George Cukor: The Blue Bird,” in *Action* (Los Angeles), November/December 1975.
 Friedman, A., “George Cukor: A Tribute,” in *Cinema* (Beverly Hills), no. 35, 1976.
 Sarris, Andrew, “Cukor,” in *Film Comment* (New York), March/April 1978.
 Estrin, Allen, “George Cukor,” in *The Hollywood Professionals*, London and New York, 1980.
 Bodeen, De Witt, “George Cukor,” in *Films in Review* (New York), November 1981.
 Flint, Peter, obituary in *New York Times*, 26 January 1983.
 Obituary, *Hollywood Reporter*, 26 and 28 January 1983.
 Kanin, Garson, “George Cukor's Loving Marriage to the Movies,” in *New York Times*, 30 January 1983.
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 Clarens, Carlos, “The Cukor Touch,” in *Film Comment* (New York), March-April 1983.
 Ward, L.E., “The Films of George Cukor,” in *Classic Images* (Muscatine, Iowa), December 1986.
 Berg, A. S., “George Cukor: Sparkling Director of *Holiday*, *The Philadelphia Story*, and *My Fair Lady*,” in *Architectural Digest* (Los Angeles), vol. 47, April 1990.
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 Peteric, A., “George Cukor,” in *Ekran* (Ljubljana, Slovenia), vol. 17, no. 3, 1992.
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George Cukor's films range from classics like Greta Garbo's *Camille*, to *Adam's Rib* with Spencer Tracy and Katharine Hepburn, to the Judy Garland musical *A Star Is Born*. Throughout the years he managed to "weather the changes in public taste and the pressures of the Hollywood studio system without compromising his style, his taste, or his ethical standards," as his honorary degree from Loyola University of Chicago is inscribed. Indeed, Cukor informed each of the stories he brought to the screen with his affectionately critical view of humanity. In film after film he sought to prod the mass audience to reconsider their cherished illusions in order to gain fresh insights into the problems that confront everyone. "When a director has provided tasteful entertainment of a high order consistently," noted Andrew Sarris, "it is clear that he is much more than a mere entertainer, he is a genuine artist."

Although most of Cukor's films are adaptations of preexisting novels and plays, he has always chosen material that has been consistent with his view of reality. Most often he has explored the conflict between illusion and reality in peoples' lives. The chief characters in his films are frequently actors and actresses, for they, more than anyone, run the risk of allowing the world of illusion with which they are constantly involved to become their reality. This theme is obvious in many of Cukor's best films and appears in some of his earliest work, including *The Royal Family of Broadway*, which he co-directed. In it he portrays a family of troupers, based on the Barrymores, who are wedded to their world of fantasy in a way that makes a shambles of their private lives.

The attempt of individuals to reconcile their cherished dreams with the sober realities of life continues in films as superficially different as *Dinner at Eight*, *The Philadelphia Story*, and *A Double Life*. Ronald Colman earned an Academy Award in the last as an actor who becomes so identified with the parts he plays that, while enacting Othello, he develops a murderous streak of jealousy which eventually destroys him.

While it is true that Cukor was often drawn to stories about show people, his films also suggest that everyone leads a double life that moves between illusion and reality, and that everyone must seek to sort out fantasy from fact if they are to cope realistically with their problems—something Cukor's characters frequently fail to do. *Les Girls* is the most explicit of all Cukor's films in treating this theme. Here the same events are told from four different points of view at a libel trial, each version differing markedly from the others. Because Cukor allows each narrator "equal time," he is sympathetic to the way each of them has subconsciously revised their common experiences in a manner that enables him or her to live with the past in the present. As Sarris remarks, Cukor does not imply that people necessarily are liars, but rather that they tell the truth in their own fashion.

Though Cukor must have harbored some degree of affection and sympathy for the world of romantic illusion—for there is always a hint of regret in his films when actuality inevitably asserts itself in the life of one of his dreamers—his movies nonetheless remain firmly rooted in, and committed to, the workaday world of reality.

Directing his last film, *Rich and Famous*, merited Cukor the distinction of being one of the oldest filmmakers ever to direct a major motion picture. His work on that film likewise marked him as a man who had enjoyed the longest continuous career of any director in film or television. Some of the satisfaction which he derived from his long career was grounded in the fact that few directors have commanded such a large portion of the mass audience. "His movies," Richard Schickel has noted, "can be appreciated—no, liked—at one level or another by just about everyone."

For his part, Cukor once reflected that "I look upon every picture that I make as the first one I've ever done—and the last. I love each film I have directed, and I try to make each one as good as I possibly can. Mind you, making movies is no bed of roses. Every day isn't Christmas. It's been a hard life, but also a joyous one."

—Gene D. Phillips

CURTIZ, Michael

Nationality: Hungarian. **Born:** Born Mihály Kertész in Budapest, 24 December 1888. Also known as Michael Courtice. **Education:** Markoszy University and Royal Academy of Theatre and Art, Budapest. **Military Service:** Served in Hungarian infantry, 1914–15. **Family:** Married 1) actress Lucy Dorraine, 1915 (divorced 1923); 2) Bess Meredyth. **Career:** Stage actor, 1906–12; directed first Hungarian feature film, *Az utolsó bohém*, 1912; studied filmmaking at Nordisk Studios in Denmark, 1912–14; managing director, Phönix Studios, Hungary, 1917; left Hungary, worked in Swedish, French, and German film industries, 1918; director for Sascha Films, Austria, 1919; signed by Jack Warner, directed first Hollywood film, *The 3rd*



Michael Curtiz

Degree, 1926. **Awards:** Oscar for Best Director for *Casablanca*, 1943. **Died:** 11 April 1962.

Films as Director:

(as Mihály Kertész)

- 1912 *Az utolsó bohém* (*The Last Bohemian*); *Ma es holnap* (*Today and Tomorrow*) (+ role)
- 1913 *Rablélek* (*Captive Soul*); *Hazasodik az uram* (*My Husband Lies*)
- 1914 *A hercegnő Pongyolában* (*Princess Pongyola*); *Az éjszaka rabjai* (*Slaves of the Night*) (+ role); *A Kölcsönkért csecsemők* (*Borrowed Babies*); *Bánk bán*; *A tolonc* (*The Vagrant*); *Aranyásó* (*The Golden Shovel*)
- 1915 *Akit ketten szeretnek* (*Loved By Two*) (+ role)
- 1916 *Az ezüst kecske* (*The Silver Goat*) (+ co-sc); *A medikus* (*The Apothecary*); *Doktor ur* (*The Doctor*); *Farkas* (*The Wolf*); *A fekete szivarvany* (*The Black Rainbow*); *Makkhetes* (*Seven of Clubs*); *Karthauzi* (*The Carthusian*); *A Magyar föld ereje* (*The Strength of the Hungarian Soil*)
- 1917 *Arendás zsidó* (*John, the Tenant*); *Az ezredes* (*The Colonel*); *A föld embere* (*The Man of the Soil*); *Halálcsengő* (*The Death Bell*); *A kuruzslo* (*The Charlatan*); *A Szentjóni erdő titka* (*The Secret of St. Job Forest*); *A senki fia* (*Nobody's Son*); *Tavaszi a télben* (*Spring in Wintertime*); *Zoárd Mester* (*Master Zoard*); *Tatárjárás* (*Invasion*); *A béke útja* (*The Road to Peace*); *A vörös Sámson* (*The Red Samson*); *Az utolsó hajnal* (*The Last Dawn*); *Egy krajcár története* (*The Story of a Penny*)
- 1918 *Kilencvenkilenc* (99); *Judás*; *Lulu*; *Az ördög* (*The Devil*); *A napraforgós hölgy* (*The Lady with Sunflowers*); *Alraune* (co-d); *Vig özvegy* (*The Merry Widow*) (+ sc); *Varázskeringő* (*Magic Waltz*); *Lu, a kokott* (*Lu, the Cocotte*); *A Wellingtoni rejtély* (*The Wellington Mystery*); *Szamárbör* (*The Donkey Skin*); *A csunya fiú* (*The Ugly Boy*); *A skorpió* (*The Scorpion*)
- 1919 *Jön az öcsem* (*John the Younger Brother*); *Liliom* (unfinished)

(in Austria, as Michael Kertesz)

- 1919 *Die Dame mit dem schwarzen Handschuh* (*The Lady with the Black Glove*)
- 1920 *Der Stern von Damaskus*; *Die Dame mit den Sonnenblum* (+ sc); *Herzogin Satanella*; *Boccaccio* (+ pr); *Die Gottesgeisel*
- 1921 *Cherchez la femme*; *Dorotheys Bekenntnis* (*Frau Dorotheys Bekenntnis*); *Wege des Schreckens* (*Labyrinth des Grauens*); *Miss Tutti Frutti*
- 1922 *Sodom und Gomorrah* (*Die Legende von Sünde und Strafe*) (+ co-sc)
- 1923 *Sodom und Gomorrah: Part II. Die Strafe* (*Die Legende von Sünde und Strafe*) (+ co-sc); *Samson und Dalila* (co-d); *Der Lawine* (*Avalanche*); *Der junge Medardus*; *Namenlos* (*Der Scharlatan*); *Der falsche Arzt*)
- 1924 *Ein Spiel ums Leben*; *Harun al Raschid*; *Die Slavenkönigin* (*Moon of Israel*)

- 1925 *Celimene, Poupee de Montmartre* (*Das Spielzeug von Paris*; *Red Heels*)
- 1926 *Der goldene Schmetterling* (*The Road to Happiness*); *Fiaker Nr. 13* (*Einspanner Nr. 13*) (tm)

(in United States, as Michael Curtiz)

- 1926 *The Third Degree*
- 1927 *A Million Bid*; *Good Time Charley*; *A Desired Woman*
- 1928 *Tenderloin*
- 1929 *Noah's Ark*; *The Glad Rag Doll*; *Madonna of Avenue A*; *Hearts in Exile*; *The Gamblers*
- 1930 *Mammy*; *Under a Texas Moon*; *The Matrimonial Bed* (*A Matrimonial Problem*); *Bright Lights*; *A Soldier's Plaything* (*A Soldier's Pay*); *River's End*
- 1931 *Dämon des Meeres* (German language version of Lloyd Bacon's *Moby Dick*); *God's Gift to Women* (*Too Many Women*); *The Mad Genius*
- 1932 *The Woman from Monte Carlo*; *Alias the Doctor*; *The Strange Love of Molly Louvain*; *Doctor X*; *Cabin in the Cotton*
- 1933 *Twenty Thousand Years in Sing Sing*; *The Mystery of the Wax Museum*; *The Keyhole*; *Private Detective 62*; *Goodbye Again*; *The Kennel Murder Case*; *Female*
- 1934 *Mandalay*; *British Agent*; *Jimmy the Gent*; *The Key*
- 1935 *Black Fury*; *The Case of the Curious Bride*; *Front Page Woman*; *Little Big Shot*; *Captain Blood*
- 1936 *The Walking Dead*; *Stolen Holiday*; *Charge of the Light Brigade*
- 1937 *Kid Galahad*; *Mountain Justice*; *The Perfect Specimen*
- 1938 *Gold is Where You Find It*; ***The Adventures of Robin Hood*** (co-d); *Four Daughters*; *Four's a Crowd*; *Angels with Dirty Faces*
- 1939 *Dodge City*; *Sons of Liberty*; *The Private Lives of Elizabeth and Essex*; *Four Wives*; *Daughters Courageous*
- 1940 *Virginia City*; *The Sea Hawk*; *Santa Fe Trail*
- 1941 *The Sea Wolf*; *Dive Bomber*
- 1942 *Captains of the Clouds*; *Yankee Doodle Dandy*; ***Casablanca***
- 1943 *Mission to Moscow*; *This Is the Army*
- 1944 *Passage to Marseille*; *Janie*
- 1945 *Roughly Speaking*; ***Mildred Pierce***
- 1946 *Night and Day*
- 1947 *Life with Father*; *The Unsuspected*
- 1948 *Romance on the High Seas* (*It's Magic*)
- 1949 *My Dream Is Yours* (+ pr); *Flamingo Road* (+ exec pr); *The Lady Takes a Sailor*
- 1950 *Young Man with a Horn* (*Young Man of Music*); *Bright Leaf*; *Breaking Point*
- 1951 *Jim Thorpe—All American* (*Man of Bronze*); *Force of Arms*
- 1952 *I'll See You in My Dreams*; *The Story of Will Rogers*
- 1953 *The Jazz Singer*; *Trouble along the Way*
- 1954 *The Boy from Oklahoma*; *The Egyptian*; *White Christmas*
- 1955 *We're No Angels*
- 1956 *The Scarlet Hour* (+ pr); *The Vagabond King*; *The Best Things in Life Are Free*
- 1957 *The Helen Morgan Story* (*Both Ends of the Candle*)
- 1958 *The Proud Rebel*; *King Creole*
- 1959 *The Hangman*; *The Man in the Net*

- 1960 *The Adventures of Huckleberry Finn; A Breath of Scandal* (Olympia)
 1961 *Francis of Assisi*
 1962 *The Comancheros*

Other Films:

- 1913 *Atlantis* (Blom) (asst d, role)

Publications

By CURTIZ: article—

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On CURTIZ: books—

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 Rosenzweig, Sidney, “*Casablanca*” and *Other Major Films of Michael Curtiz*, Ann Arbor, Michigan, 1982.
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 Mayne, Judith, *Private Novels, Public Films*, Athens, Georgia, 1988.
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 Dienstfrey, Harris, “Hitch Your Genre to a Star,” in *Film Culture* (New York), Fall 1964.
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 Behlmer, R., and A. Pinto, “Letters,” in *Films in Review* (New York), February 1971.
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 Canham, Kingsley, “Michael Curtiz,” in *The Hollywood Professionals, Vol. 1*, London, 1973.
 Shadoian, J., “Michael Curtiz’ *Twenty Thousand Years in Sing Sing*,” in *Journal of Popular Film* (Bowling Green, Ohio), Spring 1973.
 Davis, John, “When Will They Ever Learn?,” in *Velvet Light Trap* (Madison, Wisconsin), Autumn 1975.

- Berard, V.R., and P. Canniere, “Michael Curtiz: Maître du baroque,” in *Image et Son* (Paris), February 1982.
 Werner, G., “Fran Lidingon till *Casablanca*?” in *Chaplin* (Stockholm), vol. 26, no. 2, 1984.
 Viviani, C., “Les émigrés allemands dans le film noir américain entre 1944 et 1954,” in *Cinémaction* (Conde-sur-Noireau), no. 56, July 1990.
 Minutolo, S., “Casablanca,” in *Quaderni di Cinema* (Firenze), October-December 1990.
 Vernet, M., “Michael Curtiz,” in *Ekran* (Ljubljana, Slovenia), vol. 16, no. 6–7, 1991.
 Sayre, N., “Curtiz: A Man for All Genres. . .,” in *New York Times*, 29 November 1992.
 Schnelle, J., “All Right My Hearties, Follow Me,” in *Film-Dienst* (Köln), vol. 46, 19 January 1993.
 Bruyn, O. de, and F. Richard, “Michael Curtiz au festival de La Rochelle: L’homme pressé,” in *Positif* (Paris), no. 384, February 1993.
 Lyons, Donald, “Iron Mike,” *Film Comment* (Denville, New Jersey), vol. 32, no. 2, March-April 1996.

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The films of Michael Curtiz have come to symbolize Warner Brothers Studios of the 1930s and 1940s. Curtiz directed many favorites from that era, including *Captain Blood*, *The Charge of the Light Brigade*, *The Sea Hawk*, *Yankee Doodle Dandy*, *Twenty Thousand Years in Sing Sing*, and *Mildred Pierce*. He helped guide Bette Davis as her popularity rose in the 1930s, and helped establish Errol Flynn as the symbol of the swashbuckling hero. James Cagney (*Yankee Doodle Dandy*) and Joan Crawford (*Mildred Pierce*) both won Oscars under Curtiz’s direction. His long career and directorial strengths benefitted from the constant work available in the studios of the 1930s and 1940s. Most observers, however, note a precipitous decline in the quality of Curtiz’s films after World War II.

Surely Curtiz’s most famous creation for today’s audience is *Casablanca*, the only film for which he received an Oscar for Best Director. This cult favorite now has achieved a life of its own and established Bogart and Bergman as modern folk heroes. Conversely, director Curtiz has been lost in the shuffle with the passage of time. The anti-auteurist argument seems to be that this particular film represents a happy “accident” of the studio system, and that its enduring popularity should not be credited to its director. What is lost in this analysis is the fact that *Casablanca* was a major hit of 1943 (finishing among the top grossing films of the year), won three Academy Awards (Best Picture, Director, and Screenplay), and earned Curtiz several awards as the year’s best director. Critics of the day recognized Curtiz’s input. Certainly today we should give proper credit to the director of a film that was popular upon release, continues to be popular today, and has influenced countless other works.

Curtiz has been difficult for film historians to deal with because of the length and breadth of his career. Usually overlooked is the time he spent in Europe; Curtiz did not begin with Warner Brothers until he came to the United States at the age of thirty-eight. His career began in Hungary, where he participated in the beginning of the Hungarian film industry, usually receiving credit for directing that country’s first feature film.

Curtiz remained active until the outbreak of the First World War. After the war he moved to Vienna where he directed several important films, including the epic *Sodom and Gomorrah*. Scholars know little

else about this part of Curtiz's career, however. Accounts of other activities lead only to contradictions; no wholly reliable list of credits exists. Sadly, historians have written off the first two decades of Curtiz's career. We know a great deal of the work of other emigrés, such as Fritz Lang and F.W. Murnau, but virtually nothing of Curtiz.

Not unexpectedly there exist several versions of why and how Warner Brothers contacted Curtiz and brought him to the United States. Regardless, from 1926 Curtiz became intertwined with all the innovations of the Warner Brothers studio. In the mid-1920s he was thrust into Warner attempts to innovate sound. His *Tenderloin* and *Noah's Ark* were two-part talkies that achieved considerable popularity and garnered millions in box-office revenues. In a key transitional year, 1930, Curtiz directed no less than six Warner Brothers talkies. In that same year Warner Brothers tried to introduce color, but with none of the success associated with the studio's efforts with sound. Curtiz's *Mammy*, one of Jolson's follow-ups to *The Jazz Singer* and *The Singing Fool*, had color sequences. In 1933 he directed the well-regarded, all-color horror film, *The Mystery of the Wax Museum*. Curtiz's record during the transition to sound elevated him to the top echelon of contract directors at Warner Brothers. Unlike others, Curtiz seemed not to utilize this success to push for greater freedom and independence. Instead, he seemed content to take what was assigned, executing his work in a classic style. He produced crisp flowing narratives, seeking efficiency of method. He was a conservative director, adapting, borrowing, and ultimately utilizing all the dominant codes of the Hollywood system. Stylistic innovations were left to others. Today critics praise the film noir look of *Mildred Pierce*, but this film was never thought of as one of the forerunners of that style when it was initially released. After *Mildred Pierce*, Curtiz moved on to *Night and Day*, the fictionalized life of Cole Porter starring Cary Grant, and *Life with Father*, a nostalgic, light family romance starring William Powell and Irene Dunne. Both of these latter features took in a great deal of money and earned considerable critical praise, once again demonstrating how well Curtiz could operate when called upon by his employer.

If there is a way to get a handle on the enormous output of Curtiz's career, it is through genre analysis. In the early 1930s Curtiz stuck to formula melodramas. His limited participation in Warner Brothers's social realism cycles came with films like *Black Fury*, which looked at strikebreaking. Curtiz seemed to hit his stride with Warner Brothers's Errol Flynn pirate cycle of the late 1930s. *Captain Blood* and *The Sea Hawk* stand as lasting symbols of Hollywood's ability to capture the sweep of romantic adventure. Warner Brothers also sent director Curtiz and star Flynn to the Old West in *Dodge City* and *Virginia City*. In the early 1940s the Warner studio returned to the musical, establishing its niche with the biographical film. Curtiz participated, directing *Yankee Doodle Dandy* (which depicted George M. Cohan's life), *This Is the Army* (Irving Berlin), and the aforementioned *Night and Day* (Cole Porter). *Yankee Doodle Dandy* demonstrated how well this European emigré had taken to the United States. Curtiz would continue to deal with Americana in his films during the 1940s. For example, he touched deep American ideological strains with *Casablanca*, while *Mildred Pierce* examined the dark side of the American family. Feminist critics have noted how the portrait of a strong woman in the latter film mirrors the freedom women achieved during World War II—a freedom withdrawn after the war when the men returned home. The family in *Mildred Pierce* is constructed in an odd, bitter way, contrasting with Curtiz's affectionate portrait in *Life with Father*. Genre analysis is helpful, but in the end it still tells us too little of what we want to know about this important director. As critics and historians continue to go through his films and utilize the records now available at the University of Wisconsin, University of Southern California, and Princeton, more insights will come to light about Curtiz's participation in the Hollywood studio system. In the meantime, Curtiz's films will live on for the fans with continual re-screenings of *Casablanca*, *Mildred Pierce*, and *The Adventures of Robin Hood*.

—Douglas Gomery

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DANTE, Joe

Nationality: American. **Born:** Morristown, New Jersey, 28 November 1946. **Family:** Single. **Education:** Graduated from Philadelphia College of Art (now Philadelphia Colleges of the Arts), 1968. **Career:** Contributing editor for *Castle of Frankenstein*, from 1962; managing editor of *Film Bulletin*, 1968–1974; trailer editor for Roger Corman's New World Pictures, 1974–1976; co-director and co-editor of his first feature, *Hollywood Boulevard*, 1976; director of *Police Squad*, *The Twilight Zone*, and *Amazing Stories* TV series, from 1983; *Gremlins* a major commercial success for director Dante and producer Steven Spielberg, 1984; creative consultant for *Eerie, Indiana* TV series, 1991; director and executive producer for *Warlord: The Battle for the Galaxy (The Osiris Chronicles)* TV series, 1998. **Awards:** Saturn Award, Best Editing, for *Piranha*, shared with Mark Goldblatt, 1979; Silver Raven Award, for *Matinee*, 1993; Locarno International Film Festival, Leopard of Honor Award, 1998. **Agent:** David Gersh, The Gersh Agency, 222 N. Canon Drive, Suite 202, Beverly Hills, CA 90210, U.S.A.



Joe Dante on the set of *Small Soldiers*

Films as Director:

- 1976 *Hollywood Boulevard* (+ ed)
- 1978 *Piranha* (+ ed)
- 1979 *Rock'n'Roll High School* (uncredited)
- 1980 *The Howling* (+ ed)
- 1983 Third segment of *The Twilight Zone: The Movie*
- 1984 *Gremlins*
- 1985 "The Shadow Man" episode of *The Twilight Zone* TV series; "Boo" and "The Greibble" episodes of *Amazing Stories* TV series; *Explorers*
- 1987 *Innerspace*; *Amazon Women on the Moon* (co-d; segments: "Hairlooming," "Bullshit or Not," "Critic's Corner," "Roast Your Loved One," "Reckless Youth")
- 1989 *The 'Burbs*
- 1990 *Gremlins II: The New Batch* (+ ro as Grandpa Fred)
- 1993 *Matinee*
- 1994 *Runaway Daughters* (for TV)
- 1995 "Lightening" episode ("Picture Windows: Language of the Heart") of *Picture Windows* (TV mini series)
- 1997 *The Second Civil War* (for TV)
- 1998 *Small Soldiers*

Films as Actor:

- 1976 *Cannonball*
- 1985 *The Fantasy Film Worlds of George Pal*
- 1991 *Oscar* (as face on the cutting room floor)
- 1992 *The Magical World of Chuck Jones* (as interviewee); *Flying Saucers over Hollywood: The Plan 9 Companion (The Ed Wood Story: The Plan 9 Companion)*; *Sleepwalkers* (as lab assistant)
- 1994 *A Century of Cinema* (as himself); *Il Silenzio dei prosciutti (Silence of the Hams)* (as dying man); *Beverly Hills Cop III* (as jailer)
- 1997 *Flesh and Blood* (as himself)

Other Films:

- 1972 *Fly Me* (dialogue director)
- 1973 *The Arena (Naked Warriors and La Rivolta delle Gladiatrici)* (ed)
- 1977 *Grand Theft Auto* (ed)
- 1995 *Mr. Stitch TV* (special thanks)
- 1996 *The Phantom* (exec pr)

Publications

By DANTE: articles—

Crisafulli, Chuck, “A Fan Turned Pro . . . A Guy Named Joe” (interview), in *Filmfax* (Evanston, Illinois), no. 38, April-May 1993.

On DANTE: articles—

Cardon, André, “Joe Dante a la dent longue!” in *Séquences* (Québec), no. 126, October 1986.

Bassan Raphael, and Frédéric Benudis, “Panic sur Florida Beach: conte philosophique dantesque / Joe Dante: l’ange noir de Spielberg,” in *Mensuel du Cinéma* (Nice), no. 8, July-August 1993.

Barbano, N., “Jeg savner film!” in *Kosmorama* (Copenhagen), vol. 42, no. 216, Summer 1996.

* * *

Multi-talented director Joe Dante is a bit like one of the juvenile heroes of one of his best films, *Explorers*, tinkering about with various cinematic bits and pieces and the found parts of miscellaneous cultural artifacts to assemble unique vehicles which sometimes take flight to new and astounding fantasy worlds. It’s no wonder personalities similarly steeped in America’s cinematic and pop cultural past (such as Roger Corman and Steven Spielberg) were among the first to recognize Dante’s unique attributes.

Like certain other writers on film who eventually became filmmakers themselves (Truffaut, Goddard, Peter Bogdanovich) Dante also began his career as a periodical editor and critic of the genre films he loved. But in 1974 Dante began editing films as well, and his active career in filmmaking commenced with a job developing trailers for Roger Corman’s New World Pictures (with Jon Davison and Allan Arkush). At New World the trio was given the daunting challenge of generating audience anticipation for an assortment of Corman releases, among them a steady stream of no-budget Filipino imports.

Dante’s first effort (done with Davison, who would later produce Dante’s first two legitimate features) was *The Movie Orgy*, a seven-hour pastiche of 1950s B movies. This was followed in 1976 by his first commercial feature, *Hollywood Boulevard*, a collaboration with Allan Arkush in which Corman let the two aspiring filmmakers toss together a satire of low-budget filmmaking on . . . an extremely low budget. Dante would further pursue his love of B movies in 1987 with *Amazon Women on the Moon*, and in 1993 with *Matinee*. Dante’s two feature films that followed *Hollywood Boulevard* launched his career as a legitimate master of genre film in his own right. *Piranha*, co-written by novelist/director John Sayles, was originally conceived as a *Jaws* parody. However, the screenplay’s inherent humanity elevates it above the typical slasher films popular in the post-*Halloween* 1980s. Aside from its imaginative technique, *Piranha* is effective because Dante and Sayles develop characters about which the audiences cares. The same held true for *The Howling*, a film which also manifested Dante’s fondness for self-reflexive, life/media blurring situations in a tale of a television reporter who eventually becomes involved in a werewolf cult in an Esalen-like California retreat. The involving screenplay was also rife with references to Little Red Riding Hood, Big Bad Wolf cartoons, famous directors of werewolf films, and Allan Ginsberg’s “Howl”.

The Howling ushered in a peak decade for Dante and the 1980s saw the release of his most distinctive feature films. *Gremlins*,

produced by Steven Spielberg, proved a box-office blockbuster, and the apex of Dante’s commercial clout. The tale centered on Mogwai, an adorably cuddly creature who morphs into a tribe of grotesque and gleefully malicious reptilian creatures that wage an assault on an idyllic Frank Capra-esque small town. *Gremlins* introduced a level of graphic violence that was new to Dante’s work, and for which the film received some severe critical reviews. In two of the film’s most celebrated technical sequences one of the creatures is pureed in a blender, another self-destructs in a microwave oven. One review dubbed the film “Dante’s Inferno.” Dante had first worked for Spielberg on the third segment of 1983’s *Twilight Zone: The Movie*, and comments that Spielberg chose him for *Gremlins* because *Piranha* was Spielberg’s “favorite rip-off of *Jaws*.”

Dante followed *Gremlins* with some of his most unique and appealing work. *Explorers* in 1985 was a kind of “Boy’s Own Story” of three preteen buddies who construct a working space craft from the carriage of a 1950s amusement park ride, the Tilt-a-Whirl. Transported into outer space the trio encounter a race of grotesque yet appealing Muppet-like aliens whose knowledge (and paranoiac apprehension) of the human race stems from their having tuned in to a steady stream of old movies, television, and media beamed up from earth. A charming amalgam of *Peter Pan* and *Tom Swift*, of childhood wonder and disillusionment, the sentiment is kept in check by a sharp gloss of media satire.

Dante’s enduring love of B movies peaked most overtly in a collaborative funny valentine to low-budget science-fiction films and mass media foibles, 1987’s *Amazon Women on the Moon*. This most unique and self-reflexive of American movie satires is a hodgepodge of comic skits held together by on-going episodes from a mangled print of a 1950s sci-fi film being screened on late-night television. (When viewed on TV the effect is truly disorienting!) Co-directed by Carl Gottlieb, Peter Horton, John Landis, and Robert K. Weiss, Dante helmed several of the film’s best sequences. These include the substantial “Critic’s Corner/Roast Your Loved One” episode in which a nondescript middle-class male expires of a heart attack while watching a mysterious television critique of his mundane life (which is given an emphatic “two thumbs down” by two merciless critics). His demise is followed by a funeral in the guise of a celebrity roast MC’ed by his wife, and featuring real-life comedians such as Steve Allan and Rip Taylor. The film is capped by Dante’s brilliant post-credit parody of old sex/VD education films, “Reckless Youth,” with Carrie Fisher and Paul Bartel.

Two rather disappointing films—a comedy, *The ‘Burbs*, and the technically interesting *Fantastic Voyage* parody, *Innerspace*—spawned a sequel to Dante’s major commercial success, *Gremlins II: The New Batch*, in 1990. But the director was back in peak form in 1993 with *Matinee*, an affectionate homage to B-movie mogul William Castle. Like *Explorers*, *Matinee* tempers its unexpectedly poignant evocation of a young boy’s experience of the Cuban missile crisis of 1962 with an affectionately satirical portrait of a low-budget film producer come to town to promote his cheap creature feature, *Mant!* (“Half-Man, Half-Ant!”)

Dante focused on television work for the rest of the 1990s, but did direct one other feature, *Small Soldiers*, in 1998. *Soldiers* is a well-meaning but rather mean-spirited allegory that deals with children’s action toys which turn violently aggressive when implanted with faulty military microchips by a greedy defense industry conglomerate. Somewhat obscured by the violent techno wizardry is a plea for pacifism and tolerance, and a critique of profiteering big business. But, as *Variety* pointed out, “Despite good intentions, *Small Soldiers*

is a muddle of violence and sermonizing that doesn't achieve its intended comic edge. When the lethal toys go into action any 'message' evaporates, and all one can do is marvel at the technology—and be dumbstruck by the onscreen carnage.”

Still, in his finest work Dante was genuinely (and knowledgeably) retro long before *everything* from music to Volkswagens seemed to become trendily so in the 1990s. He innately possesses a mindset which has translated into a body of films which draw on a plethora of influences from America's cinematic and cultural past with a unique blend of poignancy and satire. At his best there's no one like him, and even misfired Dante is more interesting than most other genre work done in the Hollywood mainstream in the last decades of history's most complex, commercial, and culturally bewildering century.

—Ross Care

DASSIN, Jules

Nationality: American. **Born:** Middletown, Connecticut, 12 December 1911. **Education:** Morris High School, the Bronx, New York. **Family:** Married 1) Beatrice Launer, 1933 (divorced 1962), one son, two daughters; 2) actress Melina Mercouri, 1966. **Career:** Member of Artef Players (Jewish socialist theatre collective), 1936; directed first Broadway production, *Medicine Show*, 1939; contracted to RKO (moved to MGM after eight months), Hollywood, 1940; left MGM and worked with producer Mark Hellinger, 1946; named by Edward Dmytryk and Frank Tuttle in HUAC testimony as member of Hollywood “Communist faction,” 1951; subpoenaed by HUAC, 1952; moved to Europe, 1953. **Awards:** Best Director Award (shared), Cannes Festival, for *Rififi*, 1955. **Address:** 25 Anagnostopoulou St., Athens, Greece.

Films as Director:

- 1941 *The Tell-Tale Heart* (short)
- 1942 *Nazi Agent; The Affairs of Martha (Once upon a Thursday); Reunion (Reunion in France; Mademoiselle France)*
- 1943 *Young Ideas*
- 1944 *The Canterville Ghost*
- 1946 *A Letter for Evie; Two Smart People*
- 1947 *Brute Force*
- 1948 *The Naked City*
- 1949 *Thieves' Highway*
- 1950 *Night and the City*
- 1955 *Du Rififi chez les hommes (Rififi)* (+ co-sc, role as jewel thief under pseudonym Perlo Vita)
- 1958 *Celui qui doit mourir (He Who Must Die)* (+ co-sc)
- 1959 *La legge (La Loi)* (released in U.S. 1960 as *Where the Hot Winds Blow*) (+ sc)
- 1960 *Pote tin kyriaki (Never on Sunday)* (+ pr, sc, role)
- 1962 *Phaedra* (+ pr, co-sc)
- 1964 *Topkapi* (+ pr)
- 1966 *10:30 p.m. Summer* (+ co-pr, sc, bit role)
- 1967 *Survival 67* (+ co-pr, appearance) (documentary)

- 1968 *Uptight!* (+ pr, co-sc)
- 1971 *La Promesse de l'aube (Promise at Dawn)* (+ pr, sc, role as Ivan Mozhukhin under pseudonym Perlo Vita)
- 1974 *The Rehearsal* (+ sc)
- 1978 *A Dream of Passion* (+ pr, sc)
- 1980 *Circle of Two* (released in USA 1982)

Publications

By DASSIN: articles—

- Interview with Claude Chabrol and François Truffaut, in *Cahiers du Cinéma* (Paris), April and May 1955.
- Interview with Cynthia Grenier, in *Sight and Sound* (London), Winter 1957/58.
- Interview with George Bluestone, in *Film Culture* (New York), February 1958.
- “I See Dassin Make the Law,” interview with John Lane, in *Films and Filming* (London), September 1958.
- “Style and Instinct,” interview with Gordon Gow, in *Films and Filming* (London), February and March 1970.
- “‘A Dream of Passion’: An Interview with Jules Dassin,” with D. Georgakas and P. Anastasopoulos, in *Cinéaste* (New York), Fall 1978.

On DASSIN: books—

- Ferrero, Adelio, *Jules Dassin*, Parma, 1961.
- McArthur, Colin, *Underworld USA*, London, 1972.
- Schuster, Mel, *The Contemporary Greek Cinema*, Metuchen, New Jersey, 1979.
- Arnold, Frank, and Michael Esser, *Hommage fur Melina Mercouri und Jules Dassin*, Berlin, 1984.
- Siclier, Fabrien, and Jacques Levy, *Jules Dassin*, Paris, 1986.

On DASSIN: articles—

- Alpert, Hollis, “Greek Passion,” in *Saturday Review* (New York), 20 December 1958.
- Hammel, F., “A Director's Return,” in *Cue* (New York), 10 March 1962.
- “Jules Dassin,” in *Film Dope* (London), April 1976.
- Horton, A., “Jules Dassin: A Multi-national Filmmaker Considered,” in *Film Criticism* (Meadville, Pennsylvania), Spring 1984.
- Kozloff, S.R., “Humanizing the Voice of God: Narration in *The Naked City*,” in *Cinema Journal* (Austin), vol. 23, no. 4, Summer 1984.
- Film a Doba* (Prague), February 1987.
- Cieutat, Michel, “Trois exilés du maccarthysme en Europe: Berry, Losey, Dassin,” in *Cinémaction* (Courbevoie), July 1990.
- Sight and Sound* (London), October 1993.
- Lewis, Kevin, “Love and Noir with Jules Dassin,” in *DGA Magazine* (Los Angeles), April-May 1995.
- Hanisch, Michael, “Fremder in Hollywood,” in *Film-Dienst* (Cologne), 17 December 1996.

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Jules Dassin

Between the mid-1940s and the late 1950s, Jules Dassin directed some of the better realistic, hard-bitten, fast-paced crime dramas produced in America, before his blacklisting and subsequent move to Europe. However, while he has made some very impressive films, his career as a whole is lacking in artistic cohesion.

Dassin's films are occasionally innovative: *The Naked City* is one of the first police dramas shot on location, on the streets of New York; *Rififi* is a forerunner of detailed jewelry heist dramas, highlighted by a thirty-five-minute sequence chronicling the break-in, shot without a word of dialogue or note of music; *Never on Sunday*, starring his wife Melina Mercouri as a happy hooker, made the actress an international star, won her an Academy Award nomination, and popularized in America the Greek *bouzouki* music. *The Naked City* and *Rififi* are particularly exciting, as well as trend-setting, while *Brute Force* remains a striking, naturalistic prison drama, with Burt Lancaster in one of his most memorable early performances and Hume Cronyn wonderfully despicable as a Hitlerish guard captain. *Thieves' Highway*, also shot on location, is a vivid drama of truck driver Richard Conte taking on racketeer Lee J. Cobb.

Topkapi is a *Rififi* remake, with a delightful touch of comedy. Many of Dassin's later films, such as *Brute Force* and *Thieves'*

Highway, attempt to observe human nature: they focus on the individual fighting his own demons while trying to survive within a chaotic society. For example, in *A Dream of Passion*, an updating of Sophocles' *Medea*, an American woman is jailed in Greece for the murder of her three children; *Up Tight*, the filmmaker's first American-made release after the McCarthy hysteria, is a remake of *The Informer* set in a black ghetto. Unfortunately, they are all generally flawed: with the exception of *Never on Sunday* and *Topkapi*, his collaborations with Melina Mercouri (from *He Who Must Die* to *A Dream of Passion*) are disappointing, while *Up Tight* pales beside the original. *Circle of Two*, with teenager Tatum O'Neal baring her breasts for aging Richard Burton, had a limited release. Dassin's early triumphs have been obscured by his more recent fiascos, and as a result his critical reputation is now irrevocably tarnished.

The villain in his career is the blacklist, which tragically clipped his wings just as he was starting to fly. Indeed, he could not find work in Europe for five years, as producers felt American distributors would automatically ban any film with his signature. When *Rififi* opened, critics wrote about Dassin as if he were European. The *New York Herald Tribune* reported in 1961, "At one ceremony, when the award to *Rififi* was announced, (Dassin) was called to the dais, and

a French flag was raised above him. 'It should have been a moment of triumph but I feel awful. They were honoring my work and I'm an American. It should have been the American flag raised in honor.'” The blacklist thus denied Jules Dassin his roots. In 1958, it was announced that he was planning to adapt James T. Farrell's *Studs Lonigan*, a project that was eventually shelved. It is one more tragedy of the blacklist that Dassin was not allowed to follow up *Brute Force*, *The Naked City*, and *Thieves' Highway* with *Studs Lonigan*.

—Rob Edelman

DAVES, Delmer

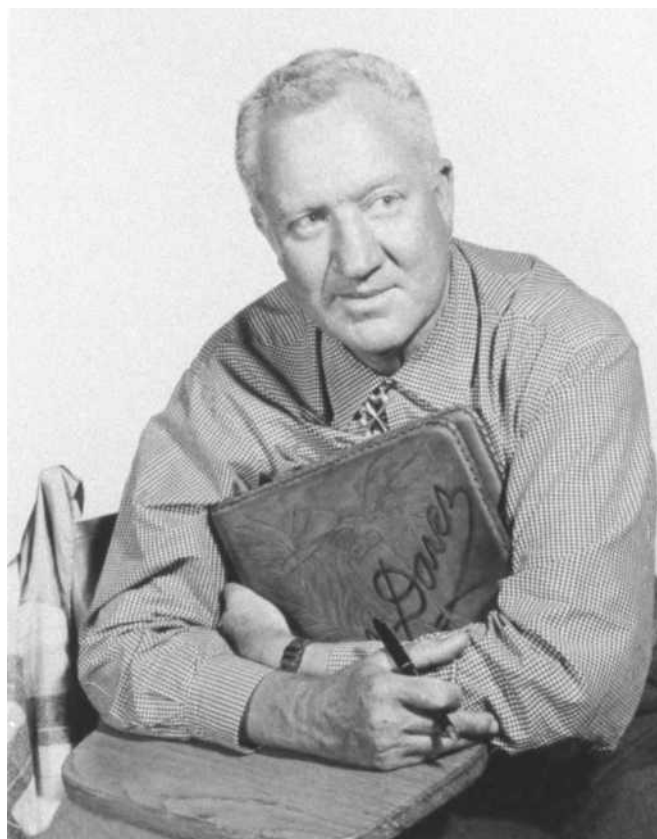
Nationality: American. **Born:** San Francisco, 24 July 1904. **Education:** Studied civil engineering; received law degree from Stanford University. **Family:** Married actress Mary Lou Lender. **Career:** Lived for several months in Arizona desert among Hopi and Navajo, renounced law career, and joined Pasadena Playhouse, 1925; joined James Cruze production company as property boy, 1927; scriptwriter at Warner Bros., also actor, from 1929; directed first film, *Destination Tokyo*, 1944; formed Diamond-D productions, 1950s. **Died:** September 1977.

Films as Director and Scriptwriter:

- 1944 *Destination Tokyo*; *The Very Thought of You*; *Hollywood Canteen*
- 1945 *Pride of the Marines* (*Forever in Love*, *Body and Soul*)
- 1947 *The Red House*; *Dark Passage*
- 1948 *To the Victor* (d only)
- 1949 *A Kiss in the Dark*; *Task Force*
- 1950 *Broken Arrow* (d only)
- 1951 *Bird of Paradise*
- 1952 *Return of the Texan* (d only)
- 1953 *Treasure of the Golden Condor*; *Never Let Me Go* (d only)
- 1954 *Demetrius and the Gladiators* (d only); *Drum Beat*
- 1956 *Jubal*; *The Last Wagon*
- 1957 *3:10 to Yuma* (d only)
- 1958 *Cowboy* (d only); *Kings Go Forth* (d only); *The Badlanders* (d only)
- 1959 *The Hanging Tree* (d only); *A Summer Place* (+ pr)
- 1961 *Parrish* (+ pr); *Susan Slade* (+ pr)
- 1962 *Rome Adventure* (*Lovers Must Learn*) (+ pr)
- 1963 *Spencer's Mountain* (+ pr)
- 1964 *Youngblood Hawke* (+ pr)
- 1965 *The Battle of the Villa Fiorita* (+ pr)

Other Films:

- 1915 *Christmas Memories* (Leonard) (role)
- 1925 *Zander the Great* (Hill) (role)



Delmer Daves

- 1928 *The Night Flyer* (Lang) (role, prop man); *Three Sinners* (Lee) (role); *The Red Mark* (Cruze) (role, prop man); *Excess Baggage* (Cruze) (role, prop man)
- 1929 *So This Is College* (Wood) (co-sc, role); *A Man's Man* (Cruze) (bit role, prop man); *The Duke Steps Out* (Cruze) (role, tech adv)
- 1930 *The Bishop Murder Case* (Grinde and Burton) (role); *Good News* (Grinde and McGregor)
- 1931 *Shipmates* (Pollard) (co-adapt, co-dialogue, role, sc)
- 1932 *Divorce in the Family* (Riesner) (sc, role)
- 1933 *Clear All Wires* (Hill) (continuity)
- 1934 *No More Women* (Rogell) (co-sc, co-story); *Dames* (Enright) (sc); *Flirtation Walk* (Borzage) (sc)
- 1935 *Stranded* (Borzage) (co-sc); *Page Miss Glory* (LeRoy) (co-sc); *Shipmates Forever* (Borzage) (sc)
- 1936 *The Petrified Forest* (Mayo) (co-sc)
- 1937 *The Go Getter* (Berkeley) (sc); *Slim* (Enright) (co-sc, uncredited); *The Singing Marine* (Enright) (sc); *She Married an Artist* (Gering) (co-sc)
- 1938 *Professor Beware* (Nugent) (sc)
- 1939 *Love Affair* (McCarey) (co-sc); *Thousand Dollars a Touchdown* (Hogan) (sc)
- 1940 *The Farmer's Daughter* (Hogan) (story, sc); *Safari* (Edward Griffith) (sc); *Young America Flies* (Eason) (short) (sc)
- 1941 *The Night of January 16th* (Clemens) (co-sc); *Unexpected Uncle* (Godfrey) (co-sc)
- 1942 *You Were Never Lovelier* (Seiter) (co-sc)
- 1943 *Stage Door Canteen* (Borzage) (sc)

- 1955 *White Feather* (Webb) (co-sc)
 1957 *An Affair to Remember* (McCarey) (co-sc) (remake of *Love Affair* 1939)
 1972 *Seventy-five Years of Cinema Museum* (Hershon and Guerra) (appearance)

Publications

By DAVES: article—

Interview with Christopher Wicking, in *Screen* (London), July/October 1969.

On DAVES: book—

Pigenet, M., *Delmer Daves*, IDHEC, Paris, 1960.

On DAVES: articles—

Whitehall, Richard, "On the 3:10 to Yuma—Delmer Daves," in *Films and Filming* (London), April and May 1963.

Wallington, Mike, "Auteur and Genre: The Westerns of Delmer Daves," in *Cinema* (Cambridge), October 1969.

"Screenwriters Symposium," in *Film Comment* (New York), Winter 1970/71.

"Daves Issue" of *Filmkritik* (Munich), January 1975.

Rabourdin, D., "Delmer Daves ou le secret perdu," in *Cinéma* (Paris), October 1977.

Cebe, G., obituary in *Ecran* (Paris), October 1977.

Passek, J.L., obituary in *Cinéma* (Paris), November 1977.

Ledieu, Christian, "Delmer Daves ou la raison du cœur," in *Etudes Cinématographiques* (Paris), n.d.

On DAVES: film—

Wilkinson, Hazel, director, *The Critic and "3:10 to Yuma,"* Great Britain, 1961.

* * *

Delmer Daves is perhaps best remembered for the highly successful youth-oriented movies that he made for Warner Brothers in the late 1950s and early 1960s. *A Summer Place*, the definitive teenage love film, was the most financially successful of these. Yet it is unfair to relegate Daves to the realm of glossy soap opera directors. When analyzed as a whole, the body of his work reveals some fine moments. *Pride of the Marines*, *Broken Arrow*, and *3:10 to Yuma* are all very different films, yet each is regarded by film historians as a classic.

After an early career in films as an actor, Daves turned to screenwriting in the early 1930s and worked, often in collaboration with others, on a variety of films, the most prominent of which were

The Petrified Forest and *Love Affair*. When he began directing he continued to write the screenplays for his own films. His directorial debut was *Destination Tokyo*. While it was not a great film, this first effort was at least a cut above the glut of wartime propaganda movies being made at the time. It was also noteworthy as the only film which Cary Grant ever made without a romantic element (or even any women in the plot).

Another war film, *Pride of the Marines*, was one of Hollywood's first attempts to dramatize the plight of the returning servicemen. On a par with such other celebrated movies as *Bright Victory* and *The Men*, *Pride of the Marines* simply showed the anxieties and frustrations of war veterans who were wounded both physically and psychologically by their experiences. The film was powerful, yet did not resort to over-dramatization. It also dealt, albeit briefly, with the sociological issue of minority soldiers who would return home to a nation perhaps unaware of the value of their contributions to their country.

Some of Daves's most significant movies were westerns that were sympathetic to Native Americans and did not glamorize traditional western themes. *Broken Arrow* is often cited as the first film to portray Indians without stereotyping them, even if most of the actors were white. *3:10 to Yuma* was one of the earliest "anti-hero" westerns and is regarded as a classic both in the United States and Europe. *Cowboy* was another atypical western. Although ostensibly a comic western, *Cowboy* had an underlying anti-macho theme ahead of its time. In the beginning of the film the main characters, played by Glenn Ford and Jack Lemmon, are opposites: Ford a traditional "he-man" cowboy, and Lemmon a tenderfoot. By the end of the film both characters become aware of the opposite sides of their own natures. At least a decade before the theme became popular, *Cowboy* showed that men's hard and soft sides could co-exist and could make entertaining subject matter for a motion picture.

Daves's final film, *The Battle of Villa Fiorita*, is regarded by most critics as a run-of-the-mill soap opera, yet even this project shows his ability to build a film around an important social theme before it became popular. In this story, which, like *Cowboy*, begins as a comedy and gradually becomes a drama, Daves's characters are faced by problems which are now visible issues of social concern: divorce, remarriage (or in this case cohabitation), and the rearing of stepchildren. In this film, like *A Summer Place* and his other well known "soap operas," Daves's writing and direction make the work much better than its subject matter would suggest. Like his contemporary Douglas Sirk, whose films have been criticized in terms similar to those directed at Daves, his films are actually richer than general critical opinion would seem to indicate.

—Patricia King Hanson

de ANTONIO, Emile

Nationality: American. **Born:** Scranton, Pennsylvania, 1920. **Education:** Harvard, and Columbia University, New York. **Military Service:** Served in World War II. **Career:** Teacher of philosophy, longshoreman, and editor, 1940s and 1950s; formed G-String productions, 1958; began making compilation documentaries with *Point of Order*, 1963. **Died:** December 1989.



Emile de Antonio (right) with Martin Sheen

Films as Director:

- 1963 *Point of Order* (+ co-pr)
- 1965 *That's Where the Action Is* (for television) (+ pr)
- 1966 *Rush to Judgment* (+ co-pr)
- 1968 *In the Year of the Pig* (+ pr)
- 1969 *America Is Hard to See* (+ co-pr)
- 1971 *Millhouse: A White House Comedy* (*Millhouse: A White Comedy*) (+ pr)
- 1972 *Painters Painting* (+ pr)
- 1976 *Underground* (co-d, pr)
- 1983 *In the King of Prussia*
- 1989 *Mr. Hoover and I*

Other Films:

- 1961 *Sunday* (Drasin) (pr)
- 1965 *Drunk* (Warhol) (role)

Publications

By de ANTONIO: articles—

Interview with Jonas Mekas, in *Village Voice* (New York), 13 November 1969.

“Radical Scavenging: An Interview with Emile de Antonio,” with Bernard Weiner, in *Film Quarterly* (Berkeley), Fall 1971.

Interview with G. O’Brien, in *Inter/View* (New York), February 1972.

“Rencontre avec Emile de Antonio,” with L. Marcorelles, in *Cahiers du Cinéma* (Paris), December 1976.

“Filmer de que ne montre pas l’histoire ‘officielle’,” an interview with M. Euvrard, in *Cinéma Québec* (Montreal), vol. 5, no. 19, 1977.

Interview with A. Rosenthal, in *Film Quarterly* (Berkeley), Fall 1978.

Interview in *Cineaste* (New York), vol. 12, no. 2, 1982.

“History Is the Theme of All My Films,” an interview with Gary Crowdus and Dan Georgakas, in *Cineaste* (New York), vol. 12, no. 2, 1982.

“De Antonio and the Plowshares Eight,” an interview with D. Segal, in *Sight and Sound* (London), Summer 1982.

- “Emile de Antonio Interviews Himself,” in *Film Quarterly* (Los Angeles), Fall 1982.
- “My Brush with Painting,” in *American Film* (Washington, D.C.), March 1984.
- “Quotations from Chairman ‘Dee’: Decodifying de Antonio,” in *Cinema Canada* (Montreal), July-August 1984.

On de ANTONIO: articles—

- Bazelon, David, “Background of *Point of Order*,” in *Film Comment* (New York), Winter 1964.
- Westerbeck, Colin, Jr., “Some Out-Takes from Radical Film Making: Emile de Antonio,” in *Sight and Sound* (London), Summer 1970.
- Hess, J., “Political Filmmaking: Feds Harass Film Crew,” in *Jump Cut* (Berkeley), September 1975.
- Linfield, Susan, “De Antonio’s Day in Court,” in *Village Voice* (New York), 8 February 1983.
- Obituary in *Variety* (New York), 27 December 1989.
- Ruth, W., “Emile de Antonio, 1919–15.12.1989,” in *EPD Film* (Frankfurt), vol. 71, no. 2, February 1990.
- Tuchman, M., “Freedom of Information,” in *Film Comment* (New York), vol. 26, no. 4, July-August 1990.
- Wintonick, P., “Appelez-moi ‘D,’” in *Revue Cinémathèque* (Paris), no. 7, August-September 1990.

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A communist with impeccable Ivy League credentials, Emile de Antonio came to filmmaking relatively late in his career. Leaving Harvard in the 1930s, he first flexed his muscles as a longshoreman on Baltimore docks. After World War II, he returned to academia, attending graduate school at Columbia University, and then teaching for a time at William and Mary College, Virginia.

The late 1950s found him in New York, engaged in get-rich-quick schemes. (With a friend, he set up “Sailor’s Surplus,” a mail order business.) More significantly, he became acquainted with several notable personalities in the New York art world. He went drinking with Rauschenberg and Jasper Johns and organized “galas” for the minimalist composer John Cage and the dancer Merce Cunningham. As far as his future filmmaking was concerned, this period was crucial: he was encountering the wealthy liberal arts patrons whose backing would later be so important to him.

De Antonio was a member of “The Group,” a “free open organization of American cinema” set up in the summer of 1961 with the avowed aim of rejecting censorship and exploding the “myth of budget.” The organization was comprised of such luminaries of the New York avant garde film scene as Jonas Mekas and Shirley Clarke. However, it was as a film producer/distributor, not as a filmmaker, that de Antonio was associated with this organization. In 1958 he had formed G-String Productions to distribute the celebrated underground classic, *Pull My Daisy*.

In the early 1960s, de Antonio was given access to 188 hours worth of kinetoscopes of the McCarthy hearings. He managed to raise \$75,000 from his friend Eliot Pratt, the Standard Oil heir, and set to work editing.

It took him more than two years, and he went broke in the process, but in 1964 de Antonio emerged with his first documentary, *Point of Order*. Paul Newman offered to do a narration. De Antonio turned

him down. He had already evolved his film philosophy, and it held no place for narrators: “the narrator on TV becomes a super figure who has to explain to you what you’ve seen, or what you haven’t been allowed to see. It’s not the same as the jackboot of the nazis, but it is a kind of fascism of the mind.”

In a sense, de Antonio was the great precursor of scratch video and sampling. He described his own method as “radical scavenging”: what it entailed was expropriating footage from the television networks and editing the footage together to make a scathing critique of some aspect of American society. De Antonio devoted his energy to looking for the parapraxes, the out-takes, those never-broadcast moments that had been consigned to the deepest vaults of the network archives.

The 1960s proved to be a good period for him. Although *Point of Order* was slammed by the *New York Times*, it was successful with students, who were beginning to be politicized by the Vietnam War. Pressed as to why he did not shoot his own footage, de Antonio asked critics what chance an independent filmmaker had against the all-powerful television stations, “the ruling class of America,” as he described them. An independent filmmaker would not have been allowed to get near Kennedy on that fateful day in Dallas.

Kennedy’s assassination, indeed, was the subject of de Antonio’s second film, *Rush to Judgment*. Sponsored in the United Kingdom by Woodfall Films, Tony Richardson’s production company, this project did not endear him to the establishment. Although officially shunned, he was privately helped by “insiders” who gave him access to sensitive material. Nonetheless, the networks had an annoying tendency of destroying the most valuable, and most incriminating, footage.

His Vietnam film, *In the Year of the Pig*, was again eccentrically financed. Mrs. Orville Schell, a wealthy New York socialite, gave dinner parties at which the production money was raised, and she is credited as the film’s executive producer. De Antonio managed to find an interview with U.S. General George Patton in which Patton described the young Americans in Vietnam as “a bloody good bunch of killers.”

De Antonio’s 1976 effort was *Underground*. He managed to track down and interview the infamous Weather Underground for this project, a fact that exasperated the authorities, who hadn’t been able to get near the group. The FBI therefore tried to subpoena the film and crew.

Not long before his death, Emile de Antonio discovered that J. Edgar Hoover and the FBI had been keeping files on him for nearly thirty years. Appalled by American “secret society,” he could not help but be amused at the same time. There was something pathetic and comic about this sinister man, Hoover, and his pet organization. De Antonio, in *Mr. Hoover and I*, took great pleasure in reporting FBI minutiae: the way that Hoover made all his employees wear felt hats; his admiration for the Jewish star of the television series about the FBI despite his own notorious anti-Semitism; Hoover’s insistence that his driver never take a left turn because of a previous car accident suffered by the FBI chief after such a turn. All of these tales appealed to de Antonio’s sense of irony. “I am as much Dada as I am a Marxist,” he said in an interview he conducted with himself for *Film Quarterly*. A strange mixture of Thomas Paine and Huckleberry Finn, Emile de Antonio was a devout patriot, who defined his role as “artist” in constructively negative terms. As far as he was concerned, art was necessarily adversary, and he was determinedly critical and anarchistic. He saw such a stance as his duty.

—G.C. Macnab

DEARDEN, Basil

Nationality: British. **Born:** Basil Dear in Westcliffe-on-Sea, England, 1 January 1911. **Family:** Married actress Melissa Stribling, 1947, two sons (including scriptwriter James). **Career:** Actor in repertory, toured United States with Ben Greet Company, late 1920s; general stage manager for Basil Dean (changed name to avoid confusion), 1931–36; production manager, associate producer and scriptwriter at Ealing studios, 1936–40; co-directed several Will Hay comedies, 1941–43; directed first film, *The Bells Go Down*, 1943; worked with producer Michael Relph, 1949–71 (TV director, 1960s). **Awards:** British Film Academy Awards, with Michael Relph, for *The Blue Lamp*, 1950, and *Sapphire*, 1960. **Died:** In auto accident, 23 March 1971.

Films as Director:

- 1941 *The Black Sheep of Whitehall* (co-d)
- 1942 *The Goose Steps Out* (co-d)
- 1943 *The Bells Go Down; My Learned Friend* (co-d)
- 1944 *The Halfway House; They Came to a City*
- 1945 “The Hearse Driver” episode and linking story of *Dead of Night*
- 1946 *The Captive Heart*
- 1947 *Frieda*
- 1948 *Saraband for Dead Lovers* (Saraband)
- 1949 “The Actor” and “The Prisoner of War” episodes of *Train of Events* (+ co-sc, Michael Relph producer); *The Blue Lamp*
- 1950 *Cage of Gold; Pool of London*
- 1951 *I Believe in You* (co-d + co-pr with Michael Relph, co-sc)
- 1952 *The Gentle Gunman* (co-d + co-pr with Michael Relph)
- 1953 *The Square Ring* (co-d + co-pr with Michael Relph)
- 1954 *The Rainbow Jacket* (co-d + co-pr with Michael Relph); *Out of the Clouds* (co-d + co-pr with Michael Relph)
- 1955 *The Ship That Died of Shame* (co-d + co-pr with Michael Relph, co-sc); *Who Done It?* (co-d + co-pr with Michael Relph)
- 1957 *The Smallest Show on Earth*
- 1958 *Violent Playground*
- 1959 *Sapphire; The League of Gentlemen*
- 1960 *Man in the Moon; The Secret Partner*
- 1961 *Victim; All Night Long* (co-d, co-pr with Relph)
- 1962 *Life for Ruth* (Walk in the Shadow)
- 1963 *The Mind Benders; A Place to Go*
- 1964 *Woman of Straw; Masquerade*
- 1966 *Khartoum*
- 1968 *Only When I Larf; The Assassination Bureau*
- 1970 *The Man Who Haunted Himself* (+ co-sc)

Other Films:

- 1938 *It's in the Air* (Kimmins) (asst d); *Penny Paradise* (Reed) (asst d); *This Man Is News* (MacDonald) (co-sc)
- 1939 *Come on, George!* (Kimmins) (asst d)
- 1940 *Let George Do It* (Varnel) (co-sc); *Spare a Copper* (Carstairs) (assoc pr)
- 1941 *Young Veteran* (Cavalcanti) (asst d)

- 1941 *Turned out Nice Again* (Varnel) (assoc pr)
- 1956 *The Green Man* (Day) (supervisor, uncredited)
- 1957 *Davy* (Relph) (pr)
- 1958 *Rockets Galore* (*Mad Little Island*) (Relph) (pr)
- 1959 *Desert Mice* (Relph) (pr)

Publications

On DEARDEN: books—

- Balcon, Michael, *A Lifetime of Films*, London, 1969.
- Barr, Charles, *Ealing Studios*, London, 1977.
- Perry, George, *Forever Ealing*, London, 1981.
- Hill, John, *Sex, Class, and Realism: British Cinema 1956–63*, London, 1986.
- O'Sullivan, Tim, Paul Wells, and Alan Burton, editors, *Liberal Directions: Basil Dearden and Postwar British Film Culture*, London, 1997.

On DEARDEN: articles—

- Tynan, Kenneth, “Ealing: The Studio in Suburbia,” in *Films and Filming* (London), November and December 1955.
- “Dearden and Relph: Two on a Tandem,” in *Films and Filming* (London), July 1966.
- Barr, Charles, “Projecting Britain and the British Character: Ealing Studios,” in *Screen* (London), Summer 1974.
- Ellis, John, “Made in Ealing,” in *Screen* (London), Spring 1975.

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Basil Dearden is, par excellence, the journeyman-director of British cinema, standing in much the same relation to Ealing (the studio for which he directed the greater part of his output) as, say, Michael Curtiz did to Warner Brothers. More than any other director, Dearden personified the spirit of Ealing films: concerned, conscientious, socially aware, but hampered by a certain innately British caution. Dearden was the complete professional, unfailingly competent and meticulous; his films were never less than thoroughly well-constructed, and he enjoyed a reputation in the industry for total reliability, invariably bringing in assignments on schedule and under budget.

Such careful craftsmanship, though, should not be equated with dullness. Dearden's films may often have been safe, but they were rarely dull (despite the allegations of some critics). His work shows a natural flair for pace and effective action: narrative lines are clear and uncluttered, and although in many ways they have dated, his films remain eminently watchable and entertaining. In the moral climate of the time, too, Dearden's choice of subjects showed considerable boldness. Dearden tackled such edgy topics as race (*Sapphire*), homosexuality (*Victim*), sectarian bigotry (*Life for Ruth*), and post-war anti-German prejudice (*Frieda*), always arguing for tolerance and understanding. It was perhaps inevitable, given his background and the ethos of the studio, that these “social problem” movies tended towards overly reasonable solutions. “Dearden's films,” Charles Barr has pointed out in his definitive study *Ealing Studios*, “insistently generalize their moral lessons.”

For most of his directing career Dearden worked closely with Michael Relph, who produced nearly all his films, collaborated with



Basil Dearden

him on the scripts, and occasionally co-directed; after the demise of Ealing, the two men formed their own production company. Their joint output covered a wide variety of genres, including costume drama (*Saraband for Dead Lovers*) and comedy (*The Smallest Show on Earth*), as well as large-scale epic (*Khartoum*). Dearden's flair for action was effectively exploited in the classic "heist" movie, *The League of Gentlemen*, and in *The Blue Lamp*, a seminal police drama and one of the first Ealing films shot almost entirely on location. Early in his career, Dearden also evinced a weakness for slightly stagey allegories in films such as *Halfway House* and *They Came to a City*, in which groups of disparate individuals are brought to a change of heart through supernatural intervention.

There can also be detected in Dearden's films, perhaps slightly unexpectedly, a muted but poetic vision of an idealized community—seen most clearly in his first film with Relph, *The Captive Heart*, a sympathetic study of prisoners-of-war. "The community," Charles Barr has noted, "is presented as part of a wider society involving all of us—and encompassing England." In his strengths and in his weaknesses—the restraint verging on inhibition, the competent versatility tending towards lack of directorial character—Dearden was in many ways an archetypally "British" director. Anyone wishing to

understand the success and limitations of post-war British cinema, and indeed of post-war British society, could do far worse than study the films of Basil Dearden.

—Theresa FitzGerald

de BROCA, Philippe

Nationality: French. **Born:** Paris, 15 March 1933. **Family:** Married 1) Michele Heurtaux, 1961 (divorced); 2) Valerie Rojan, 1987; has adopted Nepal-born son. **Education:** Studied at Ecole Nationale de Photographie et de Cinematographie, Paris. **Career:** Worked as a newsreel cameraman in Algeria, while completing military service, early 1950s; began making documentary shorts, 1954; worked as an assistant director to Claude Chabrol on *Le beau sergent* and *Les cousins* (*The Cousins*), and on Francois Truffaut's *Les quatre cents coups* (*The 400 Blows*), 1958–59; made feature debut with *Les Jeux de l'amour* (*The Love Game*), 1960; formed Fildebloc, his production company, 1965. **Awards:** Silver Bear (Special Prize), Best Comedy,



Phillipe de Broca

for *Les Jeux de l'amour*, 1960. **Address:** Artmedia, 10 Avenue Georges V, 75008 Paris, France.

Films as Director and Co-Screenwriter/Screenwriter:

1954	<i>Salon nautique</i> (doc) (short) (d only, + ph)	1968	<i>Le Diable par la queue</i> (<i>The Devil by the Tail</i>)
1955	<i>Operation Gas-Oil</i> (doc) (short) (d only, + ph); <i>Sous un autre soleil</i> (doc) (short) (d only, + ph)	1969	<i>Les Caprices de Marie</i> (<i>Give Her the Moon</i>)
1960	<i>Les Jeux de l'amour</i> (<i>The Love Game</i>); <i>Le Farceur</i> (<i>The Joker</i>)	1971	<i>La Poudre d'escampette</i> (<i>Touch and Go</i>)
1961	<i>L'Amant de cinq jours</i> (<i>The 5 Day Lovers</i>)	1972	<i>Chère Louise</i>
1962	"La Gourmandise" ("Gluttony"), episode in <i>Les Sept Péchés capitaux</i> (<i>The 7 Deadly Sins</i>) (d only); <i>Cartouche</i> (+ ro); "La Vedette" episode in <i>Les Veinards</i>	1973	<i>Le Magnifique</i> (<i>Comment détruire la réputation du plus célèbre agent secret du monde, How to Destroy the Reputation of the Greatest Secret Agent</i>) (d only, + ro)
1963	<i>L'Homme de Rio</i> (<i>That Man from Rio</i>)	1975	<i>L'Incorrigible</i>
1964	<i>Un Monsieur de compagnie</i> (<i>Male Companion</i>) (+ co-adapt)	1977	<i>Julie Pot de Colle</i> (d only); <i>Tendre Poulet</i> (<i>Dear Inspector, Dear Detective</i>)
1965	<i>Les Tribulations d'un chinois en Chine</i> (<i>Up to His Ears</i>)	1978	<i>Le Cavaleur</i> (<i>Practice Makes Perfect</i>)
1966	<i>Le Roi de coeur</i> (<i>King of Hearts</i>) (d only, + pr)	1980	<i>On a volé la cuisse de Jupiter</i> (<i>Jupiter's Thigh</i>); <i>Psy</i> (d only)
1967	"Mademoiselle Mimi" episode in <i>Le Plus Vieux Métier du Monde</i> (<i>The Oldest Profession</i>) (d only);	1983	<i>L'Africain</i> (<i>The African</i>)
		1984	<i>Louisiana</i> (<i>Louisiane</i>) (for TV) (d only)
		1986	<i>La Gitane</i> (<i>The Gypsy</i>)
		1988	<i>Chouans!</i>
		1990	<i>Les 1001 nuits</i> (<i>Scheherazade</i>)
		1991	<i>Les Clefs du paradis</i> (<i>The Keys to Paradise</i>)
		1993	<i>Regarde-moi quand je te quitte</i> (for TV)
		1995	<i>Le Jardin des plantes</i> (<i>The Greenhouse</i>) (for TV)
		1996	<i>Le Veilleur de nuit</i> (for TV) (d only)

- 1997 *Le Bossu (On Guard); Les Hommes et les femmes sont faits pour vivre heureux. . . mais pas ensemble* (for TV) (d only)
 2000 *Amazon*

Other Films:

- 1957 *Tous peuvent me tuer* (Decoin) (asst d); *Charmants garçons* (Decoin) (2nd asst d); *La Cargaison blanche* (Lacombe) (asst d)
 1958 *Ramuntcho* (Schoendoerffer) (asst d); *Le beau sergent* (Chabrol) (asst d, ro)
 1959 *Les Quatre Cents Coups (The 400 Blows)* (Truffaut) (asst d); *Les cousins (The Cousins)* (Chabrol) (asst d); *A bout de souffle (Breathless)* (Godard) (ro)
 1964 *Les Pieds-Nickelés* (Chambon) (ro)
 1967 *Ne jouez pas avec les Martiens* (Lanoe) (co-sc, pr); *O Salto (Le Saut, Le Voyage du silence)* (Chalonge) (pr)
 1970 *Le Cinema de papa* (Berri) (ro)
 1996 *Belmondo, le magnifique* (Chammings—for TV) (doc) (as Himself)

Publications

By de BROCA: articles—

- “What Directors Are Saying,” in *Action* (Los Angeles), March/April 1975.
 “Philippe de Broca,” interview in *Cine Revue* (Brussels), 4 December 1975.
 “Dites-moi: Philippe de Broca,” interview with T. DeCock, in *Amis du Film et de la Television* (Brussels), January 1978.
 “La gitane,” interview with J. Lhassa, in *Grand Angle* (Mariembourg, Belgium), March 1985.

On de BROCA: articles—

- Baker, B., “Philippe De Broca,” in *Film Dope* (Hertfordshire, England), July 1974.
 Bosseno, C., “On a volé la cuisse de Jupiter,” in *Revue du Cinéma* (Paris), March 1980.
 Buckley, T., “At the Movies,” in *New York Times*, 11 July 1980.
 Burke-Block, C., “Philippe de Broca on ‘Perfect’ release,” in *Film Journal* (New York), August 1980.
 Curran, T., “Director’s Series: Philippe de Broca,” in *Films in Review* (New York), November 1980.
 Duval, B., “Philippe de Broca,” in *Revue du Cinéma* (Paris), March 1983.
 “Les Vedettes de la semaine,” in *Cine-Tele-Revue* (Brussels), 10 March 1988.
 Quenin, F., “Philippe de Broca l’homme pratique,” in *Cinema 88* (Paris), 23–29 March 1988.
 “Philippe de Broca,” in *Cinemaction* (Conde-sur-Noireau, France), January 1992.

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Philippe de Broca has worked consistently since the 1960s, directing films for theatrical release and television. Yet when one thinks of de Broca, one thinks not of his recent titles but of his earliest and most successful films: sincere, playfully impudent comic spoofs made with dexterity and vigor, which stress illusion over reality.

In these early films, which he also co-scripted, de Broca’s characters are nonconformists who celebrate life and the joy of personal liberation. Structurally the films are highly visual, more concerned with communicating by images than by any specifics in the scenario. And these images often are picturesque. De Broca acknowledges his desire to give pleasure to the esthetic sense and, as such, he is a popular artist. While these early films are neither as evocative as those of François Truffaut (with whom de Broca worked as an assistant director on *The 400 Blows*) nor as cinematic as those of Claude Chabrol (with whom de Broca worked as an assistant director on *Le beau sergent* and *Les cousins*), they exude style and wit. While they might be fanciful in content, their essence is emotionally genuine.

De Broca’s films are non-tragic, and feature humorous treatments of characters and their situations. One of his favorite themes is the relationship between the sexes, explored in his earliest films—*Les Jeux de l’amour*, *Le Farceur*, and *L’Amant de cinq jours*—each with Jean-Pierre Cassel playing a lighthearted lover. This character appears 20 years older in *Le Cavaleur*, featuring Jean Rochefort as a bored, self-centered womanizer. De Broca’s most popular early-career films, however, star Jean-Paul Belmondo: *Cartouche*, a flavorful comedy-swashbuckler chronicling the exploits of kind-hearted criminals in 18th-century Paris; and *L’Homme de Rio*, a charming James Bond spoof about a soldier on leave who is led to a stunningly photographed Brazil on a chase for treasure. His most renowned effort is *Le Roi de coeur*, set during the final days of World War I in a town that has been abandoned by all except the residents of an insane asylum.

Thematically speaking, *Le Roi de coeur* is a perfect film for its time. Released just as the anti-Vietnam war movement was gaining momentum, it is a pungent satire that lampoons the very nature of war and conflict. Not surprisingly, *Le Roi de coeur* fast became a cult favorite among college students. It ran for six-and-a-half years alone at a Cambridge, Massachusetts, moviehouse. *Le Roi de coeur* is de Broca’s idea of an anti-war film. Typically, he does not focus on the calamity of a youthful hero who is robbed of his life (as in *All Quiet on the Western Front*), or soldiers needlessly and maddeningly put to death by a military bureaucracy (as in *Paths of Glory* and *Breaker Morant*), or the bloody slaughter of his protagonists. Deaths and tragedies in a de Broca film usually are obscured by humorous, feel-good situations. In *Le Roi de coeur* he gently, satirically celebrates individual freedom. His inmates appear saner than the warring society that has labeled them mad.

De Broca is more concerned with good than evil. He began his career as a newsreel cameraman in Algeria and made several documentary shorts, but switched to narrative filmmaking because he “decided the real world was just too ugly.” At his best, de Broca deals with possibilities—for peace, beauty, hope, love.

Nevertheless, the work in his first half-decade as a feature filmmaker generally is more satisfying than his efforts of the past three decades. Among de Broca’s higher-profile post-1960s films are *Le Cavaleur* and *Tendre Poulet (Dear Inspector and Dear Detective)*, a romantic comedy about a female cop who rekindles a romance with an old lover while sniffing out a killer. The latter was so popular that it spawned an

American made-for-TV movie and an inferior de Broca-directed sequel, *On a vole la cuisse de Jupiter* (*Jupiter's Thigh*). By the 1990s, de Broca mostly was directing for French television. A typical credit was *Le Jardin des plantes* (*The Greenhouse*), a chronicle of the warm and protective relationship between a little girl and her grandfather in the waning days of World War II. *Le Jardin des plantes* is a thematic throwback to *Le Roi de coeur* in that it may be interpreted as a statement about the folly of war. It also reflects on the less-than-honorable behavior of some Frenchmen and women under the German occupation. Yet despite its somber setting, *Le Jardin des plantes* is consistent with de Broca's cinematic view in that it primarily is a candy-coated entertainment that exudes a sentimentality for a time and place that in reality was brutal and dangerous.

By far de Broca's highest-profile late-career theatrical feature is *Le Bossu* (*On Guard*), which may be linked to *Cartouche* as a swash-buckler/ripped-bodice period piece. *Le Bossu* is set in the France of Louis XIV and charts the derring-do resulting from a faithful swordsman's rescue of an infant princess from the grasp of her sinister relations. While entertaining and acclaimed—it won nine César Award nominations—*Le Bossu* is nothing more than a slick, by-the-numbers commercial vehicle. In the end, de Broca's best films were those made in the 1960s.

—Rob Edelman

DE FUENTES, Fernando

Nationality: Mexican. **Born:** Veracruz, 13 December 1894. **Career:** Film editor and assistant director, 1920s; first Mexican offered opportunity to direct by Compañía Nacional Productora de Películas, 1932; producer and director for newly formed Grovas production company, 1942; co-founder, Diana Films, 1945. **Died:** 4 July 1958.

Films as Director:

- 1932 *El anonimo*
- 1933 *El prisionero trece; La calandria; El tigre de Yautepec; El compadre Mendoza*
- 1934 *El fantasma del convento; Cruz diablo*
- 1935 *Vámonos con Pancho Villa; La familia Dressel*
- 1936 *Las mujeres mandan; Allá en el rancho grande*
- 1937 *Bajo el cielo de Mexico; La Zandunga*
- 1938 *La casa del ogro*
- 1939 *Papacito lindo*
- 1940 *Allá en el tropico; El jefe maximo; Creo en Dios*
- 1941 *La gallina clueca*
- 1942 *Así se quiere en Jalisco*
- 1943 *Doña Barbara; La mujer sin alma*
- 1944 *El rey se divierte*
- 1945 *Hasta que perdio Jalisco; La selva de fuego*
- 1946 *La devoradora*

- 1948 *Jalisco canta en Sevilla*
- 1949 *Hipolito el de Santa*
- 1950 *Por la puerta falsa; Crimen y castigo*
- 1952 *Los hijos de Maria Morales; Cancion de cuna*
- 1953 *Tres citas con el destino*

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- Riera, Emilio Garcia, *Historia documental del cine mexicano*, vols. 1–6, Mexico City, 1969–74.
- Blanco, Jorge Ayala, *La aventura del cine mexicano*, Mexico City, 1979.
- Mora, Carl, *Mexican Cinema: Reflections of a Society, 1896–1980*, Berkeley, 1982.
- Riera, Emilio Garcia, *Fernando de Fuentes*, Mexico City, 1984.
- De los Reyes, Aurelio, *Medio siglo de cine mexicano (1894–1958)*, Mexico City, 1987.

On DE FUENTES: articles—

- De la Vega, Eduardo, “Fernando de Fuentes: La mirada critica sobre la Revolucion Mexicana,” in *Filmoteca* (Mexico City), no. 1, 1979.
- Paranagua, P.A., “Cannes 82: Homenaje a dos maestros del cine latinoamericano,” in *Contracampo* (Madrid), August-September 1982.

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The first Mexican cineaste of note, Fernando De Fuentes is still considered the director whose interpretations of the Mexican revolution and whose contributions to typical Mexican genres have not been surpassed. Early sound film production in Mexico was dominated by foreigners: Russians who accompanied Eisenstein in the making of *Que Viva México*, Spaniards who passed through Hollywood, Cubans, and U.S. citizens who somehow ended up there. De Fuentes was one of the first Mexicans to be given a chance to direct sound films in his country. After several false starts with “grey and theatrical melodramas,” De Fuentes indicated first in *Prisionero trece* that his métier was the “revolutionary tragedy.” During 1910–17, Mexico passed through a cataclysmic social revolution the cultural expression of which resounded principally in the extraordinary murals of Diego Rivera, David Siquieros, and José Orozco. Fiction films did not examine this watershed event seriously until 1933 when De Fuentes made *El compadre Mendoza*. Far from the epic monumentality of revolutionary transformation painted on the walls by Rivera or Siquieros, *El compadre Mendoza* recreates the revolution from a perspective similar to Orozco's vision of individual tragedies and private pain.

Rosalio Mendoza is the owner of a large hacienda which is constantly threatened by the conflict's warring factions. In order to appease them, Mendoza pretends to support whichever group is currently visiting him—something he accomplishes by wining and



Fernando De Fuentes

dining his guests in a room conspicuously decorated with a portrait of the appropriate leader. Eventually, Mendoza and General Nieto (a follower of Emiliano Zapata's agrarian revolt) become close friends. Mendoza names his son after Nieto and asks him to be the *compadre* (godfather). But after Mendoza is ruined economically, he betrays Nieto in order to flee to Mexico City. The emphasis on fraternal bloodletting, the corruption of ideals, and disillusion in the aftermath of the revolution is powerfully conveyed in both *El compadre Mendoza* and *Vámonos con Pancho Villa*. They remain even today the best cinematic treatments of the Mexican revolution.

De Fuentes's work in traditional Mexican genres is also important. *Allá en el Rancho Grande* is the progenitor of the *charro* genre. The Mexican singing cowboy received his cinematic introduction to Mexico and the rest of Latin America in this immensely popular film. The attraction of such nostalgia for a never-existent Arcadia can be seen in the fact that in the year following the release of *Rancho Grande*, more than half of the Mexican films produced were similar pastoral fantasies, and these have continued to be a staple of Mexican cinema.

The *charro* genre's domination of Mexican cinema is almost matched by films about the Mexican mother. De Fuentes directed

perhaps the most palatable of such works, *La gallina clueca*. This film starred Sara García, the character actress who is the national paradigm of the sainted, long-suffering, self-sacrificing mother. In De Fuentes's hands the overworked Oedipal melodrama is denied its usual histrionics and becomes an interesting work as well as the definitive film of this sub-genre.

His better films demonstrate De Fuentes's strong narrative style, noted for its consistency and humor. They do not seem particularly dated, and De Fuentes utilizes visual techniques such as the rack focus or the dissolve particularly effectively and unobtrusively. He also makes telling use of overlay montages, à la Eisenstein or Vertov, to convey moods or concepts. In regard to singing—one of the banes of Mexican cinema—De Fuentes has been uneven. For example, in his two films on the revolution, restraint is shown and songs function well in relation to the story line. Unfortunately, *Allá en el Rancho Grande* and its various sequels are characteristically glutted with songs.

De Fuentes's career as a director went from the sublime to the ridiculous. In one year he plummeted from the heights of *Vámonos con Pancho Villa* to the depths of *Allá en el Rancho Grande*. The enormous commercial success of the latter film throughout Latin America sealed De Fuentes's fate. It was popular because De Fuentes

is a talented director; but the commercial rewards for those talents came at a high price. After *Vámonos con Pancho Villa*, De Fuentes settled into the repetition of mediocre and conventional formula films.

—John Mraz

DELANNOY, Jean

Nationality: French. **Born:** Noisy-le-Sec, 8 August 1908. **Education:** Lille University; Paris University. **Career:** Began as film actor while at University (sister is actress Henriette Delannoy), late 1920s; in Service Cinématographique des Armées, then chief editor, Paramount Studios, Joinville, 1930–32; feature director, from 1935; became President of Institut des Hautes Etudes Cinématographiques (IDHEC), Paris, 1975. **Awards:** Best Film, Cannes festival, for *La Symphonie Pastorale*, 1946; International Prize, Venice Festival, for *Dieu a besoin des hommes*, 1950.

Films as Director and Co-Scriptwriter or Co-Adaptor:

- 1933 *Franches lippées* (short)
- 1934 *Une Vocation irrésistible* (short); *L'École des détectives* (short)
- 1935 *Paris-Deauville*
- 1936 *La Moule* (medium-length)
- 1937 *Ne tuez pas Dolly!* (medium-length)
- 1938 *La Vénus de l'or*
- 1939 *Macao, l'enfer du jeu; Le Diamant noir*
- 1941 *Fièvres*
- 1942 *L'Assassin a peur la nuit; Pontcarral, Colonel d'Empire*
- 1943 *Macao, l'enfer du jeu* (partially re-shot version with Pierre Renoir in role played by Erich von Stroheim, who was forbidden by German authorities; original version of *Macao* re-released after war); *L'Éternel Retour* (*The Eternal Return*)
- 1944 *Le Bossu*
- 1945 *La Part de l'ombre* (*Blind Desire*)
- 1946 *La Symphonie pastorale*
- 1947 *Les Jeux sont faits* (*The Chips Are Down*)
- 1948 *Aux yeux du souvenir* (*Souvenir*)
- 1949 *Le Secret de Mayerling*
- 1950 *Dieu a besoin des hommes* (*God Needs Men*)
- 1951 *Le Garçon sauvage* (*Savage Triangle*)
- 1952 *La Minute de vérité* (*L'ora della verità; The Moment of Truth*) (+ co-sc); “Jeanne (Joan of Arc)” episode of *Destinées* (*Daughters of Destiny*)
- 1953 *La Route Napoléon*; “Le Lit de la Pompadour” episode of *Secrets d'alcove*
- 1954 *Obsession*
- 1955 *Chiens perdus sans collier; Marie-Antoinette*
- 1956 *Notre-Dame de Paris* (*The Hunchback of Notre Dame*)
- 1957 *Maigret tend un piège* (*Inspector Maigret*)
- 1958 *Guinguette; Maigret et l'affaire Saint-Fiacre*

- 1959 *Le Baron de l'Ecluse*
- 1960 “L'Adolescence” episode of *La Française et l'amour* (*Love and the Frenchwoman*); *La Princesse de Clèves*
- 1962 *Le Rendez-vous; Venere imperiale* (*Vénus impériale*)
- 1964 *Les Amitiés particulières* (*This Special Friendship*); *Le Majordome*
- 1965 “Le Berceau” and “La Répétition” episodes of *Le Lit à deux places* (*The Double Bed*); *Les Sultans*
- 1967 *Le Soleil des voyous* (*Action Man*)
- 1969 *La Peau de Torpedo*
- 1972 *Pas folle la guêpe* (+ sc)
- 1988 *Bernadette* (+ sc)
- 1990 *La passion de Bernadette*
- 1995 *Marie de Nazareth* (+ sc)

Other Films (partial list):

- 1926 *Miss Helyett* (Monca and Keroul) (role)
- 1927 *Casanova* (Volkoff) (role)
- 1929 *La Grande Passion* (Hugon) (role)
- 1932 *La Belle Marinière* (Lachman) (ed); *Une Étoile disparaît* (Villers) (ed); *Le Fils improvisé* (Guissart) (ed)
- 1933 *Le Père prématuré* (Guissart) (ed); *Les Aventures du roi Pausole* (Granowsky) (ed)
- 1934 *Le Roi des Champs-Élysées* (Nosseck) (ed)
- 1935 *Michel Strogoff* (de Baroncelli and Eichberg) (ed); *Tovaritch* (Deval) (co-ed)
- 1936 *Club de femmes* (Deval) (tech adv, co-ed); *Nitchevo* (de Baroncelli) (ed)
- 1937 *Tamara la complaisante* (Gandera) (tech adv, co-sc uncredited); *Feu!* (de Baroncelli) (ed)
- 1938 *Le Paradis de Satan* (Gandera) (tech adv)

Publications

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Bernadette: Photographies des films Bernadette et La passion de Bernadette, with text by Jacques Douyau, Paris, 1992.

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“Le Réalisateur,” in *Le Cinéma par ceux qui le font*, Paris, 1949.

On DELANNOY: book—

Guiget, Claude, Emmanuel Papillon, and Jacques Pinturault, *Jean Delannoy: Filmographie, props, temoignanes*, Aulnay-sur-Bois, 1985.

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“Jean Delannoy,” in *Film Dope* (London), September 1976.

Tribute to Delannoy in *Film Français* (Paris), 21 February 1986.

Quenin, F., “Les aînés se déchainent,” in *Cinéma 72* (Paris), 17 February 1988.

On DELANNOY: film—

Knapp, Hubert, and Igor Barrère, *Echos de plateau* (on making of *La Minute de vérité*), 1952.

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Critics have not been kind to Jean Delannoy, but the public certainly has, for nearly all his films were solid box-office hits. But Delannoy, both by personal pretension and by the subject matter of his major films, demanded more serious attention. Just as André Cayatte is France's director of social problem films, so Delannoy may be considered its moral philosopher. *La Symphonie pastorale* and *God Needs Man*, made just after the war, brought him this reputation and remain his best-known work, along with *Les Jeux sont faits* made in collaboration with Sartre. But more than a score of films surround this core, few of which measure up to the ambition and values for which they stand.

Delannoy flirted with the cinema in the 1920s while working at a bank. Godard would later recall these beginnings in his caricature of Delannoy "going into the Billancourt studios briefcase in hand; you would have sworn he was going into an insurance office." His initial training as an editor provided him with a sense of dramatic economy that may be the reason for his popular success and critical failure. His calculated distance, even coolness, alienated many critics, most notably the passionate New Wave cinephiles at *Cahiers du Cinéma*. No one would have paid Delannoy any attention had he not turned away from competent studio dramas to stronger material. *Pontcarral* was his first remarkable effort, bringing him fame as a man of conviction when this Napoleonic adventure tale was interpreted as a direct call to resistance against the Nazi occupation forces.

He was then chosen to help Jean Cocteau bring to the screen *L'Éternel Retour*. Whether, as some suspect, Cocteau pushed Delannoy far beyond his usually cautious methods, or because the legendary tragedy of this Tristan and Isolde update was perfect material for the frigidity of his style, the film was a striking success, haunting in its bizarre imagery and in the mysterious implications of its plot and dialogue.

Just after the war came the films *La Symphonie pastorale* and *Dieu a besoin des hommes*, already mentioned as central to Delannoy as an auteur. Evidently, Gide, Sartre, and Queffelec inspired him to render great moral and philosophical issues in a dramatically rigorous way. Today these films seem overly cautious and pretty, even prettified. But in their day they garnered worldwide respect, the first winning the Grand Prize at Cannes in 1946 and the last the Grand Prize at Venice in 1950. The cinematic ingenuity they display, particularly in the use of geography as a moral arena (a snowy alpine village, a destitute seacoast village), and in the taut editing, gives some, though not sufficient, justification for the staginess of the weighty dialogue.

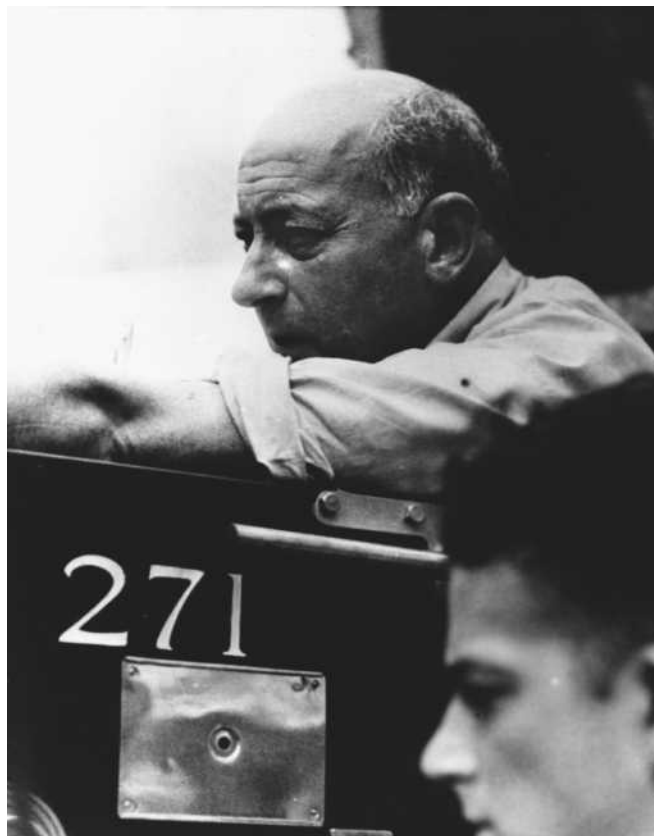
Delannoy became, perhaps, the director most maligned by *Cahiers du Cinéma* because of the battle he fought with Bresson over rights to *Diary of a Country Priest* (which Bresson won) and *La Princesse de Clèves* (which Delannoy won). Accusations of his non-authenticity were borne out in the many hack productions he directed in the 1950s, including a super-production of *Notre-Dame de Paris*. While none of these films is without some merit, the 1960 *Princesse de Clèves* being

full of tasteful production values, his style more and more represented the most deprecated face of the "cinema of quality."

—Dudley Andrew

DE MILLE, Cecil B.

Nationality: American. **Born:** Cecil Blount De Mille in Ashfield, Massachusetts, 12 August 1881. **Education:** Pennsylvania Military Academy, Chester, 1896–98; American Academy of Dramatic Arts, New York, 1898–1900. **Family:** Married Constance Adams, 16 August 1902, two sons, two daughters. **Career:** Actor, playwright, stage producer, and associate with mother in De Mille Play Co. (theatrical agency), to 1913; co-founder, then director-general, of Jesse L. Lasky Feature Play Co., 1913 (which became Paramount Pictures Corp. after merger, 1918); directed first film, *The Squaw Man*, 1914; founder, Mercury Aviation Co., 1919; established De Mille Pictures Corp., 1924; joined MGM as producer-director, 1928; co-founder, Screen Directors Guild, 1931; independent producer for Paramount, 1932; producer, Lux Radio Theater of the Air, 1936–45. **Awards:** Outstanding Service Award, War Agencies of the Government of the U.S.; Special Oscar "for 37 years of brilliant showmanship," 1949; Irving Thalberg Award, Academy, 1952; Milestone Award, Screen Producers' Guild, 1956; Chevalier de Légion d'honneur,



Cecil B. De Mille

France; Honorary doctorate, University of Southern California. **Died:** 21 January 1959.

Films as Director:

- 1914 *The Squaw Man (The White Man)* (co-d, sc, bit role); *The Call of the North* (+ sc, introductory appearance); *The Virginian* (+ sc, co-ed); *What's His Name* (+ sc, ed); *The Man from Home* (+ sc, ed); *Rose of the Rancho* (+ sc, ed); *Brewster's Millions* (co-d, uncredited, sc); *The Master Mind* (co-d, uncredited, sc); *The Man on the Box* (co-d, uncredited, sc); *The Only Son* (co-d, uncredited, sc); *The Ghost Breaker* (co-d, uncredited, co-sc)
- 1915 *The Girl of the Golden West* (+ sc, ed); *The Warrens of Virginia* (+ sc, ed); *The Unafraid* (+ sc, ed); *The Captive* (+ co-sc, ed); *The Wild Goose Chase* (+ co-sc, ed); *The Arab* (+ co-sc, ed); *Chimmie Fadden* (+ co-sc, ed); *Kindling* (+ sc, ed); *Carmen* (+ sc, ed); *Chimmie Fadden out West* (+ co-sc, ed); *The Cheat* (+ sc, ed); *The Golden Chance* (+ co-sc, ed); *The Goose Girl* (co-d with Thompson, uncredited, co-sc)
- 1916 *Temptation* (+ co-story, ed); *The Trail of the Lonesome Pine* (+ sc, ed); *The Heart of Nora Flynn* (+ ed); *Maria Rosa* (+ ed); *The Dream Girl* (+ ed)
- 1917 *Joan the Woman* (+ ed); *A Romance of the Redwoods* (+ co-sc, ed); *The Little American* (+ co-sc, ed); *The Woman God Forgot* (+ ed); *The Devil Stone* (+ ed); *Nan of Music Mountain* (co-d with Melford, uncredited); *Lost and Won*
- 1918 *The Whispering Chorus* (+ ed); *Old Wives for New* (+ ed); *We Can't Have Everything* (+ co-ed); *Till I Come Back to You; The Squaw Man*
- 1919 *Don't Change Your Husband; For Better, for Worse; Male and Female (The Admirable Crichton)*
- 1920 *Why Change Your Wife?; Something to Think About*
- 1921 *Forbidden Fruit* (+ pr); *The Affairs of Anatol (A Prodigal Knight); Fool's Paradise*
- 1922 *Saturday Night; Manslaughter; Don't Tell Everything* (co-d with Wood, uncredited) (incorporates two reel unused *The Affairs of Anatol* footage)
- 1923 *Adam's Rib; The Ten Commandments*
- 1924 *Triumph* (+ pr); *Feet of Clay*
- 1925 *The Golden Bed; The Road to Yesterday*
- 1926 *The Volga Boatman*
- 1927 *The King of Kings*
- 1929 *The Godless Girl; Dynamite* (+ pr)
- 1930 *Madame Satan* (+ pr)
- 1931 *The Squaw Man* (+ pr)
- 1932 *The Sign of the Cross* (+ pr) (re-released 1944 with add'l footage)
- 1933 *This Day and Age* (+ pr)
- 1934 *Four Frightened People* (+ pr); *Cleopatra* (+ pr)
- 1935 *The Crusades* (+ pr)
- 1937 *The Plainsman* (+ pr)
- 1938 *The Buccaneer* (+ pr)
- 1939 *Union Pacific* (+ pr)
- 1940 *North West Mounted Police* (+ pr, prologue narration)
- 1942 *Reap the Wild Wind* (+ pr, prologue narration)
- 1944 *The Story of Dr. Wassell* (+ pr)
- 1947 *Unconquered* (+ pr)

- 1949 *Samson and Delilah* (+ pr, prologue narration)
- 1952 *The Greatest Show on Earth* (+ pr, narration, introductory appearance)
- 1956 *The Ten Commandments* (+ pr, prologue narration)

Other Films:

- 1914 *Ready Money* (Apfel) (co-sc); *The Circus Man* (Apfel) (co-sc); *Cameo Kirby* (Apfel) (co-sc)
- 1915 *The Country Boy* (Thompson) (co-sc); *A Gentleman of Leisure* (Melford) (sc); *The Governor's Lady* (Melford) (co-sc); *Snobs* (Apfel) (co-sc)
- 1916 *The Love Mask* (Reicher) (co-sc)
- 1917 *Betty to the Rescue* (Reicher) (co-sc, supervisor)
- 1923 *Hollywood* (Cruze) (guest appearance)
- 1930 *Free and Easy* (Sedgwick) (guest appearance)
- 1935 *The Hollywood You Never See* (short) (seen directing *Cleopatra*); *Hollywood Extra Girl* (Moulton) (seen directing *The Crusades*)
- 1942 *Star Spangled Rhythm* (Marshall) (guest appearance)
- 1947 *Variety Girl* (Marshall) (guest appearance); *Jens Mansson i Amerika (Jens Mansson in America)* (Janzon) (guest appearance); *Aid to the Nation* (short) (appearance)
- 1950 *Sunset Boulevard* (Wilder) (role as himself)
- 1952 *Son of Paleface* (Tashlin) (guest appearance)
- 1956 *The Buster Keaton Story* (Sheldon) (guest appearance)
- 1957 *The Heart of Show Business* (Staub) (narrator)
- 1958 *The Buccaneer* (pr, supervisor, introductory appearance)

Publications

By DE MILLE: book—

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By DE MILLE: articles—

“After Seventy Pictures,” in *Films in Review* (New York), March 1956.
 “De Mille Answers His Critics,” in *Films and Filming* (London), March 1958.

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- Doniol-Valcroze, J., “Samson, Cecil, and Delilah,” in *Wide Angle* (Baltimore), vol. 6, no. 4, October 1989.
- Pratt, G. C., “Forty-Five Years of Picture Making: An Interview with Cecil B. De Mille,” in *Film History* (London), vol. 3, no. 2, 1989.
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* * *

For much of his forty-year career, the public and the critics associated Cecil B. De Mille with a single kind of film, the epic. He certainly made a great many of them: *The Sign of the Cross*, *The Crusades*, *King of Kings*, two versions of *The Ten Commandments*, *The Greatest Show on Earth*, and others. As a result, De Mille became

a symbol of Hollywood during its “Golden Age.” He represented that which was larger than life, often too elaborate, but always entertaining. By having such a strong public personality, however, De Mille came to be neglected as a director, even though many of his films—not just the epics—stand out as extraordinary.

Although he made films until 1956, De Mille’s masterpiece may well have come in 1915 with *The Cheat*. Even this early in his career, we can locate some of the motifs that turn up again and again in De Mille’s work: a faltering upper-class marriage, the allure and exoticism of the Far East, and sexual attraction equated with hypnotic control. He also made a major aesthetic advancement in the use of editing in *The Cheat* that soon became a part of the repertoire of most filmmakers.

For the cinema’s first twenty years, editing was based primarily on following action. During a chase, when actors exited screen right, the next shot had them entering screen left; or, a director might cut from a person being chased to those characters doing the chasing. In either case, the logic of the action controls the editing, which in turn gives us a sense of the physical space of a scene. But in *The Cheat*, De Mille used his editing to create a sense of psychological space. Richard Hardy, a wealthy businessman, confronts his wife with her extravagant bills, but Mrs. Hardy can think only of her lover, Haka, who is equally obsessed with her. De Mille provides a shot/counter-shot here, but the scene does not cut from Mr. Hardy to his wife, even though the logic of the action and the dialogue seems to indicate that it should. Instead, the shots alternate between Mrs. Hardy and Haka, even though the two lovers are miles apart. This sort of editing, which follows thoughts rather than actions, may seem routine today, but in 1915 it was a major development in the method of constructing a sequence.

As a visual stylist, however, De Mille became known more for his wit than for his editing innovations. At the beginning of *The Affairs of Anatol*, for instance, our first view of the title character, Anatol DeWitt Spencer, is of his feet. He taps them nervously while he waits for his wife to make breakfast. Our first view of Mrs. Spencer is also of her feet—a maid gives them a pedicure. In just seconds, and with only two shots, De Mille lets us know that this couple is in trouble. Mrs. Spencer’s toenails must dry before Anatol can eat. Also from these opening shots, the viewers realize that they have been placed firmly within the realm of romantic comedy. Such closeups have no place within a melodrama.

One normally does not think of De Mille in terms of pairs of shots. Instead, one thinks on a large scale, and remembers the crowd scenes (the lions-versus-Christians extravaganza in *The Sign of the Cross*), the huge upper-crust social functions (the charity gala in *The Cheat*), the orgiastic parties (one of which takes place in a dirigible in *Dynamite*), and the bathrooms that De Mille turns into colossal marble shrines.

De Mille began directing in the grand style quite early in his career. In 1915, with opera star Geraldine Farrar in the lead role, he made one of the best film versions of *Carmen*, and two years later, again with Farrar, he directed *Joan the Woman*. Again and again, De Mille would refer to history as a foundation to support the believability of his stories, as if his most obvious excesses could be justified if they were at least remotely based on real-life incidents. A quick look at his filmography shows many films based on historical events (often so far back in the past that accuracy hardly becomes an issue): *The Sign of the Cross*, *The Crusades*, *Union Pacific*, *Northwest Mounted Police*, and others. When history was inconvenient, De Mille made use of a literary text to give his films a high gloss of acceptability and

veracity. In the opening credits of *The Affairs of Anatol*, for instance, De Mille stresses that the story derives from the play by Schnitzler.

In both his silent and sound films, De Mille mixes Victorian morality with sizable doses of sex and violence. The intertitles of *Why Change Your Wife?*, for example, rail against divorce as strongly as any nineteenth-century marital tract, but the rest of the film deals openly with sexual obsession, and shows two women in actual physical combat over one man. Similarly, all of De Mille's religious epics extol the Christian virtues while at the same time reveling in scenes depicting all of the deadly sins. Though it is tension between extremes that makes De Mille's films so intriguing, critics have often made this aspect of his work seem laughable. Even today De Mille rarely receives the serious recognition and study that he deserves.

—Eric Smoodin

DEMME, Jonathan

Nationality: American. **Born:** Baldwin, New York, 1944. **Education:** University of Miami. **Military Service:** U.S. Air Force, 1966. **Family:** Married director Evelyn Purcell. **Career:** Publicity writer for United Artists, Avco Embassy, and Pathe Contemporary Films, early 1960s; writer on *Film Daily*, 1968–69; worked in London, 1969; unit publicist, then writer for Roger Corman, 1970; directed first film, *Caged Heat*, 1974; also director of TV films, commercials, and music videos for recording artists Chrissie Hynde, New Order, Suzanne Vega, and others. **Awards:** Best Picture and Best Director Academy Awards, for *The Silence of the Lambs*, 1991.

Films as Director:

- 1974 *Caged Heat* (+ sc)
- 1975 *Crazy Mama*
- 1976 *Fighting Mad* (+ sc)
- 1977 *Citizen's Band* (*Handle with Care*)
- 1979 *Last Embrace*
- 1980 *Melvin and Howard*
- 1983 *Swing Shift* (co-d)
- 1984 *Stop Making Sense* (doc)
- 1986 *Something Wild* (+ co-pr)
- 1987 *Swimming to Cambodia*
- 1988 *Married to the Mob*; *Famous All over Town*
- 1991 *The Silence of the Lambs*; *Cousin Bobby* (doc)
- 1993 *Philadelphia* (+ co-pr)
- 1994 *The Complex Sessions*
- 1997 *Subway Stories: Tales from the Underground* (exec pr)
- 1998 *Storefront Hitchcock*; *Beloved* (pr)

Other Films:

- 1970 *Sudden Terror* (*Eyewitness*) (Irwin Allen) (music coordinator)
- 1972 *Angels Hard as They Come* (Viola) (pr, co-sc); *The Hot Box* (Viola) (pr, co-sc)
- 1973 *Black Mama, White Mama* (Romero) (co-story)
- 1985 *Into the Night* (Landis) (role)
- 1990 *Miami Blues* (pr)

- 1993 *Household Saints* (Savoca) (exec pr); *Amos and Andrew* (exec pr)
- 1995 *Devil in a Blue Dress* (exec pr)
- 1996 *Mandela* (pr)
- 1998 *Shadrach* (exec pr)
- 1999 *Janis* (exec pr)
- 2000 *Maangamizi: The Ancient One* (exec pr)

Publications

By DEMME: articles—

- “Demme Monde,” an interview with Carlos Clarens, in *Film Comment* (New York), September/October 1980.
- Interview with Michael Stragow, in *American Film* (Washington, D.C.), January-February 1984.
- Interview in *Time Out* (London), 1 July 1987.
- Interview with Quentin Curtis in *Independent* (London), 15 June 1989.
- “Identity Check,” an interview with Gavin Smith in *Film Comment* (New York), January/February 1991.
- “Jonathan Demme: Heavy Estrogen,” an interview with Gary Indiana in *Interview* (New York), February 1991.
- “Demme's monde,” an interview with Amy Taubin in *Village Voice* (New York), 19 February 1991.
- Interview with A. DeCurtis in *Rolling Stone* (New York), 24 March 1994.

On DEMME: book—

- Winfrey, Oprah and Regan, Ken, *Journey to Beloved*, with Jonathan Demme, New York, 1998.
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- Kehr, Dave, in *Film Comment* (New York), September/October 1977.
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- Black, Louis, “*Crazy Mama*,” in *Cinema Texas Program Notes* (Austin), Spring 1978.
- Kaplan, James, “Jonathan Demme's Offbeat America,” in *New York Times Magazine*, 27 March 1988.
- Schruers, Fred, “Jonathan Demme: A Study in Character,” in *Rolling Stone* (New York), 19 May 1988.
- Farber, J., “*Something Wild*,” in *Rolling Stone* (New York), 2 November 1989.
- DeCourcay Hinds, M., “Retelling a Psychopathic Killer's Tale Is No Joke,” in *New York Times*, 25 March 1990.
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- Vineberg, S., “*Swing Shift*: A Tale of Hollywood,” in *Sight and Sound* (London), vol. 60, no. 1, 1990–1991.
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- Maslin, Janet, “How to Film a Gory Story with Restraint,” in *New York Times*, 19 February 1991.



Jonathan Demme (left) directing *The Silence of the Lambs*

Ehrenstein, David, "Of Lambs and Slaughter: Director Jonathan Demme Responds to Charges of Homophobia," in *Advocate*, 12 March 1991.

Taubin, Amy, "Still Burning," in *Village Voice* (New York), 9 June 1992.

Gleick, E., "Only Lambs Are Silent," in *People Weekly* (New York), 22 June 1992.

Andrew, Geoff, and Floyd, Nigel, "No Hanky Panky/*The Philadelphia Story*/ Straight Acting," in *Time Out* (London), 23 February 1994.

Cunningham, M., "Breaking the Silence," in *Vogue* (New York), January 1994.

Green, J., "The *Philadelphia* Experiment," in *Premiere* (New York), January 1994.

Tally, Ted, "Ted Tally, on Jonathan Demme," in *New Yorker*, 21 March 1994.

"Jonathan Demme's Moving Pictures," in *New Yorker*, 31 October 1994.

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Cremonini, Giorgio, in *Cineforum* (Bergamo), March 1996.

Van Fuqua, Joy, "'Can You Feel It, Joe?': Male Melodrama and the Family Man," in *Velvet Light Trap* (Austin), no. 38, Fall 1996.

McCormick, Neil, "Storefront Hitchcock," in *Sight and Sound* (London), January 1999.

* * *

Jonathan Demme has proven himself to be one of the more acute observers of the inner life of America during the course of a directorial career that began in the early 1970s, though he began as just another protégé of the Roger Corman apprentice school of filmmaking. Demme's concern with character—focused particularly through the observation of telling eccentricities—is perhaps his trademark, combined with a vitality and willingness to use the frameworks of various genres to their fullest extent. A film such as *Something Wild*, for example, combines a tale of character and relationship development in an exhilarating movie which successfully mixes classic screwball comedy (you could imagine Hepburn and Tracy in the leads) with a very real menace in the closing stages that extends earlier comic confusion into the deadlier paranoia of the thriller.

Perhaps inspired by the “anything goes” aura of his Corman days, Demme has never been afraid to experiment with mood and subject matter in his films: Hitchcockian suspense in *The Last Embrace*, the possibilities of monologue in *Swimming to Cambodia*, romantic comedy in *Swing Shift*, horror in *The Silence of the Lambs*, and gangster conventions in *Married to the Mob*. Even his earliest films—*Caged Heat* and *Fighting Mad* (which he also wrote)—showed Demme exploiting the possibilities offered by the sex-and-violence format (rampaging girl-gangs in the first, rampaging rednecks in the second) for original and highly distinctive exploration of subjects and style.

Caged Heat also gave early signs of Demme’s concern with those struggling to take control of their lives—particularly, but not exclusively, women. This examination of self-determination has remained a theme throughout his work, from the women prisoners of *Caged Heat* and the munitions worker (Goldie Hawn) in *Swing Shift* to the central characters in *Something Wild* (Melanie Griffith) and *Married to the Mob* (Michelle Pfeiffer), and contributed to his reputation as a feminist filmmaker. Their struggle to establish themselves against patriarchal attitudes epitomizes, for Demme, the struggles of the underdog, which he has called “heroic.” This real concern for his characters is clear in the (usually affectionate) intensity with which they—and their lives—are portrayed, and Demme recently described his films as “a little old-fashioned, at the same time as we try to make them modern.”

Demme is concerned with entertaining a mass audience, and it is probably unwise to consider the low-key mood of the earlier critically-adored films *Citizen’s Band* (a black comedy that explores lack of communication through a small town’s obsession with CB-radio) and *Melvin and Howard* (an offbeat comedy based on a true story of a working-class man who gave a lift to a hobo Howard Hughes in the Nevada desert) as being necessarily closest to his own heart. Both films, however good they may be, were also conscious reactions to the over-the-top nature of earlier Corman-inspired work.

Misjudgment of Demme’s concerns is nothing new for the filmmaker. His much-noted focus on the everyday kitsch of Americana, for example, is driven more by an understanding of its importance as a yardstick by which America consumer society measures itself (“it’s our kind of fetishism”) than with being a desire to be “hip.” For Demme, observing kitsch is simply a form of realism in a country where the bizarre is often real.

Though much concerned with achieving an honest view of character, Demme is not uncaring about stylish direction. A sequence such as the series of out-takes used for the final credits of *Married to the Mob* is one mark of a freewheeling approach to filmmaking that has roots in the knowing wit of the French New Wave (Demme cites Truffaut as an early influence), while his pared-down vision of a Talking Heads concert in *Stop Making Sense* is a distinctive, classy example of the rock film which pointedly eschews the tacky visual trappings too often associated with the genre.

Ultimately, though, his concern is with character rather than style—content over form. Demme is concerned more with exploring humanity than with proving himself an auteur for film critics. His own description of *Married to the Mob* offers an excellent insight into what he has sought in his work. “It was intelligent fun, it didn’t patronise the characters or the audience, it was good-hearted. Those are tough commodities to come by.” Since his late 1980s work, Demme has gone on to make two of the higher-profile films of the 1990s. *The Silence of the Lambs*, based on the Thomas Harris bestseller, was a film about a young FBI trainee (Jodie Foster) who

locks horns with Hannibal Lecter (Anthony Hopkins), a psychopathic, cannibalistic murderer. The film, which featured fine performances and excellent direction, earned Oscars for Best Picture, Director, Actor, Actress and Adapted Screenplay—quite a haul for what is essentially a big-budget splatter film. In quite a change of pace, Demme next directed *Philadelphia*, a film that stars Tom Hanks as Andrew Beckett, an AIDS-afflicted lawyer who fights the system after being fired from a prestigious Philadelphia law firm. Upon the film’s release, gay activists complained—sometimes bitterly—that the film soft-pedals its subject. However, *Philadelphia* was not produced for those who already are highly politicized and need no introduction to the reality of AIDS. The film was made for the masses who do not live in urban gay enclaves, and who have never met—or think they have never met—a homosexual, let alone a person with AIDS. As a drama, *Philadelphia* is not without flaws. The members of Beckett’s family are unfailingly supportive and understanding, a much-too-simplistic ideal in a world in which many gays and lesbians are shunned by their relatives. It also is difficult to accept the subtle changes that occur within Joe Miller (Denzel Washington), the homophobic lawyer who takes Beckett’s case. But *Philadelphia* does succeed in showing that homosexuals are human beings, people who deserve to be treated fairly and civilly. It enjoyed a mainstream success with audiences who normally might be turned off by a more radical, politically loaded (let alone sexually frank) film about gays or AIDS.

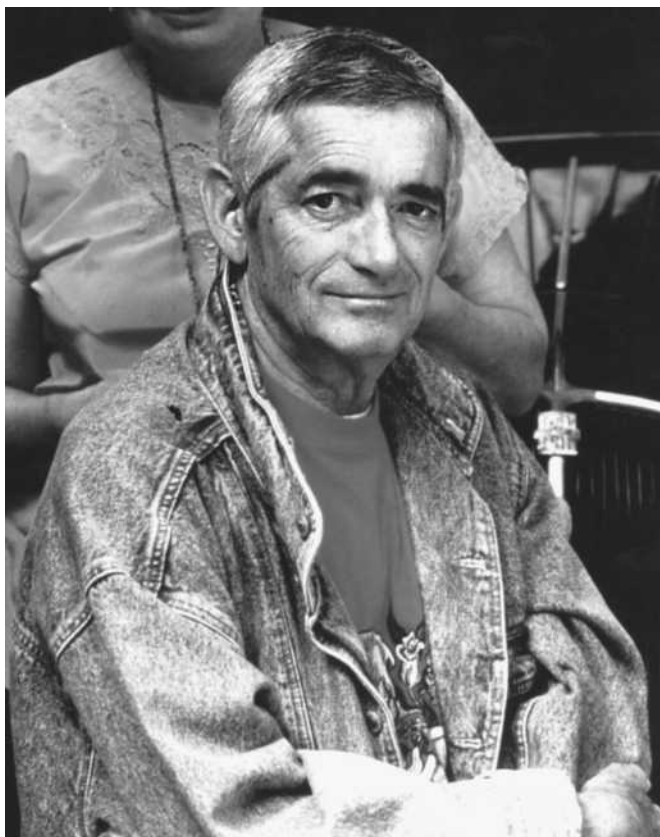
—Norman Miller, updated by Rob Edelman

DEMY, Jacques

Nationality: French. **Born:** Pontchâteau (Loire-Atlantique), 5 June 1931. **Education:** Ecole des Beaux-Arts, Nantes; Ecole Technique de Photographie et de Cinématographiques, Paris. **Family:** Married director Agnes Varda, 1962; children: Mathieu and Rosalie. **Career:** Assistant to animator Paul Grimault, 1952; assistant to Georges Rouquier, 1954; made first short film, *Le Sabotier du Val de Loire*, began association with editor Anne-Marie Cotret, 1955; directed first feature, *Lola*, 1961. **Died:** 27 October, 1990, of a brain hemorrhage resulting from leukemia.

Films as Director and Scriptwriter:

- 1956 *Le Sabotier du Val de Loire*
- 1957 *Le Bel Indifférent*
- 1958 *Le Musée Grévin*
- 1959 *La Mère et l’enfant* (co-d); *Ars*
- 1961 *Lola*
- 1962 “La Luxure” (Lust) episode of *Les Sept Péchés capitaux* (*Seven Deadly Sins*)
- 1963 *La Baie des Anges* (*Bay of the Angels*)
- 1964 *Les Parapluies de Cherbourg* (*The Umbrellas of Cherbourg*)
- 1967 *Les Demoiselles de Rochefort* (*The Young Girls of Rochefort*)
- 1969 *The Model Shop* (+ pr)
- 1971 *Peau d’âne* (*Donkey Skin*)
- 1972 *The Pied Piper of Hamelin* (*The Pied Piper*)
- 1973 *L’Événement le plus important depuis que l’homme a marché sur la lune* (*A Slightly Pregnant Man*)



Jacques Demy

- 1978 *Lady Oscar*
 1982 *Une Chambre en ville* (A Room in Town)
 1985 *Parking*
 1988 *Trois Places pour le 26* (Three Places for the 26th)

Other Films:

- 1954 *Lourdes et ses miracles* (Rouquier) (asst d)
 1955 *Arthur Honegger* (Rouquier) (asst d)
 1956 *S.O.S. Noronha* (Rouquier) (asst d)
 1959 *Les Quatre Cents Coups* (Truffaut) (role as policeman)
 1960 *Paris nous appartient* (Rivette) (role as guest at party)
 1991 *Jacquot de Nantes* (role as himself)

Publications

By DEMY: articles—

- “I Prefer the Sun to the Rain,” in *Film Comment* (New York), Spring 1965.
 Interview with Marsha Kinder, in *Film Heritage* (Dayton, Ohio), Spring 1967.
 “Frenchman in Hollywood,” an interview with Philip Scheuer, in *Action* (Los Angeles), November/December 1968.
 “Lola in Los Angeles,” in *Films and Filming* (London), April 1970.
 “Cinéastes et musiciens,” in *Ecran* (Paris), September 1975.

Interview and biofilmography, in *Film Dope* (London), September 1976.

Interview with G. Haustrate, in *Cinéma* (Paris), July/August 1981.

Interview with Serge Daney, Jean Narboni, and Serge Toubiana, in *Cahiers du Cinéma* (Paris), November 1982.

On DEMY: book—

Berthome, Pierre, *Jacques Demy: Les Racines du reve*, Nantes, 1982.

On DEMY: articles—

Roud, Richard, “Rondo Galant,” in *Sight and Sound* (London), Summer 1964.

Billard, Ginette, “Jacques Demy and His Other World,” in *Film Quarterly* (Berkeley), Fall 1964.

“Director of the Year,” *International Film Guide* (London, New York), 1966.

Strick, Philip, “Demy Calls the Tune,” in *Sight and Sound* (London), Autumn 1971.

Petrie, G., “Jacques Demy,” in *Film Comment* (New York), Winter 1971/72.

“Journals: Gilbert Adair from Paris,” in *Film Comment* (New York), March/April 1979.

“Demy Issue” of *Cinéma* (Paris), July/August 1981.

Dossier on Jacques Demy, in *Cinématographe* (Paris), October 1982.

Haustrate, Gaston, “Grand prix national du cinéma à Jacques Demy et Jean-Luc Godard,” in *Cinéma* (Paris), February 1983.

Biofilmography in *Première* (Paris), November 1988.

Obituary, in *New York Times*, October 30, 1990.

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Toubiana, S., “Jacques Demy ou le bel entêtement,” in *Cahiers du Cinéma*, December 1990.

Hogue, P., “Playing for Keeps,” in *Film Comment* (New York), July/August 1991.

Hoberman, J., “The Art of Daydreaming,” in *Première* (Paris), June 1993.

Johnson, William, “More Demy: In Praise of *The Young Girls of Rochefort*,” *Film Comment* (Denville, New Jersey), vol. 32, no. 5, September-October 1996.

On DEMY: films—

Delvaux, André, *Derrière l'écran*, 1966.

Varda, Agnes, *Jacquot de Nantes* (appearance), 1991.

Varda, Agnes, *Des demoiselles ont en 25 ans* (*The Young Girls Turn 25*), 1993.

Varda, Agnes, *The World of Jacques Demy*, 1995.

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Jacques Demy's first feature film, *Lola*, is among the early distinguished products of the New Wave and is dedicated to Max Ophüls. These two facts in conjunction define its particular character. It proved to be the first in a series of loosely interlinked films (the intertextuality is rather more than a charming gimmick, relating as it does to certain thematic preoccupations already established in *Lola* itself); arguably, it remains the richest and most satisfying work so far in Demy's erratic, frustrating, but also somewhat underrated career.

The name and character of Lola (Anouk Aimée) herself can be traced to two previous celebrated female protagonists: the Lola Montès of Max Ophüls's film of that name, and the Lola-Lola (Marlene Dietrich) of von Sternberg's *The Blue Angel*, to which Demy pays homage in a number performed by Aimée in a top hat. The explicit philosophy of Lola Montès ("For me, life is movement") is enacted in Demy's film by the constant comings and goings, arrivals and departures, and intricate intercrossings of the characters. Ophüls's work has often been linked to concepts of fate; at the same time the auteurs of the early New Wave were preoccupied with establishing Freedom—as a metaphysical principle, to be enacted in their professional methodology. The tension between fate and freedom is there throughout Demy's work. *Lola's* credit sequence alternates the improvisatory freedom of jazz with the slow movement of Beethoven's 7th Symphony. The latter musical work is explicitly associated with destiny in the form of the huge white American car that brings back Michel, Lola's lover and father of her child, who, like his predecessors in innumerable folk songs, has left her for seven years to make his fortune. No film is more intricately and obsessively patterned, with all the characters interlinked: the middle-aged woman used to be Lola (or someone like her), her teenage daughter may become Lola (or someone like her). Yet neither resembles Lola as she is in the film: everyone is different, yet everyone is interchangeable.

Two subsequent Demy films relate closely to *Lola*. In *Les Parapluies de Cherbourg*, Roland, Lola's rejected lover, recounts his brief liaison with Lola to the visual accompaniment of a flashback to the arcade that was one of their meeting-places. In addition, Lola herself reappears in *The Model Shop*. Two other films are bound in to the series as well. *Les Demoiselles de Rochefort* is linked by means of a certain cheating on the part of Demy—Lola has been found murdered and dismembered in a laundry basket, but the corpse is a different Lola. Especially poignant, as the series continues, is the treatment of the abrupt, unpredictable, seemingly fortuitous happy ending. At the end of *Lola*, Lola drives off with Michel and their child (as Roland of *Parapluies*, discarded and embittered, departs on his diamond-smuggling trip to South Africa). At the conclusion of *Le Baie des Anges*—a film that, at the time, revealed no connection with *Lola*—Jackie (Jeanne Moreau), a compulsive gambler, manages to leave the casino to follow her lover *before* she knows the result of her bet: two happy endings which are exhilarating precisely because they are so arbitrary. Then, several films later, in *Model Shop*, Lola recounts how her great love Michel abandoned her to run off with a compulsive gambler called Jackie. Thus both happy endings are reversed in a single blow. It is not so much that Demy doesn't believe in happy endings: he simply doesn't believe in *permanent* ones (as "life is movement"). The ambivalent, bittersweet "feel" of Demy is perhaps best summed up in the end of *Les Parapluies de Cherbourg*, where the lovers, now both married to others, accidentally meet, implicitly acknowledge their love, and return with acceptance to the relationships to which they are committed. Outside the *Lola* series, Demy's touch has been uncertain. His two fairy-tale films, *Peau d'âne* and *The Pied Piper*, unfortunately tend to confirm the common judgment that he is more a decorator than a creator. But he should not be discounted. *A Room in Town*, a return to the *Lola* mode if not to the *Lola* characters, was favorably received. Demy's final two credits, *Parking* and *Three Places for the 26th*, are musicals which disappointed in that they were unable to capture the spark of his earlier work. Agnes Varda, his wife of almost three decades, then directed a film about Demy titled *Jacquot de Nantes*, which was released a year after his death. The film is a poignant, straight-from-the-heart

record of the measure of a man's life, with Varda shifting between interviews with Demy (tenderly shot in extreme close-up), sequences from his films, and a narrative which details the youth of Demy in Nantes during the 1940s and relates how he cultivated a love of the movies. The film works best, however, as a beautiful and poignantly composed love letter. Its essence is summed up in one of its opening shots: the camera pans the content of a watercolor, focusing first on a nude woman, then on a nude man, and finally on their interlocking hands.

Jacquot de Nantes is obviously a very personal film. But it was not meant to be a tribute; rather, it was conceived and filmed when Demy was still alive. "Jacques would speak about his childhood, which he loved," Varda explained at a New York Film Festival press conference. "His memories were very vivid. I told him, 'Why don't you write about them?'" So he did, and he let me read the pages. The more he wrote the more he remembered—even the names of the children who sat next to him in school. Most children do not know what they want to do when they grow up. But Jacques did, from the time he was 12. He had an incredible will. So I said, 'This [material] would make a good film.' I wrote the script, and I tried to capture the spirit of Jacques and his family, and the way people spoke and acted in [the 1940s]. We shot the film in the exact [locations] in which he grew up. I also filmed an interview with him. It's just Jacques speaking about his childhood. It's not a documentary about Jacques Demy. It's just him saying, 'Yes, this is true. This is my life.' 'He saw most of the final [version]. When Jacques 'went away,' I had to finish the film. It was difficult, but that's the only thing I know. I think the film makes Jacques very alive."

Demy was the subject of two follow-ups to *Jacquot de Nantes*, also directed by Varda: *The Young Girls Turn 25*, a sentimental reminiscence of the filming of *The Young Girls of Rochefort* and *The World of Jacques Demy*, an intensely intimate documentary-biography which includes clips from his films and interviews with those who worked with and respected him.

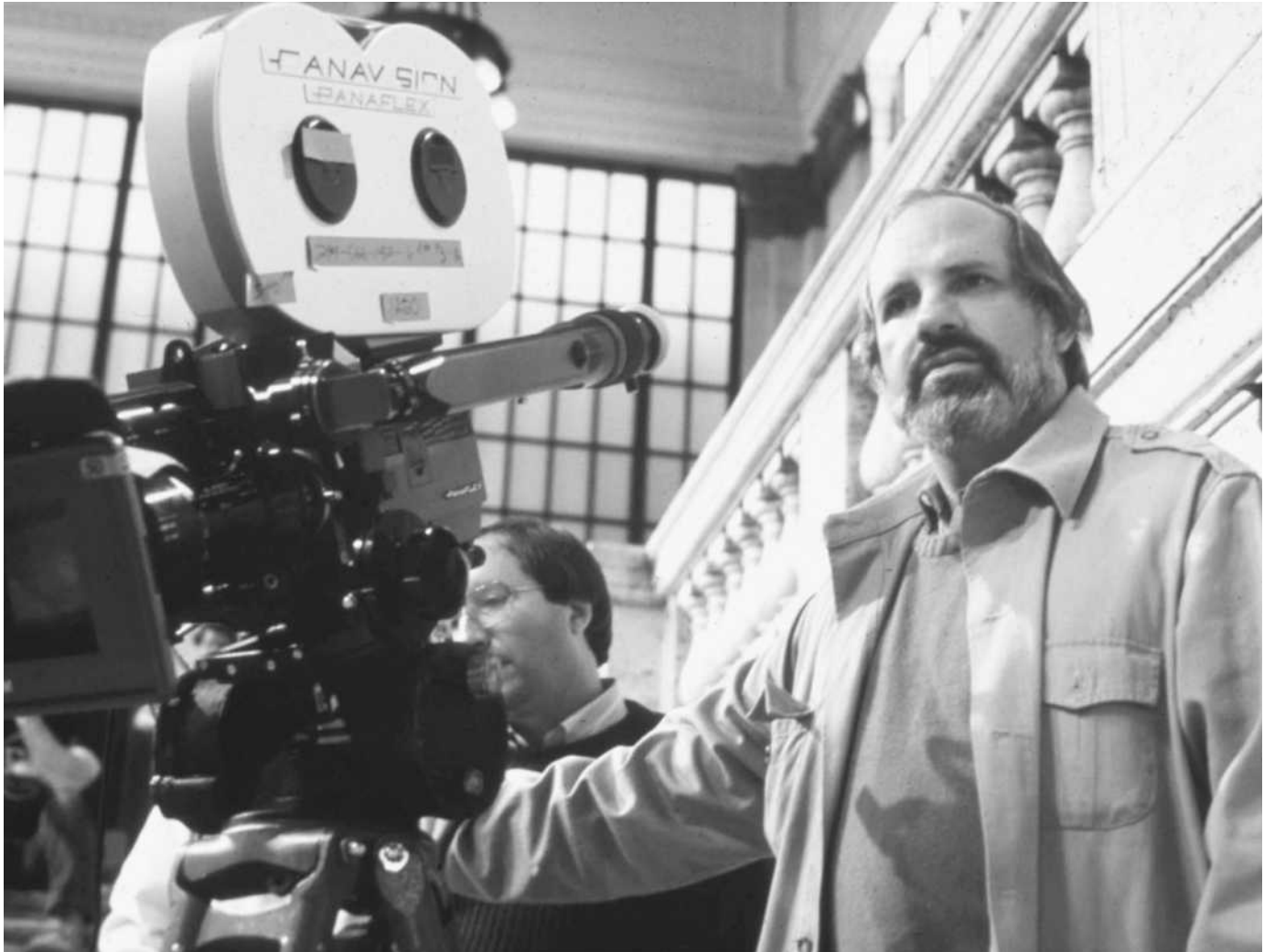
—Robin Wood, updated by Rob Edelman

DE PALMA, Brian

Nationality: American. **Born:** Newark, New Jersey, 11 September 1940. **Education:** Attended Columbia University, New York, and Sarah Lawrence College (writing fellowship), 1963–64. **Family:** Married 1) actress Nancy Allen, 1979 (divorced, 1984); 2) producer Gale Anne Hurd (divorced); 3) Darnell De Palma, 1995 (divorced, 1997); one child. **Career:** Directed first feature, *Murder a la Mod*, 1967; also film teacher and instructor. **Awards:** Rosenthal Foundation award for *Woton's Wake*, 1963; Silver Bear Award, Berlin Festival, for *Greetings*, 1969.

Films as Director:

- 1961 *Icarus* (short); *660214, the Story of an IBM Card* (short)
- 1963 *Woton's Wake* (short)
- 1964 *Jennifer* (short)
- 1965 *Bridge That Gap* (short)
- 1966 *Show Me a Strong Town and I'll Show You a Strong Bank* (short); *The Responsive Eye* (doc)



Brian De Palma

1967 *Murder a la Mod* (+ sc, ed)
 1968 *Greetings* (+ co-sc, ed)
 1969 *The Wedding Party* (+ pr, ed, co-sc; release delayed from 1966)
 1970 *Dionysus in '69* (co-d, co-ph, co-ed; completed 1968); *Hi, Mom!* (+ co-sc)
 1972 *Get to Know Your Rabbit*
 1973 *Sisters (Blood Sisters)* (+ co-sc)
 1974 *Phantom of the Paradise* (+ sc)
 1976 *Obsession* (+ co-sc); *Carrie*
 1978 *The Fury*
 1979 *Home Movies*
 1980 *Dressed to Kill* (+ sc)
 1981 *Blow Out* (+ sc)
 1983 *Scarface*
 1984 *Body Double* (+ pr, sc)
 1986 *Wise Guys*
 1987 *The Untouchables*
 1989 *Casualties of War*
 1990 *The Bonfire of the Vanities* (+ pr, role as Prison Guard)
 1992 *Raising Cain* (+ sc)
 1993 *Carlito's Way*

1996 *Mission: Impossible*
 1998 *Snake Eyes* (+ co-sc, pr)
 2000 *Mission to Mars; Mr. Hughes*

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The conventional dismissal of Brian De Palma—that he is a mere “Hitchcock imitator”—though certainly unjust, provides a useful starting point, the relation being far more complex than such a description suggests. It seems more appropriate to talk of symbiosis than of imitation: if De Palma borrows Hitchcock’s plot-structures, the impulse is rooted in an authentic identification with the Hitchcock thematic that results in (at De Palma’s admittedly infrequent best) valid variations that have their own indisputable originality. *Sisters* and *Dressed to Kill* are modeled on *Psycho*; *Obsession* and *Body Double* on *Vertigo*; *Body Double* also borrows from *Rear Window*, as does *Blow Out*. The debt is of course enormous, but—at least in the cases of *Sisters*, *Obsession*, and *Blow Out*, De Palma’s three most satisfying films to date—the power and coherence of the films testifies to the genuineness of the creativity.

Central to the work of both directors are the tensions and contradictions arising out of the way in which gender has been traditionally constructed in a male-dominated culture. According to Freud, the human infant, while biologically male or female, is not innately “masculine” or “feminine”: in order to construct the socially correct man and woman of patriarchy, the little girl’s masculinity and the little boy’s femininity must be repressed. This repression tends to be particularly rigorous and particularly damaging in the male, where it is compounded by the pervasive association of “femininity” with castration (on both the literal and symbolic levels). The significance of De Palma’s best work (and, more powerfully and consistently, that of Hitchcock before him) lies in its eloquent evidence of what happens when the repression is partially unsuccessful. The misogyny of which both directors have been accused, expressing itself in the films’ often extreme outbursts of violence against women (both physical and psychological), must be read as the result of their equally

extreme identification with the “feminine” and the inevitable dread that such an identification brings with it.

Sisters is concerned single-mindedly with castration: the symbolic castration of the woman within patriarchy, the answering literal castration that is the form of her revenge. The basis concept of female Siamese twins, one active and aggressive, one passive and submissive, is a brilliant inspiration, the action of the entire film arising out of the attempts by men to destroy the active aspect in order to construct the “feminine” woman who will accept her subordination. The aggressive sister Dominique (dead, but still alive as Danielle’s unconscious) is paralleled by Grace Collier (Jennifer Salt), the assertive young reporter who usurps the accoutrements of “masculinity” and eventually assumes Dominique’s place in the extraordinary climactic hallucination sequence in which the woman’s castration is horrifyingly reasserted. *Sisters*, although weakened by De Palma’s inability to take Grace seriously enough or give the character the substance the allegory demands, remains his closest to a completely satisfying film: the monstrosity of woman’s oppression under patriarchy and its appalling consequences for both sexes have never been rendered more vividly. *Blow Out* rivals it in coherence and surpasses it in sensitivity: one would describe it as De Palma’s masterpiece were it not for one unpardonable and unfortunately extended lapse—the entirely gratuitous sequence depicting the murder of the prostitute in the railway station, which one can account for only in terms of a fear that the film was not “spicy” enough for the box office (it failed anyway). It can stand as a fitting counterpart to *Sisters*, a rigorous dissection of the egoism fostered in the male by the culture’s obsession with “masculinity.” It is clear that Travolta’s obsession with establishing the reality of his perceptions has little to do with an impersonal concern for truth and everything to do with his need to establish and assert the symbolic phallus at whatever cost—the cost involving, crucially, the manipulation and exploitation of a woman, eventually precipitating her death. Since *Body Double*—a tawdry ragbag of a film that might be seen as De Palma’s gift to his detractors—De Palma seems to have abandoned the Hitchcock connection, and it is not yet clear that he has found a strong thematic with which to replace it. *The Untouchables* seems a work of empty efficiency; it is perhaps significant that one remains uncertain whether to take the patriarchal idyll of Elliott Ness’s domestic life straight or as parody. *Casualties of War* is more interesting, though severely undermined by the casting of the two leads: one grasps the kind of contrast De Palma had in mind, but it is not successfully realized in that between Sean Penn’s shameless mugging and Michael J. Fox’s intractable blandness. Like most Hollywood movies on Vietnam, the film suffers from the inability to see Asians in terms other than an undifferentiated “otherness”: it is symptomatic that the two Vietnamese girls, past and present, are played by the same actress. His return to the film of political protest (and specifically to the Vietnam War) brings De Palma’s career to date full circle: his early work in an independent avant-garde (*Greetings, Hi, Mom!*) is too often overlooked. But nothing in *Casualties of War*, for all the strenuousness of its desire to disturb, achieves the genuinely disorienting force of the remarkable “Be Black, Baby” sections of *Hi, Mom!*. Following *Casualties of War*—a film to which he had a deep personal commitment, whatever its success or failure as a comment upon the Vietnam War, violence against women, or the power of traumatic memory—De Palma seemed intent upon remaking his own public image by choosing an unusual property for him, the social satire *The Bonfire of the Vanities*. He did put a personal stamp upon the material, most notably (and paradoxically) by paying tribute to the Orson Welles of

Touch of Evil, opening the film with an extremely long and intricate tracking shot and using distorting wide-angle lenses almost constantly (though less imaginatively than Welles). Unfortunately the visual flair did nothing to compensate for some disastrous miscastings and craven attempts to soften the book’s scathing cynicism, or for the unfocused script in general and De Palma’s own inability to do satiric comedy without obnoxious overemphasis. *Raising Cain*, a return to more comfortable territory—the lurid pop-Freudian thriller, the genre through which De Palma had achieved greatest fame and critical admiration—puzzled those who claimed he was merely repeating himself. But for connoisseurs it was intentionally a delicious self-parody—or at least a virtuoso filmmaker’s display of his special talents—most flagrantly in a spectacularly choreographed steadicam shot in which a psychiatrist spouting endless exposition is always on the verge of walking out of the frame, and in the delirious slow-motion climax.

Carlito’s Way again harked back to earlier De Palma successes, this time to crime drama, with an emotional intensity somewhere between the hallucinatory *Scarface* and the more coolly impersonal *The Untouchables*. If the film ultimately could not rise beyond the conventional trajectory of its plot—ex-hood trying to go straight is drawn back into crime by his old buddy, despite the outreach of a saintly woman—it at least boasted a brilliant impersonation of a crooked lawyer by Sean Penn and some splendid De Palma set pieces, like the chase through Grand Central Terminal. The film reminds us that De Palma is unsurpassed among film directors in portraying furies: not the collective surges of violence rendered by a Sam Peckinpah, but the private demons unleashed within or witnessed by (the same thing on dream level) “ordinary” people as well as crime kings and raving lunatics. De Palma’s cinematic flourishes have often been called “operatic,” but perhaps the better analogy is with the Lisztian keyboard virtuoso, someone who can tap profound emotional depths one moment but skitters over the surface at other times; who frequently improvises upon others’ themes but is always unmistakably himself, for better or worse.

—Robin Wood, updated by Joseph Milicia

DEREN, Maya

Nationality: Russian/American. **Born:** Kiev, 1917, became U.S. citizen. **Education:** League of Nations School, Geneva, Switzerland; studied journalism at University of Syracuse, New York; New York University, B.A.; Smith College, M.A. **Family:** Married (second time) Alexander Hackenschmied (Hammid), 1942 (divorced); later married Teijo Ito. **Career:** Family immigrated to America, 1922; made first film *Mesher of the Afternoon*, 1943; travelled to Haiti, 1946; secretary for Creative Film Foundation, 1960. **Awards:** Guggenheim fellowship for work in creative film, 1946. **Died:** Of a cerebral hemorrhage in Queens, New York, 13 October 1961.

Films as Director:

- 1943 *Mesher of the Afternoon* (with Alexander Hammid) (+ role);
The Witches’ Cradle (unfinished)
- 1944 *At Land* (+ role)

- 1945 *A Study in Choreography for Camera; The Private Life of a Cat* (home movie, with Hammid)
 1946 *Ritual in Transfigured Time* (+ role)
 1948 *Meditation on Violence*
 1959 *The Very Eye of Night*

Publications

By DEREN: books—

- An Anagram of Ideas on Art, Form, and the Film*, New York, 1946.
The Divine Horseman: The Living Gods of Haiti, New York, 1953.
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- Arnheim, Rudolf, “To Maya Deren,” in *Film Culture* (New York), no. 24, 1962.
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 Mayer, T., “The Legend of Maya Deren: Champion of American Independent Film,” in *Film News* (New York), September/October 1979.
 “Kamera Arbeit: Der schöpferische umgang mit der realitat,” in *Frauen und Film* (Berlin), October 1984.
 “Maya Deren Issue,” of *Film Culture* (New York), 72–75, 1985.
 Millsapps, J.L., “Maya Deren, Imagist,” in *Literature/Film Quarterly* (Salisbury, Maryland), January 1986.
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Maya Deren was the best-known independent, experimental filmmaker in the United States during and after World War II. She developed two types of short, subjective films: the psychodrama and the ciné-dance film. She initiated a national non-theatrical network to show her six independently made works, which have been referred to as visual lyric poems, or dream-like trance films. She also lectured and wrote extensively on film as an art form. Her films remain as provocative as ever, her contributions to cinematic art indisputable.

Intending to write a book on dance, Deren toured with Katherine Dunham’s dance group as a secretary. Dunham introduced Deren to Alexander Hammid, and the following year the couple made *Meshes of the Afternoon*. Considered a milestone in the chronology of independent film in the United States, it is famous for its four-stride sequence (from beach to grass to mud to pavement to rug). Deren acted the role of a girl driven to suicide. Continuous action is maintained while time-space unities are severed, establishing a trance-like mood by the use of slow motion, swish-pan camera movements, and well executed point-of-view shots.

In her next film, *At Land*, a woman (Deren) runs along a beach and becomes involved in a chess game. P. Adams Sitney refers to this work as a “pure American trance film.” The telescoping of time occurs as each scene blends with the next in unbroken sequence, a result of pre-planned editing. *At Land* is also studded with camera shots of astounding virtuosity.

Other films include Deren's first ciné-dance film, the three-minute *A Study in Choreography for Camera*. Filmed in slow motion, a male ballet dancer, partnered by the camera, moves through a variety of locales. Continuity of camera movement is maintained as the dancer's foot changes location. Space is compressed while time is expanded. According to Sitney, the film's importance resides in two fresh observations: space and time in film are *created* space and time, and the camera's optimal use is as a dancer itself. *Ritual in Transfigured Time*, another dance-on-film, portrays psycho-dramatic ritual by use of freeze frames, repeated shots, shifting character identities, body movements, and locales. *Meditation on Violence* explores Woo (or Wu) Tang boxing with the camera as sparring partner, panning and zooming to simulate human response. *The Very Eye of Night* employed Metropolitan Ballet School members to create a celestial ciné-ballet of night. Shown in its negative state, Deren's handheld camera captured white figures on a total black background. Over the course of her four dance-films Deren evolved a viable form of ciné-choreography that was adapted and adjusted to later commercial feature films. In cases such as *West Side Story*, this was done with great skill and merit.

Deren traced the evolution of her six films in "A letter to James Card," dated April 19, 1955. *Meshes* was her "point of departure" and "almost expressionist"; *At Land* depicted dormant energies in mutable nature; and *Choreography* distilled the essence of this natural changing. In *Ritual* she defined the processes of changing, while *Meditation* extends the study of metamorphosis. In *The Very Eye* she expressed her love of life and its living. "Each film was built as a chamber and became a corridor, like a chain reaction."

In 1946 Deren published *An Anagram of Ideas on Art, Form, and the Film*, a monograph declaring two major statements: the rejection of symbolism in film, and strong support for independent film after an analysis of industrial and independent filmmaking activities in the United States.

Although *Meshes* remains the most widely seen film of its type, with several of its effects unsurpassed by filmmakers, Deren had been forgotten until recently. Her reputation now enjoys a well-deserved renaissance, for as Rudolf Arnheim eulogized, Deren was one of film's "most delicate magicians."

—Louise Heck-Rabi

DE SICA, Vittorio

Nationality: Italian/French (became French citizen in order to marry second wife, 1968. **Born:** Sora (near Rome), 7 July 1902. **Education:** Institut Supérieur de Commerce, Rome, and University of Rome. **Family:** Married 1) Giuditta Rissone (divorced 1968); 2) Maria Mercader, 1968, two sons. **Career:** Actor in Tatiana Pavlova's Stage Company, 1923; formed own stage company with actress-wife, late 1920s; leading film actor, from 1931; directed first film, *Rose scarlatte*, 1940. **Died:** In Paris, 13 November 1974.

Films as Director:

- 1940 *Rose scarlatte* (co-d, role as The Engineer)
 1941 *Maddelena zero in condotta* (+ dialogue, role as Carlo Hartman); *Teresa Venerdi* (+ co-sc, role)



Vittorio De Sica

- 1942 *Un garibaldino al convento* (+ co-sc, role as Nino Bixio)
 1943 *I bambini ci guardano* (+ co-sc)
 1946 *La porta del cielo* (+ co-sc, completed 1944); *Sciuscia* (*Shoe-shine*) (+ co-sc)
 1948 *Ladri di biciclette* (*The Bicycle Thief*) (+ pr, co-sc)
 1950 *Miracolo a Milano* (*Miracle in Milan*) (+ co-sc)
 1952 *Umberto D* (+ pr, co-sc)
 1953 *Stazione Termini* (*Indiscretion of an American Wife; Indiscretion*) (+ co-pr)
 1954 *L'oro di Napoli* (*Gold of Naples*) (+ co-sc, role)
 1956 *Il tetto* (*The Roof*) (+ pr)
 1960 *La ciociara* (*Two Women*)
 1961 *Il giudizio universale* (+ role)
 1962 "La Riffa (*The Raffle*)" episode of *Boccaccio '70; I sequestrati di Altona* (*The Condemned of Altona*)
 1963 *Il boom; Ieri, oggi, domani* (*Yesterday, Today, and Tomorrow*)
 1964 *Matrimonio all'italiana* (*Marriage, Italian Style*)
 1965 *Un Monde nouveau* (*Un Monde jeune; Un mondo nuovo; A Young World*)
 1966 *Caccia alla volpe* (*After the Fox*) (+ guest role); "Un sera come le altre (*A Night like Any Other*)" episode of *Le streghe* (*The Witches*)
 1967 *Woman Times Seven* (*Sept fois femmes*)
 1968 *Amanti* (*A Place for Lovers*) (+ co-sc)

- 1970 *I girasoli* (*Sunflower*); *Il giardino dei Finzi Contini* (*The Garden of the Finzi-Continis*); “Il leone” episode of *Le coppie* (*Les Couples*)
- 1972 *Lo chiameremo Andrea*
- 1973 *Una breve vacanza* (*A Brief Vacation*)
- 1974 *Il viaggio* (*The Journey; The Voyage*)

Other Films:

- 1918 *Il processo Clémenceau* (*L’Affaire Clemenceau*) (Bencivenga) (role)
- 1926 *La bellezza del mondo* (Almirante) (role)
- 1928 *La compagnia dei matti* (*La compagnie des fous*) (Almirante) (role)
- 1932 *La vecchia signora* (Palermi) (role); *La segretaria per tutti* (Palermi) (role); *Due cuori felici* (Negroni) (role); *Gli uomini che mascalzoni!* (Camerini) (role)
- 1933 *Un cattivo soggetto* (Bragaglia) (role); *Il signore desidera?* (Righelli) (role); *La canzone del sole* (German version: *Das Lied der Sonne*) (Neufeld) (role as The Secretary); *Lisetta* (Boese) (role)
- 1934 *Tempo massimo* (Mattoli) (role)
- 1935 *Darò un milione* (Camerini) (role as The Millionaire); *Amo te sola* (Mattoli) (role)
- 1936 *Lohengrin* (Malasomma) (role); *Ma non è una cosa seria!* (Camerini) (role); *Non ti conosco più* (Malasomma) (role); *L’uomo che sorride* (Mattoli) (role)
- 1937 *Hanno rapito un uomo* (Righelli) (role); *Il signor Max* (Camerini) (role); *Questi ragazzi* (Mattoli) (role)
- 1938 *Napoli d’altri tempi* (Palermi) (role); *L’orologio a cucù* (Mastrocinque) (role); *Partire* (Palermi) (role); *Ai vostri ordini, signora!* (Mattoli) (role); *La mazurka di papà* (Biancoli) (role); *Le due madri* (Palermi) (role); *Castelli in aria* (German version: *Ins blaue Leben*, 1939) (Genina) (role)
- 1939 *Grandi magazzini* (Camerini) (role); *Finisce sempre così* (Susini) (role); *Napoli che non muore* (Palermi) (role)
- 1940 *La peccatrice* (Palermi) (role); *Pazza di giola* (Bragaglia) (role); *Manon Lescaut* (Gallone) (role)
- 1941 *L’avventuriera del piano di sopra* (Matarazzo) (role)
- 1942 *Se io fossi onesto!* (Bragaglia) (role, co-sc); *La guardia del corpo* (Bragaglia) (role, co-sc)
- 1943 *I nostri sogni* (Cottafavi) (role, co-sc); *Non sono superstizioso, ma...!* (Bragaglia) (role, co-sc); *L’ippocampo* (Rosmino) (role, co-sc); *Diece minuti di vita* (Longanesi) (unfinished; another version made 1944 with different cast) (role); *Nessuno torna indietro* (Blasetti) (role)
- 1945 *Lo sbaglio di essere vivo* (Bragaglia) (role); *Il mondo vuole così* (Bianchi) (role)
- 1946 *Roma città libera* (co-sc); *Il marito povero* (Amara) (co-sc); *Abbasso la ricchezza!* (Righelli) (role, co-sc)
- 1947 *Sperduti nel buio* (Mastrocinque) (role as Nanzio, co-sc); *Natale al campo 119* (Francisci) (supervisor, role as The Noble Neopolitan)
- 1948 *Lo sconosciuto di San Marino* (Waszinsky) (role as The Proprietor); *Cuore* (Coletti) (co-sc, role as The Landlord)
- 1950 *Domani è troppo tardi* (Moguy) (role as Professor Landi)
- 1951 *Cameriera bella presenza offresi* (Pastina) (role as The Actor); “Il processo di Frine” episode of *Altri tempi* (Blasetti) (role as the Barrister); *Gli uomini non guardano il cielo* (Scarpelli) (role)
- 1952 *Buongiorno elefante!* (*Sabù principe ladro*) (Franciolini) (co-sc, role as Garetti); “Scena all’aperto” (role as Count) and “Don Corradino” (role as Don Corradino) episodes of *Tempi nostri* (Blasetti)
- 1953 *Madame De...* (Ophuls) (role as Fabrizio Donati); *Pane, amore e fantasia* (Comencini) (role as Marshal Carotenuto); “Pendolin” episode of *Cento anni d’amore* (De Felice) (role); “Incidente a Villa Borghese” episode of *Villa Borghese* (Franciolini) (role); *Il matrimonio* (Petrucci) (role); “Il fine dicitoro” episode of *Gran varietà* (Paoletta) (role); “Le Divorce (Il divorzio)” episode of *Secrets d’alcôve* (*Il letto*) (Franciolini) (role)
- 1954 *Vergine moderna* (Pagliero) (role as The Banker); *L’Allegro Squadrone* (Moffa) (role as The General); *Pane, amore e gelosia* (Comencini) (role); *Peccato che sia una canaglia* (Blasetti) (role as Mr. Stroppiani)
- 1955 *Il segno di Venere* (Risi) (role as Alessio Spano, the Poet); *Gli ultimi cinque minuti* (*The Last Five Minutes*) (Amato) (role as Carlo); *La bella mugnaia* (Camerini) (role as The Governor); *Pane, amore e...* (Risi) (role as Carotenuto); *Racconti romani* (Franciolini) (role); *Il bigamo* (Emmer) (role as The Barrister)
- 1956 *Mio figlio Nerone* (*Nero’s Weekend*) (Steno) (role as Sénèquel); *Tempo di villeggiatura* (Racioppi) (role as The Celebrity); *The Monte Carlo Story* (*Montecarlo*) (Taylor) (role as Count Dino Giocondo Della Fiaba); *I giorni più belli* (*I nostri anni più belli, Gli anni più belli*) (Mattoli) (role as The Banker); *Noi siamo le colonne* (D’Amico) (role as Celimontani)
- 1957 *Padri e figli* (Monicelli) (role as the tailor Corallo); *I colpevoli* (Vasile) (role as the barrister Vasari); *Souvenir d’Italie* (*It Happened in Rome*) (Pietrangeli) (role as The Count); *La donna che venne del mare* (De Robertis) (role as Bordigin); *Vacanze a Ischia* (Camerini) (role as Occhipinti); *I conte Max* (Bianchi) (role as Count Max Orsini Baraldo); *Amore e chiacchiere* (Blasetti) (role as Bonelli); *Il medico e lo stregone* (Monicelli) (role as Locorotolo); *Totò, Vittorio e la dottoressa* (Mastrocinque) (role as the sick nobleman); *Casino de Paris* (Hunebelle) (role as Alexandre Gordy)
- 1958 *A Farewell to Arms* (Vidor) (role as Count Alessandro Rinaldi); *Domenica è sempre domenica* (Mastrocinque) (role as Mr. Guastaldi); *Ballerina e buon Dio* (Leonviola) (roles as the policeman, the taxi driver, and the costume porter); *Kanonenserenade* (*Pezzo, capopezzo e capitano*) (Staudte) (role as Count Ernesto De Rossi); *Anna di Brooklyn* (Denham and Lastricati) (supervisor, co-music, role as Don Luigino); *La ragazza di Piazza S. Pietro* (Costa) (role as Armando Conforti); *Gli zitelloni* (Bianchi) (role as Professor Landi); *Pane, amore e Andulasia* (Setò) (role as Carotenuto); *La prima notte* (Cavalcanti) (role as Alfredo)
- 1959 *Nel blu dipinto di blu* (*Volare*) (Tellini) (role as Spartaco); *Il nemico di mia moglie* (Puccini) (role as The Husband); *Vacanze d’inverno* (Mastrocinque) (role as Manrizie); *Il moralista* (Bianchi) (role as The President); *Il Generale Della Rovere* (Rossellini) (role as Giovanni Bertone); *Il mondo dei miracoli* (Capuano) (role as Pietro Giordani); *Uomini e nobiluomini* (Bianchi) (role as Marquis Nicolas Peccoli); *Ferdinando I, re di Napoli* (Franciolini) (role as

- Ceccano); *Gastone* (Bonnard) (role as The Prince); *Les trois etc . . . du colonel* (*Le tre eccetera del colonello*) (Boissol) (role as Colonel Belalcazar)
- 1960 *Il vigile* (Zampa) (role as The Trustee); *Le pillole di Ercole* (Salce) (role as Colonel Pietro Cuocolo); *Austerlitz* (Gance) (role as Pope Pius VII); *The Angel Wore Red* (*La sposa bella*) (Johnson) (role as General Clave); *The Millionairess* (Asquith) (role as Joe); *It Started in Naples* (Shavelson) (role as Mario Vitale); *Gli incensurati* (Giaculli) (role as comic actor); *Un amore a Roma* (Risi) (role)
- 1961 *Gli attendenti* (Bianchi) (role as Colonel Bitossi); *I due marescialli* (Corbucci) (role as Antonio Cotone); *Le meraviglie di Aladino* (*The Wonders of Aladdin*) (Bava and Levin) (role as The Genie); *L'onorata società* (Pazzaglia) (role as The Chef); *La Fayette* (*La Fayette, una spada per due bandiere*) (Dréville) (role as Bancroft)
- 1962 *Vive Henry IV, vive l'amour* (Autant-Lara) (role as Don Pedro)
- 1965 *The Amorous Adventures of Moll Flanders* (T. Young) (role as The Count)
- 1966 *Io, io, io . . . e gli altri* (Blasetti) (role as Count Trepossi)
- 1967 *Gli altri, gli altri e noi* (Arena) (role as man on pension); *Un italiano in America* (Sordi) (role as Giuseppe's Father); *The Biggest Bundle of Them All* (Annakin) (role as Cesare Celli); *Caroline Cherie* (de la Patelliere) (role as Count de Bièvres)
- 1968 *The Shoes of the Fisherman* (*Les Souliers de Saint-Pierre*) (M. Anderson) (role as Cardinal Rinaldi)
- 1969 *If It's Tuesday, This Must Be Belgium* (M. Stuart) (role as The Shoemaker); *Una su tredici* (*12 + 1*) (Gessner and Lucignani) (role as Di Seta)
- 1970 *Cose di Cosa Nostra* (Steno) (role as The Lawyer); *L'Odeur des fauves* (Balducci) (role as Milord)
- 1971 *Trastevere* (Tozzi) (role as Enrico Formichi); *Io non vedo, tu non parli, lui non sente* (Camerini) (role as Count at the Casino)
- 1972 *Pinocchio* (Comencini) (for TV) (role as The Judge); *Snow Job* (*The Ski Raiders*) (Englund) (role as Dolphi); *Ettore lo fusto* (Castellari) (role as Giove); *Siamo tutti in libertà provvisoria* (Scarpelli) (role)
- 1973 *Storia de fratelli e de cortelli* (Amendola) (role as The Marshal); *Il delitto Matteotti* (Vancini) (role as Mauro del Giudice)
- 1974 *Andy Warhol's Dracula* (*Dracula cerca sangue di vergine e . . . morì di sete!!*, *Blood for Dracula*) (Morrissey) (role as Marquis di Fiori); *C'eravamo tanto amati* (Scola) (role as himself); *Vittorio De Sica, il Regista, l'attore, l'uomo* (Gragadze) (role)

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By DE SICA: books—

- Umberto D.*, with Cesare Zavattini, Rome, 1954.
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Miracle in Milan, with Cesare Zavattini and others, New York, 1968.

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 Sargeant, W., “Bread, Love, and Neo-Realism,” in *New Yorker*, 29 June and 6 July 1957.
 Rhode, Eric, “Why Neo-Realism Failed,” in *Sight and Sound* (London), Winter 1960/61.
 Lane, J.F., “A Case of Artistic Inflation,” in *Sight and Sound* (London), Summer 1963.
 McVay, D., “Poet of Poverty,” in *Films and Filming* (London), November 1964.
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 Bachmann, Gideon, “Vittorio de Sica: Always a True Window,” in *Sight and Sound* (London), Spring 1975.
 “De Sica Issue” of *Bianco e Nero* (Rome), Fall 1975.
 Passalacqua, J., “Vittorio De Sica,” in *Films in Review* (New York), April 1978.

- “Vittorio de Sica Issue” of *Avant-Scène du Cinéma* (Paris), 15 October 1978.
- Carcassonne, P., “Dossier: le neo-realisme: De Sica ‘le menteur,’” in *Cinématographe* (Paris), January 1979.
- Shipman, David, “Directors of the Decade: Forties,” in *Films and Filming* (London), June 1983.
- “Vittorio De Sica,” in *Cinema Nuovo* (Bari), February 1985.

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De Reisner, Bika, *Meet De Sica*.

Dragadze, Peter, *Vittorio De Sica: Il regista, l'attore, l'uomo* (for TV), 1974.

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The films of Vittorio De Sica are among the most enduring of the Italian post-war period. His career suggests an openness to form and a versatility uncommon among Italian directors. De Sica began acting on stage as a teenager and played his first film role in 1918. In the 1920s his handsome features and talent made him something of a matinee idol, and from the mid-1930s he appeared in a number of films by Mario Camerini, including *Gliuomini che mascalzoni!*, *Darò un milione*, and *Grandi magazzine*.

During his lifetime, De Sica acted in over one hundred films in Italy and abroad, using this means to finance his own directorial efforts. He specialized in breezy comic heroes, men of great self-assurance or confidence men (as in Rossellini's *Generale della Rovere*). The influence of his tenure as actor cannot be overestimated in his directorial work, where the expressivity of the actor in carefully written roles was one of his foremost technical implements. In this vein De Sica has continually mentioned the influence on his work of Charlie Chaplin. The tensive continuity between tragic and comic, the deployment of a detailed yet poetic gestural language, and a humanist philosophy without recourse to the politically radical are all elements of De Sica's work that are paralleled in the silent star's films.

De Sica's directorial debuts, *Rose scarlatte* and *Maddalena, zero in condotta*, were both attempts to bring theater pieces to the screen with suitable roles for himself. In 1943, with *I bambini ci guardano*, De Sica teamed with Cesare Zavattini, who was to become his major collaborator for the next three decades. Together they began to demonstrate elements of the post-war realist aesthetic which, more than any other director except Visconti and Rossellini, De Sica helped shape and determine. Despite the overt melodrama of the misogynistic story (a young mother destroys her family by deserting them), the filmmaker refused to narrow the perspective through an overwrought Hollywoodian mise-en-scène, preferring instead a refreshing simplicity of composition and a subdued editing style. Much of the film's original flavor can be traced to the clear, subjective mediation of a child, as promised in the title.

De Sica's intense feeling for children's sensibilities led him to imagine how children viewed the failing adult reconstruction of society after the war. *Sciuscia*, a realistic look at the street and prison life of poor, abandoned children, was the result. It is the story of how the lasting friendship of two homeless boys, who make their living shining shoes for the American G.I.'s, is betrayed by their contact with adults. At the end of the film one boy inadvertently causes the other's death. Although Zavattini insists that his creative role was minimal in this instance, the presence of his poetic imagination is evident in the figure of a beautiful white horse. This horse serves to

cement the boys' mutual bond and their hope for a future. Though a miserable failure in Italy, *Sciuscia* marked De Sica's entry into international prominence; the film won a special Oscar in 1947.

For the balance of the neorealist period De Sica fought an uphill battle to finance his films through friends and acting salaries. *Ladri di biciclette* anchors searching social documentation in metaphor and a non-traditional but highly structured narrative. Workman Ricci's desperate search for his bicycle is an odyssey that enables us to witness a varied collection of characters and situations among the poor and working class of Rome. Each episode propels the narrative toward a sublimely Chaplinesque but insufficiently socially critical ending in which Ricci is defeated in his search and therefore in his attempts to provide for his family. Reduced to thievery himself, he takes his son's hand and disappears into the crowd. Like De Sica's other neorealist films, *Ladri di biciclette* gives the impression of technical nonchalance only to the indiscriminate eye, for De Sica planned his work with attention to minute details of characterization, mise-en-scène, and camera technique. During this period he preferred the non-professional actor for his or her ability to accept direction without the mediation of learned acting technique.

The story of Toto the Good in *Miracolo a Milano* remains one of the outstanding stylistic contradictions of the neorealist period (there are many), yet one which sheds an enormous amount of light on the intentions and future of the De Sica-Zavattini team. The cinematography and setting, markedly neorealist in this fable about the struggle to found a shanty town for the homeless, is undercut at every moment with unabashed clowning both in performance and in cinematic technique. Moreover, the film moves toward a problematic fairy tale ending in which the poor, no longer able to defend their happy, make-shift village from the voracious appetite of capitalist entrepreneurs, take to the skies on magic broomsticks. (The film has more special effects than anyone would ever associate with neorealism; could De Sica have left his mark on Steven Spielberg?) Still, Zavattini, who had wanted to make the film for a number of years, and De Sica defend it as the natural burlesque transformation of themes evident in their earlier work together.

By this time De Sica's films were the subject of a good deal of controversy in Italy, and generally the lines were drawn between Catholic and Communist critics. The latter had an especially acute fear (one which surfaced again with Fellini's *La Strada*) that the hard-won traits of neorealism had begun to backslide into those of the so-called “calligraphic” films of the Fascist era. These were based on an ahistorical, formal concern for aesthetic, compositional qualities and the nuances of clever storytelling. However, it was their next film, *Umberto D*, that comes closest to realizing Zavattini's ideas on the absolute responsibility of the camera eye to observe life as it is lived without the traditional compromises of entertaining narratives. The sequence of the film in which the maid wakes up and makes the morning coffee has been praised many times for its day-in-the-life directness and simplicity. *Il Tetto*, about a curious attempt to erect a small house on municipal property, is generally recognized as the last neorealist film of this original period.

Continually wooed by Hollywood, De Sica finally acquiesced to make *Stazione termini* in 1953, produced by Selznick and filmed in Rome with Jennifer Jones and Montgomery Clift. Unfortunately, neorealist representation formed only an insignificant background to this typically American star vehicle. A similar style is employed in *La ciociara*, which was created from a Moravia story about the relationship of a mother and daughter uprooted by the war. De Sica attempted to reconstruct reality in the studio during the making of this work,

making use of a somewhat unsuccessful stylized lighting technique. But as usual, he obtains excellent performances in an engaging dramatic vehicle (Sophia Loren won an Oscar).

The filmmakers returned to comedic vehicles in 1954 in *L'oro di Napoli*. Human comedy emerges from the rich diversity and liveliness of Neapolitan life. Though still within the confines of realism, the film foreshadows the director's entrance into the popular Italian market for sexual satire and farce. The exactitude with which he sculpts his characters and his reluctance to reduce the scenario to a mere bunch of gags demonstrates his intention to fuse comedy and drama, putting De Sica at the top of his class in this respect—among Risi, Comencini, and Monicelli. Often with Zavattini but also with Eduardo De Filippo, Tonino Guerra, and even Neil Simon (*After the Fox*), De Sica turned out about eight such films for the lucrative international market between 1961 and 1968, the best of which are: *Il giudizio universale*, which featured an all-star cast of international comedians; *Ieri, oggi, domani* and *Matrimonio all'Italiana*, both with Loren and Mastroianni; and *Sette volte donna. Il giardino dei Finzi Contini*, based on a Bassani novel about the incarceration of Italian Jews during the war, shows a strong Viscontian influence in its lavish setting and thematics (the film deals with the dissolution of the bourgeois family). *Una breve vacanza*, an examination of a woman who has managed to break out of the confines of an oppressive marriage during a sanatorium stay, reinstitutes the tense relationship between comedy and tragedy of the earlier films. De Sica's last film, *Il viaggio*, is from a Pirandello novel.

—Joel Kanoff

DIEGUES, Carlos

Nationality: Brazilian. **Born:** Maceio, state of Alagoas, 19 May 1940. **Education:** Studied law, Catholic University of Rio de Janeiro. **Family:** Married entertainer Nara Leao. **Career:** Organizer of Metropolitan Union of students, also film critic and poet, early 1960s; directed first feature, *Ganga Zumba*, 1964; immigrated to France following Brazilian military takeover, late 1960s; directed *Séjour* for French TV, 1970; returned to Brazil, mid-1970s.

Films as Director:

- 1960 *Fuga* (short) (co-d)
- 1961 *Domingo* (short)
- 1962 "Escola de samba, alegria de viver" episode of *Cinco vezes Favela*
- 1964 *Ganga Zumba* (+ co-adapt)
- 1965 *A 8a. Bienal de São Paulo* (short)
- 1966 *A grande cidade* (*The Big City*) (+ co-sc)
- 1967 *Oito universitários* (short)
- 1969 *Os herdeiros* (*The Inheritors*; *The Heirs*)
- 1972 *Quando a Carnaval chegar* (*When Carnival Comes*)
- 1973 *Joanna Francesa* (*Jeanne la française*) (+ sc)
- 1976 *Xica da Silva* (*Xica*)
- 1977 *Chuvvas de verao* (*Summer Showers*; *A Summer Rain*) (+ sc)
- 1978 *Os filhos do medo* (*Les Enfants de la peur*) (TV doc)
- 1980 *Bye Bye Brasil* (+ sc)
- 1984 *Quilombo*

- 1987 *Un tren para las estrellas*
- 1990 *Dias melhores virao* (+ sc, pr)
- 1994 *Rio's Love Songs* (+ sc)
- 1996 *Tieta do Agreste* (*Tieta of Agreste*) (+ co-sc, co-pr)
- 1999 *Orfeu* (+ co-sc)

Other Films:

- 1965 *O Circo* (Jabor) (ed)
- 1967 *Terra em transe* (*Land in Trance*) (Rocha) (assoc pr)
- 1968 *Capitu* (Saraceni) (assoc pr)
- 1980 *Prova de Fogo* (Altberg) (assoc pr)
- 1988 *Dede Mamata* (pr)

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By DIEGUES: book—

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By DIEGUES: articles—

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Interview with C. Espinosa Dominguez, in *Cine Cubano* (Havana), no. 104, 1983.

Interview with André Tournès, in *Jeune Cinéma* (Paris), July/August 1984.

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"Choosing between Legend and History," an interview with Coco Fusco, in *Cineaste* (New York), vol. 15, no. 1, 1986.

"Schizophrenes Land," an interview with R. Braun, in *Film und Fernsehen*, vol. 18, no. 6, 1990.

Diegues, Carlos, "Le dieu noir et le diable blond et le cinéma novo," in *Positif* (Paris), June 1994.

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Burton, Julianne, editor, *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Austin, Texas, 1986.

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Prédal, R., “Bio-filmographie: Carlos Diegues,” in *Etudes Cinématographiques* (Paris), no. 93–96, 1972.

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Osiel, Mark, “Bye Bye Boredom: Brazilian Cinema Comes of Age,” in *Cineaste* (New York), vol 15, no. 1, 1986.

Mosier, John, “Subway to the Stars,” in *Americas*, January/February 1988.

Welch, Cliff, “*Quilombo*,” in *American Historical Review*, October 1992.

Breschand, Jean, “Lyon fête ses Lumières,” in *Cahiers du Cinéma* (Paris), May 1995.

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One of the founders of *Cinema Novo*—the movement that transformed film in Brazil and was a pivotal influence in the New Latin American Cinema—Carlos Diegues is probably the most historically minded of its adherents. Like the other directors of *Cinema Novo*, Diegues is concerned with making films which are “culturally Brazilian, and impregnated with national and Latin American problems”; and his entrance into the national reality was, as with many other members of this group, through documentary films that put him in direct contact with social problems. Diegues also shares the interest in popular culture that is characteristic of *Cinema Novo*, although he tends to emphasize the contribution of black culture, which “gave us originality. It’s the element that has completely modified Brazil, which otherwise would be a mere cultural colony of Portugal and Spain.”

Perhaps that which most differentiates Diegues from his *Cinema Novo* colleagues is his historical orientation. On the one hand, this can be seen in his insistent return to historical themes. But on the other hand, Diegues’s conception of history is complex: he feels that the most important element in cinema is its *adecuación* (fitness) to the time in which it is made. To the degree that a film speaks to the problems and possibilities of the epoch in which it appears, it allows for the sort of “political cinema” Diegues prefers, a cinema with which the audience can interact. It is this perspective that Diegues brings to his perception of his films as corresponding to particular historical contexts.

His first works, *Samba School* and *Ganga Zumba*, are products of what Diegues describes as a “fantastic, euphoric period” in which emerged new Brazilian cinema, music, and theater. *Samba School*

was typical of the early works of *Cinema Novo*, focusing on the popular culture of the slums through an analysis of the alienation represented by the schools of samba. Diegues made the film on a barebones budget and worked at practically all the production tasks, including appearing as an actor. *Ganga Zumba* was Diegues’s first feature. A reconstruction of the Palmares Republic of runaway slaves in Brazil during the seventeenth century, it corresponded to the search for identity in which many Brazilian artists were then engaged. It also represented the first *Cinema Novo* film to value Afro-Brazilian culture, as well as the beginning of Diegues’s interest in bringing black history to the screen: “I tried to make a black film, not a film about blacks,” he stated.

The military coup of 1964, and its increasingly repressive legislation during the 1960s, changed the cultural scene profoundly. In film, an “aesthetic of silence” reigned, and Diegues perceives this as his “sick period,” during which he made *The Heirs* and *Joanna Francesa* as expressions of the depressing tableau presented by the “Dantesque levels” military terrorism reached. *The Heirs* is a historical work on the period 1930–1964, which allegorically evokes the role of Getulio Vargas (a populist president-dictator who oscillated between fascism and socialism) by following the trajectory of a bourgeois family. Diegues says that his main intention was to “project a precise image of this strange, violent and sentimental, baroque and surrealist, sincere and subtle country called Brazil, whose passion torments me more than anything else in life.” In *Joanna Francesa*, Diegues returned again to analyze the Revolution of 1930, this time in a film he considers a “lament” on the death of a culture and a civilization, which reflected the dolorous days through which Brazil was passing.

The liberalization of military rule led to what Diegues has described as the third phase of *Cinema Novo*, which he characterizes as “the aesthetic of life.” Within this category, he places the two reconstructions, *Xica da Silva* and *Quilombo*, which continue the black history of colonial Brazil he began with *Ganga Zumba*, as well as the popular *Bye Bye Brazil*. Both *Xica da Silva* and *Quilombo* are more mythic than historic, for Diegues believes that “history is always written by the winners,” and therefore a real history of blacks is either impossible or depressing. Thus, he focuses on the character of Francisca (Xica), a black slave whom a wealthy Portuguese freed and took as his lover. Little real information exists on this eighteenth-century woman because all mention of her was exorcised by the townspeople, but her love of freedom is an important myth of Brazilian popular culture.

Quilombo was made just two or three years before Brazil was liberated from military rule, and that context allowed Diegues to utilize the story of the runaway slave republic as a metaphor for the building of a utopia. With even less information available about *quilombos* than existed on Xica, Diegues allowed himself free rein; the result, as he intended, says more about the future than about the past. *Xica da Silva* was immensely popular in Brazil, but the film which has achieved the most international recognition is *Bye Bye Brazil*. In this exuberant film “dedicated to Brazilians in the twenty-first century,” Diegues returns to *Cinema Novo*’s insistent concern with popular culture and concludes that the way in which culture is assimilated and re-elaborated is more important than its origin or alleged “purity.” This is perhaps one of the more useful lessons Diegues has to teach his fellow filmmakers of *Cinema Novo*.

—John Mraz

DMYTRYK, Edward

Nationality: American. **Born:** Grand Forks, British Columbia, Canada, 4 September 1908, became U.S. citizen, 1939. **Education:** California Institute of Technology, 1926–27. **Family:** Married second wife, actress Jean Porter, 1948, one son. **Career:** Messenger and handy boy at Famous Players-Lasky, 1923, subsequently cutter, then editor; directed first film, *The Hawk*, 1935; directed series of films for Columbia, 1940–42, and for RKO, 1942–47; subpoenaed to appear before House Un-American Activities Committee as one of “Hollywood Ten,” 1947; moved to England, 1948; forced to return to U.S., fined and given six-month jail sentence for contempt of Congress, 1950; appeared as friendly witness before HUAC, and hired by producer Stanley Kramer, 1951; moved to England, 1971; taught at University of Texas, Austin, 1978; professor of filmmaking at University of Southern California, from 1981. **Died:** 1 July 1999, in Encino, California, of heart and kidney failure.

Films as Director:

- 1935 *The Hawk*
- 1939 *Television Spy; Emergency Squad; Million-Dollar Legs* (co-d with Grinde, uncredited)
- 1940 *Golden Gloves; Mystery Sea Raider; Her First Romance*
- 1941 *The Devil Commands; Under Age; Sweetheart of the Campus* (*Broadway Ahead*); *The Blonde from Singapore* (*Hot Pearls*);



Edward Dmytryk (right) and Montgomery Clift on the set of *Raintree County*

- Secrets of the Lone Wolf* (*Secrets*); *Confessions of Boston Blackie* (*Confessions*)
- 1942 *Counter-Espionage; Seven Miles from Alcatraz*
- 1943 *Hitler's Children; The Falcon Strikes Back; Captive Wild Woman; Behind the Rising Sun; Tender Comrade*
- 1944 *Farewell, My Lovely* (*Murder My Sweet*)
- 1945 *Back to Bataan; Cornered*
- 1946 *Till the End of Time*
- 1947 *Crossfire; So Well Remembered*
- 1949 *Obsession* (*The Hidden Room*); *Gives Us This Day* (*Salt to the Devil*)
- 1952 *Mutiny; The Sniper; Eight Iron Men*
- 1953 *The Juggler; Three Lives* (short)
- 1954 *The Caine Mutiny; Broken Lance; The End of the Affair*
- 1955 *Soldier of Fortune; The Left Hand of God; Bing Presents Oreste* (short)
- 1956 *The Mountain* (+ pr)
- 1957 *Raintree County*
- 1958 *The Young Lions*
- 1959 *Warlock* (+ pr); *The Blue Angel*
- 1962 *The Reluctant Saint* (+ pr); *Walk on the Wild Side*
- 1963 *The Carpetbaggers*
- 1964 *Where Love Has Gone; Mirage*
- 1966 *Alvarez Kelly*
- 1968 *Lo sbarco di Anzio* (*Anzio; The Battle for Anzio*); *Shalako*
- 1972 *Barbe-Bleue* (*Bluebeard*) (+ co-sc)
- 1975 *The “Human” Factor*
- 1976 *He Is My Brother*

Other Films:

- 1930 *Only Saps Work* (Gardner and Knopf) (ed); *The Royal Family of Broadway* (Cukor and Gardner) (ed)
- 1932 *Million-Dollar Legs* (Cline) (ed)
- 1934 *Belle of the Nineties* (McCarey) (co-ed, uncredited); *College Rhythm* (Taurog) (co-ed)
- 1935 *Ruggles of Red Gap* (McCarey) (ed)
- 1936 *Too Many Parents* (McGowan) (ed); *Three Cheers for Love* (Ray McCarey) (ed); *Three Married Men* (Buzzell) (ed); *Easy to Take* (Tryon) (ed)
- 1937 *Murder Goes to College* (Riesner) (ed); *Turn off the Moon* (Seiler) (ed); *Double or Nothing* (Reed) (ed); *Hold ‘em Navy* (*That Navy Spirit*) (Neumann) (ed)
- 1938 *Bulldog Drummond’s Peril* (Hogan) (ed); *Prison Farm* (Louis King) (ed)
- 1939 *Zaza* (Cukor) (ed); *Love Affair* (McCarey) (co-ed); *Some Like It Hot* (Archainbaud) (ed)
- 1950 *The Hollywood Ten* (Berry) (co-sc, appearance)
- 1968 *Hamlet* (Wirth) (dubbing d)
- 1976 *Hollywood on Trial* (Helpert) (role as interviewee)

Publications

By DMYTRYK: books—

It’s a Hell of a Life but Not a Bad Living, New York, 1978.
On Screen Directing, London, 1984.

On Screen Acting, Boston, 1984.
On Film Editing: An Introduction to the Art of Film Construction,
 Stoneham, 1984.
On Screen Writing, Stoneham, 1985.
On Filmmaking, Boston, 1986.
Cinema: Concept and Practice, Boston, 1988.
Odd Man Out: A Memoir of the Hollywood Ten, Carbondale, 1995.

By DMYTRYK: articles—

“Reply to R. English,” in *Nation* (New York), 26 May 1951.
 “The Director-Cameraman Relationship,” interview with Herb
 Lightman, in *American Cinematographer* (Los Angeles), May 1968.
 “The Director and the Editor,” in *Action* (Los Angeles), March/
 April 1969.
 “Dmytryk on Film,” in *Journal of University Film Association*
 (Carbondale, Illinois), Spring 1982.
 “A Very Narrow Path: The Politics of Edward Dmytryk,” an
 interview with L.D. Friedman, in *Literature/Film Quarterly* (Salis-
 bury, Maryland), October 1984.
 “Edward Dmytryk Remembers,” an interview with J. Bawden, in
Films in Review (New York), December 1985.
 “The Director & the Bobbysoxer,” an interview with Michael
 Ankerich, in *Classic Images* (Muscatine), August 1994.

On DMYTRYK: articles—

English, R., “What Makes a Hollywood Communist?,” in the
Saturday Evening Post (Philadelphia), 19 May 1951.
 Tozzi, Romano, “Edward Dmytryk,” in *Films in Review* (New
 York), February 1962.
 “The Cinema of Edward Dmytryk,” in *Films Illustrated* (London),
 October 1971.
 “Edward Dmytryk,” in *Film Dope* (London), June 1977.
 McClure, L., “Edward Dmytryk: The Director as Professor,” in
Filmmakers Monthly (Ward Hill, Massachusetts), January 1979.
 Buchsbaum, Jonathan, “Tame Wolves and Phony Claims: Paranoia
 and Film Noir,” in *Persistence of Vision* (Maspeth), Summer 1986.
 Telotte, J.P., “Effacement and Subjectivity: *Murder My Sweet*’s
 Problematic Vision,” in *Literature/Film Quarterly* (Salisbury),
 vol. 15, no. 4, 1987.
 Serceau, Michel, “*L’ange bleu* ou le remake impossible,” in
Cinémaction (Courbevoie), October 1989.
 Fox, D., “CROSSFIRE and HUAC: Surviving the Slings and Arrows
 of the Committee,” in *Film History* (London), vol. 3, no. 1, 1989.
 Piazza, Philippe, “Le mauvais camarade,” in *Télérama* (Paris), 14
 June 1995.
 Norman, Barry, in *Radio Times* (London), 14 October 1995.
 Obituary, in *Variety* (New York), 12 July 1999.

* * *

Edward Dmytryk rose through the Hollywood ranks, beginning as
 a projectionist in the 1920s, working as an editor through most of the
 1930s, and directing low-budget films during the first half of the
 1940s before making his first A-budget film, *Tender Comrade*, in

1943. He continued to make notable films like *Crossfire* and *Fare-
 well, My Lovely* before being subpoenaed to testify before the House
 Un-American Activities Committee. Dmytryk subsequently became
 one of the Hollywood Ten and, after completing his jail sentence, the
 only member of the Ten to become a friendly witness and name
 names. After doing one film for the King brothers, *Mutiny*, in 1952,
 Stanley Kramer hired him to direct four features culminating with *The
 Caine Mutiny*. He continued to direct films regularly through the
 1950s and 1960s and later taught at U.S.C. in Los Angeles.

In many of his films Dmytryk displays much the same sensibility
 informing the work of Frank Capra: a faith in ordinary people, a belief
 in the virtues of working together, a deep reverence for traditional
 American ideals and heroes, and a strongly utopian bent that tends to
 see evil as a localized aberration capable of correction. Characters
 often see the light (*Hitler’s Children*, or *Salt to the Devil*), find
 themselves transformed by the example or expectations of others (*The
 Left Hand of God* or *The Juggler*), or reveal a tender, committed side
 that is not immediately apparent (*Soldier of Fortune* or *Broken
 Lance*). Utopianism, then, instead of becoming a positive affirmation
 of values, becomes more an implicit trust in goodness that sometimes
 defuses dramatic conflict by rendering evil ineffective or by side-
 stepping intense confrontations or issues. By affirming the nobility of
 true love despite adversity, *Walk on the Wild Side*, for example,
 presents a more Pollyannaish view of down-and-out Depression life
 in New Orleans than the Nelson Algren novel on which it is based.

Dmytryk directs with an essentially serious tone that minimizes
 comedy and seldom romanticizes the agrarian or non-urban ethos so
 dear to Capra. He also tends to work with more interiorized states of
 personal feeling that run counter to Capra’s tendency to play conflicts
 out in public among a diverse, somewhat stereotyped range of
 characters. But, like Capra, Dmytryk dwells on the issue of faith—the
 need for it and the tests to which it is subjected. *Salt to the Devil*,
Tender Comrade, *Soldier of Fortune*, *Raintree County*, *The Juggler*,
Broken Lance, *The Left Hand of God*, *The Caine Mutiny*, *Hitler’s
 Children*—these and other films involve tests of faith and commit-
 ment for their central characters. The characters strive to find and
 affirm a sense of personal dignity, whatever the odds, and usually do
 so within a private setting that uses the broader social context as
 a dramatic backdrop, even in *Hitler’s Children* or *The Young Lions*,
 two films dealing with Nazism. Some have argued that Dmytryk’s
 work simply deteriorated after his testimony before HUAC; it may
 also be that recurring themes bridge this period and offer intriguing
 parallels between the political climate, Dmytryk’s personal view of
 life, and his overall film accomplishments.

—Bill Nichols

DONEN, Stanley

Nationality: American. **Born:** Columbia, South Carolina, 13 April
 1924. **Education:** Studied dance at Town Theater, Columbia, then
 University of South Carolina, until 1940. **Family:** Married actress
 Yvette Mimieux, 1972. **Career:** Broadway debut in *Pal Joey*, 1940;
 choreographer for MGM musicals, Hollywood, 1943–49; co-directed



Stanley Donen with Ingrid Bergman on the set of *Indiscreet*

(with Gene Kelly) first film, *On the Town*, 1949. **Awards:** Academy Award for Lifetime Achievement, 1998.

Films as Director:

- 1949 *On the Town* (co-d, co-chor)
- 1951 *Royal Wedding* (*Wedding Bells*)
- 1952 *Singin' in the Rain* (co-d, co-chor); *Love Is Better than Ever* (*The Light Fantastic*); *Fearless Fagan*
- 1953 *Give a Girl a Break* (+ co-chor)
- 1954 *Seven Brides for Seven Brothers*; *Deep in My Heart* (+ co-chor)
- 1955 *It's Always Fair Weather* (co-d, co-chor)
- 1957 *Funny Face*; *The Pajama Game* (co-d, co-pr); *Kiss Them For Me*
- 1958 *Indiscreet* (+ pr); *Damn Yankees* (*What Lola Wants*) (co-d, co-pr)
- 1960 *Once More with Feeling* (+ pr); *Surprise Package* (+ pr); *The Grass Is Greener* (+ pr)
- 1963 *Charade* (+ pr)

- 1966 *Arabesque* (+ pr)
- 1967 *Two for the Road* (+ pr); *Bedazzled* (+ pr)
- 1969 *Staircase* (+ pr)
- 1974 *The Little Prince* (+ pr)
- 1975 *Lucky Lady* (+ pr)
- 1978 *Movie Movie* (+ pr)
- 1980 *Saturn 3* (+ pr)
- 1984 *Blame It on Rio*
- 1985 *Moonlighting* (series for TV)
- 1999 *Love Letters* (for TV)

Films as Choreographer or Co-Choreographer:

- 1943 *Best Foot Forward* (Buzzell)
- 1944 *Hey Rookie* (Barton); *Jam Session* (Barton); *Kansas City Kitty* (Lord); *Cover Girl* (Vidor)
- 1945 *Anchors Aweigh* (Sidney)
- 1946 *Holiday in Mexico* (Sidney); *No Leave, No Love* (Martin)
- 1947 *This Time for Keeps* (Thorpe); *Living in a Big Way* (La Cava); *Killer McCoy* (Rowland)

- 1948 *A Date with Judy* (Thorpe); *The Big City* (Taurog); *The Kissing Bandit* (Benedek)
 1949 *Take Me out to the Ball Game* (Berkeley) (+ co-sc)

Publications

By DONEN: articles—

- “Giving Life an Up-Beat,” in *Films and Filming* (London), July 1958.
 “What to Do with Star Quality,” in *Films and Filming* (London), August 1960.
 Interview with Bertrand Tavernier and Gilbert Palas, in *Cahiers du Cinéma* (Paris), May 1963.
 “Talking in the Sun,” an interview with Colo and Bertrand Tavernier, in *Positif* (Paris), December 1969.
 Interview with S. Harvey, in *Film Comment* (New York), July/August 1973.
 Interview with Peter von Bagh, in *Filmihullu* (Helsinki), no. 4, 1994.
 “La mise en scène, c’est intangible!” in *Positif* (Paris), July-August 1997.

On DONEN: books—

- Comden, Betty, and Adolph Green, *Singin’ in the Rain* (script) New York, 1972.
 Charness, Casey, *Hollywood Cine-Dance: A Description of the Interrelationship of Camerawork and Choreography in the Films of Stanley Donen and Gene Kelly*, Ann Arbor, Michigan, 1978.
 Casper, Joseph Andrew, *Stanley Donen* (*Filmmakers, No 5*), Lanham, 1983.
 Casper, Joseph Andrew, *Stanley Donen*, Metuchen, New Jersey, 1985.
 Altman, Rick, *The American Film Musical*, Bloomington, Indiana, 1989.
 Silverman, Stephen M., *Dancing on the Ceiling: Stanley Donen and His Movies*, with Audrey Hepburn, New York, 1996.

On DONEN: articles—

- Knight, Arthur, “From Dance to Film Director,” in *Dance* (New York), August 1954.
 Johnson, Albert, “The Tenth Muse in San Francisco,” in *Sight and Sound* (London), Summer 1956.
 Knight, Arthur, “Dance in the Movies,” in *Dance* (New York), October 1958.
 “Musical Comedy Issue” of *Cinéma* (Paris), August/September 1959.
 McVay, Douglas, “Moanin’ for Donen,” in *New York Film Bulletin*, no. 9, 1961.
 Luft, Herbert, “Donen at Work,” in *Films in Review* (New York), February 1961.
 “Stanley Donen,” in *Film Dope* (London), June 1977.
 Telotte, J.P., “Ideology and the Kelly-Donen Musicals,” in *Film Criticism* (Meadville, Pennsylvania), Spring 1984.
 Sloman, Tony, “Feet First: Kelly and Donen,” in *National Film Theater Booklet*, London, May 1990.
 Karban, Thomas, “Linien, die die Bewegung verschieben,” in *Film-Dienst* (Cologne), 4 August 1992.

- McVay, Doug, “Applause, Applause,” in *Bright Lights* (Cincinnati), no. 14, 1995.
 Silverman, Stephen M., “Billy Wilder and Stanley Donen,” in *Films in Review* (New York), March-April 1996.

* * *

Stanley Donen is most frequently remembered for his work as a musical director/choreographer at MGM under the Arthur Freed Unit, a production team that Donen claims existed only in Arthur Freed’s head (*Movie*, Spring 1977). With Gene Kelly, he co-directed three of the musical genre’s best films: *On the Town*, *Singin’ in the Rain*, and *It’s Always Fair Weather*. Kelly was, in a sense, responsible for giving Donen his start in Hollywood; their first collaboration being the doppelgänger dance in *Cover Girl*. Donen followed a path typical of that time, from Broadway dancer to Hollywood dancer and choreographer to director. As solo director, he won recognition for *Royal Wedding* (his first effort), *Seven Brides for Seven Brothers*, *Funny Face*, *The Pajama Game* and *Damn Yankees*. Andrew Sarris believes that Donen always seems to function best as a hyphenated director or a genial catalyst; that any personal style he may possess is usually submerged under that of the performer (Kelly, Astaire, Fosse) or choreographer (Michael Kidd, Eugene Loring, Bob Fosse) and hence is difficult to assess. This view may simply reflect that period of studio production (mid-1940s to late 1950s), when there was a constant melding of creative personnel. As Jerome Delamater explains: “Performers, choreographers, and directors worked together and in many instances one cannot discern the auteur, as it were, or—more accurately—there seem to be several auteurs.” Donen credits Astaire for his inspiration and it comes as no surprise that he feels his musical work is an extension of the Astaire/Rogers format (which itself is derived from the films of Clair and Lubitsch). This format is not logically grounded in reality, but functions more or less in the realm of pure emotion. Such a world of spontaneous singing and dancing can most accurately be presented in visual terms through forms of surrealism.

Donen’s oeuvre demonstrates a reaction against the presentation of musical numbers on the stage, choreographing them instead on the streets of everyday life. It is this combination of a visual reality and a performing unreality (a performing reality is some type of stage that is clearly delineated from normal, day-to-day activity) that creates the tension inherent in surrealism. Donen geared the integrated musical towards the unreal; our functional perception of the real world does not include singing and dancing as a means of normal interpersonal communication. As he said in an interview with Jim Hillier, “A musical . . . is anything but real.”

Musicals possess their own peculiar internal reality, not directly connected to everyday life. Leo Braudy points out that Donen’s musical films explore communities and the reaction/interaction of the people that dwell within. Even though Donen left the musical genre after *Damn Yankees* (returning to it in 1973), he continued to explore the situation of the individual in a social community, and the absurd, occasionally surrealistic experiences that we all face, in such deft comedies as *Bedazzled*, *Two for the Road*, and *Charade* (the last in homage to Hitchcock).

—Greg Faller

DONSKOI, Mark

Nationality: Russian. **Born:** Mark Semyonovich Donskoi in Odessa, 6 March 1901. **Education:** Studied medicine and music, then law at University of Simferopol, to 1925; State Film School, under Eisenstein, 1926. **Military Service:** Served in Red Army during civil war, 1919–21. **Family:** Married scriptwriter Irina Sprink, 1936, two sons. **Career:** Worked in Ukrainian police force, early 1920s; after film school, joined Belgoskino studios, Leningrad, and directed first film, *Zhizn*, 1927; directed first sound film for Vostokkino, 1934; began at Soyuzdetfilm (Children's Film Studios), Moscow, 1940; worked at Kiev Studios, 1942–45; returned to Soyuzdetfilm (renamed Maxim Gorky Studios), 1946; assigned to Kiev Studios, 1949; returned to Gorky Studios, Moscow, late 1950s. **Awards:** Stalin Prize, 1941, 1946, 1948; Order of Lenin, 1944, 1971; Silver Seal, Locarno Festival, 1960; People's Artist of the Soviet Union, 1966; Hero of Socialist Labor, 1971. **Died:** 24 March 1981.

Films as Director:

- 1927 *Zhizn (Life)* (co-d, co-sc); *V bolshom gorode (In the Big City)* (co-d, co-sc)
- 1928 *Tsena cheloveka (The Price of Man; Man's Value; The Lesson)* (co-d)
- 1929 *Pizhon (The Fop)*
- 1930 *Chuzoi bereg (The Other Shore); Ogon (Fire)*
- 1934 *Pesnya o shchastye (Song about Happiness)* (co-d)
- 1938 *Detstvo Gorkovo (Childhood of Gorky; The Childhood of Maxim Gorki)* (+ co-sc)
- 1939 *Vlyudyakh (Among People; My Apprenticeship; Out in the World)* (+ co-sc)
- 1940 *Moi universiteti (My Universities)* (+ co-sc)
- 1941 *Romantiki (Children of the Soviet Arctic)* (+ co-sc)
- 1942 *Kak zakalyalas stal (How the Steel Was Tempered; Heroes Are Made)* (+ sc); "Mayak (Beacon, The Signal Tower)" (d only), "Kvartal (Block 14)" (+ spvr), "Sinie skali (Blue Crags)" (+ spvr) segments of *Boevi kinosbornik (Fighting Film Album)* no. 9
- 1944 *Raduga (The Rainbow)* (+ co-sc)
- 1945 *Nepokorenniye (Semya tarassa; Unvanquished; Unconquered)* (+ co-sc)
- 1947 *Selskaya uchitel'nitsa (Varvara; An Emotional Education; Rural Institute; A Village School-Teacher)*
- 1949 *Alitet ukhodit v gory (Zakoni Bolshoi zemli; Alitet Leaves for the Hills)* (+ co-sc) (film banned, partially destroyed)
- 1950 *Sportivnaya slava (Nachi chempiony; Sporting Fame; Our Champions)* (short)
- 1956 *Mat (Mother)* (+ co-sc)
- 1957 *Dorogoi tsenoi (At Great Cost; The Horse That Cried)*
- 1959 *Foma Gordeyev* (+ co-sc)
- 1962 *Zdravstvuyte deti (Hello Children)* (+ co-sc)
- 1966 *Serditse materi (A Mother's Heart)*
- 1967 *Vernost materi (A Mother's Loyalty)*
- 1972 *Chaliapin*
- 1973 *Nadezhda*

Other Films:

- 1926 *Prostitutka (The Prostitute)* (Frelikh) (role as passerby)
- 1927 *Yevo prevosoditelstvo (His Excellency)* (Roshal) (ed)
- 1935 *Nevidimi chelovek (The Invisible Man)* (Whale) (spvr of dubbing and reediting)
- 1940 *Brat geroya (Brother of a Hero)* (Vasilchikov) (art d)

Publications

By DONSKOI: articles—

- "Ceux qui savent parler aux dieux . . .," in *Cinéma* (Paris), November 1959.
- "Mon Idéal c'est un humanisme combattant," in *Les Lettres Françaises* (Paris), 19 December 1963.
- Interview with Robert Grelier, in *Cinéma* (Paris), December 1967.
- "My—propagandisty partii," in *Iskusstvo Kino* (Moscow), November 1972.
- "Tret'e izmerenie," in *Iskusstvo Kino* (Moscow), December 1974.

On DONSKOI: books—

- Leyda, Jay, *Kino: A History of the Russian and Soviet Film*, London, 1960.
- Cervoni, Albert, *Marc Donskoi*, Paris, 1966.
- Liehm, Mira and Antonin, *The Most Important Art: Eastern European Film after 1945*, Berkeley, California, 1977.

On DONSKOI: articles—

- de la Roche, Catherine, "Mark Donskoi," in *Sequence* (London), Autumn 1948.
- Fox, Charles, "The Gorki Trilogy—The Poetry of Cinema," in *Film* (London), February 1955.
- Marcorelles, Louis, in *Cahiers du Cinéma* (Paris), no. 93, 1959.
- Haudiquet, Philippe, "Mark Donskoi," in *Image et Son* (Paris), November 1964.
- Gillett, John, "Mark Donskoi," in *Focus on Film* (London), March/April 1970.
- "Director of the Year," in *International Film Guide*, London, 1971.
- "Mark Donskoi," in *Film Dope* (London), June 1977.
- Fadeeva, Y., "Mark Donskoi: Irrepressible Youth," in *Soviet Film* (Moscow), no. 3, 1979.
- "Mark Donskoi," in *Avant-Scène du Cinéma* (Paris), 15 February 1979.
- Zak, M., and others, "V kontekste istorii," in *Iskusstvo Kino* (Moscow), March 1981.
- Cluny, C.M., "Hommage: Marc Donskoi," in *Cinéma* (Paris), May 1981.
- Pokrovskii, V., and others, "Tiazhko, tovarishchi!," in *Iskusstvo Kino* (Moscow), no. 5, 1990.

* * *

Mark Donskoi may not be as familiar to Western audiences as Eisenstein, Pudovkin, or Dovzhenko; his films are in no way as

readily recalled as *Battleship Potemkin*, *Mother*, or *Earth*. Like other Soviet filmmakers, he propagandizes about the glories of the Bolshevik Revolution and highlights the life of Lenin. But Donskoi's great and unique contribution to Russian cinema is his adaption to the screen of Maxim Gorki's autobiographical trilogy: *The Childhood of Gorki*, *My Apprenticeship*, and *My Universities*, all based on the early life of the famed writer and shot during the late 1930s. (Years later, Donskoi adapted two other Gorki works, *Mother*—the same story filmed by Pudovkin in 1926—and *Foma Gordeyev*.)

In the trilogy, Donskoi chronicles the life of Gorki from childhood on, focusing on the experiences which alter his view of the world. At their best, these films are original and pleasing: the first presents a comprehensive and richly detailed view of rural life in Russia during the 1870s. While delineating the dreams of nineteenth-century Russian youth, Donskoi lovingly recreates the era. The characters are presented in terms of their conventional ambitions and relationships within the family structure. They are not revolutionaries, but rather farmers and other provincials with plump bodies and commonplace faces. The result is a very special sense of familiarity, of fidelity to a time and place. Of course, villains in Gorki's childhood are not innately evil, but products of a repressive czarist society. They are thus compassionately viewed. Donskoi pictures the Russian countryside with imagination, and sometimes even with grandeur.

Donskoi's later noteworthy works include *How the Steel Was Tempered*, one of the first Russian films to deal with World War II. While based on a Civil War story, the filmmaker includes only the sequences pertaining to Ukrainian resistance to German invaders in 1918, paralleling that situation to the Nazi invasion. The story also recalls the Gorki trilogy in its presentation of a boy who is changed by his encounter with life's challenges.

The Rainbow, an appropriately angry drama shot at the height of World War II, details the struggles of life in a German-occupied village. Donskoi's message in this film is that despite Nazi brutality, including the shooting of small boys, the spirit of the Soviet people will endure. This film is particularly inspirational; its approach may even have influenced Italian neorealism. *The Unvanquished*, about occupied Kiev, is a kind of sequel to *The Rainbow*. It graphically depicts the slaughter of Jews at Babi Yar.

The careers of few Russian filmmakers have outlasted that of Donskoi, who in his youth had fought in the Civil War and been imprisoned by the White Russians. His films span fifty years, though his Gorki trilogy alone would have assured him of a niche in cinema history.

—Rob Edelman

DÖRRIE, Doris

Nationality: German. **Born:** Hanover, West Germany, 26 May 1955. **Family:** Married to cinematographer Helge Weindler. **Education:** Studied theater at the University of the Pacific in Stockton, California; philosophy, psychology, and semantics at the New School for Social Research in New York; and film and television at the Hochschule für Film und Fernsehen in Munich, where she received a diploma in directing. **Career:** Wrote film criticism for *Süddeutsche Zeitung*, 1976–86; directed documentaries for German television, 1979–86;

directed her first feature, *Straight through the Heart*, 1983. **Awards:** Max Ophuls Award nomination and Max Ophuls Audience Award, for *Mitten ins herz (Straight through the Heart)*, 1983; Bavarian Film Award, Best Screenplay, for *Bin ich schön? (Am I Beautiful?)*, 1998. **Address:** Tengstrasse 16, 8000 Munich 40, Germany. **Agent:** ICM, 40 West 57th Street, New York, NY 10019.

Films as Director and Screenwriter/Co-Screenwriter:

- 1976 *Ob's stürmt oder schneit (Come Rain or Shine)* (co-d)
- 1977 *Ene, mene, mink* (short)
- 1978 *Der erste walzer (The First Waltz)* (short); *Hättest was gescheites gelernt* (for TV); *Alt werden in der Fremde*
- 1979 *Paula aus Portugal*
- 1980 *Von romantik keine spur (No Trace of Romanticism)* (for TV); *Katharina Eiselt*
- 1981 *Dazwischen (In Between)* (co-d)
- 1983 *Mitten ins herz (Straight through the Heart)*
- 1985 *Im innern des wals (In the Belly of the Whale)*
- 1986 *Männer . . . (Men . . .); Paradies (Paradise)*
- 1987 *Ich und er (Me and Him)*
- 1989 *Geld (Money); Love in Germany*
- 1991 *Happy Birthday Türke! (Happy Birthday!)*
- 1993 *What Can It Be*
- 1994 *Keiner Liebt Mich (Nobody Loves Me)*
- 1998 *Bin ich schön? (Am I Beautiful?)*
- 2000 *Erleuchtung garantiert (Enlightenment Guaranteed)*

Other:

- 1977 *Der hauptdarsteller (Hauff)* (ro)
- 1984 *King Kongs Faust (Stadler)* (ro)
- 1987 *Wann—wenn nicht jetzt? (Juncker—for TV)* (sc)

Publications

By DÖRRIE: books—

- Was wollen sie von mir?: und 15 andere Geschichten*, Zurich, 1987; published as *What Do You Want from Me?: And Fifteen Other Stories*, translated by John E. Woods, New York, 1991.
- Liebe, Schmerz und das ganze verdammte Zeug: vier Geschichten*, Zurich, 1989; published as *Love, Pain, and the Whole Damn Thing: Four Stories*, New York, 1989.
- Der Mann menier Träume: Erzählung*, Zurich, 1991.
- Für immer und ewig: enie Art Reigen*, Zurich, 1991.
- With Volker Wach, *Love in Germany: Deutsche Paare im Gespräch mit Doris Dörrie*, Zurich, 1992.
- Bin ich schoen: Erzählungen*, Zurich, 1994.
- Samsara: Erzählungen*, Zurich, 1996.
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Doris Dörrie with Jack Sholder

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* * *

Doris Dörrie’s most consistent cinematic themes are sexual politics and the chasms existing between men and women. In her films, it almost is as if the opposite sexes have evolved from different species. Women are looking for emotional honesty and sexual pleasure in relationships, and attempt to connect with men in what are fated to be hapless, luckless searches for everlasting love. Men, on the other hand, are emotionally unavailable. They are obsessed with the power of their sex organs, yet become sexually unresponsive once they are married (or, for that matter, regularly sharing the same bed with the woman they have so ardently pursued). Dörrie’s heroines may be unable to break through to the men in their midst, but they are not perfect either. They might be flaky or self-absorbed, and this adds resonance to her work. Furthermore, Dörrie’s films are consistently

offbeat. Her characters in the best of them, while existing in real worlds and facing genuine emotional dilemmas, respond to situations in altogether humorous, original, and unusual ways.

Men . . ., Dörrie's biggest hit to date, is a razor-sharp feminist satire. It is a farcical portrait of the manner in which a pompous middle-class married man responds upon learning that he is being cheated on by his sexually ignored wife. By having this affair, she has struck a blow for independence after years of devotion to a womanizing husband. An outlandish scenario unfolds, involving the cuckold befriending his wife's lover and transforming him into a clone of himself, knowing full well that his wife summarily will become bored. *Men . . .* is an astute portrayal of the casual attitudes many men have toward women and the manner in which men view each other, all filtered through the sensibilities of a woman writer/director.

Unfortunately, Dörrie has been unable to repeat the international box office success and win the critical raves achieved by *Men . . . Me and Him*, her follow-up to *Men . . .* was a major let-down: a stupefyingly unfunny parody—based, no less, on a novel by Alberto Moravia—about an architect whose penis begins offering him guidance on how to live his life. In *In the Belly of the Whale* and *Paradise*, Dörrie repeats the plot structure of *Men . . .*: a third party comes to play a key role in a less-than-sound two-person, opposite-sex familial relationship. The cornerstone of *In the Belly of the Whale* is the sadomasochistic connection between a fifteen-year-old girl and her policeman father. The girl runs away in search of her mother (who also was physically abused by her father), and becomes involved with a young man who previously had conflicted with the father. *Paradise* is the story of a married couple who are more concerned with their hobbies and professions than with each other; furthermore, the husband is disinterested in satisfying the wife sexually. The third party here is the wife's former schoolmate.

Men . . ., however, is far from Dörrie's lone artistic success. *Straight through the Heart*, her debut feature (completed after working for German television and making shorts and documentaries), is a sharply observed exploration of the relationship between a pair of lonely neurotics: a 20-year-old woman seeking her identity and a reclusive middle-aged dentist. While the latter is willing to pay the former to move in with him, he offers her no companionship; he is interested solely in a lively female presence in his life. She becomes psychologically connected to him, but is unsuccessful in her attempt to make him love her.

In *Happy Birthday, Turke!*, an entertaining noirish detective film (as well as Dörrie's one major thematic departure), the filmmaker touches on the issue of ethnic identity. It is the story of a Turkish-born private eye who was raised by German parents and speaks only German; as a result, he is mistrusted by the Turkish community and subjected to ethnic slurs by Germans. He is hired by a Turkish woman to locate her missing husband, and becomes immersed in a scenario involving murder, prostitution, and police corruption.

Nobody Loves Me is a quirky chronicle of the trials of a lonely, death-obsessed airport security officer who is about to turn 30 and senses that life is passing her by. She declares she does not need a man, but still is desperate to find one. Her gay next-door neighbor (who is a psychic, as well as her kindred spirit) declares that she momentarily will meet the love of her life. Could he be the new manager of their apartment building, whose primary interests are seducing attractive young blondes and the compensation to be gained by redoing the building into an extravagant living space?

In the end, Dörrie's heroine is left only with the companionship of her neighbor. One of the points of *Nobody Loves Me* is that, within the

framework of heterosexual relations, it nearly is impossible for a man and a woman to be friends. In fact, the only male who can express compassion and remain loyal to a woman is a gay male; the emotional honesty that exists between the heroine and her neighbor is able to flourish because of the absence of sexual expectation.

In the films from the first decade of Dörrie's career, the heterosexual men do not change. But the women evolve. The heroines in *Straight through the Heart* and *Nobody Loves Me* each may be unsuccessful in their quests for love. In the former, the result is tragedy, while in the latter the heroine undergoes a transformation, becoming less self-indulgent and more independent. This is her triumph, and it is one that reflects the evolution of Dörrie's view of the plight and fate of women.

Dörrie's most recent film, *Am I Beautiful?*, is as incisive as *Nobody Loves Me*, while offering a more expansive view of humanity. Its story is reminiscent of Robert Altman's *Short Cuts* in that it spotlights encounters between strangers who collectively are kind, or cruel, or manipulative, and who come together, clash, and drift apart. They include a young woman who is hitchhiking and playing at being deaf because she wishes to change her destiny; an elderly man who was married for 40 years and whose wife died three days earlier; a woman who obsessively tries on wedding dresses, in preparation for her own nuptials (which may or may not ever happen); and a woman who meets the man with whom she was in love three decades before. He, in turn, does not remember her, because he has just had a stroke.

All the characters seemingly are unrelated, but the film takes on a surreal quality as their connections, however tenuous, eventually emerge: they are in the same family, or share the same profession, or have the same life experience. More to the point, however, they are lonely, and have unfulfilled needs and desires. They are depicted as wanting to be married, or getting married, or at mid-marriage (where they often are bored and unhappy, and involved in affairs), or recently widowed.

Am I Beautiful? is a mature film, a philosophical film. As she herself ages, Dörrie seems to be increasingly aware of the passage of time, and the fleetingness of life. One of her points in *Am I Beautiful?* is that you may not know what your future will be, and for this reason it takes courage to live—and to love.

—Rob Edelman

DOVZHENKO, Alexander

Nationality: Ukrainian. **Born:** Sosnytsia, Chernigov province of Ukraine, 12 September 1894. **Education:** Hlukhiv Teachers' Institute, 1911–14; Kiev University, 1917–18; Academy of Fine Arts, Kiev, 1919. **Military Service:** 1919–20. **Family:** Married 1) Barbara Krylova, 1920 (divorced 1926); 2) Julia Solntseva, 1927. **Career:** Teacher, 1914–19; chargé d'affaires, Ukrainian embassy, Warsaw, 1921; attached to Ukrainian embassy, Berlin; studied painting with Erich Heckel, 1922; returned to Kiev, expelled from Communist Party, became cartoonist, 1923; co-founder, VAPLITE (Free Academy of Proletarian Literature), 1925; joined Odessa Film Studios, directed first film, *Vasya-reformator*, 1926; moved to Kiev Film Studios, 1928; Solntseva began as his assistant, 1929; lectured at State Cinema Institute (VGIK), Moscow, 1932; assigned to Mosfilm by



Alexander Dovzhenko

Stalin, 1933; artistic supervisor, Kiev Studio, 1940; front-line correspondent for *Red Army* and *Izvestia* in the Ukraine, 1942–43; denounced as “bourgeois nationalist,” transferred to Mosfilm, 1944; theatre director, 1945–47; settled in Kakhiva, 1952. Julia Solntseva directed five films based on Dovzhenko’s writings, 1958–69. **Awards:** Lenin Prize, 1935; Honored Art Worker of the Ukrainian SSR, 1939; 1st Degree Stalin Prize for *Shchors*, 1941; Order of the Red Flag, 1943; Order of the Red Labor Flag, 1955. **Died:** In Moscow, 26 November 1956.

Films as Director:

- 1926 *Vasya-reformator* (*Vasya the Reformer*) (co-d, sc); *Yahidka kokhannya* (*Love’s Berry; Yagodko lyubvi*) (+ sc)
- 1927 *Teka dypkuryera* (*The Diplomatic Pouch; Sumka dipkuryera*) (+ revised sc, role)
- 1928 *Zvenyhora* (*Zvenigora*) (+ revised sc)
- 1929 *Arsenal* (+ sc)
- 1930 *Zemlya* (*Earth*) (+ sc)
- 1932 *Ivan* (+ sc)
- 1935 *Aerograd* (*Air City; Frontier*) (+ sc)
- 1939 *Shchors* (co-d, co-sc)
- 1940 *Osvobozhdenie* (*Liberation*) (co-d, ed, sc)
- 1945 *Pobeda na pravoberezhnoi Ukraine i izgnanie Nemetskikh zakhvatchikov za predeli Ukrainskikh Sovetskikh zemel* (*Victory in Right-Bank Ukraine and the Expulsion of the*

Germans from the Boundaries of the Ukrainian Soviet Earth) (co-d, commentary)

1948 *Michurin* (co-d, pr, sc)

Other Films:

- 1940 *Bukovyna-Zemlya Ukrayinska* (*Bucovina-Ukrainian Land*) (Solntseva) (artistic spvr)
- 1941 *Bohdan Khmelnytsky* (Savchenko) (artistic spvr)
- 1942 *Alexander Parkhomenko* (Lukov) (artistic spvr)
- 1943 *Bytva za nashu Radyansku Ukrainu* (*The Battle for Our Soviet Ukraine*) (Solntseva and Avdiyenko) (artistic spvr, narration)
- 1946 *Strana rodnaya* (*Native Land; Our Country*) (co-ed uncredited, narration)

(films directed by Julia Solntseva, prepared or written by Dovzhenko or based on his writings):

- 1958 *Poema o more* (*Poem of an Inland Sea*)
- 1961 *Povest plamennykh let* (*Story of the Turbulent Years; The Flaming Years; Chronicle of Flaming Years*)
- 1965 *Zacharovannaya Desna* (*The Enchanted Desna*)
- 1968 *Nezabivaemoe* (*The Unforgettable; Ukraine in Flames*)
- 1969 *Zoloty vorota* (*The Golden Gates*)

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- Tvori v triokh tomakh*, Kiev, 1960.
- Sobranie sotchineniy (4 toma)*, izdatelstvo, Moscow, 1969.
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- “Nikolaj Ščors?legenda I real'nost,” in *Isskustvo Kino* (Moscow), no. 9, September 1990.

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Unlike many other Soviet filmmakers, whose works are boldly and aggressively didactic, Alexander Dovzhenko's cinematic output

is personal and fervently private. His films are clearly political, yet at the same time he was the first Russian director whose art is so emotional, so vividly his own. His best films, *Arsenal*, *Earth*, and *Ivan*, are all no less than poetry on celluloid. Their emotional and poetic expression, almost melancholy simplicity, and celebration of life ultimately obliterate any external event in their scenarios. His images—most specifically, farmers, animals, and crops drenched in sunlight—are penetratingly, delicately real. With Eisenstein and Pudovkin, Dovzhenko is one of the great inventors and masters of the Russian cinema.

As evidenced by his very early credits, Dovzhenko might have become a journeyman director and scenarist, an adequate technician at best: *Vasya the Reformer*, his first script, is a forgettable comedy about an overly curious boy; *The Diplomatic Pouch* is a silly tale of secret agents and murder. But in *Zvenigora*, his fourth film, he includes scenes of life in rural Russia for the first time. This complex and confusing film proved to be the forerunner of *Arsenal*, *Earth*, and *Ivan*, a trio of classics released within four years of each other, all of which honor the lives and struggles of peasants.

In *Arsenal*, set in the Ukraine in a period between the final year of World War I and the repression of a workers' rebellion in Kiev, Dovzhenko does not bombard the viewer with harsh, unrealistically visionary images. Despite the subject matter, the film is as lyrical as it is piercing and pointed; the filmmaker manages to transcend the time and place of his story. While he was not the first Soviet director to unite pieces of film with unrelated content to communicate a feeling, his *Arsenal* is the first feature in which the totality of its content rises to the height of pure poetry. In fact, according to John Howard Lawson, “no film artist has ever surpassed Dovzhenko in establishing an intimate human connection between images that have no plot relationship.”

The storyline of *Earth*, Dovzhenko's next—and greatest—film, is deceptively simple: a peasant leader is killed by a landowner after the farmers in a small Ukrainian village band together and obtain a tractor. But these events serve as the framework for what is a tremendously moving panorama of rustic life and the almost tranquil admission of life's greatest inevitability: death. Without doubt, *Earth* is one of the cinema's few authentic masterpieces.

Finally, *Ivan* is an abundantly eloquent examination of man's connection to nature. Also set in the Ukraine, the film chronicles the story of an illiterate peasant boy whose political consciousness is raised during the building of the Dnieper River dam. This is Dovzhenko's initial sound film: he effectively utilizes his soundtrack to help convey a fascinating combination of contrasting states of mind.

None of Dovzhenko's subsequent films approach the greatness of *Arsenal*, *Earth*, and *Ivan*. Stalin suggested that he direct *Shchors*, which he shot with his wife, Julia Solntseva. Filmed over a three-year period under the ever-watchful eye of Stalin and his deputies, the scenario details the revolutionary activity of a Ukrainian intellectual, Nikolai Shchors. The result, while unmistakably a Dovzhenko film, still suffers from rhetorical excess when compared to his earlier work.

Eventually, Dovzhenko headed the film studio at Kiev, wrote stories, and made documentaries. His final credit, *Michurin*, about the life of a famed horticulturist, was based on a play he wrote during World War II. After *Muchurin*, the filmmaker spent several years putting together a trilogy set in the Ukraine, chronicling the development of a village from 1930 on. He was sent to commence shooting when he died, and Solntseva completed the projects.

It is unfortunate that Dovzhenko never got to direct these last features. He was back on familiar ground: perhaps he might have been

able to recapture the beauty and poetry of his earlier work. Still, *Arsenal*, *Ivan*, and especially *Earth* are more than ample accomplishments for any filmmaker's lifetime.

—Rob Edelman

DREYER, Carl Theodor

Nationality: Danish. **Born:** Copenhagen, 3 February 1889. **Family:** Married Ebba Larsen, 1911, two sons. **Career:** Journalist in Copenhagen, 1909–13; after writing scripts for Scandinavisk-Russiske Handelshus, joined Nordisk Films Kompagni, 1913; directed first film, *Praesidenten*, 1919; moved to Berlin, worked for Primusfilm, 1921; joined Ufa, 1924; returned to Copenhagen, 1925; hired by Société Generale de Films, Paris, 1926; left film industry, returned to journalism in Denmark, 1932; returned to filmmaking with documentary *Good Mothers*, 1942; awarded managership of a film theatre by Danish government, 1952; worked on film project on the life of Jesus, 1964–68. **Awards:** Golden Lion Award, Venice Festival, for *Ordet*, 1955. **Died:** In Copenhagen, 20 March 1968.

Films as Director:

- 1919 *Praesidenten* (*The President*) (+ sc, co-art d)
 1920 *Prästänkan* (*The Parson's Widow; The Witch Woman; The Fourth Marriage of Dame Margaret*) (+ sc)



Carl Dreyer

- 1921 *Blade af Satans Bog* (*Leaves from Satan's Book*) (+ co-sc, co-art d) (shot in 1919)
 1922 *Die Gezeichneten* (*The Stigmatized One; Love One Another*) (+ sc); *Der Var Engang* (*Once upon a Time*) (+ co-sc, ed)
 1924 *Michael* (+ co-sc)
 1925 *Du Skal Aere Din Hustru* (*Thou Shalt Honor Thy Wife; The Master of the House*) (+ co-sc, art d)
 1926 *Glomdalsbruden* (*The Bride of Glomdal*) (+ sc, art d)
 1928 *La Passion de Jeanne d'Arc* (+ co-sc)
 1932 *Vampyr* (*The Dream of David Gray*) (+ co-sc, pr)
 1942 *Mdrehjaelpen* (*Good Mothers*)
 1943 *Vredens Dag* (*Day of Wrath*) (+ co-sc)
 1945 *Två Manniskor* (*Two People*) (+ co-sc, ed)
 1946 *Vandet Pa Låndet* (*Water from the Land*) (never finished) (+ sc)
 1947 *Landsbykirken* (*The Danish Village Church*) (+ co-sc); *Kampen Mod Kraeften* (*The Struggle against Cancer*) (+ co-sc)
 1948 *De Naaede Faergen* (*They Caught the Ferry*) (+ sc)
 1949 *Thorvaldsen* (+ co-sc)
 1950 *Storstrømsbroen* (*The Bridge of Storstrøm*) (+ sc)
 1954 *Et Slot I Et Slot* (*Castle within a Castle*) (+ sc)
 1955 *Ordet* (*The Word*) (+ sc)
 1964 *Gertrud* (+ sc)

Other Films:

- 1912 *Bryggerens Datter* (*The Brewer's Daughter*) (Ottesen) (co-sc)
 1913 *Ballonekspllosionen* (*The Balloon Explosion*) (sc); *Krigs-korrespondenten* (*The War Correspondent*) (Glückstadt) (sc); *Hans og Grethe* (*Hans and Grethe*) (sc); *Elskovs Opfindsomhed* (*Inventive Love*) (Wolder) (sc); *Chatollets Hemmelighed, eller Det gamle chatol* (*The Secret of the Writing Desk; The Old Writing Desk*) (Davidsen) (sc)
 1914 *Ned Med Vabnene* (*Lay down Your Arms*) (Holger-Madsen) (sc)
 1915 *Juvelerernes Skræk, eller Skelethaanden, eller Skelethaandens sidste bedrift* (*The Jeweller's Terror; The Skeleton's Hand; The Last Adventure of the Skeleton's Hand*) (Christian) (sc)
 1916 *Penge* (*Money*) (Mantzius) (sc); *Den Hvide Djævel, eller Djævelens Protege* (*The White Devil; The Devil's Protégé*) (Holger-Madsen) (sc); *Den Skonne Evelyn* (*Evelyn the Beautiful*) (Sandberg) (sc); *Rovedderkoppen, eller Den rde; Enke* (*The Robber Spider; The White Widow*) (Blom) (sc); *En Forbryders Liv og Levned, eller En Forbryders Memoirer* (*The Life and Times of a Criminal; The Memoirs of a Criminal*) (Christian) (sc); *Guldets Gift, eller Lerhjetet* (*The Poison of Gold; The Clay Heart*) (Holger-Madsen) (sc); *Pavillonens Hemmelighed* (*The Secret of the Pavilion*) (Mantzius) (sc)
 1917 *Den Mystiske Selskabsdame, eller Legationens Gidsel* (*The Mysterious Lady's Companion; The Hostage of the Embassy*) (Blom) (sc); *Hans Rigtige Kone* (*His Real Wife*) (Holger-Madsen) (sc); *Fange Nr. 113* (*Prisoner No. 113*) (Holger-Madsen) (sc); *Hotel Paradis* (*Hotel Paradiso*) (Dinesen) (sc)
 1918 *Lydia* (Holger-Madsen) (sc); *Glaedens Dag, eller Miskendt* (*Day of Joy; Neglected*) (Christian) (sc)
 1919 *Gillekop* (Blom) (sc); *Grevindens Aere* (*The Countess' Honor*) (Blom) (sc)
 1947 *De Gamle* (*The Seventh Age*) (sc)
 1949 *Radioens Barndom* (ed)

- 1950 *Shakespeare og Kronborg (Hamlet's Castle)* (Roos) (sc)
 1954 *Rønnes og Nexø's Genopbygning (The Rebuilding of Ronne and Nexø)* (sc)

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 “Visit with Carl Th. Dreyer,” with James Card, in *Image* (Rochester, New York), December 1953.
 “Rencontre avec Carl Dreyer,” with Lotte Eisner, in *Cahiers du Cinéma* (Paris), June 1955.
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Carl Theodor Dreyer is the greatest filmmaker in the Danish cinema, where he was always a solitary personality. But he is also among the few international directors who turned films into an art and made them a new means of expression for the artistic genius. Of Dreyer's feature films, seven were produced in Denmark, three in Germany, two in France, two in Sweden, and one in Norway.

If one tries to understand the special nature of Dreyer's art, one can delve into his early life to find the roots of his never-failing contempt for pretensions and his hatred of bourgeois respectability, as well as his preoccupation with suffering and martyrdom. In his biography of Dreyer, M. Drouzy revealed the fate of Dreyer's biological mother, who died in the most cruel way following an attempted abortion. Dreyer, who was adopted by a Copenhagen family, learned about the circumstances of her death when he was eighteen years old, and Drouzy's psychoanalytical study finds the victimized woman in all of Dreyer's films. But of what value is the biographical approach to the understanding of a great artist? The work of an artist need not be the illumination of his private life. This may afford some explanation when we are inquiring into the fundamental point of departure for an artist, but Dreyer's personality is expressed very clearly and graphically in his films. We can therefore well admire the consistency which has always characterized his outlook on life.

Like many great artists, Dreyer is characterized by the relatively few themes that he constantly played upon. One of the keynotes in Dreyer's work is suffering, and his world is filled with martyrs. Yet suffering and martyrdom are surely not the fundamentals. They are merely manifestations, the results of something else. Suffering and martyrdom are the consequences of wickedness, and it is malice and its influence upon people that his films are concerned about. As early in his career as the 1921 film, *Leaves from Satan's Book*, Dreyer tackled this theme of the power of evil over the human mind. He returned to examine this theme again and again.

If the popular verdict is that Dreyer's films are heavy and gloomy, naturally the idea is suggested by the subjects which he handled. Dreyer never tried to make us believe that life is a bed of roses. There

is much suffering, wickedness, death, and torment in his films, but they often conclude in an optimistic conviction in the victory of spirit over matter. With death comes deliverance. It is beyond the reach of malice.

In his delineation of suffering man, devoid of any hope before the arrival of death, Dreyer was never philosophically abstract. Though his films were often enacted on a supersensible plane, and are concerned with religious problems, his method as an artist was one of psychological realism, and his object was always the individual. Dreyer's masterly depiction of milieu has always been greatly admired; his keen perception of the characteristic detail is simply dazzling. But this authenticity in settings has never been a means towards a meticulous naturalism. He always sought to transcend naturalism so as to reach a kind of purified, or classically simplified, realism.

Though Dreyer occupied himself with the processes of the soul, he always preserved an impartiality when portraying them. One might say that he maintained a high degree of objectivity in his description of the subjective. This can be sensed in his films as a kind of presentation rather than forceful advocacy. Dreyer himself, when describing his method in *La Passion de Jeanne d'Arc*, once employed the expression "realized mysticism." The phrase indicates quite precisely his endeavours to render understandable things that are difficult to comprehend, to make the irrational appear intelligible. The meaning behind life lies in just this recognition of the necessity to suffer in order to arrive at deliverance. The characters nearly always suffered defeat in the outward world because Dreyer considered defeat or victory in the human world to be of no significance. For him the triumph of the soul over life was what was most important.

There are those who wish to demonstrate a line of development in Dreyer's production, but there is no development in the customary sense. Dreyer's world seemed established at an early period of his life, and his films merely changed in their way of viewing the world. There was a complete congruity between his ideas and his style, and it was typical of him to have said: "The soul is revealed in the style, which is the artist's expression of the way he regards his material." For Dreyer the image was always the important thing, so important that there is some justification in describing him as first and foremost the great artist of the silent film. On the other hand, his last great films were concerned with the effort to create a harmony between image and sound, and to that end he was constantly experimenting.

Dreyer's pictorial style has been characterized by his extensive and careful employment of the close-up. His films are filled with faces. In this way he was able to let his characters unfold themselves, for he was chiefly interested in the expressions that appear as the result of spiritual conflicts. Emphasis has often been given to the slow lingering rhythm in Dreyer's films. It is obvious that this dilatoriness springs from the wish to endow the action with a stamp of monumentality, though it could lead dangerously close to empty solemnity, to the formalistic.

Dreyer quickly realized the inadequacy of the montage technique, which had been regarded as the foundation of film for so many years. His films became more and more based on long uncut sequences. By the end of his career his calm, elaborating style was quite in conformity with the newer trends in the cinema.

—Ib Monty

DULAC, Germaine

Nationality: French. **Born:** Charlotte Elisabeth Germaine Saisset-Schneider in Amiens, 17 November 1882. **Family:** Married Marie-Louis Albert Dulac, 1905 (divorced 1920). **Career:** Writer and editor for feminist journal *La Française*, 1909–13; offered position as camerawoman on *Caligula* by actress friend Stacia de Napierkowska, 1914; formed production company with husband and scenarist Irène Hillel-Erlanger; directed first film, *Les Soeurs enemies*, 1915; travelled to United States to observe production techniques, 1921; general secretary of Ciné-Club de France, from 1922; directed newsreels for Gaumont, 1930s. **Died:** In Paris, July 1942.

Films as Director:

- 1915 *Les Soeurs enemies*
- 1916 *Geo le mystérieux; Venus Victrix; Dans l'ouragan de la vie*
- 1917 *Ames de fous* (+ sc)
- 1918 *Le Bonheur des autres*
- 1919 *La Fête espagnole; La Cigarette* (+ co-sc)
- 1920 *Malencontre; La Belle Dame sans merci*
- 1921 *La Mort du soleil*
- 1922 *Werther* (incomplete)
- 1923 *La Souriante Madame Beudet (The Smiling Madame Beudet); Gossette*
- 1924 *Le Diable dans la ville*
- 1925 *Ame d'artiste* (+ co-sc); *La Folie des vaillants*
- 1926 *Antoinette Sabrier*
- 1927 *La Coquille et le clergyman (The Seashell and the Clergyman); L'Invitation au voyage; Le Cinéma au service de l'histoire*
- 1928 *La Princesse Mandane; Disque 927; Thèmes et variations; Germination d'un haricot*
- 1929 *Etude cinégraphique sur une arabesque*

Other Films:

- 1928 *Mon Paris* (Guyot) (supervision)
- 1932 *Le Picador* (Jacquelux) (supervision)

Publications

By DULAC: articles—

- “Un Article? Mais que faut-il prouver?” in *Le Film* (Paris), 16 October 1919.
- “Aux amis du cinéma,” address in *Cinémagazine* (Paris), 19 December 1924.
- “L’Art des nuances spirituelles,” in *Cinéa-Ciné pour tous* (Paris), January 1925.
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- “Les Esthétiques, les entraves, la cinégraphie intégrale,” in *L’Art cinématographique*, Paris, 1927.

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- “Jouer avec les bruits,” in *Cinéa-Ciné pour tous* (Paris), 15 August 1929.
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- Serra, R., “La prima scrittura femminile del cinema,” in *Cinema Nuovo* (Bari), August–October 1984.
- Tol, I., “Films van Germaine Dulac,” in *Skrien* (Amsterdam), Winter 1985–86.
- Magny, J., “1896–1930. Premiers Écrits: Canudo, Delluc, Epstein, Dulac,” in *Cinémaction* (Paris), no. 60, July 1991.
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Before becoming a film director, Germaine Dulac had studied music, was interested in photography, and had written for two feminist journals—all of which played a role in her development as a filmmaker. There were three phases to her filmmaking career: in commercial production, in the avant-garde, and in newsreels. In addition, filmmaking was only one phase of her film career; she also was prominent as a theorist and promoter of the avant-garde film, and as an organizer of the French film unions and the ciné-club movement. The French historian Charles Ford wrote in *Femmes Cinéastes* that Dulac was the “heart” of the avant-garde in France, that without her there would have been no avant-garde. Her role in French film history has been compared to that of Maya Deren in the United States three decades later.

Dulac learned the rudiments of filmmaking by assisting a friend who was making a film in 1914. The following year she made her first film, *Les Soeurs ennemies*, which was distributed by Pathé. It was the ideal time for a woman to enter commercial production, since many men had been called into the army. After directing several other conventional story films, Dulac became more and more drawn to the avant-garde cinema, which she defined in 1927 as “lines, surfaces, volumes, evolving directly without contrivance, in the logic of their forms, stripped of representational meaning, the better to aspire to abstraction and give more space to feelings and dreams—INTEGRAL CINEMA.”

It is generally reported that Dulac was introduced to the French film avant-garde movement through her friendship with Louis Delluc; but Ester Carla de Miro claims that it was in fact through Dulac that he became involved in film. Delluc wrote that Dulac’s first film was worth “more than a dozen of each of her colleagues. . . . But the cinema is full of people . . . who cannot forgive her for being an educated woman . . . or for being a woman at all.”

Dulac’s best known and most impressive film (of the few that have been seen outside France) is *The Smiling Madame Beudet*, based on a play by Andre Obey. It depicts the life and dreams of a small-town housewife married to a coarse, if not repulsive, businessman. The film created a sensation in its day. Dulac succeeded with what was, at the time, signal originality in expressing by pictorial means the atmosphere and implications of this study of domestic conflict.

Showings of *The Seashell and the Clergyman*, based on an original screenplay by Antonin Artaud, have generally been accompanied by program notes indicating Artaud’s outrage at Dulac’s “feminized” direction. Yet as P. Adams Sitney points out in his introduction to *The Avant-Garde Film*, Artaud praised the actors and thanked Dulac for her interest in his script in an essay titled “Cinema et l’abstraction.” (Wendy Dozoretz has pointed out that the protest aimed against Dulac at the film’s Paris opening in 1928 was based on a misunderstanding; at least one protester, Georges Sadoul, later said he had thought he was protesting against Artaud.)

At the other end of the cinema spectrum, Dulac began to use time-lapse cinematography to reveal the magical effects of tiny plants emerging from the soil with leaf after leaf unfolding and stretching to the sun. “Here comes Germaine Dulac and her lima bean,” became a popular joke among film-club devotees, a joke that did not exclude admiration.

The last decade of Dulac’s life was spent directing newsreels for Gaumont. She died in 1942, during the German occupation. Charles Ford, who has collected her articles, indicates that she expressed ideas in “clear and accessible language” which others often set forth “in hermetic formulas.” One American writer, Stuart Liebman, sums up the opposing view: “Despite their undeniable importance for the film culture of the 1920s, the backward-looking character of Dulac’s film theory, constituted by her nostalgia for the aesthetic discourse of the past, both defines and delimits our interest in her theoretical contributions today.” The final assessment of Germaine Dulac’s life and work as filmmaker and theorist may depend on the arrival of a well-documented biography, and greater access to all her writings (some short pieces are now available in English translations) and all her existing films.

—Cecile Starr

DUPONT, E.A.

Nationality: German. **Born:** Ewald André Dupont in Seitz, Saxony, 25 December 1891. **Education:** University of Berlin. **Career:** Film critic for *BZ am Mittag*, Berlin, from 1911; story editor for Richard Oswald, 1916; directed first feature, *Das Geheimnis des Amerika-Docks*, 1917; director in Hollywood, 1926; signed for British-International Pictures, London, 1928; returned to Berlin, 1931; director for Universal, Hollywood, 1933–36; signed to Paramount, 1936–37; signed for Warner Brothers, 1938; dismissed from *Hell’s Kitchen*, began editing *Hollywood Tribune*, 1939; formed talent agency, 1941; returned to directing, 1951. **Died:** Of cancer in Los Angeles, 12 December 1956.

Films as Director:

- 1917 *Das Geheimnis des Amerika-Docks* (*The Secret of the America Dock*) (+ sc)
- 1918 *Es Werde Licht* (*Let There Be Light*) part 2 (co-d, co-sc); *Europa-Postlagernd* (*Post Office Europe*) (+ sc); *Mitternacht* (+ sc); *Der Schatten* (*Der lebender Schatten*) (+ sc); *Der Teufel* (+ sc); *Die Japanerin* (+ sc)
- 1919 *Grand Hotel Babylon* (+ sc); *Die Apachen* (*Paris Underworld*) (+ sc); *Das Derby* (+ sc); *Die Würger der Welt* (+ sc); *Die Maske* (+ sc); *Die Spione* (+ sc)
- 1920 *Der Mord ohne Täter* (*Murder without Cause*) (+ co-sc); *Die weisse Pfau* (*The White Peacock*) (+ co-sc); *Herztrumpf* (+ sc); *Whitechapel* (+ sc)
- 1921 *Der Geier-Wally* (*Ein Roman aus den Bergen*; *Geierwally*; *The Woman Who Killed a Vulture*) (+ sc)
- 1922 *Kinder der Finsternis* (*Children of Darkness*) part 1—*Der Mann aus Neapel* (*The Man from Naples*) (+ co-sc); *Kinder der Finsternis* part 2—*Kämpfende Welten* (*Worlds in Struggle*) (+ co-sc); *Sie und die Drei* (*She and the Three*) (+ sc)
- 1923 *Die grüne Manuela* (*The Green Manuela*); *Das alte Gesetz* (*Baruch*; *The Ancient Law*)
- 1925 *Der Demütige und die Sängerin* (*The Humble Man and the Singer*; *La Meurtrière*) (+ co-sc); *Variété* (*Variety*; *Vaudeville*; *Varietes*) (+ co-sc)
- 1927 *Love Me and the World Is Mine* (*Implacable Destiny*) (+ co-sc)
- 1928 *Moulin-Rouge* (+ sc, pr); *Piccadilly* (sound version released 1929) (+ pr)
- 1929 *Atlantic* (+ pr); *Atlantik* (German version) (+ pr, co-sc)
- 1930 *Atlantis* (French version) (co-d, pr); *Cape Forlorn* (*The Love Storm*) (+ pr, co-sc); *Menschen im Käfig* (German version) (+ pr); *Le Cap perdu* (French version) (+ pr); *Two Worlds* (+ pr, co-story); *Zwei Welten* (German version) (+ pr); *Les Deux Mondes* (French version) (+ pr)
- 1931 *Salto Mortale* (*The Circus of Sin*)
- 1932 *Peter Voss, der Millionendieb* (*Peter Voss, Who Stole Millions*) (+ co-sc)
- 1933 *Der Läufer von Marathon* (*The Marathon Runner*)

(in United States):

- 1933 *Ladies Must Love*
- 1935 *The Bishop Misbehaves* (*The Bishop’s Misadventures*)

- 1936 *A Son Comes Home; Forgotten Faces*
 1937 *A Night of Mystery (The Greene Murder Case); On Such a Night; Love on Toast*
 1939 *Hell's Kitchen* (co-d with Seiler, uncredited)
 1951 *The Scarf (The Dungeon)* (+ sc)
 1953 *Problem Girls; The Neanderthal Man; The Steel Lady (Secret of the Sahara; The Treasure of Kalifa)*
 1954 *Return to Treasure Island (Bandit Island of Karabei); Miss Robin Crusoe* (co-d, uncredited)

Other Films:

- 1917 *Rennfieber (Horse Race Fever)* (Oswald) (sc); *Der Onyxkopf* (May) (sc); *Sturmflut* (Zeyn) (sc); *Die sterbende Perlen* (Meinert) (sc); *Die Faust des Riesen* parts 1 and 2 (Biebrach) (sc)
 1918 *Ferdinand Lassalle* (Meinert) (sc); *Der Saratoga-Koffer* (Meinert) (sc); *Die Buchhalterin* (von Woringen) (co-sc); *Nur um tausend Dollars* (Meinert) (sc)
 1927 *Madame Pompadour* (Wilcox) (sc)
 1956 *Magic Fire* (Dieterle) (sc)

Publications

By DUPONT: articles—

Variété, with Leo Birinski, in *Antologia di Bianco e nero*, Rome, 1943.
 Interview with Ezra Goodman, in *Daily News* (Los Angeles), 10 April 1950.

On DUPONT: books—

Kracauer, Siegfried, *From Caligari to Hitler*, Princeton, 1947.
 Eisner, Lotte, *The Haunted Screen*, Berkeley, 1968.
 Luft, Herbert, *E.A. Dupont, Anthologie du Cinéma*, Paris, n.d.

On DUPONT: articles—

Weinberg, Herman, in *Take One* (Montreal), January/February 1970.
 Luft, Herbert, "E.A. Dupont 1891–1956," in *Films in Review* (New York), June/July 1977.
 Pinto, A., letter in *Films in Review* (New York), October 1977.
 "E.A. Dupont," in *Film Dope* (London), January 1978.
 "E.A. Dupont—Der Augenmensch," in *Film und Fernsehen* (East Berlin), no. 11, 1983.
 Brandlmeier, T., "Porträt: Ewald André Dupont," in *EPD Film* (Frankfurt), vol. 9, no. 2, February 1992.

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Some directors are able to maintain a steady flow of talent in all their work. Others, like E.A. Dupont, are remembered for one outstanding moment in their career. *Variété*, or *Vaudeville* as it is also

known, was one of the most exciting films to come from Germany in the 1920s. Dupont made many other good films, but his career as a whole is a rather tragic one. This was partly due to personal deficiencies and partly due to circumstances over which he had no control. Some European directors flourished in Hollywood; Dupont was not one of them.

Dupont had been a film critic and a film scriptwriter before becoming Richard Oswald's story editor and contributing to Oswald's sensational sex film *Es werde Licht*. In 1917 he began to direct thrillers like *Das Geheimnis des America Docks* and *Europa Postlagernd*. Recognition came with *Die Geierwally* in 1921. This Henny Porten film was distinguished by the settings of Paul Leni and the camerawork of Karl Freund. It also popularized William Dieterle. Dupont had previously launched the careers of Paul Richter and Bernhard Goetzke, later featured in the films of Fritz Lang. Freund also photographed Dupont's next film, *Kinder der Finsternis*, a film of two parts that featured striking sets by Leni.

1923 was a bumper year for Dupont. His *Die grüne Manuela*, about a young dancer who falls in love with a smuggler whose brother gives his life to ensure their happiness, won international appreciation. His next film, *Das alte Gesetz*, garnered a similar response. It told the story of a young Jew's flight from his orthodox home to seek fame in the Austrian theater. In the depiction of Jewish rituals and the life of the Austrian court and theatre, the film had a rich authenticity.

Dupont worked outside the then-current German expressionist style, being more human and realistic in his approach to filmmaking. This was evident in his tour de force *Variété*, a tale of jealousy and death amongst trapeze artists. Its powerful realism, visual fluidity, and daring techniques, coupled with the superb performances of Jannings, Lya de Putti, and Warwick Ward, made it stand out in a year rich with achievement. The virtuoso camerawork of Karl Freund contributed not merely to the spatial and temporal aspects of the film but in the revelation of motive and thought. The uninhibited sensuality depicted by the film led to censorship problems in many countries. Inevitably, Dupont went to Hollywood, where he directed a not entirely successful *Love Me and the World Is Mine* for Universal. In 1928 he made two stylish films in England: *Moulin Rouge*, which exploited the sensual charms of Olga Tschechowa, and *Piccadilly*, with Gilda Gray and Anna May Wong (Charles Laughton made his film debut in a small role).

With the coming of sound, *Atlantic*, made in German and English, proved a considerable version of the Titanic story. But the two British sound films that followed suffered from weak acting that belied the striking sets. With *Salto Mortale*, made in Germany in 1931 and featuring Anna Sten and Adolph Wohlbruch, Dupont returned to the scene of his earlier *Variété*. Two more films were made in Germany before he found himself a Jewish refugee in Hollywood. Here his career was uneven. Factory-produced B pictures gave him no scope for his talents.

Dupont was dismissed for slapping a Dead End Kid who was mocking his foreign accent. This humiliating experience played havoc with his morose and withdrawn personality. He became a film publicist, a talent agent, and wrote some scripts. He returned in 1951 to direct *The Scarf*, a film of some merit for United Artists. Dupont also dabbled in television. He wrote the script for a film on Richard Wagner that was directed by his former protege William Dieterle in 1956. In December of the same year he died of cancer in Los Angeles.

A sad case. Sad too to see the name of his great photographer Karl Freund on the credits of *I Love Lucy*.

—Liam O’Leary

DURAS, Marguerite

Nationality: French. **Born:** Marguerite Donnadiou in Giadinh, French Indo-China, 1914. **Education:** Educated in mathematics, law and political science at the Sorbonne, Paris. **Career:** Published first novel, *Les Impudents*, 1943; subsequently novelist, journalist and playwright; directed first film, *La Musica*, 1966. **Awards:** Prix Goncourt for novel *L’Amant*, 1984, Ritz Paris Hemingway, Paris, 1986. **Died:** 3 March 1996, in Paris, France.

Films as Director:

- 1966 *La Musica* (co-d, sc)
- 1969 *Détruire, dit-elle* (*Destroy She Said*) (+ sc)
- 1971 *Jaune le soleil* (+ pr, co-ed, sc, from her novel *Abahn, Sabana, David*)
- 1972 *Nathalie Granger* (+ sc, music)
- 1974 *La Femme du Ganges* (+ sc)
- 1975 *India Song* (+ sc, voice)
- 1976 *Des journées entières dans les arbres* (*Days in the Trees*) (+ sc); *Son Nom de Venises dans Calcutta desert* (+ sc)
- 1977 *Baxter, Vera Baxter* (+ sc); *Le Camion* (+ sc, role)
- 1978 *Le Navire Night* (+ sc)
- 1978/79 *Aurelia Steiner* (4-film series): *Césarée* (1978) (+ sc); *Les Mains négatives* (1978) (+ sc); *Aurelia Steiner—Melbourne* (1979) (+ sc); *Aurelia Steiner—Vancouver* (1979) (+ sc)



Marguerite Duras

- 1981 *Agatha et les lectures illimitées* (*Agatha*) (+ sc)
- 1985 *Les Enfants* (*The Children*)

Other Films:

- 1959 *Hiroshima mon amour* (Resnais) (sc)
- 1960 *Moderato Cantabile* (Brook) (sc, co-adapt from her novel)
- 1961 *Une Aussi longue absence* (*The Long Absence*) (Colpi) (co-sc from her novel)
- 1964 *Nuit noire, Calcutta* (Karmitz) (short) (sc)
- 1965 “Les rideaux blancs” (Franju) episode of *Der Augenblick des Friedens* (*Un Instant de la paix*) (for W.German TV) (sc)
- 1966 *10:30 P.M. Summer* (Dassin) (co-sc uncredited, from her novel) (*Dix heures et demie du soir en été*); *La Voleuse* (Chapot) (sc, dialogue)
- 1991 *L’Amant* (*The Lover*) (co-sc)

Publications

By DURAS: screenplays—

- Hiroshima mon amour*, Paris, 1959.
- Moderato Cantabile*, with Gérard Jarlot and Peter Brook, 1960.
- Une Aussi longue absence*, with Gérard Jarlot, Paris, 1961.
- 10:30 P.M. Summer*, with Jules Dassin, Paris, 1966.
- La Musica*, Paris, 1966.
- Détruire, dit-elle*, Paris, 1969; as *Destroy, She Said*, New York, 1970.
- Les rideaux blancs*, Paris, 1966.
- Jaune le soleil*, Paris, 1971
- Nathalie Granger, suivi de La Femme du Gange*, Paris, 1973.
- India Song—texte—theatre—film*, Paris, 1975; as *India Song*, New York, 1976.
- Des journées entières dans les arbres*, Paris, 1976.
- Son Nom de Venises dans Calcutta desert*, Paris, 1976.
- Le Camion*, Paris, 1977.
- Le Navire Night, Césarée, Les Mains négatives, Aurelia Steiner*, Paris, 1979.
- Vera Baxter; ou, Les Plages de l’Atlantique*, Paris, 1980.
- Agatha*, Paris, 1981.
- Les Enfants*, Paris, 1985.

By DURAS: fiction—

- Les Impudents*, Paris, 1943.
- La Vie tranquille*, Paris, 1944.
- Un Barrage contre le Pacifique*, Paris, 1950; as *The Sea Wall*, New York, 1952; as *A Sea of Troubles*, London, 1953.
- Le Marin de Gibraltar*, Paris, 1952; as *The Sailor from Gibraltar*, London and New York, 1966.
- Les Petits Chevaux de Tarquinia*, Paris, 1953; as *The Little Horses of Tarquinia*, London, 1960.
- Des journées entières dans les arbres*, Paris, 1954; as *Whole Days in the Trees*, New York, 1981.
- Le Square*, Paris, 1955.

Moderato Cantabile, Paris, 1958, and New York, 1987.
Dix heures et demi du soir en été, Paris, 1960; as *Ten-Thirty on a Summer Night*, London, 1962.
L'Après-midi de Monsieur Andesmas, Paris, 1962; as *The Afternoon of Monsieur Andesmas*, London, 1964.
Le Ravissement de Lol V. Stein, Paris, 1964; as *The Ravishing of Lol V. Stein*, New York, 1967; as *The Rapture of Lol V. Stein*, London, 1967.
Le Vice-consul, Paris, 1966; as *The Vice-Consul*, London, 1968, New York, 1987.
L'Amante anglaise, Paris, 1967, New York, 1968.
Abahn, Sabana, David, Paris, 1970.
L'Amour, Paris, 1971.
Ah! Ernesto, with Bernard Bonhomme, Paris, 1971.
La Maladie de la mort, Paris, 1983; as *The Malady of Death*, New York, 1986.
L'Amant, Paris, 1984; as *The Lover*, New York, 1985; translated by Barbara Bray, New York, 1998.
Hiroshima Mon Amor, translated by Richard Seaver, New York, 1987.
Les Yeux bleus cheveux noirs, Paris, 1987; as *Blue Eyes, Black Hair*, London and New York, 1988.
Emily L., Paris, 1987, New York, 1989.

By DURAS: plays—

Théâtre 1 (includes *Les Eaux et forêts*, *Le Square*, *La Musica*), Paris, 1965.
Théâtre 2 (includes *Susanna Andler*; *Yes, peut-être*; *Le Shaga*; *Des journées entières dans les arbres*; *Un Homme est venu me voir*), Paris, 1968.
L'Homme assis dans le couloir, Paris, 1980.
L'Homme Atlantique, Paris, 1982.
Savannah Bay, Paris, 1982.
The Square, Edinburgh, 1986.
Yes, peut-être, Edinburgh, 1986.

By DURAS: other books—

Les Parleuses, with Xaviere Gauthier, Paris, 1974.
Étude sur l'oeuvre littéraire, théâtrale, et cinématographique, with Jacques Lacan and Maurice Blanchot, Paris, 1976.
Territoires du féminin, with Marcelle Marini, Paris, 1977.
Les Lieux de Duras, with Michelle Porte, Paris, 1978.
L'Été 80, Paris, 1980.
Outside: Papiers d'un jour, Paris, 1981, Boston 1986.
The War: A Memoir, New York, 1986.
The Physical Side, London, 1990.

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“Conversation with Marguerite Duras,” with Richard Roud, in *Sight and Sound* (London), Winter 1959/60.
“Marguerite Duras en toute liberté,” interview with F. Dufour, in *Cinéma* (Paris), April 1972.
“Du livre au film,” in *Image et Son* (Paris), April 1974.
“India Song, a Chant of Love and Death,” interview with F. Dawson, in *Film Comment* (New York), November/December 1975.

“India Song and Marguerite Duras,” interview with Carlos Clarens, in *Sight and Sound* (London), Winter 1975/76.
Interview with J.-C. Bonnet and J. Fieschi, in *Cinématographe* (Paris), November 1977.
“Les Yeux verts,” special issue written and edited by Duras, of *Cahiers du Cinéma* (Paris), June 1980.
Interview with D. Fasoli, in *Filmcritica* (Florence), June 1981.
Interview with A. Grunert, in *Filmfaust* (Frankfurt), February-March 1982.
“The Places of Marguerite Duras,” an interview with M. Porte, in *Enclitic* (Minneapolis), Spring 1983.
Interview with P. Bonitzer, C. Tesson, and Serge Toubiana, in *Cahiers du Cinéma* (Paris), July-August 1985.
Interview with Jean-Luc Godard, in *Cinéma* (Paris), 30 December 1987.
Interview with Colette Mazabrard, in *Cahiers du Cinéma* (Paris), December 1989.
“Jacquot filme Duras,” in *Cahiers du Cinéma* (Paris), May 1993.

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Ropars-Wuilleumier, Marie-Claire, *La Texte divisé*, Paris, 1981.
Trastulli, Daniela, *Dalla parola all'immagine: Viaggio nel cinema di Marguerite Duras*, Geneva, 1982.
Borgomano, Madeleine, *L'écriture filmique de Marguerite Duras*, Paris, 1985.
Brossard, Jean-Pierre, editor, *Marguerite Duras: Cinéaste, écrivain*, La Chaux-de-Fonde, 1985.
Guers-Villate, Yvonne, *Continuité/discontinuité de l'oeuvre Durassienne*, Brussels, 1985.
Fernandes, Marie-Pierre, *Travailler avec Duras: La musica deuxième*, Paris, 1986.
Selous, Trista, *The Other Woman: Feminism and Femininity in the Work of Marguerite Duras*, New Haven, Connecticut, 1988.

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Gollub, Judith, “French Writers Turned Film Makers,” in *Film Heritage* (New York), Winter 1968/69.
“Reflections in a Broken Glass,” in *Film Comment* (New York), November/December 1975.
Lakeland, M.J., “Marguerite Duras in 1977,” in *Camera Obscura* (Berkeley), Fall 1977.
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Seni, N., “Wahrnehmungsformen von Zeit und Raum am Beispiel der Filme von Marguerite Duras und Chantal Akerman,” in *Frauen und Film* (Berlin), September 1979.
“Marguerite Duras à l'action,” in *Positif* (Paris), July/August 1980.
Andermatt, V., “Big Mach (on the Truck),” in *Enclitic* (Minneapolis), Spring 1980.
Lyon, E., “Marguerite Duras: Bibliography/Filmography,” in *Camera Obscura* (Berkeley), Fall 1980.
Murphy, C.J., “The Role of Desire in the Films of Marguerite Duras,” in *Quarterly Review of Film Studies* (New York), Winter 1982.

- Fedwik, P., "Marguerite Duras: Feminine Field of Nostalgia," in *Enclitic* (Minneapolis), Fall 1982.
- Sarrut, B., "Marguerite Duras: Barrages against the Pacific," in *On Film* (Los Angeles), Summer 1983.
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- Le Masson, H., "La voix tatouée," in *Cahiers du Cinéma* (Paris), January 1985.
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- Cottent-Hage, M., "Le camion de Marguerite Duras, ou comment assurer la libre circulation," in *Post Script* (Commerce), vol. 7, no. 1, Fall 1987.
- Williams, Bruce, "Splintered Perspectives: Counterpoint and Subjectivity in the Modernist Film Narrative," in *Film Criticism* (Meadville), vol. 15, no. 2, Winter 1991.
- Grange, M.F., "Corps filmique entre lisible et visible chez Marguerite Duras," in *Cinémas* (Montreal), vol. 3, no. 1, Autumn 1992.
- Vajdovich, G., "Antiregény és anifilm," in *Filmkultura* (Budapest), April 1995.
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- Roy, André, "Marguerite Duras, moderne," in *24 Images* (Montreal), no. 82, Summer 1996.
- Everett, Wendy, "Director as Composer: Marguerite Duras and the Musical Analogy," in *Literature/Film Quarterly* (Salisbury), April 1998.

* * *

As a writer, Marguerite Duras's work is identified, along with that of such authors as Alain Robbe-Grillet and Jean Cayrol, with the tradition of the New Novel. Duras began working in film as a screenwriter, with an original script for Alain Resnais's first feature, *Hiroshima mon amour*. She subsequently wrote a number of film adaptations from her novels. She directed her first film, *La Musica*, in 1966. If *Hiroshima mon amour* remains her best-known work in cinema, her later films have won widespread praise for the profound challenge they offer to conventional dramatic narrative.

The nature of narrative and the potential contained in a single text are major concerns of Duras's films. Many of her works have appeared in several forms, as novels, plays, and films. This not only involves adaptations of a particular work, but also extends to cross-referential networks that run through her texts. The film *Woman of the Ganges* combines elements from three novels—*The Ravishing of Lol V. Stein*, *The Vice-Consul*, and *L'Amour*. *India Song* was initially written as a play, taking characters from *The Vice-Consul* and elaborating on the structure of external voices developed in *Woman of the Ganges*. *India Song* was made as a film in 1975, and its verbal track was used to generate a second film, *Son Nom de Venises dans*

Calcutta desert. This process of transformation suggests that all works are "in progress," inherently subject to being reconstructed. This is partly because Duras's works are more concerned with the quality or intensity of experience than with events *per se*. The films present narrative rather than a linear, unambiguous sequence of events. In *Le Camion*, two characters, played by Gerard Depardieu and Duras, sit in a room as the woman describes a movie about a woman who hitches a ride with a truck driver and talks with him for an hour and twenty minutes. This conversation is intercut with scenes of a truck driving around Paris, and stopping for a female hitchhiker (with Depardieu as the driver, and Duras as the hitchhiker). Thus, the verbal description of a potential film is juxtaposed by images of what that film might be.

An emphasis on the soundtrack is also a crucial aspect of Duras's films; her verbal texts are lyrical and are as important as the images. In *India Song*, sound and image function contrapuntally, and the audience must actively assess the relation between them, reading across the body of the film, noting continuities and disjunctions. The verbal text often refers in past tense to events and characters on screen, as the viewer is challenged to figure out the chronology of events described and depicted—which name on the soundtrack corresponds to which actor, whether the voices belong to on- or off-screen characters, and so forth. In this way the audience participates in the search for a story, constructing possible narratives.

As minimal as they are, Duras's narratives are partially derived from melodrama, focusing on relations between men and women, the nature or structure of desire, and colonialism and imperialism in both literal and metaphoric terms. In pursuing these issues through non-conventional narrative forms, and shifting the burden of discovering meaning to the audience, Duras's films provide an alternative to conventional ways of watching movies. Her work is seen as exemplifying a feminine writing practice that challenges the patriarchal domination of classical narrative cinema. In an interview, Duras said, "I think the future belongs to women. Men have been completely dethroned. Their rhetoric is stale, used up. We must move on to the rhetoric of women, one that is anchored in the organism, in the body." It is this new rhetoric, a new way of communicating, that Duras strives for in her films.

—M.B. White

DUVIVIER, Julien

Nationality: French. **Born:** Lille, 8 October 1896. **Education:** Lille University; studied acting in Paris. **Career:** Worked in André Antoine's Théâtre Libre, then assistant to Antoine as filmmaker, 1916; directed first film, *Haceldama ou Le Prix du Sang*, 1919; joined "Film d'Art" of Marcel Vandal and Charles Delac, 1925; made *The Great Waltz* for MGM, Hollywood, 1938; moved to United States, 1940; returned to France, 1945. **Died:** In auto accident, 26 October 1967.

Films as Director:

- 1919 *Haceldama ou Le Prix du Sang* (+ sc)
 1920 *La Réincarnation de Serge Renaudier* (negative destroyed by fire before film shown) (+ sc)



Julien Duvivier (left) on the set of *Anna Karenina*

- 1922 *Les Roquevillard* (+ sc); *L'Ouragan sur la montagne* (+ sc);
Der unheimliche Gast (Le Logis de l'horreur) (+ sc)
 1923 *Le Reflet de Claude Mercoeur* (+ sc)
 1924 *Credo ou La Tragédie de Lourdes* (+ sc); *Coeurs farouches*
 (+ sc); *La Machine à refaire la vie* (re-released with sound,
 1933) (co-d, sc); *L'Oeuvre immortelle* (+ sc)
 1925 *L'Abbé Constantin* (+ sc); *Poil de carotte* (+ co-sc)
 1926 *L'Agonie de Jerusalem* (+ sc); *L'Homme à l'Hispano*
 1927 *Le Mariage de Mademoiselle Beulemans* (+ sc); *Le Mystère*
de la Tour Eiffel (+ sc)
 1928 *Le Tourbillon de Paris*
 1929 *La Divine croisière* (+ sc); *Maman Colibri* (+ co-sc); *La Vie*
miraculeuse de Thérèse Martin (+ sc); *Au bonheur des*
dames (+ co-sc)

(Sound films):

- 1930 *David Golder* (+ sc)
 1931 *Les Cinq Gentlemen maudits* (+ sc); *Allo Berlin? Ici Paris!*
(Hallo! Hallo! Hier spricht Berlin) (+ sc); *Die fünf*
verfluchten Gentlemen (German version) (+ sc)
 1932 *Poil de carotte* (remake) (+ sc); *La Tête d'un homme* (+ co-sc)
 1933 *Le Petit Roi* (+ sc); *Le Paquebot 'Tenacity'* (+ co-sc)
 1934 *Maria Chapdelaine* (+ sc)
 1935 *Golgotha* (+ sc, adapt); *La Bandera* (+ co-sc)
 1936 *L'Homme du jour* (+ co-sc); *Golem (Le Golem)* (+ co-sc); *La*
Belle Équipe (+ co-sc)
 1937 ***Pépé-le-Moko*** (+ co-sc); *Un Carnet de bal* (+ sc)
 1938 *The Great Waltz (Toute la ville danse)* (+ sc); *La Fin du jour*
 (+ co-sc); *Marie Antoinette* (Van Dyke, d uncredited, sc)
 1939 *La Charrette Fantôme* (+ sc)
 1940 *Untel père et fils* (+ co-sc)
 1941 *Lydia* (+ sc, co-story)
 1942 *Tales of Manhattan* (+ co-sc)
 1943 *Flesh and Fantasy* (+ co-pr)
 1944 *The Imposter* (+ sc)
 1946 *Panique* (+ co-sc)
 1948 *Anna Karenina* (+ co-sc)
 1949 *Au royaume des cieux* (+ sc, pr)
 1950 *Black Jack* (+ co-sc, pr); *Sous le ciel de Paris* (+ co-sc)
 1951 *Le Petit Monde de Don Camillo (Il piccolo mondo di Don*
Camillo) (+ co-sc)

- 1952 *La Fête à Henriette* (+ co-sc)
 1953 *Le Retour de Don Camillo* (*Il ritorno di Don Camillo*) (+ co-sc)
 1954 *L’Affaire Maurizius* (+ sc)
 1955 *Marianne de ma jeunesse* (+ sc)
 1956 *Voice le temps des assassins* (+ co-sc)
 1957 *L’Homme à l’imperméable* (+ co-sc); *Pot Bouille* (+ co-sc)
 1958 *La Femme et le pantin* (+ sc, co-adapt)
 1959 *Marie Octobre* (+ co-sc)
 1960 *Das kunstseidene Mädchen* (*La Grande Vie*) (+ co-sc); *Boulevard* (+ co-sc)
 1962 *La Chambre ardente* (+ co-sc); *Le Diable et les dix commandements* (+ co-sc)
 1963 *Chair de poule* (+ co-sc)
 1967 *Diaboliquement vôtre* (+ sc, co-adapt)

Other Films:

- 1918 *Les Travailleurs de la mer* (Antoine) (asst d)
 1920 *L’Agonie des aigles* (Bernard-Deschamps) (adaptation); *La Terre* (Antoine) (asst d)
 1921 *Crépuscule d’épouvante* (Etiévant) (sc)
 1922 *L’Arlésienne* (Antoine) (asst d)
 1924 *La Nuit de la revanche* (Etiévant) (story)
 1946 *Collège swing* (*Amours, délices et orgues*) (Berthomieu) (co-sc)

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By DUVIVIER: articles—

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 “De la création à la mise en scène,” in *Cinémonde* (Paris), Christmas 1946.
 “Julien Duvivier: ‘Pourquoi j’ai trahi Zola,’” interview with Yvonne Baby, in *Lettres Françaises* (Paris), 31 October 1957.
 Reminiscences in *Avant-Scène du Cinéma* (Paris), 1 February 1977.

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- Chirat, Raymond, *Julien Duvivier*, Lyon, 1968.
 Leprohon, Pierre, “Julien Duvivier,” in *Anthologie du cinéma*, vol. 4, Paris, 1969.

On DUVIVIER: articles—

- Aubriant, Michel, “Julien Duvivier,” in *Cinémonde* (Paris), 28 November 1952.
 “Débat sur Duvivier,” in *Arts* (Paris), 18 April 1956.
 Epstein, Marie, “Comment ils travaillent? Julien Duvivier,” in *Technique Cinématographique* (Paris), December 1958.
 Marcabru, P., “Les Français à Hollywood,” in *Arts* (Paris), 8 February 1961.

- Obituary in *New York Times*, 30 October 1967.
 Renoir, Jean, “Duvivier, le professionnel,” in *Le Figaro Littéraire* (Paris), 6 November 1967.
 Amengual, Barthélemy, “Défense de Duvivier,” in *Cahiers de la Cinémathèque* (Perpignan), Spring 1975.
 “Pépé le Moko Issue” of *Avant-Scène du Cinéma* (Paris), 1 June 1981.
 Simsolo, Noel, “A propos de Julien Duvivier,” in *Image et Son* (Paris), November 1981.
 “Special Mac Orlan; La Bandera, Julian Duvivier,” in *L’Avant-Scène du Cinéma* (Paris), April 1982.
 Douin, Jean-Luc, “Duvivier, la mauvaise réputation,” in *Télérama* (Paris), 25 January 1986.
 Pernod, P., “Carrousels et noeuds coulants (sur Julien Duvivier),” in *Positif* (Paris), no. 359, January 1991.
 Masson, Alain, and others, “Julien Duvivier,” in *Positif* (Paris), no. 429, November 1996.
 Borger, Lenny, “Genius Is Just a Word,” in *Sight and Sound* (London), vol. 8, no. 9, September 1998.

On DUVIVIER: film—

- Viallaet, Pierre, and Marcel l’Herbier, *Portraits filmées . . . Julien Duvivier* (for television), 1953.

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No one speaks of Julien Duvivier without apologizing. So many of his fifty-odd films are embarrassing to watch that it is hard to believe he was ever in charge of his career in the way we like to imagine Renoir or Clair were in charge of theirs. But Duvivier had neither the luxury nor the contacts to direct his career. He began and remained a yeoman in the industry. A director at the Théâtre Antoine in the teens, he began his film career in 1922 and made over a score of silent films, mainly melodramas. From the first he separated himself from the experiments in narration and visual style that characterized much of that period.

Duvivier’s reputation as a reputable, efficient director jumped in the sound era when he made a string of small but successful films (*David Golder*, *Les Cinq Gentilhommes maudits*, *Allo Berlin? Ici Paris!*, *Poils de carotte*, *La Tête d’un homme*). Evidently his flair for the melodramatic and his ability to control powerful actors put him far ahead of the average French director trying to cope with the problems of sound. But in this era, as always, Duvivier discriminated little among the subjects he filmed. This aspect was most evident in 1935. First came *Golgotha*, a throwback to the religious films he made in the silent era, and now completely outmoded. Duvivier struggles to energize the static tableaux the film settles into. He moves his camera wildly, but seldom reaches for a key closeup or for an authentic exchange among his actors. It is all picture postcards, or rather holy cards, set off to Jacques Ibert’s operatic score.

This solemn, even bombastic, film could not be farther from the swiftness and authentic feeling of the romantic Foreign Legion film *La Bandera* made the same year. Where *Golgotha* is an official presentation of French cinema, *La Bandera* seems more intimate, more in the spirit of the times. Its success was only the first of a set of astounding films that include *La Belle Équipe*, *Pépé-le-Moko*, *Un*

Carnet de bal, and *Le Fin du jour*. It is tempting to surmise that cultural history and Julien Duvivier came for once into perfect coincidence in this age of poetic realism. Like Michael Curtiz and *Casablanca*, Duvivier's style and the actors who played out the roles of his dramas spoke for a whole generation. In France it was a better generation, vaguely hopeful with the popular front, but expecting the end of day.

Duvivier's contribution to these films extends beyond the direction of actors. Every film contains at least one scene of remarkable expressiveness, like the death of Regis in *Pépé-Le-Moko*, gunned down by his own victim with the jukebox blaring. Duvivier's sureness of pace in this era brought him a Hollywood contract even before the Nazi invasion forced him to leave France. Without the strong personality of Renoir or Clair, and with far more experience in genre pictures, Duvivier fit in rather well with American film production methods. He deplored the lack of personal control or even personal contribution in the industry, but he acquitted himself well until the Liberation.

Hoping to return to the glory years of poetic realism, Duvivier's first postwar project in France replicated the essence of its style. *Panique* featured sparse sets, an atmosphere that dominated a reduced but significant murder drama, and the evocative work of Michel Simon and Vivian Romance in an offbeat policier from Simenon. But the country had changed. The film failed, and Duvivier began what would become a lifelong search for the missing formula. With varying degrees of box office success he turned out contemporary and historical comedies and melodramas; the only one which put him in the spotlight was *Don Camillo* with Fernandel.

Believing far more in experience, planning, and hard work than in spontaneity and genius, Duvivier never relaxed. Every film taught him something and, by rights, he should have ended a better director than ever. But he will be remembered for those five years in the late 1930s, a period when every choice he made in the realms of script and direction was in tune with the romantically pessimistic sensibility of the country.

—Dudley Andrew

DWAN, Allan

Nationality: American. **Born:** Joseph Aloysius Dwan in Toronto, Canada, 3 April 1885; family moved to United States, 1893. **Education:** North Division High School, Chicago; Notre Dame University, Indiana, degree in electrical engineering, 1907. **Family:** Married 1) Pauline Bush, 1915 (divorced 1920); 2) Marie Shelton, early 1920s (died 1954). **Career:** As illuminating engineer work on mercury vapor arc light led to association with Essanay film company, 1909; wrote stories while supervising lighting; American Film Company ("Flying A") formed by Essanay staff, Dwan joined as chief scenario editor, 1910; signed to Universal Pictures, 1913; signed with Famous Players Company, New York, 1914; joined Triangle Company under supervision of D.W. Griffith, 1915; worked in England, 1932–34; trained camera units for U.S. Armed Services photographic division, 1943; contracted to Republic Pictures, 1945–54. **Died:** In Woodland Hills, California, 21 December 1981.

Films as Director (incomplete list; Dwan estimated 1,850 films):

- 1911 *Branding a Bad Man* and *A Western Dreamer* (split reel) (+ pr, sc); *A Daughter of Liberty* and *A Trouper's Heart* (split reel) (+ pr, sc); *Rattlesnakes and Gunpowder* and *The Ranch Tenor* (split reel) (+ pr, sc); *The Sheepman's Daughter* (+ pr, sc); *The Sagebrush Phrenologist* and *The Elopements on Double L Ranch* (split reel) (+ pr, sc); *\$5,000 Reward—Dead or Alive* (+ pr, sc); *The Witch of the Range* (+ pr, sc); *The Cowboy's Ruse* and *Law and Order on Bar L Ranch* (split reel) (+ pr, sc); *The Yiddisher Cowboy* and *The Bronco Buster's Bride* (split reel) (+ pr, sc); *The Hermit's Gold* (+ pr, sc); *The Actress and the Cowboys* and *The Sky Pilot's Intemperance* (split reel) (+ pr, sc); *A Western Waif* (+ pr, sc); *The Call of the Open Range* (+ pr, sc); *The School Ma'am of Snake and The Ranch Chicken* (split reel) (+ pr, sc); *Cupid in Chaps* (+ pr, sc); *The Outlaw's Trail* (+ pr, sc); *The Ranchman's Nerve* (+ pr, sc); *When East Comes West* (+ pr, sc); *The Cowboy's Deliverance* (+ pr, sc); *The Cattle Thief's Brand* (+ pr, sc); *The Parting Trails* (+ pr, sc); *The Cattle Rustler's End* (+ pr, sc); *Cattle, Gold, and Oil* (+ pr, sc); *The Ranch Girl* (+ pr, sc); *The Poisoned Flume* (+ pr, sc); *The Brand of Fear* (+ pr, sc); *The Blotted Brand* (+ pr, sc); *Auntie and the Cowboys* (+ pr, sc); *The Western Doctor's Peril* (+ pr, sc); *The Smuggler and the Girl* (+ pr, sc); *The Cowboy and the Artist* (+ pr, sc); *Three Million Dollars* (+ pr, sc); *The Stage Robbers of San Juan* (+ pr, sc); *The Mother of the Ranch* (+ pr, sc); *The Gunman* (+ pr, sc); *The Claim Jumpers* (+ pr, sc); *The Circular Fence* (+ pr, sc); *The Rustler Sheriff* (+ pr, sc); *The Love of the West* (+ pr, sc); *The Trained Nurse at Bar Z* (+ pr, sc); *The Miner's Wife* (+ pr, sc); *The Land Thieves* (+ pr, sc); *The Cowboy and the Outlaw* (+ pr, sc); *Three Daughters of the West* and *Caves of La Jolla* (split reel) (+ pr, sc); *The Lonely Range* (+ pr, sc); *The Horse Thief's Bigamy* (+ pr, sc); *The Trail of the Eucalyptus* (+ pr, sc); *The Stronger Man* (+ pr, sc); *The Water War* (+ pr, sc); *The Three Shell Game* (+ pr, sc); *The Mexican* (+ pr, sc); *The Eastern Cowboy* (+ pr, sc); *The Way of the West* (+ pr, sc); *The Test* (+ pr, sc); *The Master of the Vineyard* (+ pr, sc); *Sloppy Bill of the Rollicking R* (+ pr, sc); *The Sheriff's Sisters* (+ pr, sc); *The Angel of Paradise Ranch* (+ pr, sc); *The Smoke of the 45* (+ pr, sc); *The Man Hunt* (+ pr, sc); *Santa Catalina, Magic Isle of the Pacific* (+ pr, sc); *The Last Notch* (+ pr, sc); *The Gold Lust* (+ pr, sc); *The Duel of the Candles* (+ pr, sc); *Bonita of El Cajon* (+ pr, sc); *The Lawful Holdup* (+ pr, sc); *Battleships* (+ pr, sc); *Dams and Waterways* (+ pr, sc)
- 1912 *A Midwinter Trip to Los Angeles* (+ pr, sc); *The Misadventures of a Claim Agent* and *Bronco Busting for Flying A Pictures* (split reel) (+ pr, sc); *The Winning of La Mesa* (+ pr, sc); *The Locket* (+ pr, sc); *The Relentless Outlaw* (+ pr, sc); *Justice of the Sage* (+ pr, sc); *Objections Overruled* (+ pr, sc); *The Mormon* (+ pr, sc); *Love and Lemons* (+ pr, sc); *The Best Policy* (+ pr, sc); *The Real Estate Fraud* (+ pr, sc); *The Grubstake Mortgage* (+ pr, sc); *Where Broadway Meets the Mountains* (+ pr, sc); *An Innocent Graft* (+ pr, sc); *Society and Chaps* (+ pr, sc); *The Leap Year Cowboy* (+ pr, sc); *The Land Baron of San Tee* (+ pr, sc); *An Assisted Elopement* (+ pr, sc); *From the*



Allan Dwan (left) with Gloria Swanson

Four Hundred to the Herd (+ pr, sc); *The Broken Ties* (+ pr, sc); *After School* (+ pr, sc); *A Bad Investment* (+ pr, sc); *The Full Value* (+ pr, sc); *The Tramp's Gratitude* (+ pr, sc); *Fidelity* (+ pr, sc); *Winter Sports and Pastimes of Coronado Beach* (+ pr, sc); *The Maid and the Man* (+ pr, sc); *The Cowboy Socialist* (+ pr, sc); *Checkmate and The Ranchman's Marathon* (split reel) (+ pr, sc); *The Coward* (+ pr, sc); *The Distant Relative* (+ pr, sc); *The Ranch Detective* (+ pr, sc); *Driftwood* (+ pr, sc); *The Eastern Girl* (+ pr, sc); *The Pensioners* (+ pr, sc); *The End of the Feud* (+ pr, sc); *The Wedding Dress* (+ pr, sc); *Mystical Maid of Jamasha Pass* (+ pr, sc); *The Other Wise Man* (+ pr, sc); *The Haters* (+ pr, sc); *The Thread of Life* (+ pr, sc); *The Wandering Gypsy* (+ pr, sc); *The Reward of Valor* (+ pr, sc); *The Brand* (+ pr, sc); *The Green-eyed Monster* (+ pr, sc); *Cupid through Padlocks* (+ pr, sc); *For the Good of Her Men* (+ pr, sc); *The Simple Love* (+ pr, sc); *The Weaker Brother and Fifty-Mile Auto Contest* (split reel) (+ pr, sc); *The Wordless Message* (+ pr, sc); *The Evil Inheritance* (+ pr, sc); *The Marauders* (+ pr, sc); *The Girl Back Home* (+ pr, sc); *Under False Pretences* (+ pr, sc); *Where There's a Heart* (+ pr, sc); *The*

Vanishing Race (+ pr, sc); *The Fatal Mirror and Point Loma, Old Town* (split reel) (+ pr, sc); *The Tell-Tale Shells* (+ pr, sc); *Indian Jealousy and San Diego* (split reel) (+ pr, sc); *The Canyon Dweller* (+ pr, sc); *It Pays to Wait* (+ pr, sc); *A Life for a Kiss* (+ pr, sc); *The Meddlers* (+ pr, sc); *The Girl and the Gun* (+ pr, sc); *The Battleground* (+ pr, sc); *The Bad Man and the Ranger* (+ pr, sc); *The Outlaw Colony* (+ pr, sc); *The Land of Death* (+ pr, sc); *The Bandit of Point Loma* (+ pr, sc); *The Jealous Rage* (+ pr, sc); *The Will of James Waldron* (+ pr, sc); *The House That Jack Built* (+ pr, sc); *Curtiss's School of Aviation* (+ pr, sc); *The Stepmother* (+ pr, sc); *The Odd Job Man* (+ pr, sc); *The Liar* (+ pr, sc); *The Greaser and the Weakling* (+ pr, sc); *The Stranger at Coyote* (+ pr, sc); *The Dawn of Passion* (+ pr, sc); *The Vengeance That Failed* (+ pr, sc); *The Fear* (+ pr, sc); *The Foreclosure* (+ pr, sc); *White Treachery* (+ pr, sc); *Their Hero Son* (+ pr, sc); *Calamity Anne's Ward* (+ pr, sc); *Father's Favorite* (+ pr, sc); *Jack of Diamonds* (+ pr, sc); *The Reformation of Sierra Smith* (+ pr, sc); *The Promise* (+ pr, sc); *The New Cowpuncher* (+ pr, sc); *The Best Man Wins* (+ pr, sc); *The Wooers of Mountain Kate* (+ pr, sc);

- One, Two, Three* (+ pr, sc); *The Wanderer* (+ pr, sc); *Maiden and Men* (+ pr, sc); *God's Unfortunate* (+ pr, sc); *Man's Calling* (+ pr, sc); *The Intrusion at Lompoc* (+ pr, sc); *The Thief's Wife* (+ pr, sc); *The Would-be Heir* (+ pr, sc); *Jack's Word* (+ pr, sc); *Her Own Country* (+ pr, sc); *Pals* (+ pr, sc); *The Animal Within* (+ pr, sc); *The Law of God* (+ pr, sc); *Nell of the Pampas* (+ pr, sc); *The Daughters of Senor Lopez* (+ pr, sc); *The Power of Love* (+ pr, sc); *The Recognition* (+ pr, sc); *Blackened Hills* (+ pr, sc); *The Loneliness of Neglect* (+ pr, sc); *Paid in Full* (+ pr, sc); *Ranch Life on the Range* (+ pr, sc); *The Man from the East* (+ pr, sc); *The Horse Thief* (+ pr, sc); *The Good Love and the Bad* (+ pr, sc)
- 1913 *The Fraud That Failed* (+ pr, sc); *Another Man's Wife* (+ pr, sc); *Calamity Anne's Inheritance* (+ pr, sc); *The Masterpiece* (+ pr, sc); *His Old-Fashioned Mother* (+ pr, sc); *Where Destiny Guides* (+ pr, sc); *The Silver-plated Gun* (+ pr, sc); *A Rose of Old Mexico* (+ pr, sc); *Building the Great Los Angeles Aqueduct* (+ pr, sc); *Women Left Alone* (+ pr, sc); *Andrew Jackson* (+ pr, sc); *Calamity Anne's Vanity* (+ pr, sc); *The Fugitive* (+ pr, sc); *The Romance* (+ pr, sc); *The Finer Things* (+ pr, sc); *Love Is Blind* (+ pr, sc); *Then the Light Fades* (+ pr, sc); *High and Low* (+ pr, sc); *The Greater Love* (+ pr, sc); *The Jocular Winds* (+ pr, sc); *The Transgression of Manuel* (+ pr, sc); *Calamity Anne, Detective* (+ pr, sc); *The Orphan's Mine* (+ pr, sc); *When a Woman Won't* (+ pr, sc); *An Eastern Flower* (+ pr, sc); *Cupid Never Ages* (+ pr, sc); *Calamity Anne's Beauty* (+ pr, sc); *The Renegade's Heart* (+ pr, sc); *Matches* (+ pr, sc); *The Mute Witness* (+ pr, sc); *Cupid Throws a Brick* (+ pr, sc); *Woman's Honor* (+ pr, sc); *Suspended Sentence* (+ pr, sc); *In Another's Nest* (+ pr, sc); *The Ways of Fate* (+ pr, sc); *Boobs and Bricks* (+ pr, sc); *Calamity Anne's Trust* (+ pr, sc); *Oil on Troubled Waters* (+ pr, sc); *The Road to Ruin* (+ pr, sc); *The Brothers* (+ pr, sc); *Human Kindness* (+ pr, sc); *Youth and Jealousy* (+ pr, sc); *Angel of the Canyons* (+ pr, sc); *The Great Harmony* (+ pr, sc); *Her Innocent Marriage* (+ pr, sc); *Calamity Anne Parcel Post* (+ pr, sc); *The Ashes of Three* (+ pr, sc); *On the Border* (+ pr, sc); *Her Big Story* (+ pr, sc); *When Luck Changes* (+ pr, sc); *The Wishing Seat* (+ pr, sc); *Hearts and Horses* (+ pr, sc); *The Reward of Courage* (+ pr, sc); *The Soul of a Thief* (+ pr, sc); *The Marine Law* (+ pr, sc); *The Road to Success* (+ pr, sc); *The Spirit of the Flag*; *The Call to Arms* (+ sc); *Women and War*; *The Power Flash of Death* (+ sc); *The Picket Guard*; *Mental Suicide*; *Man's Duty*; *The Animal* (+ sc); *The Wall of Money*; *The Echo of a Song*; *Criminals*; *The Restless Spirit* (+ sc); *Jewels of a Sacrifice*; *Back to Life*; *Red Margaret*; *Moonshiner*; *Bloodhounds of the North*; *He Called Her In* (+ sc); *The Menace* (+ sc); *The Chase*; *The Battle of Wills*
- 1914 *The Lie*; *The Honor of the Mounted*; *Remember Mary Magdalene* (+ sc); *Discord and Harmony*; *The Menace to Carlotta*; *The Embezzler* (+ sc); *The Lamb, the Woman, the Wolf* (+ sc); *The End of the Feud*; *Tragedy of Whispering Creek*; *The Unlawful Trade*; *The Forbidden Room*; *The Hopes of Blind Alley*; *The Great Universal Mystery*; *Richelieu* (+ sc); *Wildflower*; *The Country Chairman* (+ sc); *The Small-Town Girl*; *The Straight Road*; *The Conspiracy*; *The Unwelcome Mrs. Hatch*; *The Man on the Case*
- 1915 *The Dancing Girl*; *David Harum*; *The Love Route*; *The Commanding Officer*; *May Blossom*; *The Pretty Sister of Jose*; *A Girl of Yesterday*; *The Foundling*; *Jordan Is a Hard Road* (+ sc)
- 1916 *Betty of Greystone*; *The Habit of Happiness* (*Laugh and the World Laughs*) (+ sc); *The Good Bad Man* (*Passing Through*); *An Innocent Magdalene*; *The Half-Breed*; *Manhattan Madness*; *Fifty-Fifty* (+ sc)
- 1917 *Panthea* (+ sc); *The Fighting Odds*; *A Modern Musketeer* (+ sc)
- 1918 *Mr. Fix-It* (+ sc); *Bound in Morocco* (+ sc); *He Comes up Smiling*
- 1919 *Cheating Cheaters*; *Getting Mary Married*; *The Dark Star*; *Soldiers of Fortune*
- 1920 *The Luck of the Irish*; *The Forbidden Thing* (+ pr, co-sc)
- 1921 *A Perfect Crime* (+ pr, sc); *A Broken Doll* (+ pr, sc); *The Scoffer* (+ pr); *The Sin of Martha Queed* (+ pr, sc); *In the Heart of a Fool* (+ pr)
- 1922 *The Hidden Woman* (+ pr); *Superstition* (+ pr); *Robin Hood*
- 1923 *The Glimpses of the Moon* (+ pr); *Lawful Larceny* (+ pr); *Zaza* (+ pr); *Big Brother* (+ pr)
- 1924 *A Society Scandal* (+ pr); *Manhandled* (+ pr); *Her Love Story* (+ pr); *Wages of Virtue*; *Argentine Love* (+ pr)
- 1925 *Night Life in New York* (+ pr); *Coast of Folly* (+ pr); *Stage Struck* (+ pr)
- 1926 *Sea Horses* (+ pr); *Padlocked* (+ pr); *Tin Gods* (+ pr); *Summer Bachelors* (+ pr)
- 1927 *The Music Master* (+ pr); *West Point* (+ pr); *The Joy Girl* (+ pr); *East Side, West Side* (+ sc); *French Dressing* (+ pr)
- 1928 *The Big Noise* (+ pr)
- 1929 *The Iron Mask*; *Tide of Empire*; *The Far Call*; *Frozen Justice*; *South Sea Rose*
- 1930 *What a Widow!* (+ pr); *Man to Man*
- 1931 *Chances*; *Wicked*
- 1932 *While Paris Sleeps*
- 1933 *Her First Affaire*; *Counsel's Opinion*
- 1934 *The Morning After* (*I Spy*); *Hollywood Party* (uncredited)
- 1935 *Black Sheep* (+ sc); *Navy Wife*
- 1936 *Song and Dance Man*; *Human Cargo*; *High Tension*; *15 Maiden Lane*
- 1937 *Woman-Wise*; *That I May Live*; *One Mile from Heaven*; *Heidi*
- 1938 *Rebecca of Sunnysbrook Farm*; *Josette*; *Suez*
- 1939 *The Three Musketeers*; *The Gorilla*; *Frontier Marshal*
- 1940 *Sailor's Lady*; *Young People*; *Trail of the Vigilantes*
- 1941 *Look Who's Laughing* (+ pr); *Rise and Shine*
- 1942 *Friendly Enemies*; *Here We Go Again* (+ pr)
- 1943 *Around the World* (+ pr)
- 1944 *Up in Mabel's Room*; *Abroad with Two Yanks*
- 1945 *Brewster's Millions*; *Getting Gertie's Garter*
- 1946 *Rendezvous with Annie* (+ co-pr)
- 1947 *Calendar Girl* (+ co-pr); *Northwest Outpost* (+ co-pr); *Driftwood*
- 1948 *The Inside Story* (+ pr); *Angel in Exile*
- 1949 *Sands of Iwo Jima*
- 1950 *Surrender* (+ co-pr)
- 1951 *Belle le Grand*; *The Wild Blue Yonder*
- 1952 *I Dream of Jeannie* (*with the Light Brown Hair*); *Montana Belle*
- 1953 *Woman They Almost Lynched*; *Sweethearts on Parade* (+ co-pr)
- 1954 *Flight Nurse*; *Silver Lode*; *Passion*; *Cattle Queen of Montana*

- 1955 *It's Always Sunday* (for *Screen Director's Playhouse* television series); *Escape to Burma*; *Pearl of the South Pacific*; *Tennessee's Partner*
 1956 *Slightly Scarlet*; *Hold Back the Night*
 1957 *The River's Edge*; *The Restless Breed*
 1958 *Enchanted Island*
 1961 *Most Dangerous Man Alive*

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Allan Dwan was a pioneer among pioneers. He, along with men like D.W. Griffith and Cecil B. DeMille, enjoyed careers that spanned the birth and the growth of the American motion picture industry. Active in the industry for over fifty years, Dwan participated in creating at least eight hundred films—his own estimate was 1,850.

Most of these were one- to four-reel silents, of which some two-thirds are lost, and for that reason his career remains one which has never been properly assessed. The artistic disparity of his seventy-odd sound films fail to adequately represent this technically innovative, unpretentious, avid storyteller, and his career will surely undergo considerable re-evaluation as the study of film history progresses.

It was the scientific aspect of motion pictures that first attracted Dwan to the medium, and in 1909 he joined Essanay as a lighting man. He then joined the American Flying A Company as a writer, but soon found himself directing short films, mostly Westerns. He moved next to Universal, then to Famous Players, where in 1915 he introduced the dolly shot for *David Harum* and directed Mary Pickford in *The Foundling*. That same year Dwan joined Fine Arts-Triangle, where his films were supervised by D.W. Griffith. He directed many of Griffith's top stars, including Dorothy Gish in *Betty of Greystone* and her sister Lillian in *An Innocent Magdalene*. He once stated how impressed he was with the "economy of gesture" of Griffith's players. He credits Griffith with developing his clean, spare visual style, while Griffith frequently sought out Dwan for his technical knowledge. One such request resulted in Dwan's improvising an elevator on a moving track to film the massive sets of *Intolerance*.

Dwan also established his association with Douglas Fairbanks at Fine Arts-Triangle. This professional relationship resulted in collaboration on eleven films, including *The Half-Breed*, *A Modern Musketier*, *Bound in Morocco*, and the celebrated *Robin Hood*, described by Robert Sherwood as "the high-water mark of film production" and "the farthest step that the silent drama has ever taken along the high road to art."

In 1923 Dwan directed his favorite film, *Big Brother*, which was about underprivileged boys, and then embarked on the first of eight buoyant comedies starring Gloria Swanson, the best of which were *Zaza* and *Manhandled*. With the arrival of sound, Dwan signed a long-term contract with Fox (1930–41), where he was unfortunately relegated to their B unit except for occasional reprieves—Shirley Temple's *Heidi* and *Rebecca of Sunnybrook Farm*, and *Suez*, much admired for its typhoon sequence. He then signed with producer Edward Small, for whom he directed a delightful quartet of farces—*Up in Mabel's Room*, *Getting Gertie's Garter*, *Abroad with Two Yanks*, and *Brewster's Millions*. He then unwisely signed an exclusive deal with Republic Pictures where, except for *Sands of Iwo Jima*, his creativity was constricted by studio head Herbert Yates. Moving to RKO, he persevered despite the many obstacles of 1950s filmmaking, churning out entertaining action films.

Dwan loved moviemaking and was described as the "last of the journeyman filmmakers" by Richard Roud. Of his self-imposed retirement in 1958, Dwan explained: "It was no longer a question of 'Let's get a bunch of people together and make a picture.' It's just a business that I stood as long as I could and I got out of it when I couldn't stand it any more."

—Ronald Bowers

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EASTWOOD, Clint

Nationality: American. **Born:** 31 May 1930 in San Francisco, California. **Education:** Oakland Technical High School; Los Angeles City College, 1953–54. **Military Service:** Drafted into the U.S. Army, 1950. **Family:** Married Maggie Johnson, 1953 (divorced, 1980); one son, one daughter. **Career:** Under contract with Universal, 1954–55; sporadic work in film, late 1950s; played Rowdy Yates in TV series *Rawhide*, 1959–65; went to Europe to make three highly successful westerns with Sergio Leone, 1965; returned to U.S., 1967; formed Malpaso production company and directed first film, *Play Misty for Me*, 1971; first effort as producer, *Firefox*, 1982; Mayor of Carmel, California, 1986–88. **Awards:** Chevaliers des Lettres, France, 1985; Academy Awards, Best Director and Best Picture, for *Unforgiven*, 1992; Fellowship of the British Film Institute, 1993; American Film Institute Life Achievement Award, 1996; Honorary Cesar Award, 1998. **Address:** Malpaso Productions, 4000 Warner Boulevard, Burbank, California 91522, USA.

Films as Director:

- 1971 *Play Misty for Me* (+ role)
- 1972 *High Plains Drifter* (+ role)
- 1973 *Breezy*
- 1975 *The Eiger Sanction* (+ role)
- 1976 *The Outlaw Josey Wales* (+ role)
- 1977 *The Gauntlet* (+ role)
- 1980 *Bronco Billy* (+ role, song composer)
- 1982 *Firefox* (+ role, pr); *Honkytonk Man* (+ role, pr)
- 1983 *Sudden Impact* (+ role, pr)
- 1985 *Pale Rider* (+ role, pr)
- 1986 *Heartbreak Ridge* (+ role, pr, song composer)
- 1987 *Bird* (+ pr)
- 1990 *The Rookie* (+ role); *White Hunter, Black Heart* (+ role, pr)
- 1992 *Unforgiven* (+ role, pr, music)
- 1993 *A Perfect World* (+ role, pr)
- 1995 *The Bridges of Madison County* (+ role, pr)
- 1997 *Absolute Power* (+ role, pr); *Midnight in the Garden of Good and Evil* (+pr)
- 1999 *True Crime* (+ role, pr)
- 2000 *Space Cowboys* (+ role, pr)

Other Films:

- 1955 *Francis in the Navy* (role); *Lady Godiva* (role); *Revenge of the Creature* (role); *Tarantula* (role)
- 1956 *The First Travelling Saleslady* (role); *Never Say Goodbye* (role); *Star in the Dust* (role)
- 1957 *Escapade in Japan* (role)

- 1958 *Ambush at Cimarron Pass* (role); *Lefayette Escradille* (role)
- 1964 *A Fistful of Dollars* (role)
- 1965 *For a Few Dollars More* (role)
- 1966 *Il Buono, il brutto, il cattivo* (*The Good, the Bad, and the Ugly*) (Leone) (role); *Le Streghe* (role)
- 1967 *Hang 'em High* (role)
- 1968 *Coogan's Bluff* (role)
- 1969 *Paint Your Wagon* (role); *Where Eagles Dare* (role)
- 1970 *Kelly's Heroes* (role); *Two Mules for Sister Sara* (role)
- 1971 *The Beguiled* (role); *Dirty Harry* (role)
- 1972 *Joe Kidd* (role)
- 1973 *Magnum Force* (role)
- 1974 *Thunderbolt and Lightfoot* (role)
- 1976 *The Enforcer* (role)
- 1978 *Every Which Way but Loose* (role)
- 1979 *Escape from Alcatraz* (role)
- 1980 *Any Which Way You Can* (role, song composer)
- 1984 *City Heat* (role); *Tightrope* (role, pr)
- 1988 *The Dead Pool* (role, pr); *Thelonus Monk: Straight No Chaser* (exec pr)
- 1989 *The Pink Cadillac* (role)
- 1993 *In the Line of Fire* (role)
- 1996 *Wild Bill: Hollywood Maverick* (doc) (role)

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- Interview with C. Tesson and O. Assayas in *Cahiers du Cinéma*, February 1985.
- Interview with Michel Ciment and Hubert Niograt in *Positif*, July/August 1988.
- Interview with Nat Hentoff in *American Film*, September 1988.
- Interview with Allan Hunter in *Films and Filming*, November/December 1988.
- Interview with R. Gentry in *Film Quarterly*, vol. 42, no. 3, 1989.
- Interview with Michel Ciment in *Positif*, no. 351, 1990.
- Interview with M. Henry in *Positif*, no. 380, 1992.
- Interview with David Breskin, in *Rolling Stone* (New York), 17 September 1992.
- Interview in *Reel West*, October/November 1992.
- Interview with David Wild, in *Rolling Stone* (New York), 24 August 1995.



Clint Eastwood

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In 1992, after almost forty years in the business, Clint Eastwood finally received Oscar recognition. *Unforgiven* brought him the awards for Best Achievement in Directing and for Best Picture, along with a nomination for Best Actor. Indeed, this strikingly powerful Western was nominated for no less than nine Academy Awards, Gene Hackman collecting Best Supporting Actor for his performance as the movie's ruthless marshall, "Little Bill" Daggett, and Joel Cox taking the Oscar for editing. It seems appropriate, therefore, that this film, which brought him such recognition, should end with the inscription "Dedicated to Sergio and Don." For without the intervention and influence of his two "mentors," directors Sergio Leone and Don Siegel, it is difficult to imagine Eastwood achieving his present respectability, let alone emerging as the only major star of the modern era who has become a better director than he ever was an actor.

That is not to belittle Eastwood, who has always been generous in crediting Leone and Siegel, and who is certainly far more than a passive inheritor of their directorial visions. Even in his *Rawhide* days of the 1950s and early 1960s he wanted to direct; more than once Eastwood has told of his attempts to persuade that series' producers to

let him shoot some of the action rather more ambitiously than was the TV norm. Not surprisingly, they were reluctant, but they did in the end allow him to make trailers for upcoming episodes. He was not to take on a full-fledged directorial challenge until 1971 and *Play Misty for Me*, but in the intervening years he had become a massive box-office attraction as an actor, first with Leone in Europe in the three famous and founding "spaghetti westerns," and then in a series of films with Siegel back in the United States, most significantly *Dirty Harry*. It is not easy to untangle the respective influences of his mentors. In general terms, because they both contributed to the formation of Eastwood's distinctive screen persona, they helped him to crystallize an image which, as a director, he would so often use as a foil. The Italian Westerns' "man with no name," and his more anguished urban equivalent given expression in *Dirty Harry*'s eponymous anti-hero, have provided Eastwood with well-established and economical starting characters for so many of his performances. In directing himself, furthermore, he has used that persona with a degree of irony and distance. Sometimes, especially in his Westerns, that has meant leaning toward stylization and almost operatic exaggeration (*High Plains Drifter*, *Pale Rider*, the last section of *Unforgiven*), though rarely reaching Leone's extremes of delirious overstatement. On other occasions, it has seen him play on the tension between the seemingly assertive masculinity of the Eastwood image and the strong female characters who are so often featured in his films (*Play Misty for Me*, *The Gauntlet*, *Heartbreak Ridge* and, in part at least, *The Bridges of Madison County*). It is, of course, notoriously difficult to both direct and star in a movie. Where Eastwood has succeeded in that combination (not always the case) it has depended significantly on his inventive building on the Eastwood persona.

It is important to give Eastwood full credit for this inventiveness in any attempt to assess his work. His best films as a director have a richness to them, not just stylistically—though in those respects he has learned well from Leone's concern with lighting and composition and from Siegel's way with in-frame movement, editing, and tight narration—but also a moral complexity which belies the one-dimensionality of the Eastwood image. The protagonists in his better films, like Josey Wales in *The Outlaw Josey Wales*, Highway in *Heartbreak Ridge*, Munny in *Unforgiven*, even Charlie Parker in the flawed *Bird*, are not simple men in either their virtues or their failings. Eastwood's fondness for narratives of revenge and redemption, furthermore, allows him to draw upon a rich generic vein in American cinema, a tradition with a built-in potential for character development and for evoking human complexity without giving way to art-film portentousness.

In these respects Eastwood is the modern inheritor of traditional Hollywood directorial values, once epitomised in the transparent style of a John Ford, Howard Hawks, or John Huston (himself the subject of Eastwood's *White Hunter, Black Heart*), and passed on to Eastwood by that next-generation carrier of the tradition, Don Siegel. For these filmmakers, as for Eastwood, the action movie, the Western, the thriller were opportunities to explore character, motivation, and human frailty within a framework of accessible entertainment. Of course, all of them were also capable of "quieter" films, harnessing the same commitment to craft, the same attention to detail, in the service of less action-driven narratives, just as Eastwood did with *The Bridges of Madison County*. And all of them, too, could make films which were less than convincing, though rarely without some quality, as Eastwood has done more recently with the overwrought *Absolute Power* and the rather unfocused *Midnight in the Garden of Good and Evil*. But in the end their and Eastwood's real art was to draw upon

Hollywood's genre traditions and make of them unique and perceptive studies of human beings under stress. Though his directorial career has been uneven, at his best Eastwood has proved a more than worthy carrier of this flame.

—Andrew Tudor

EGOYAN, Atom

Nationality: Canadian. **Born:** Cairo, Egypt, 19 July 1960; immigrated to Canada, 1962; naturalized Canadian citizen. **Education:** Trinity College, University of Toronto, B.A., 1982. **Family:** Married Arsinee Khanjian (an actress); son: Arshile. **Career:** Associated with Playwrights Unit in Toronto, Ontario, Canada; director of Ego Film Arts in Toronto, 1982—; director of episodes of television shows such as *Alfred Hitchcock Presents*, 1985, *Twilight Zone*, 1985, *Friday the 13th*, 1987, and *Yo-Yo Ma Inspired by Bach*, 1997; director of stage productions, including *Salome*, 1996; member of jury, Cannes International Film Festival, 1996. **Awards:** Grant from University of Toronto's Hart House Film Board; prize from Canadian National Exhibition's film festival, for Howard in Particular; grants from Canadian Council and Ontario Arts Council; Gold Ducat Award, Mannheim International Film Week Festival, 1984, for Next of Kin; Toronto City Award for excellence in a Canadian production, Toronto Film Festival, 1987, International Critics Award for Best Feature Film, Uppsala Film Festival, 1988, and Priz Alcan from Festival du Nouveau Cinema, 1988, all for *Family Viewing*; prize for best screenplay, Vancouver International Film Festival, 1989, for *Speaking Parts*; Special Jury Prize, Moscow Film Festival, Golden Spike, Valladolid Film Festival, Toronto City Award, Toronto Film Festival, and award for best Canadian film, Sudbury Film Festival, all 1991, all for *The Adjuster*; Golden Gate Award, San Francisco Film Festival, 1992, for *Gross Misconduct*; prize for best film in "new cinema," International Jury for At Cinema and prize from Berlin International Film Festival, both 1994, both for Calendar; Genie awards for best picture, best director, and best writer, International Film Critics Award, Cannes Film Festival, Prix de la Critique for best foreign film, and Toronto City Award, Toronto International Film Festival, all 1994, all for *Exotica*. **Address:** Ego Film Arts, 80 Niagara St., Toronto, Ontario M5V 1C5, Canada.

Films as Director:

- 1979 *Howard in Particular* (+ sc, ed, ph, ro as voices)
- 1980 *After Grad with Dad* (+ sc, ed, ph, mus)
- 1981 *Peep Show* (+ sc, ed, ph)
- 1982 *Open House* (+ sc, ed)
- 1984 *Next of Kin* (+ sc, pr, ed, mus)
- 1985 *In This Corner* (TV); *Men: A Passion Playground*
- 1987 *Family Viewing* (+ sc, pr, ed)
- 1988 *Looking for Nothing* (TV) (+ sc)
- 1989 *Speaking Parts* (+ sc, pr)
- 1991 *Montreal vu par...* (*Montreal Sextet*) (segment "En passant") (+ sc); *The Adjuster* (+ sc, mus)
- 1993 *Gross Misconduct* (TV); *Calendar* (+ sc, pr, ed, ph, ro as Photographer)
- 1994 *Exotica* (+ sc, pr)

- 1995 *A Portrait of Arshile* (ro)
- 1997 *Bach Cello Suite vm4: Sarabande; The Sweet Hereafter* (*De beaux lendemains*) (+ sc, pr)
- 1999 *Felicia's Journey* (+ sc)
- 2000 *Krapp's Last Tape* (+ sc)

Other Films:

- 1985 *Knock! Knock!* (ro); *Men: A Passion Playground* (ed, ph)
- 1994 *Camilla* (as Director)
- 1995 *Curtis's Charm* (exec pr)
- 1996 *The Stupids* (as TV Studio Guard)
- 1998 *Jack & Jill* (exec pr); *Babyface* (exec pr)

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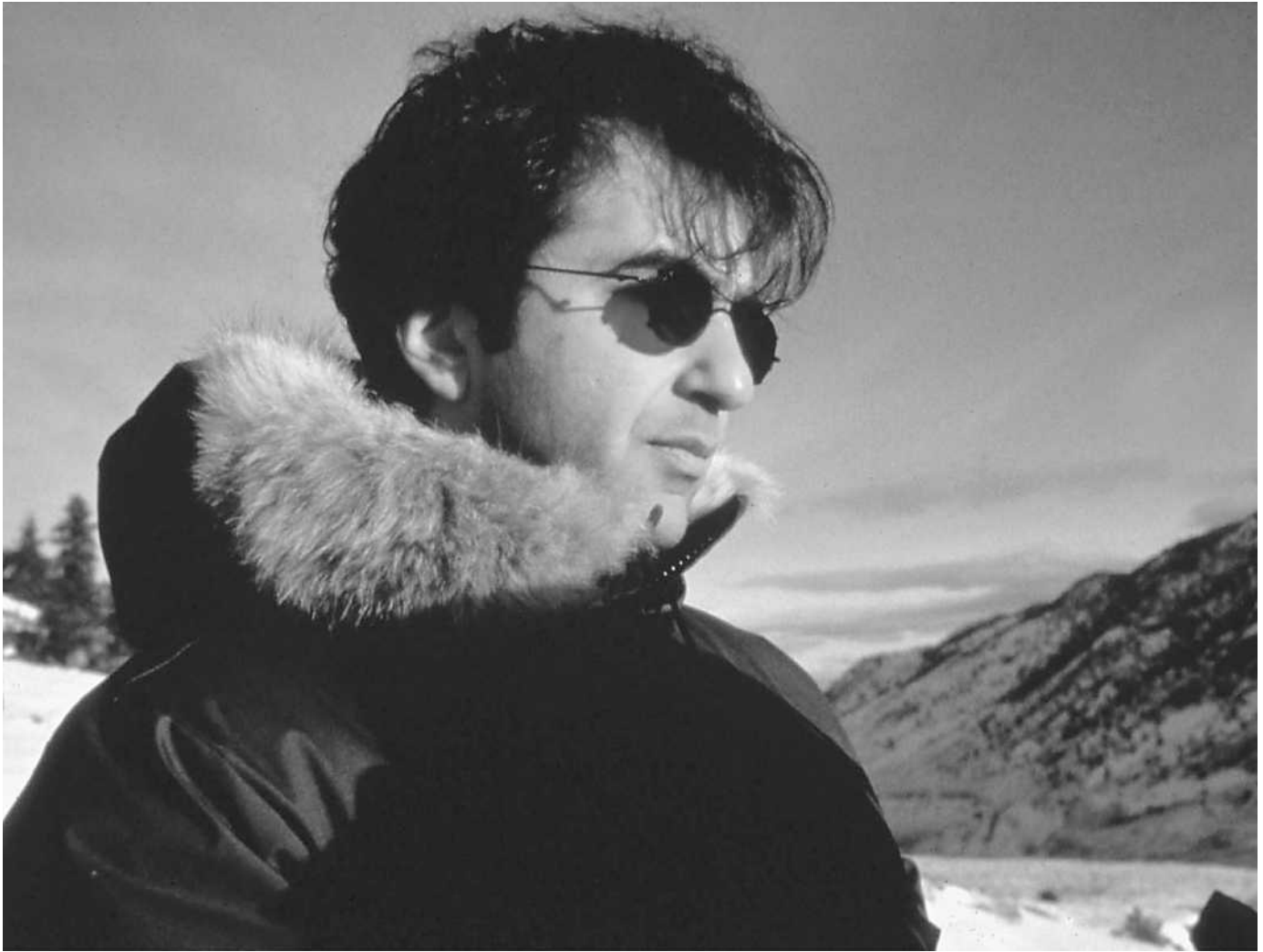
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- "Théorème de Pasolini," in *Positif* (Paris), no. 400, June 1994.
- Interview with Marcus Rothe, in *Jeune Cinema* (Paris), no. 231, April 1995.
- "Family Romance," interview with Richard Porton, in *Cineaste* (New York), vol. 23, no. 2, December 1997.
- With Tony Rayns, in *Sight and Sound* (London), vol. 7, no. 10, October 1997.
- Interview with S. B. Katz, in *Written By* (Los Angeles), vol. 2, February 1998.

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- Positif*, special section, October 1997.
- Kino* (Warsaw), February 1998.

* * *

Given Atom Egoyan's background and family history, the chief preoccupations of his films might seem all but inevitable. Born in Cairo to Armenian parents, he was taken to Canada as a child and grew up in Victoria, British Columbia, a town so full of British



Atom Egoyan

expatriates it seemed like a colonial outpost. While he was still a child his father, an artist, began an extra-marital affair with a woman whose three children were all fatally ill. Small wonder if his films deal so insistently with problems of ethnic identity, broken families, alienation, loss, and death.

Add to these themes, at least in his earlier films, an uneasy fascination with the role of visual media in the modern world. Video in particular serves for Egoyan's characters as an escape route, a form of do-it-yourself therapy that allows them to evade the unsatisfactory reality around them. In *Family Viewing* a husband and wife lie semi-naked side by side, neither touching nor speaking, grimly watching videos of their earlier couplings that the man has taped over scenes of his son's childhood. When not viewing tapes, he calls up phone-sex lines. Two female characters in *Speaking Parts*, obsessed with a wannabe actor (and part-time gigolo), spend more time watching him on video than in the flesh. In *The Adjuster*, Egoyan's most dreamlike and elusive film, a censor secretly videotapes the porn films she's being shown—experience at third hand.

Repeatedly, Egoyan's characters try to reconstruct reality to fit their own yearnings. The protagonist of his first feature, *Next of Kin*, bored with his own bland WASP background, reinvents himself as the

long-lost son of an expatriate Armenian family. It's typical of Egoyan's deadpan humour that the young man is accepted without question, though not looking remotely Armenian. Identity is a charade, and not even a well-acted one.

Elliptical and enigmatic, intricately structured, Egoyan's films have sometimes been called cold and contrived; though as Kent Jones notes, objecting to Egoyan's work being contrived "is a little like reprimanding Monet for his loose brushwork or dismissing Schoenberg for being atonal." As for "coldness," Egoyan resolutely shuns sentimentality, even when dealing with so emotive a subject as the death of children, but there's a soulful, troubled melancholy to his films that's counterbalanced, but never cancelled out, by a concurrent sense of the absurd. This ambiguity of tone can often be unsettling, an effect the director fully intends. He stresses that his films are "designed to make the viewer self-conscious. I revel in that . . . The viewer has to invest themselves in what they're seeing because then the emotions you are able to engage in are that much stronger."

The films often touch on disturbing territory—voyeurism, incest, paedophilia—and with their fragmented structure, give up their secrets only gradually. Sometimes, as in *Exotica*, a mordant study of need and exploitation set largely in a strip club, it's not until the final

moments that we realise the full significance of what we've been watching—and not always even then. This mirrors the troubled outlook of his characters who rarely see anything whole, least of all themselves. Hilditch, lonely serial killer of lonely girls in *Felicia's Journey*, never thinks of himself as a monster. In his own eyes he's the kindest of men—just as Noah Render, the eponymous insurance man in *The Adjuster*, believes he's acting out of pure compassion in sexually exploiting his clients.

To date, Egoyan's most explicit statement of the cultural and emotional dislocation central to all his films comes in *Calendar*, where he ironically casts himself as a photographer visiting Armenia who loses his wife (played by Egoyan's own wife, actress Arsinde Khanjian) to a handsome guide. The film is at once funny and desolate, seemingly simple (by Egoyan's standards) in its structure yet teasingly oblique. Khanjian is one of a number of actors (others include David Hemblen, Elias Koteas, Bruce Greenwood and Maury Chaikin) who constantly recur in Egoyan's films, reinforcing the sense of a hermetic, inward-looking world. Venues are typically bland and drab—featureless modern hotels and offices figure frequently—without much intimation of life going on beyond the edges of the screen. Even when he portrays a community, such as the small provincial township of *The Sweet Hereafter*, there's little sense of social cohesion: all the houses seem remote from each other, with each person or family trapped in their own separate universe.

The Sweet Hereafter and its successor, *Felicia's Journey*, marked a departure in Egoyan's career, adapting material by others (novels by Russell Banks and William Trevor) instead of working to his own original scripts. Both films are sensitively crafted, keeping faith with their originals while further exploring his perennial themes of loss and disaffection. ("All my characters," he observes, "have had missing people in their lives.") In *Felicia's Journey*, what's more, Egoyan intriguingly maps his bleak, sardonic poetry on to the suburbs and industrial complexes of Birmingham. But the incorporation of other authorial sensibilities into his work seems to dilute the mix rather than enriching it; neither film achieves the intensity, or the complexity, of *The Adjuster* or *Exotica*. A vision as potent and idiosyncratic as that of Egoyan is perhaps best taken neat.

—Philip Kemp

EISENSTEIN, Sergei

Nationality: Russian. **Born:** Sergei Mikhailovich Eisenstein in Riga, Latvia, 23 January 1898. **Education:** Educated in St. Petersburg and at gymnasium in Riga; Institute of Civil Engineering, St. Petersburg (studied architecture), 1914–17; studied Japanese at General Staff Academy, Moscow, 1920. **Family:** Married Peta Attasheva. **Career:** Sent for officer training, 1917; poster artist on front at Minsk, then demobilized, 1920; scenic artist, then co-director of Proletkult Theatre, Moscow, 1920; designer for Vsevolod Meyerhold's "directors' workshop," 1922; directed *Stachka*, 1925; made professor at State Institute for Cinema, 1926; with Grigori Alexandrov and Edouard Tisse, travelled to Hollywood, 1929; signed for Paramount, but after work on various scripts, contract broken, 1930; refused a work permit by State Department, went to Mexico to work on *Que Viva Mexico!*; refused reentry permit to United States, after financier Upton Sinclair halts shooting and keeps uncut film; returned to USSR, 1932; began



Sergei Eisenstein

teaching at Moscow Film Institute, 1933; *Behzin Meadow* project denounced, production halted, 1937; worked on Pushkin film project, named artistic director of Mosfilm Studios, 1940; after finishing *Ivan the Terrible*, suffered heart attack, 1946; prepared a third part to *Ivan*, to have been made in color, 1947. **Awards:** Gold Medal, Exposition Internationale des Arts Décoratifs, Paris, for *Strike!*, 1925; Order of Lenin, 1939; Stalin Prize, 1st Class, for *Ivan the Terrible, Part I*, 1946. **Died:** In Moscow, 11 February 1948.

Films as Director:

- 1923 *Kinodnevnik Glumova* (*Glumov's Film Diary*) (short film inserted in production of Ostrovsky's *Enough Simplicity in Every Wise Man*, Proletkult Theater, Moscow) (+ sc)
- 1925 *Stachka* (*The Strike*) (+ co-sc, ed); *Bronenosets Potemkin* (*The Battleship Potemkin*) (+ sc, ed)
- 1928 *Oktiabr* (*October; Ten Days That Shook the World*) (co-d, co-sc)
- 1929 *Staroe i novoe* (*Old and New*) [film produced as *Generalnaia linia* (*The General Line*), title changed before release] (co-d, co-sc)
- 1930 *Romance sentimentale* (co-d, sc)
- 1933 *Thunder over Mexico* (unauthorized, produced by Sol Lesser from *Que Viva Mexico!* footage, seen by Eisenstein in 1947 and disowned); *Death Day* and *Eisenstein in Mexico* (also unauthorized productions by Sol Lesser from *Que Viva Mexico!* footage)

- 1938 *Aleksandr Nevskii* (Alexander Nevsky) (+ co-sc, set des, costume des, ed)
- 1939 *Time in the Sun* (produced by Marie Seton from *Que Viva Mexico!* footage); *The Ferghana Canal* (short documentary out of footage from abandoned feature subject on same subject) (+ sc)
- 1941 shorts edited by William Kruse for Bell and Howell from *Que Viva Mexico!* footage: *Mexico Marches*; *Conquering Cross*; *Idol of Hope*; *Land and Freedom*; *Spaniard and Indian*; *Mexican Symphony* (feature combining previous five titles); *Zapotecan Village*
- 1944 *Ivan Groznyi* (*Ivan the Terrible, Part I*) (+ sc, set des, costume des, ed)
- 1958 *Ivan Groznyi II: Boyarskii zagovor* (*Ivan the Terrible, Part II: The Boyars' Plot*) (+ sc) (completed 1946); *Eisenstein's Mexican Project* (+ sc) (unedited sequences of *Que Viva Mexico!* assembled by Jay Leyda)
- 1966 *Bezhin Lug* (*Bezhin Meadow*) (+ sc) (25-minute montage of stills from original film assembled by Naum Kleiman, with music by Prokofiev)

Other Films:

- 1924 *Doktor Mabuze—Igrok* (co-ed) (Russian version of Lang's *Dr. Mabuse der Spieler*)
- 1929 *Everyday* (Hans Richter) (role as London policeman)

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Sergei Eisenstein is generally considered to be one of the most important figures—perhaps the most important figure—in the history of cinema. But he was not only the leading director and theorist of Soviet cinema in his own lifetime, he was also a theatre and opera director, scriptwriter, graphic artist, teacher, and critic. His contemporaries called him quite simply "the Master."

Eisenstein's reputation as a filmmaker rests on only seven completed feature films, but among them *The Battleship Potemkin* has consistently been regarded as one of the greatest films ever made. The pivotal scene in the film—the massacre on the Odessa Steps—has become the most famous sequence in film history and a paradigm of the montage techniques that were central to Eisenstein's theories of filmmaking.

Like many early Soviet filmmakers, Eisenstein came to cinema by a circuitous route. Born in Riga, then a largely German-speaking provincial city of the Russian Empire, he saw his first film on a visit to Paris with his parents when he was only eight: *Les 400 farces du diable* by Méliès. He was educated at a technical grammar school so that he would follow his father's career as an engineer. Despite, or perhaps because of, his artistic bent, he was consistently given low marks at school for his drawing. Conversely, he consistently did his best in the subject of religious knowledge. In 1909 his parents separated and his mother went to live in St. Petersburg. On various visits to her, Eisenstein was entranced by his first taste of the circus and intrigued by his clandestine reading of her copies of *Venus in Furs* by Sacher-Masoch and Mirabeau's *The Torture Garden*. Reflections of this can be detected in his later work.

In 1915 Eisenstein entered the Institute for Civil Engineering in Petrograd, where he saw his first Meyerhold productions in the theatre. After the Revolution he abandoned his courses and joined the Red Army. He was assigned to a theatrical troupe, where he worked as a director, designer, and actor. In 1920 he was demobilised to Moscow and rapidly became head of design at the First Proletkult Workers Theatre. His first sets were for a production of *The Mexican*, written by Jack London, Lenin's favourite writer. In 1921 he joined Meyerhold's theatre workshop (he was later to describe Meyerhold as his "spiritual father") and worked on designs for *Puss in Boots*.

Eisenstein's first stage production, a version of Ostrovsky's *Enough Simplicity for Every Wise Man* in 1923, included his first venture into cinema, *Glumov's Diary*. This was inspired by the use of a short film in the Kozintsev and Trauberg production of Gogol's *The Wedding*, which he had seen the year before. His production of Tretyakov's *Gas Masks* in 1924 staged in the Moscow gasworks was an attempt to bridge the gap between stage "realism" and the reality of everyday life. It failed and, as Eisenstein himself put it, he "fell into cinema."

Eisenstein had already worked with Esfir Shub re-editing Fritz Lang's *Dr Mabuse* for Soviet audiences in 1923, but he made his first full-length film—*The Strike*, set in 1905—in 1925. In this film he applied to cinema the theory of the "montage of attractions" that he had first developed in *Enough Simplicity for Every Wise Man*. Eisenstein was not the first to develop the notion of montage as the essence of cinema specificity: that honour belonged to Lev Kuleshov in 1917. Unlike Kuleshov, however, Eisenstein thought that montage depended on a conflict between different elements from which a new synthesis would arise. This notion developed partly from his study of Japanese ideograms and partly from his own partial understanding of the Marxist dialectic. It followed from the primacy accorded to montage in this theory that the actor's role was diminished while the director's was enhanced. Eisenstein's view of the primacy of the director was to cause him serious problems on both sides of the Atlantic.

In his silent films Eisenstein used amateur actors who were the right physical types for the part, a practice he called "typage": hence an unknown worker, Nikandrov, played the role of Lenin in *October*, released in 1927. Most of the parts in his second full-length film, *The Battleship Potemkin*, released in 1926, were played by amateurs. Even the local actors who appeared in the Odessa Steps sequence were chosen not for their professional training, but because they looked right for the parts. It was *Potemkin* that secured Eisenstein's reputation both at home and abroad, especially in Germany, where it was a spectacular commercial success and attracted far greater audiences than in the USSR itself. *Potemkin* put Soviet cinema on the world map.

After *Potemkin* Eisenstein started work on a film about collectivisation, *The General Line*, but broke off to make *October* for the tenth anniversary of the October Revolution. It was with this film that his serious problems with the authorities began. Critics were divided about the film. Some enthused about the birth of a new "intellectual cinema," based on "intellectual montage," which, like Brecht's "alienation effect," stimulated audiences to think rather than to react solely with their emotions. Other critics were troubled by what they saw as an overabundance of abstract symbolism that was, in the (officially inspired) catch-phrase of the times, "unintelligible to the millions."

When Eisenstein returned to *The General Line* and completed it in 1929, the Party's general line on agriculture had changed and Trotsky had fallen from grace: the film therefore had to be re-edited to reflect these developments, and it was finally released under the title of *The Old and the New*. The political problems Eisenstein encountered with this project were to recur in all his subsequent film work in the Soviet Union.

In 1929 Eisenstein went abroad with his assistants Alexandrov and Tisse, ostensibly to study the new medium of sound film. In his "Statement on Sound," published in the summer of 1928, he had warned against the dangers of purely illustrative sound, as in the "talkies," and argued for the application of the techniques of the

montage of attractions to produce what he called “orchestral counterpoint.” It was to be another ten years before he had the chance to put these ideas into effect.

Eisenstein first visited Western Europe and then travelled to Hollywood to work for Paramount. From the outset he was subjected to a hostile press campaign characterising him as a “red dog” and a Bolshevik. After rejecting several of his film projects, Paramount cancelled his contract. He went on to start filming *Que Viva Mexico!* with funds provided by the socialist millionaire novelist Upton Sinclair. Eisenstein spent most of 1931 working on the film, but Sinclair was not satisfied either with the pace of progress or the escalating cost. Material for three-quarters of the Mexican film had, however, been shot when the project collapsed in acrimonious exchanges. Eisenstein returned to the Soviet Union in May 1932. He had accepted assurances from Sinclair that the raw footage would be shipped to Moscow so that he could edit it, but this assurance was never honoured.

The Soviet Union that Eisenstein returned to was significantly different from the country he had left three years earlier. The political and economic changes associated with the first Five-Year Plan had led to concomitant changes in Soviet cinema, which was now run by an Old Bolshevik, Boris Shumyatsky, who was determined to create a “cinema for the millions.” After several abortive projects, including *Moscow*, a history of the capital, *The Black Consul*, which would have starred Paul Robeson, and a film version of Karl Marx’s *Das Kapital*, Eisenstein began making his first sound feature, *Bezhin Meadow*, in 1935. The film focused on the generational conflict engendered by the collectivisation programme, but it too was dogged with problems and was eventually stopped on the orders of Shumyatsky in March 1937. Eisenstein was forced to confess his alleged errors in public. This submission, together with the dismissal of Shumyatsky in January 1938, enabled him to start filming again.

The result was Eisenstein’s most popular film, *Alexander Nevsky*, made in record time and released in 1938, but it was also the film that he regarded as his least successful. Nevertheless, it contains the best, and most famous, illustration of his technique of “orchestral counterpoint” in the sequence of the Battle on the Ice. On the other hand, *Nevsky* to some extent gave Eisenstein the reputation of “court filmmaker,” particularly after he was awarded the Order of Lenin. It was because of this that, after the signature of the Nazi-Soviet Pact—and the subsequent withdrawal of *Nevsky* from distribution—Eisenstein was asked to direct a new production of Wagner’s *Die Walküre* at the Bolshoi Theatre.

When not filming, Eisenstein taught at the State Institute of Cinema, where he had been head of the directing department since his return to the Soviet Union and where he was made professor in January 1937, shortly before the final crisis with *Bezhin Meadow*. He also devoted an increasing amount of time and energy to his theoretical writings, but his magnum opus on *Direction*, like his other works on *Mise-en-Scène* and the theory of montage, remained unfinished at his death.

Eisenstein’s last film, arguably his masterpiece of masterpieces, was also unfinished: filming of the first part of *Ivan the Terrible* was begun in 1943 in Alma-Ata, where the Moscow studios had been evacuated because of the war, and released in 1945. The film was an instant success and earned Eisenstein and his associates the Stalin Prize. While celebrating this award in February 1946, Eisenstein suffered a heart attack, a development that encouraged his premonitions of an early death at the age of fifty. He threw himself into a flurry

of frenzied activity, completing his memoirs and Part 2 of *Ivan* and starting on Part 3. In Part 2, however, the historical parallels between Ivan and Stalin became too obvious and, although completed, the film was not shown until 1958.

Eisenstein died of a second, massive heart attack in February 1948, just past his fiftieth birthday. He died very much under a cloud in his own country, but has since been universally acknowledged as one of cinema’s greatest creative geniuses and a towering figure in the culture of the twentieth century. Some of his most important theoretical texts are only now being properly assembled and published, both in the Soviet Union and abroad.

—Richard Taylor

EPSTEIN, Jean

Nationality: French. **Born:** Warsaw, 25 March 1897. **Education:** Collège Français, Villa Saint-Jean, Fribourg; Ecole Centrale, Lyons, degree in medicine, 1916. **Career:** Met Auguste Lumière, 1916; founder of revue, *Le Promenoir*, 1920; hired as editor by Editions de la Sirène, 1921; directed first film, *Pasteur*, for Jean Benoit-Levy, 1922; signed to Pathé, 1923; joined Alexandre Kamenska’s Films Albatros, 1924; set up Les Films Jean Epstein, 1926; with sister, scenarist Marie Epstein, captured by Gestapo, saved from deportation through intervention of friends and Red Cross, early 1940s; taught at IDHEC after the war. **Died:** Of cerebral hemorrhage, in Paris, 3 April 1953.

Films as Director:

- 1922 *Pasteur; Les Vendanges*
- 1923 *L’Auberge rouge* (+ sc); *Coeur fidèle* (+ sc); *La Montagne infidèle; La Belle Nivernaise* (+ sc)
- 1924 *Le Lion des Mogols* (+ adaptation); *L’Affiche; La Goutte de sang* (Mariaud) (uncredited d)
- 1925 *Le Double Amour; Les Aventures de Robert Macaire*
- 1926 *Mauprat* (+ pr); *Au pays de George Sand* (+ pr)
- 1927 *Six et demi onze* (+ pr); *La Glace a trois faces* (+ pr)
- 1928 *La Chute de la maison Usher* (+ pr)
- 1929 *Finis terrae* (+ sc); *Sa Tête* (+ sc)
- 1930 *Le Pas de la mule* (+ pr)
- 1931 *Mor-Vran (La Mer des corbeaux)* (+ pr); *Notre-Dame de Paris* (+ pr); *La Chanson des peupliers* (+ pr); *Le Cor* (+ pr)
- 1932 *L’Or des mers* (+ sc); *Les Berceaux* (+ pr); *La Villanelle des Rubans* (+ pr); *Le Vieux Chaland* (+ pr)
- 1933 *L’Homme a l’Hispano* (+ sc, pr); *La Chatelaine du Liban* (+ sc, pr)
- 1934 *Chanson d’armor* (+ pr, adaptation); *La Vie d’un grand journal* (+ pr)
- 1936 *Coeur de Gueux* (+ pr, adaptation); *La Bretagne* (+ pr); *La Bourgogne* (+ pr)
- 1937 *Vive la vie* (+ pr); *La Femme du bout de monde* (+ pr, sc)
- 1938 *Les Batisseurs* (+ pr); *Eau vive* (+ pr, sc)
- 1939 *Arteres de France* (+ pr); *La Charrette fantôme* (Duvivier) (d superimpositions and special photographic effects)

- 1947 *Le Tempestaire* (+ pr, sc)
 1948 *Les Feux de la mer* (+ pr); *La Bataille de l'eau lourde*
 (*Kampen om tungtvannet*) (Marin and Vibe-Muller)
 (d prologue)

Other Film:

- 1921 *Le Tonnerre* (Delluc) (asst d)

Publications

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Les Recteurs et la sirène, Paris, 1934.
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Esprit de cinéma, Paris, 1955.
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 Wunscher, Catherine, “Jean Epstein,” in *Sight and Sound* (London),
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Jean Epstein belongs to the generation of 1920s French filmmakers who were drawn to the cinema by the impact of the Hollywood productions of Griffith, Chaplin, and Ince. Gifted with a precocious intelligence, Epstein was one of a number of these filmmakers who had previously been interested in literature. He had already published books on literature, philosophy, and the cinema when he made his debut as a filmmaker with a documentary on Pasteur in 1922 at the age of only twenty-five. Three fictional features in the following year, including *Coeur fidèle*, which contains virtuoso passages to rank with the work of Gance and L'Herbier, put him in the forefront of French avant-garde filmmaking.

The four films Epstein made during 1925–26 for the Albatros company run by the Russian emigré Alexandre Kamenka include two, *L'Affiche* and *Le Double Amour*, from scripts by Jean's sister Marie Epstein. The spectacular *Le Lion des Mogols*, which featured a preposterous script by its star, the great actor Ivan Mosjoukine, was followed by *Les Aventures de Robert Macaire*, an adaptation of the play parodied by Frédéric Lemaître in Carné's *Les Enfants du paradis*. None of these are generally considered to be among Epstein's best work, but they established him as a director after the controversies which had surrounded the showings of *Coeur fidèle*, and enabled him to set up his own production company in 1926.

The films which Epstein both produced and directed are varied. He began with two films in which his own artistic aspirations were balanced by the demands of commercial popularity: an adaption of George Sand's novel *Mauprat*, which had formed part of his childhood reading; and *Six et demi onze*, again from a script by his sister. But the last two films of Les Films Jean Epstein were resolutely independent works. The short feature *La Glace à trois faces* is remarkable for its formal pattern, which looks forward to experiments in narrative structure of a kind that were still striking to audiences thirty years later when Alain Resnais made *Hiroshima mon amour*. Even more accomplished in terms of acting and setting, and as intriguing in terms of narrative, is Epstein's atmospheric evocation of the dark world of Edgar Allan Poe, *La Chute de la maison Usher*. This tale of love, art, and madness is told in a marvellously controlled style which makes extensive use of slow motion and multiple superimposition. Just as the hero refuses to accept the division of life and death and, through the effort of will, summons back the woman he has killed through devotion to his art, so too Epstein's film creates a universe where castle and forest, interior and exterior interpenetrate.

After this masterly evocation of a world of northern imagination, a film that can rank with Dreyer's *Vampyr* and serves as a reminder of Epstein's part-Polish ancestry, the director largely withdrew from the world of Parisian film production. With only occasional forays into commercial filmmaking, Epstein devoted much of his efforts from the silent *Finis terrae* in 1929 to the short *Le Tempestaire* in 1947 to a masterly series of semi-documentary evocations of the Breton countryside and seascape.

Epstein is a complex and uncompromising figure whose filmmaking was accompanied by a constant theoretical concern with his chosen medium. If the central concept of his 1930s writing—*La photogénie*—remains not merely undefined but undefinable, and he makes recourse

to notions of a magical or mystical essence of cinema that are unfortunately typical of the period, his theoretical work nonetheless remains of great interest. The republication of his complete works, *Ecrits sur le cinéma*, in 1974–75, demonstrated the modernity and continuing interest of his explorations of key aspects of the relationship between the spectator and the screen.

—Roy Armes

EUSTACHE, Jean

Nationality: French. **Born:** Pessac, 30 November, 1938. **Education:** School in Narbonne. **Family:** Married, two sons. **Career:** Employee SNCF; TV researcher 1963; worked in various capacities for other directors, including Vecchiali, Rivette, Marc 'O, Fieschi, from 1962; directed several TV documentaries (1968–80); directed first feature, 1973. **Awards:** Grand Jury Prize Cannes Festival and Interfilm Award, Berlin Festival for *La Maman et la putain*, 1973; César for Best Short Fiction film, *Les Photos d'Alix*, 1980. **Died:** Committed suicide Paris, 5 November 1981.

Films as Director:

- 1963 *Du côté de Robinson* (short) (+ sc, dialogue, ro as man in car)
 1966 *Le Père Noël a les yeux bleus* (*Santa Claus Has Blue Eyes*)
 (*Father Christmas Has Blue Eyes*) (short) (+ sc, dialogue,

ro as ex-boxer); *Les Mauvaises fréquentations* (*Bad Company*) (Title of double bill consisting of *Du côté de Robinson* and *Le Père Noël a les yeux bleus*)

- 1968 *Aussi loin que mon enfance* (short) (+ co-sc, co-d Marilù Parolini)
 1969 *La Rosière de Pessac* (*The Virgin of Pessac*) (+ sc, ed, pr, ro as interviewer) (TV)
 1970 *Le Cochon* (*The Pig*) (+ co-sc, co-ph, ed, co-d Jean-Michel Barjol) (for TV)
 1971 *Numéro zero* (not released)
 1973 *La Maman et la putain* (*The Mother and the Whore*) (+ sc, dialogue, ed, ro as Gilberte's husband)
 1974 *Mes petites amoureuses* (*My Little Loves*) (+ sc, dialogue)
 1977 *Une Sale histoire* (*A Dirty Story*) (+ sc, dialogue)
 1979 *La Rosière de Pessac* (+ sc) (for TV)
 1980 *Odette Robert* (+ ed) (for TV) (shortened version of *Numéro zero*); *Avec passion Bosch, ou Le Jardin des délices de Jérôme Bosch* (+ ed) (for TV); *Offre d'emploi* (*Job Offer*) (+ sc) (for TV); *Les Photos d'Alix* (+ sc, ed) (for TV)

Other Films:

- 1962 *Les Roses de vie* (short) (Vecchiali) (asst, ro)
 1964 *Dedans Paris* (short) (Théaudière) (ed)
 1964 *Les Taches* (short) (Baudry-Delahaye) (ed)
 1966 *Jean Renoir, le patron* (Rivette) (ed) (for TV)
 1967 *Les Idoles* (Marc 'O) (ed); *L'Accompagnement* (Fieschi) (short) (ed)
 1970 *Une Aventure de Billy le Kid* (Moulet) (ed)
 1974 *Céline et Julie vont en bateau* (Rivette) (ro as reader in library)
 1977 *Der Amerikanische Freund* (Wenders) (ro as man in the bar)
 1978 *La Tortue sur le dos* (Béraud) (ro as chief of police)

Publications:

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 Interviews, in *Image et Son* (Paris), no. 244, November 1970; no. 250, May 1971; no. 273, June-July 1973.
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 Interview with Stéphane Lévy-Klein, in *Positif* (Paris), no. 157, March, 1974.
 "La Maman et la putain," in *L' Avant-Scène du Cinéma* (Paris), no. 142.
 Interviews in *Cahiers du Cinéma* (Paris), no. 142, December, 1973; no. 284, June 1978; no. 320, February, 1981.
 Interviews in *Cinématographe* (Paris), no. 13, May-June 1975; no. 34, January 1978.
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Jean Eustache

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 Reader, Keith, "The Mother, the Whore, and the Dandy," in *Sight and Sound* (London), October 1997.
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Although untutored in film, Jean Eustache refined his understanding during the 1950s at the Cinémathèque and developed his critical values through Rohmer and Godard at *Cahiers du Cinéma*. After his stultifying adolescence in Narbonne, the diffident village boy from Pessac rejoiced in the intellectual vibrancy of hedonistic Paris. The sixties brought experience initially as Vecchiali's assistant for *Les Roses de vie* (1962) and in small film roles, but principally as an editor. In 1963 he resigned as a TV researcher to make *Du côté de Robinson*. This début 16-mm autobiographical film contains thematic and stylistic elements characteristic of later work. Two disaffected Parisian youths, failing to pick up partners, rob a married woman who rejects their advances. In quasi-documentary style, Eustache captured contemporary adolescent attitudes so skillfully that an enthusiastic Godard provided unused film stock from *Masculin-Féminin* for a second semi-autobiographical film, *Le Père Noël a les yeux bleus* (1966). Daniel (Jean-Pierre Léaud), employed as Santa Claus, discovers a confidence with women that deserts him out of costume. Successfully exploiting Léaud's talent for playing diffident males, Eustache constructs an unforced account of the impoverished, class-conscious Daniel's failures in a dull provincial town. The simple, direct camerawork bringing immediacy to everyday experiences places Eustache within the seemingly artless traditions of

Lumière and Renoir. These first films were marketed collectively as *Les Mauvaises Fréquentations* (1967).

Eustache developed his ethnographic, *cinéma-vérité* style (a label he testily rejected) though groundbreaking TV documentaries such as *La Rosière de Pessac* (1969) and *Le Cochon* (1970). The first chronicles Pessac's festival honoring the village's most virtuous girl, and seeking an unmediated, unobtrusive record of events, 'the recording of reality without any subjective intervention or interference', Eustache employed three independent camera crews, insisting on minimal camera movement with long takes simply edited in chronological order. A decade later, exploring evolutions in moral and social values, he made a second version (*La Rosière de Pessac*, 1979). Collaboration with Jean-Michel Barjol in 1970 extended the detached, anti-auteurist style with *Le Cochon*, a matter-of-fact record of slaughtering a pig to make sausages. To avoid a single, dominant viewpoint, the co-directors filmed independently and, discarding TV's traditional normative voice-over, left explanation in local patois.

Eustache's most personal seventies documentary was *Numéro Zéro* (1971) in which his blind, eighty-year old grandmother Odette Robert talks directly to camera for two unedited hours about her memories of village life. Initially refusing to falsify this exceptional, intimate journal by editing, in 1980 he finally sanctioned a truncated TV version, *Odette Robert*. Eustache's unmediated images of provincial life mirror Jean Rouch's non-interventionist records of African ceremonial, *Les Maîtres fous*, (1955) and Parisian lifestyles, *Chronique d'un été* (1961).

This defining ethnographic style was central to his critically acclaimed, black-and-white feature, *La Maman et la putain* (1973). With a meager 700,000-franc budget, Eustache economized by filming in his own apartment and local cafés to produce a remarkable three-and-a-half hour testimony to the moral angst of individuals grappling with the sixties sexual revolution. Alexandre (Jean-Pierre Léaud), unemployed and aspiring intellectual, jettisons his pregnant girlfriend Gilberte (Isabelle Weingarten) for an accommodating, self-sufficient businesswoman, Marie (Bernadette Lafont), before falling for Veronika (Françoise Lebrun), a promiscuous nurse. With its authentic settings, naturalistic dialogue, and discreet camerawork mostly using natural light, the film has a distinctly raw documentary feel. The characters' uncompromisingly frank exchanges about sexual experiences and faltering relationships delivered to camera in medium close-up, may still shock, particularly Veronika's closing, drunken monologue where in crude, visceral terms she pours out her confused feelings about sex and a woman's needs in a relationship. Despite apparent spontaneity, all was pre-scripted with Eustache allowing few deviations.

Success at Cannes allowed a long-cherished autobiographical project: *Mes petites amoureuses* (1974). In a film that arguably mirrors Truffaut's *Les Mistons* (as *La Maman et la putain* might be considered a bleaker *Jules et Jim*), Eustache achieves a typically sensitive depiction of fumbling adolescent sexual experiences, though narrative development, dependent on voice-over, is uncharacteristically episodic.

Eustache's interest in the blur between real and fictionalized experiences is confirmed with a dramatization of scopophilia in *Une Sale histoire* (1977). Here, a male simply tells a female audience of his erotic pleasure in secretly observing female pudenda while hidden in a café toilet. Two versions, one filmed as fiction with Michel Lonsdale as narrator, the other filmed as direct cinema with Jean-Noël Picq, the author, telling his story, provide comparisons between the listeners' reactions to a personal, seemingly unrehearsed, account and

a staged narration. This experimental double telling distinguishes previous films, from *Les Mauvaises Fréquentations*, through the twice-made *La Rosière de Pessac* to the private and broadcast versions of his grandmother's memories.

In the eighties Eustache's career was defined by TV work: a well-received programme reflecting on Bosch's vision (*Le Jardin des délices de Jérôme Bosch*); a short about finding employment (*Offre d'emploi*); and an award-winning short about an actress recounting her life to a young man (Eustache's son, Boris) through her photo album (*Les Photos d'Alix*). Here word and image vie for truth as Alix's reminiscences seem to misrepresent the visual evidence.

With only a slim portfolio of films and TV documentaries, Jean Eustache has nevertheless left his mark as a pioneering exponent of direct cinema which frequently privileges the spoken word within the visual medium, and as the director most accurately reflecting attitudes and anxieties of the sixties post-war generation. By refusing to compromise exacting personal standards to commercialism while

severely testing loyalties through his difficult, self-deprecating, yet defensively assertive personality, he effectively condemned himself to mainstream cinema's periphery. His male-centered films may be viewed as inherently sexist, upholding traditionalist patriarchal values and subjecting passive females to the dominant, sexualized male viewpoint. Yet his sixties females, Marie or Veronika, project an assertiveness and professional self-sufficiency frequently lacking in his ill-adapted, immature, and feckless males. Largely autobiographical, Eustache's films capture both the passing of provincial traditions and the confusions of an uncertain generation facing the destabilizing challenges of newfound political and sexual freedoms.

Feeling neglected by critics and public alike, Eustache grew increasingly self-absorbed and depressed. Leaving a TV short, *La Rue s'allume*, half-completed, on 5th September 1981, he shot himself.

—R. F. Cousins

F

FÁBRI, Zoltán

Nationality: Hungarian. **Born:** Budapest, 1917. **Education:** Academy of Fine Arts and Academy of Dramatic and Film Art, Budapest, diploma 1941. **Career:** Stage designer, actor, and director; interned as prisoner of war, 1941–45; at Artists Theatre, Budapest, 1945–49; artistic director of Hunnia Studios, 1949; made first feature, 1952; began collaboration with cameraman György Illés on *Húsz óra*, 1964; President of Union of Hungarian Cinema and Television Artists, and Professor at Academy of Dramatic and Cinema Arts, Budapest. **Awards:** Moscow Festival, for *141 perc a Befejezetlen mondatból*, 1975; Grand Prize, Moscow Festival, for *Az ötödik pecsét*, 1977; received Kossuth Prize three times. **Died:** 23 August 1994, in Budapest, Hungary, of a heart attack.

Films as Director:

- 1951 *Gyarmat a föld alatt* (*Colony beneath the Earth*) (co-d)
- 1952 *Vihar* (*Storm*)



Zoltán Fábri

- 1954 *Eletjel* (*Vierzehn Menschenleben; Life Signs*)
- 1955 *Körhinta* (*Merry-Go-Round; Karussell*) (+ co-sc, art d)
- 1956 *Hannibál tonár úr* (*Professor Hannibal*) (+ co-sc)
- 1957 *Bolond április* (*Summer Clouds; Crazy April*); *Èdes Anna* (*Anna, Schuldig?*) (+ co-sc)
- 1959 *Düvad* (*The Brute; Das Scheusal*) (+ sc)
- 1961 *Két Félidő a pokolban* (*The Last Goal*) (+ art d)
- 1963 *Nappali sötétség* (*Darkness in Daytime; Dunkel bei Tageslicht*) (+ sc, art d)
- 1964 *Húsz óra* (*Twenty Hours*)
- 1965 *Vizivárosi Nyár* (*A Hard Summer*) (for TV)
- 1967 *Utószezon* (*Late Season*)
- 1968 *A Pál utcai fiúk* (*The Boys of Paul Street*) (+ co-sc)
- 1969 *Isten hozta, őrnagy úr!* (*The Toth Family*) (+ co-sc)
- 1971 *Hangyaboly* (+ co-sc)
- 1973 *Plusz minusz egy nap* (*One Day More, One Day Less*)
- 1974 *141 perc a Befejezetlen mondatból* (*141 Minutes from the Unfinished Sentence*) (+ co-sc)
- 1976 *Az ötödik pecsét* (*The Fifth Seal*) (+ sc)
- 1977 *Magyarok* (*The Hungarians*) (+ sc)
- 1979 *Fábián Bálint találkozása Istennel* (*Balint Fabian Meets God*) (+ sc)
- 1981 *Requiem*
- 1983 *Gyertek el a névnapomra*

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 Roth, Wilhelm, "Zoltán Fábri 15.10.1917–23.8.1994," in *EPD Film* (Frankfurt), October 1994.
 Obituary, in *Film-Dienst* (Cologne), 25 October 1994.
 Obituary, in *Classic Images* (Muscantine), October 1994.

On FÁBRI: film—

Nádassy, László, director, *Fábri portré*, 1980.

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Having been a theatre director and designer, Zoltán Fábri began to work in films in 1950 and quickly discovered his true vocation. In 1952 he made his first film, *Vihar*, a drama about the collectivization of a village. *Körhinta*, presented at Cannes in 1956 was astonishing for the beauty of its images and feelings, and for the appearance of a young actress, Mari Töröcsik, whom he picked again two years later for his film *Édes Anna*. Also in 1956 he made *Hannibál tanár úr*, the tragedy of a man broken by the pressure of his conformist milieu, with the outstanding Ernő Szabó in the main role. This film, honored at in the main role. This film, honored at the Karlovy Vary Festival in 1957, raised the problem of the heritage of a fascist past and indirectly attacked the oppressive atmosphere of the Stalinist period. Following the political events which supervened in 1956, it was excluded from Hungarian screens.

In all of his work, nourished by Hungarian literature, Fábri deals with moral problems bound up with the history of his country, making use of a vigorous realism. Besides the meticulous composition of his narratives, and precise evocation of atmosphere and the milieu where they unfold, it is necessary to underline the importance given to his work with actors and his own participation in the creation of some set designs.

Following a drama showing the present-day problems of life in the countryside, *Dúvad*, Fábri continued with *Két féldió a pokolban*, set in a concentration camp. The moral behavior of men in times of crisis, the confrontation of ideas and of characters, of cowardice and heroism, totally absorb him and are at the heart of all his films. In *Hús óra*, made in 1964, he uses an investigation undertaken by a journalist as the starting point for a brilliant reflection on the impact in Hungary of political events in the recent past, confirming anew his abilities as an analyst and director. For this film he was again able to engage György Illés as cameraman, and they would continue a constant collaboration from that point on.

Having given the Hungarian cinema an international audience, Fábri in 1968 directed a Hungarian-American co-production, *The Boys of Paul Street*, faithfully adapted from the popular novel by Ferenc Molnár, a touching story of childhood heroism. After *Hangyaboly*, a drama that unfolds behind the walls of a convent, with Mari Töröcsik, he made *141 perc a Befejezetlen mondatból*, then returned to a moral analysis of the wartime period with *Az ötödik pecsét*, a work of deep psychological insight that received the Grand

Prize at the Moscow Festival in 1977 and remains one of the director's best films. With *Magyarok* and its sequel, *Fábián Bálint találkozási Istennel*, he traces in epic style and more conventional form the fate of the peasants in the period between the wars. In *Requiem*, he sets against the drama of a young girl the tragic consequences of the postwar political dislocations. In attempting thus to renew his method, he succeeds once again in powerfully expressing the message of a great moralist.

Having received the Kossuth Prize three times, as well as being president of the Union of Hungarian Cinema and Television Artists, and professor at Budapest's Academy of Dramatic and Cinema Arts, Fábri is a key figure of the Hungarian cinema.

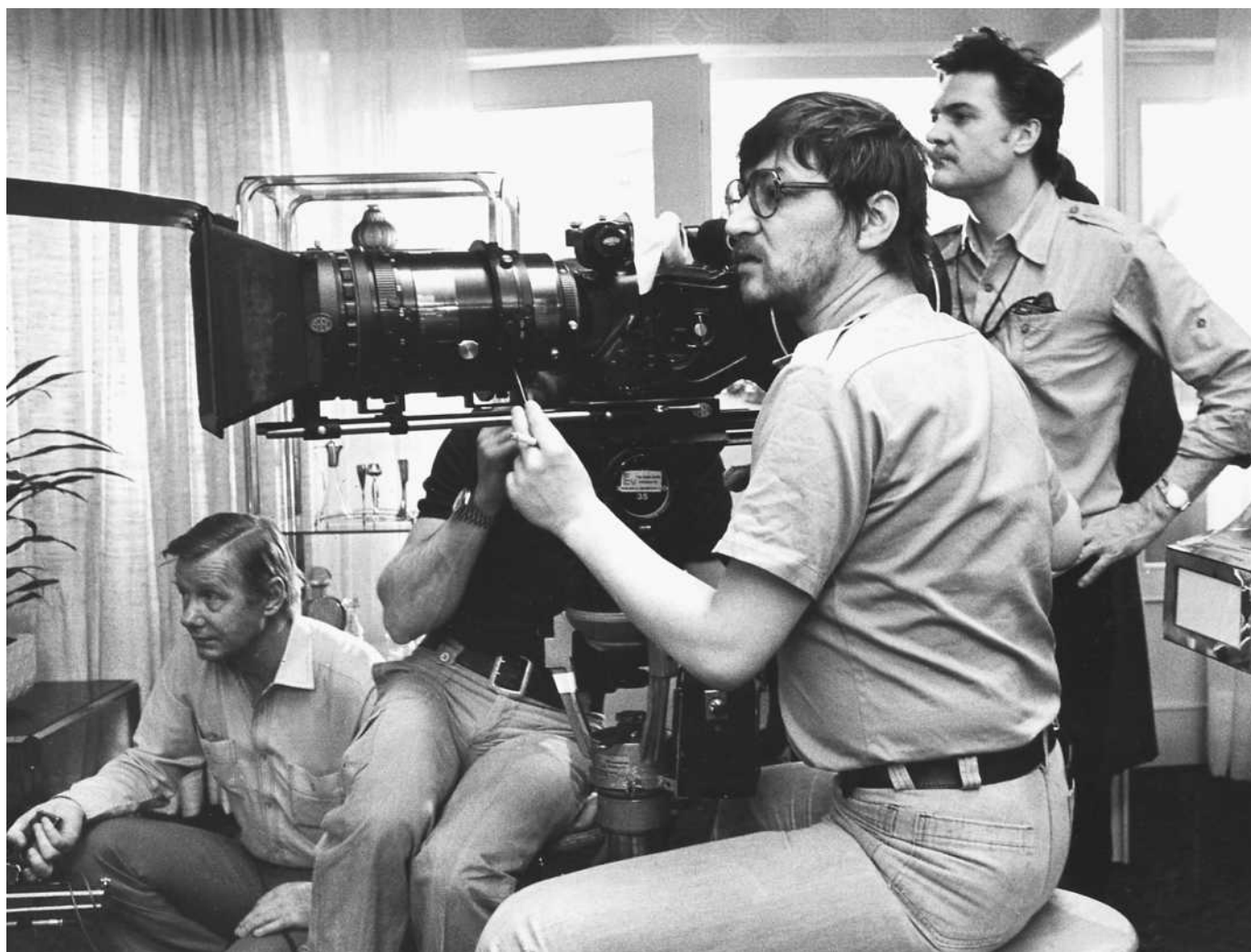
—Karel Tabery

FASSBINDER, Rainer Werner

Nationality: German. **Born:** Bad Wörishofen, Bavaria, 31 May 1946. **Education:** The Rudolf Steiner School and Secondary schools in Augsburg and Munich until 1964; studied acting at Fridl-Leonhard Studio, Munich. **Family:** Married Ingrid Caven, 1970 (divorced). **Career:** Worked as decorator and in archives of *Süddeutsche Zeitung*, Munich, 1964–66; failed entrance exam to West Berlin Film and Television Academy, 1965; joined *action-theater*, Munich, with Hanna Schygulla, 1967; first original play produced (*Katzelmacher*), *action-theater* closed in May, co-founded *anti-theater*, 1968; began making films with members of *anti-theater*, 1969; worked in German theatre and radio, and as actor, 1969–82; founder, Tango Film, independent company, 1971; with Kurt Raab and Roland Petri, took over Theater am Turm (TAT), Frankfurt, 1974; TAT project failed, returned to Munich to concentrate on film work, 1975. **Awards:** Golden Bear, Berlin Festival, for *Die Sehnsucht der Veronika Voss*, 1982. **Died:** In Munich, 10 June 1982.

Films as Director (under pseudonym Franz Walsch):

- 1965 *Der Stadstreicher* (*The City Tramp*) (+ sc, ed, uncredited pr, role)
- 1966 *Das kleine Chaos* (*The Little Chaos*) (+ sc, ed, role, uncredited pr)
- 1969 *Liebe ist kälter als der Tod* (*Love Is Colder than Death*) (+ sc, ed, role as Franz, uncredited pr); *Katzelmacher* (+ sc, ed, art d, role as Jorgos, uncredited pr); *Götter der Pest* (*Gods of the Plague*) (+ sc, ed, role as Porno Buyer, uncredited pr); *Warum läuft Herr R Amok?* (*Why Does Herr R Run Amok?*) (co-d, co-sc, co-ed, uncredited pr)
- 1970 *Rio das Mortes* (+ sc, role as Discotheque-goer); *Whity* (+ sc, co-ed, role as Guest in Saloon, uncredited pr); *Die Niklashauser Fahrt* (*The Niklashausen Journey*) (co-d, co-sc, co-ed, role as Black Monk, uncredited pr); *Der amerikanische Soldat* (*The American Soldier*) (sc, song, role as Franz); *Warnung vor einer heiligen Nutte* (*Beware of a Holy Whore*) (+ co-ed, sc, role as Sascha, uncredited pr)



Rainer Werner Fassbinder on the set of *Eine Reise ins Licht*

(under real name):

- 1971 *Pioniere in Ingolstadt* (*Pioneers in Ingolstadt*) (+ sc, uncredited pr); *Das Kaffeehaus* (*The Coffee House*) (for television) (+ sc, uncredited pr); *Der Händler der vier Jahreszeiten* (*The Merchant of the Four Seasons*) (+ sc, role as Zucker, uncredited pr)
- 1972 *Die bitteren Tränen der Petra von Kant* (*The Bitter Tears of Petra von Kant*) (+ sc, des, uncredited pr); *Wildwechsel* (*Wild Game*) (+ sc, uncredited pr); *Acht Stunden sind kein Tag* (*Eight Hours Don't Make a Day*) (+ sc, uncredited pr) (shown on German television in five monthly segments); *Bremer Freiheit* (*Bremen Freedom*) (for television) (+ sc, uncredited pr)
- 1973 *Welt am Draht* (*World on a Wire*) (in two parts) (+ co-sc, uncredited pr); *Angst essen Seele auf* (*Fear Eats the Soul*) (+ sc, des, uncredited pr); *Martha* (+ sc, uncredited pr); *Nora Helmer* (for television) (+ sc, uncredited pr)
- 1974 *Fontane Effi Briest* (*Effi Briest*) (+ sc, role as narrator, uncredited pr); *Faustrecht der Freiheit* (*Fox*) (+ co-sc, role as Franz Biberkopf—'Fox,' uncredited pr); *Wie ein Vogel*

auf dem Draht (*Like a Bird on a Wire*) (for television) (+ sc, uncredited pr)

- 1975 *Mutter Küsters Fahrt zum Himmel* (*Mother Küster's Trip to Heaven*) (+ co-sc, uncredited pr); *Angst vor der Angst* (*Fear of Fear*) (+ sc, uncredited pr)
- 1976 *Ich will doch nur, dass Ihr mich liebt* (*I Only Want You to Love Me*) (+ sc, uncredited pr); *Satansbraten* (*Satan's Brew*) (+ sc, uncredited pr); *Chinesisches Roulette* (*Chinese Roulette*) (+ sc, co-pr)
- 1977 *Bolwieser* (+ sc, uncredited pr); *Frauen in New York* (*Women in New York*); *Eine Reise ins Licht* (*Despair*)
- 1978 Episode of *Deutschland im Herbst* (*Germany in Autumn*) (+ sc, role, uncredited pr); *Die Ehe der Maria Braun* (*The Marriage of Maria Braun*) (+ story); *In einem Jahr mit dreizehn Monden* (*In a Year with Thirteen Moons*) (+ sc, ph, uncredited pr)
- 1979 *Die dritte Generation* (*The Third Generation*) (+ sc, ph, uncredited pr)
- 1980 *Berlin Alexanderplatz* (for television, thirteen episodes with epilogue) (+ sc, ph, role as himself in dream sequence, uncredited pr); *Lili Marleen* (+ sc, ph, uncredited pr)

- 1981 *Lola* (+ sc, ph, uncredited pr); *Theater in Trance* (TV documentary) (+ commentary)
- 1982 *Die Sehnsucht der Veronika Voss* (Veronika Voss) (+ sc, uncredited pr, ph); *Querelle* (+ sc, ph, uncredited pr)

Other Films:

- 1967 *Tony Freunde* (Vasil) (role as Mallard)
- 1968 *Der Bräutigam, die Komödiantin und der Zuhälter* (*The Bridegroom, the Comedienne, and the Pimp*) (Straub) (role as the pimp)
- 1969 *Fernes Jamaica* (*Distant Jamaica*) (Moland) (sc); *Alarm* (Lemmel) (role as the man in uniform); *Al Capone im deutschen Wald* (Wirth) (role as Heini); *Baal* (Schlöndorff) (role as Baal); *Frei bis zum nächsten Mal* (Köberle) (role as the mechanic)
- 1970 *Matthias Kneissl* (Hauff) (role as Flecklbauer); *Der plötzliche Reichtum der armen Leute von Kombach* (Schlöndorff) (role as a peasant); *Supergirl* (Thome) (role as man who looks through window)
- 1973 *Zärtlichkeit der Wölfe* (Lommel) (role as Wittkowski)
- 1974 *I Berlin-Harlem* (Lambert) (role as himself)
- 1976 *Schatten der Engel* (*Shadow of Angels*) (Schmid) (sc, role as Raoul, the pimp)
- 1978 *Bourbon Street Blues* (Sirk, Schönherr, and Tilman) (role)
- 1980 *Lili Marleen* (Weisenborn) (role)

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- Film Befreien den Kopf: Essays und Arbeitsnotizen*, edited by Michael Toteburg, Frankfurt, 1984.
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- Raab, Kurt, and Karsten Peters, *Die Sehnsucht des Rainer Werner Fassbinder*, Munich, 1982.
- Foss, Paul, editor, *Fassbinder in Review*, Sydney, 1983.
- Hayman, Ronald, *Fassbinder: Filmmaker*, London, 1984.
- Phillips, Klaus, *New German Filmmakers: From Oberhausen through the 1970s*, New York, 1984.
- Katz, Robert, and Peter Berling, *Love Is Colder than Death: The Life and Times of Rainer Werner Fassbinder*, London, 1987.
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- “*Gay Men and Film Section*,” in *Jump Cut* (Berkeley), no. 16, 1977.
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- Roud, Richard, “*Biter Bit*,” in *Sight and Sound* (London), Autumn 1982.
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* * *

Rainer Werner Fassbinder was the leading member of a group of second-generation, alternative filmmakers in West Germany. The first generation consisted of Alexander Kluge and others who in 1962 drafted the Oberhausen Manifesto, initiating what has come to be called the "New German Cinema." Fassbinder's most distinguishing trait within the tradition of "counter-cinema," aside from his reputation for rendering fragments of the new left ideology of the 1960s on film, was his modification of the conventions of political cinema initiated in the 1920s and subsequent tailoring of these conventions to modern conditions of Hollywood cinema. He did this to a greater degree than Godard, who is credited with using these principles as content for filmic essays on narrative.

In an interview in 1971 Fassbinder asserted what has come to represent his most convincing justification for his innovative attachment to story: "The American cinema is the only one I can take really seriously, because it's the only one that has really reached an audience. German cinema used to do so, before 1933, and of course

there are individual directors in other countries who are in touch with their audiences. But American cinema has generally had the happiest relationship with its audience, and that is because it doesn't try to be 'art.' Its narrative style is not so complicated or artificial. Well, of course it's artificial, but not 'artistic'."

This concern with narrative and popular expression (some of his productions recall the good storytelling habits of Renoir) was evident early in the theatrical beginnings of Fassbinder's career, when he forged an aesthetic that could safely be labeled a creative synthesis of Brecht and Artaud oriented toward the persuasion of larger audiences.

This aesthetic began to form with Fassbinder's turn to the stage in 1967. He had finished his secondary school training in 1964 in Augsburg and Munich. He joined the Action-Theater in Munich with Hanna Schygulla, whom he had met in acting school. After producing his first original play in 1968, the Action-Theater was closed by the police in May of that year. Fassbinder then founded the "anti-theater," a venture loosely organized around the tenets of Brechtian theater translated into terms alluring for contemporary audiences. Although the 1969 *Liebe ist kälter als der Tod* marks the effective beginning of his feature film career (*Der Stadtsreicher* and *Das kleine Chaos* constituting minor efforts), he was to maintain an intermittent foothold in the theater over the years until his premature death, working in various productions throughout Germany and producing a number of radio plays in the early 1970s. The stint with "anti-theater" was followed by the assumption of directorial control, with Kurt Raab and Roland Petri, over the Theater am Turm (TAT) of Frankfurt in 1974, and the founding of Albatross Productions for coproductions in 1975.

When TAT failed, Fassbinder became less involved in the theater, but a trace of his interest always remained and was manifested in his frequent appearances in his own films. In fact, out of the more than forty feature films produced during his lifetime, there have only been a handful or so in which Fassbinder did not appear in one way or another. Indeed, he has had a major role in at least ten of these films.

Fassbinder's mixing together of Hollywood and avant-garde forms took a variety of turns throughout his brief career. In the films made during the peak of 1960s activism in Germany—specifically *Katzelmacher*, *Liebe ist kälter als der Tod*, *Götter der Pest*, and *Warum läuft Herr R. Amok?*—theatrical conventions, principally those derived from his Brechtian training, join forces with a "minimalist" aesthetic and the indigenous energies of the *Heimatfilm* to portray such sensitive issues as the foreign worker problem, contradictions within supposedly revolutionary youth culture, and concerns of national identity. These early "filmed theater" pieces, inevitably conforming to a static, long-take style because of a dearth of funding, tended to resemble parables or fables in their brevity and moral, didactic structuring. As funding from the government increased in proportion to his success, the popular forms of filmmaking associated with Hollywood became his models. His output from 1970 through the apocalyptic events of October 1977 (a series of terrorist actions culminated in Hans-Martin Schleyer's death, etc.) is an exploration of the forms of melodrama and the family romance as a way to place social issues within the frame of sexual politics. *Whity*, *Der Händler der vier Jahreszeiten*, *Die bitteren Tränen der Petra von Kant*, *Martha*, *Faustrecht der Freiheit*, and *Frauen in New York* are perhaps the most prominent examples. A self-reflexive pastiche of the gangster film is evident as well in *Der amerikanische Soldat*. This attention to the mediation of other forms ultimately began to assume the direction of a critique of the "art film": *Warnung vor einer heiligen Nutte*, an update of *8 1/2*; *Satansbraten*, a comment on

aesthetics and politics centered around the figure of Stephen George; and *Chinesisches Roulette*, a parody concerning an inbred aristocracy.

The concern with the continuation of fascism into the present day received some attention in this period (specifically in *Wildwechsel*, *Despair*, and *Bolwieser*), but it became the dominant structuring motivation in the final period (1977–82) of Fassbinder's career. Here there is a kind of epic recombination of all earlier innovations in service of an understanding of fascism and its implications for the immediate postwar generation. Fassbinder's segment in *Deutschland im Herbst* (a collective endeavor of many German intellectuals and filmmakers) inaugurates this period. It and *Die Ehe der Maria Braun*, *Lili Marleen*, *Lola*, and *Die Sehnsucht der Veronika Voss* may be seen as a portrayal of the consolidation of German society to conform to the "American Model" of social and economic development. In *einem Jahr mit 13 Monden*, *Berlin Alexanderplatz*, and *Querelle* are depictions of the crisis in sexual identity, and the criminal and counter-cultural worlds associated with that process, in relation to "capitalism in crisis." *Die dritte Generation* is a kind of cynical summation of the German new left in the wake of a decade of terrorist activities.

This final phase, perhaps Fassbinder's most brilliant cinematically, will be the one given the greatest critical attention in future years. It is the one which evinces the keenest awareness of the intellectual spaces traversed in Germany since the years of fascism (and especially since the mid-1960s), and the one which reveals the most effective assimilation of the heritage of forms associated with art and political cinema.

—John O'Kane

FAYE, Safi

Nationality: Senegalese. **Born:** Dakar, Senegal, 1943. **Education:** Primary school in Dakar; Normal School in Rufisque, Senegal, Teacher's Certificate, 1962; studied ethnology at the Ecole Pratique des Hautes Etudes, Paris; trained as a filmmaker at the Louis Lumière Film School, graduated 1974; University of Paris VII, Doctorate in Ethnology, 1979; studied video production in Berlin, 1979–80. **Family:** Divorced; one daughter: Zeiba. **Career:** School teacher, 1963–69; actress in Jean Rouch's *Petit à petit ou les Lettres Persanes*, 1970; actress in her own short film *La Passante*, 1972; released her first full-length docudrama, *Kaddu Beykat*, 1975, which spearheaded her subsequent career as ethnologist-filmmaker. **Awards:** Prize, Festival International du Film de l'Ensemble Francophone (FIFEFF), Geneva, 1975; Georges Sadoul Prize, France, 1975; Special Award, 5th Panafrican Film Festival of Ouagadougou (FESPACO), Burkina Faso, 1976; FIPRESCI International Film Critics Award, Berlin Film Festival, 1976; Award at the Carthage Film Festival, Tunisia, 1980; Special Prize at the Leipzig Film Festival, Germany, 1982; special tribute at the 20th Festival de Femmes de Créteil, France, 1998. **Address:** 10, rue Friant, 75014 Paris, France.

Films as Director:

- 1972 *La Passante* (*The Passerby*) (+ ro)
1973 *Revanche* (*Revenge*)

- 1975 *Kaddu beykat* (*The Voice of the Peasant*)
1979 *Fad'jal; Goob na ñu* (*The Harvest Is In*)
1980 *Man Sa Yay* (*I, Your Mother*)
1981 *Les âmes au soleil* (*Souls under the Sun*)
1982 *Selbé et tant d'autres* (*Selbe and So Many Others*)
1983 *3 ans 5 mois* (*Three years five months*)
1984 *Ambassades nourricières* (*Culinary Embassies*)
1985 *Elsie Haas, femme peintre et cinéaste d'Haiti* (*Elsie Haas, Haitian Woman Painter and Filmmaker*); *Racines noires* (*Black Roots*)
1989 *Tesito*
1996 *Mossane*

Publications

By FAYE: articles—

- "Safi Faye comme elle se dit," interview with Jean Bernard, in *Afrique nouvelle* (Paris), 15 October 1975.
"Entretien avec Safi Faye," interview with Françoise Maupin, in *La revue du cinéma, Image et son* (Paris), February 1976.
"Safi Faye—une Africaine derrière la caméra," interview with Father Eichenberger, in *Unir Cinéma* (Saint Louis, Senegal), October–November 1976.
"Entretien avec Safi Faye," interview with Henry Welsh, in *Jeune Cinéma* (Paris), December 1976–January 1977.
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"La Passion selon Safi Faye," interview with Moussa Traoré, in *Bingo* (Paris), August 1979.
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"J'aime filmer sur un rythme africain," interview with Marc Mangin, in *Droit et Liberté* (Paris), March 1980.
"Jean Rouch jugé par six cinéastes d'Afrique noire," interviews with Pierre Haffner, in *Cinémaction*, First Quarter 1982.
"Safi Faye: *Mossane*, soit on se soumet, soit on explose," interview with Catherine Demy, in *Amina* (Paris), July 1996.
"Un film en Afrique, c'est la galère," interview with Alassane Cissé and Madior Fall, in *Sud Week-End* (Dakar), 12 October 1996.
"Entretien: Safi Faye," interview with Olivier Barlet, in *Africultures* (Paris), November 1997.

On FAYE: articles—

- Beye, Ben Diogaye, "Safi Faye, vedette du film *Petit à petit ou les Lettres persanes* 1968," in *Bingo* (Paris), January 1969.
Binet, Jacques, "Cinéma africain," in *Afrique contemporaine* (Paris), January–February 1976.
Marcorelles, Louis, "Le Prix Georges Sadoul 1975—L'Afrique et le Brésil au palmarès," in *Le Monde* (Paris), 13 December 1975.
Ghali, Noureddine, "Festival international du film de l'ensemble francophone," in *Cinéma 76* (Paris), January 1976.
Binet, Jacques, "Cinéma africain," in *Afrique contemporaine* (Paris), January–February 1976.

“Les Pasionarias n’étaient pas au rendez-vous,” in *Jeune Afrique* (Paris), 12 March 1976.

Holl, “Kaddu beykat,” in *Variety* (New York), 14 July 1976.

Arbois, Janick, “Lettre paysanne,” in *Télérama* (Paris), 20 October 1976.

Vaugeois, Gérard, “Lettre paysanne,” in *Ecran 76* (Paris), 15 December 1976.

P, J-L, “Lettre paysanne,” in *Positif* (Paris), December 1976.

Grant, Jacques, “Lettre paysanne, carnet de notes pour la paysannerie africaine,” in *Cinéma 77* (Paris), January 1977.

Moustapha, Mahama Baba, “Lettre paysanne de Safi Faye,” in *Cinémaraabe* (Paris), March-April 1977.

N’Daw, Ali Kheury, “Des paysans bien de chez nous,” in *Le soleil* (Dakar), 12 April 1977.

Beye, Ben Diogaye, “Après le Festival de Royan, une réelle dialectique dans le dialogue des cultures,” in *Cinéma 77*, May 1977.

Bosséno, Christian, “Lettre paysanne,” in *Revue du Cinéma, Image et Son*, October 1977.

Hoberman, J, “Inside Senegal,” in *Village Voice* (New York), 6 February 1978.

“Fad’jal,” in *Le Film français* (Paris), 4 May 1979.

Taylor, Clyde, “The Screen Scene,” in *The Black Collegian* (New Orleans), May-June 1979.

Mosk, “Fad’jal,” in *Variety*, 6 June 1979.

Martin, Marcel, “Fad’jal,” *Ecran 79*, 15 July 1979.

Courant, Gérard, “Fad’jal,” in *Cinéma 79*, July-August 1979.

Paranagua, Paulo-Antonio, “Fad’jal de Safi Faye (Senegal),” in *Positif*, July-August 1979.

Sylviane and Marie-Aude, “Un conte visuel qui, à travers des images en écho, transmet l’histoire d’un village,” in *Des femmes en mouvement*, April 1980.

Schissel, Howard, “Africa on Film: The First Feminine View,” in *The Guardian* (London), 9 July 1980.

Bachy, Victor, “Festivals et rencontres: les Journées Cinématographiques de Carthage 1980,” in *Revue belge du cinéma* (Brussels), no. 20, 1981.

Bosséno, Christian, “Paysans,” in *Cinémaction* (Paris), Special Issue, 1982.

Haffner, Pierre, “Sénégal,” in *Cinémaction* (Paris), Special Issue, 1982.

Relich, Mario, “Chronicle of a Student,” in *West Africa* (London), 16 August 1982.

Bassan, Raphael, “Quand nourriture rime avec culture,” in *Afrique-Asie* (Paris), 31 December 1985.

Pfaff, Françoise, “Safi Faye,” in *Twenty-five Black African Filmmakers*, Westport, Connecticut, 1988.

Pfaff Françoise, “Five West African Filmmakers on Their Films,” in *Issue: A Journal of Opinion* (Haverford, Pennsylvania), vol. 20, no. 2, 1992.

Bouzet, Ange-Dominique, “Safi Faye, cinéaste à l’africaine,” in *Libération* (Paris), 15 May 1991.

Amarger, Michel, “Cannes: Five African Filmmakers on the Croisette,” in *Ecrans d’Afrique* (Milan), First Quarter 1996.

Mandelbaum, Jacques, “Mossane,” in *Le Monde* (Paris), 18 May 1996.

Special, Alessandra, “Mossane,” in *Ecrans d’Afrique* (Milan), Second Quarter 1996.

Hurst, Heike, “Mossane,” in *Jeune Cinéma* (Paris), Summer 1996.

Sarr, Ibrahima, “Mossane de Safi Faye: La beauté magnifiée,” in *Le soleil* (Dakar), 9 October 1996.

Amarger, Michel, “Réalisateur d’Afrique,” in *AFIFF* [Association du Festival International de Films de Femmes] (Créteil), 1998.

Bédarida, Catherine, “A Créteil, le Festival de films de femmes invite les cinémas d’Afrique,” in *Le Monde* (Paris), 3 April 1998.

Bonnet, Sophie, “Légende vivante,” in *Les Inrockuptibles* (Paris), 8 April 1998.

Guichard, Louis, “Mossane de Safi Faye,” in *Télérama* (Paris), 8 April 1998.

Bouzet, Ange-Dominique, “Mossane, beauté maudite,” in *Libération* (Paris), 8 April 1998.

Baudin Brigitte, “Mossane: la femme africaine selon Safi Faye,” in *Le Figaro* (Paris), 9 April 1998.

* * *

A pioneer woman director in the male-dominated realm of African cinema, Safi Faye is today, with a career spanning more than 25 years, the best-known independent African female filmmaker.

Safi Faye met the French ethnologist and filmmaker Jean Rouch at the 1966 Dakar Festival of Negro Arts. Rouch encouraged Faye to engage in cinema and seemingly triggered her subsequent use of the camera as an investigative and pedagogical tool in ethnographic filmmaking, which, to this date, represents the bulk of her cinematic output.

Faye’s first black-and-white short, *La Passante* (*The Passerby*, 1972), illustrates the dreams and desires of a French and an African man as they watch a beautiful young African woman walk by. In a 1985 interview in Paris, where she mainly resides, Faye declared: “The female protagonist of *La Passante* is a foreigner who arouses a certain curiosity among the people of the country in which she is presently residing. She lives in a country where she is neither integrated nor assimilated. She is in Europe but her thoughts are in Africa. I am just like her, I define myself as a *passerby*.”

Faye’s first significant film, *Kaddu beykat* (which means “the voice of the peasant” in Wolof, Senegal’s main African language), was made in 1975. Here, her perspective of her own ethnic group, the Serer, is a far cry from the often culturally distant and biased gaze of alien Western observers. Faye gives a voice to largely illiterate Senegalese farmers, who discuss their socioeconomic needs and political problems. *Kaddu beykat*, initially banned in Senegal, condemns the colonial heritage of peanut monoculture and denounces the government’s lack of agricultural diversification to insure the welfare of the rural populace.

Shot in a slow pace, depicting the close intimacy of man and nature and rural ritualistic gestures, *Kaddu beykat* is a black-and-white feature-length docudrama interpreted by non-professional actors, farmers who were asked to play their own roles. Yet, upon the broader canvas of collective issues, Faye’s sympathetic lens also focuses on the fate of a young villager who migrates to Dakar in order to secure the traditional dowry that will enable him to marry. Falling prey to exploitation by urban employers, the young man returns to his deprived, yet morally sounder, pastoral lifestyle.

Released in 1979, *Fad’jal* (which bears the name of the Serer village of Faye’s family) offers another analysis of sociocultural aspects of a Senegalese rural community. Using many of the same techniques (interviews and direct cinema) present in *Kaddu beykat*, the director shows how collective memory is conveyed by the elders

to the younger generations through the oral tradition. She also depicts how old values tend to disappear due to social changes from the migration of farmers to urban centers and foreign lands.

Subsequently, Faye shot a series of documentaries in the same ethnographic vein, mostly commissioned by international organizations and European television, related to conflicting dichotomies between indigenous traditions and socially destabilizing Western mores, an omnipresent theme in African cinema. Some of these films also include the topic of exile and its psychological effects.

Faye's *Goob na ñu* (*The Harvest Is In*, 1979) treats agricultural issues, and *Man Sa Yay* (*I, Your Mother*, 1980) illustrates the isolation of Senegalese guest workers in Germany. In *Les âmes au soleil* (*Souls under the Sun*, 1981), the filmmaker stresses problems related to drought, health, and development and their effect on women and children in remote areas of Africa. *Selbé et tant d'autres* (*Selbe and So Many Others*, 1982) depicts the responsibilities of Senegalese village women after their husbands migrate to cities for work. On a more personal note, *3 ans 5 mois* (*Three Years Five Months*, 1979–83) showcases Faye's daughter and depicts how children easily adapt to foreign cultures. *Ambassades nourricières* (*Culinary Embassies*, 1984) explores the importance of culinary rites for displaced groups attempting to maintain their primary identity. Interviews with African, Asian, European, Latin American, and Middle-Eastern restaurant owners established in Paris highlight issues surrounding emigration and acculturation. *Racines noires* (*Black Roots*, 1985), documents a meeting of writers, painters, and stage and screen actors from Africa and the Black Diaspora in Paris. Through interviews and swift portrayals, Faye deftly delineates their aspirations. *Elsie Haas, femme peintre et cinéaste d'Haiti* (*Elsie Haas, Haitian Woman Painter and Filmmaker* 1985) examines the life and career of a noted Diasporic creator living and working in Paris. *Tesito* (1989) pays tribute to the collective organizational kills of fishermen's wives in Casamance, Senegal, as they dry and sell fish to generate much of their family income.

Faye's film *Mossane* ("beauty" in the Serer language) was begun in 1990 and finally released in 1996 due to legal problems with the French producers. This film reflects great visual polish and iridescent luminosity, whereas some of her first films were criticized for certain technical deficiencies. *Mossane* narrates the tale of a young woman of such rare charm and attractiveness that even spirits fall in love with her. Enamored of a young man of modest means, Mossane rebels against the marriage arranged by her parents, who are more sensitive to the monetary benefits of matrimony than to their daughter's happiness. At first appearing to submit to her parents' wishes, Mossane escapes during the marriage ceremony and embarks in a canoe to the middle of a river, where spirits claim her life. With songs of incantation, Faye creates a haunting atmosphere reminiscent of ancient Greek tragedies where the chorus comments on the action, and supernatural beings intervene to determine the fate of humans.

Mossane may mark a turning point, a new artistic direction, in Safi Faye's career. While reflecting her ethnographic interest in witnessing daily domestic activities and animistic religious rites, it is truly a work of fiction, the contemplative style and mythic content of which are drastically different from the realism of her previous works. One wonders whether she will continue with fiction or return to ethnographic film research and documentation.

—Françoise Pfaff

FEJÖS, Paul

Nationality: Hungarian. **Born:** Pál Fejös in Budapest, 24 January 1897; became U.S. citizen, 1930. **Education:** school in Veszprem and at Kecskemet; studied medicine. **Military Service:** Served on Italian front, organized plays for soldiers, 1914–18. **Career:** Set designer for opera and for Orient-Film studios, 1918; director for Studio Mobil, from 1919; travelled across Europe, worked with Max Reinhardt and Fritz Lang, left for United States, 1923; medical research assistant at Rockefeller Institute, moved to Hollywood, 1926; signed to Universal, 1928; with cameraman Hal Mohr, designed crane allowing great camera mobility, 1929; signed to MGM, 1930; invited to Paris by Pierre Braunberger, 1931; director for Films Osso in Hungary, broke MGM contract, 1932; signed to Nordisk Films, 1934; went to Madagascar, 1935–36; signed to Svensk Filmindustri, travelled to Indonesia and New Guinea, 1937; director of Viking Fund, New York, 1941; later director of Wenner-Gren Foundation for Anthropological Research. **Died:** In New York, 23 April 1963.

Films as Director:

(in Hungary):

- 1920 *Pan; Lidércnyomás* (*Nightmare; Hallucination; Lord Arthur Saville's Crime*) (+ co-sc); *Ujraélők* (*Reincarnation*); *Jóslat* (*Prophecy*)
- 1921 *Fekete Kapitány* (*The Black Captain*); *Arsén Lupin utolsó kalandja* (*The Last Adventure of Arsène Lupin*)
- 1922 *Szenzáció* (*Sensation*)
- 1923 *Egri csillagok* (*The Stars of Eger*) (+ sc, incomplete)

(in United States):

- 1928 *The Last Moment* (*Le Dernier Moment*) (+ sc, ed); *Lonesome* (*Solitude*)
- 1929 *Broadway; The Last Performance* (working title: "Erik the Great")
- 1930 *Captain of the Guard* (*Marseillaise*) (co-d, uncredited); *Menschen hinter Gittern* (German version of George Hill's *The Big House*)

(in France):

- 1931 *Fantômas* (+ co-sc)

(in Hungary):

- 1932 *Tavaszi zápor* (*Marie, légende hongroise; Une Histoire d'amour*) (+ co-sc); *Itél a Balaton* (*Storm at Balaton*)

(in Austria):

- 1933 *Sonnenstrahl* (*Gardez le sourire*) (+ co-pr, co-sc); *Frühlingsstimmen* (*Les Voix du printemps*)



Paul Fejos (right) poses with the cast of *The Last Performance*

(in Denmark):

1934 *Flugten fra millionerne* (*Flight from the Millions*; *Les Millions en fuite*) (+ sc)

1935 *Fange nr. 1* (*Prisoner No. 1*) (+ co-sc); *Det gyldne Smil* (*The Golden Smile*; *Le Sourire d'or*) (+ sc)

(in Madagascar):

1935/36 *Svarta Horisonter* (*Horizons noirs*) series: 1. *Danstävlingen i Esira* (*Dance Contest in Esira*); 2. *Skönhetsvård i djungeln* (*Beauty Care in the Jungle*); 3. *Världens mest Användbara Träd* (*The Most Useful Tree in the World*); 4. *Djungeldansen* (*Jungle Dance*); 5. *Havets Djävul* (*The Sea Devil*); 6. *Våra Faders Gravar* (*Tombs of Our Ancestors*)

(in Indonesia and New Guinea):

1937/38 *Stammen Lever an* (*The Tribe Lives On*); *Bambuå påldern på Mentawei* (*The Age of Bamboo at Mentawei*); *Hövdingens*

Son är död (*The Chief's Son Is Dead*); *Draken på Komodo* (*The Dragon of Komodo*); *Byn vid den Trivsamma Brunnen* (*The Village Near the Pleasant Fountain*); *Tambora*; *Att Segla är Nödvändigt* (*To Sail Is Necessary*) (completed by Åke Leijonhufvud)

(in Thailand):

1938 *En Handfull Ris* (*A Handful of Rice*); *Man och Kvinna* (*Homme et femme*) (co-d)

(in Peru):

1940/41 *Yagua* ("directed" by Yagua tribe shaman with Fejos controlling camera)

Other Films:

1923 *Land of the Lawless* (Buckinham) (adapt)

1931 *L'Amour à l'américaine* (supervision)

Publications

On FEJÖS: books—

Dodds, John, *The Several Lives of Paul Fejos*, New York, 1973.

On FEJÖS: articles—

Bréchnignac, Jean-Vincent, “La Carrière de Paul Fejos,” in *Pour Vous* (Paris), 31 January 1929.

Doré, Claude, “Fantômas reparait,” in *Ciné-Miroir* (Paris), 22 January 1932.

Wunscher, Catherine, “Paul Fejos,” in *Films in Review* (New York), March 1954.

Kraft, R., “Fejos’s Broadway,” letter in *Films in Review* (New York), April 1954.

Molnar, Istvan, “Fejos Pal es a Tavaszi Zapor,” in *Filmkultura* (Budapest), October 1960.

Bidney, David, “Paul Fejos (1897–1963),” in *The American Anthropologist* (New York), February 1964.

Balint, Lajos, “Fejos Pal—A Tavalbalato,” in *Filmvilag* (Budapest), 15 July 1966.

Haudiquet, Philippe, “Paul Fejos 1897–1963,” in *Anthologie du Cinéma* (Paris), vol. 4, 1968.

Ban, Robert, in *Film, Színház, Muzsika* (Budapest), 17 August 1968.

Petrie, Graham, “Fejos,” in *Sight and Sound* (London), Summer 1978.

Petrie, Graham, “Paul Fejos in America,” in *Film Quarterly* (Berkeley), no. 2, 1979.

“Fejos Issue” of *Filmkritik* (Munich), August 1979.

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Few directors have had such a curious and diverse career as that of Paul Fejos, who was equally at home behind a camera directing entertainment features and documentaries or on anthropological expeditions to South America and the Far East.

After an early career in his native Hungary that embraced medicine, painting, and play production, Paul Fejos became a film director in the late teens. A trip to Paris persuaded him that he wanted to direct in the West, specifically the United States. In 1921 he arrived in America and started to work at the Rockefeller Institute. Eventually, Fejos journeyed to Hollywood—despite his penniless situation—and made his first American film, *The Last Moment*, for \$5,000, borrowed from Edward Spitz. An experimental drama in which a drowning man (Otto Matiesen) relives his life, *The Last Moment* was hailed by the Hollywood intelligentsia and enabled Fejos to land a contract at Universal. The film also indicated that Fejos was to be no ordinary Hollywood-style producer. He was going to use every technical trick the cinema offered in the creation of his films, whether the works were melodramas about magicians (*The Last Performance*) or screen adaptations of popular Broadway productions (*Broadway*).

Paul Fejos’s one genuine screen masterpiece (and the only one of his films which is readily available for appraisal today) is *Lonesome*, which uses cinéma vérité to provide a study of two lonely New Yorkers who spend a Saturday afternoon and evening at Coney Island. Not only are the visuals in *Lonesome* stunningly exciting, but the director manages to obtain realistic performances from his two stars, Barbara Kent and Glenn Tryon, neither of whom had previously shown much indication that they were capable of such performances.

The director’s Hollywood career ended as suddenly as it had begun. There were arguments over the direction of *All Quiet on the Western Front*, a project which he cherished but which was assigned to Lewis Milestone. Fejos returned to Hungary, where he directed *Marie*, generally considered the best pre-war production from that country. He also directed films in Austria and Denmark before embarking on a documentary filmmaking trip to the Far East, China, and Japan, where he made *Black Horizons* and *A Handful of Rice*, among others. In 1941 he joined the Wenner-Gren Foundation in New York. He spent the rest of his life directing anthropological research.

—Anthony Slide

FELLINI, Federico

Nationality: Italian. **Born:** Rimini, Italy, 20 January 1920. **Education:** Catholic schools in Rimini, until 1938. **Family:** Married Giulietta Masina in Rome, 30 October 1943, one son (died). **Career:** Worked on *420* and *Avventuroso* magazines in Florence, 1938; caricature artist and writer in Rome, from 1939; through friend Aldo Fabrizi, worked as screenwriter, from 1941; worked on Rossellini’s *Rome, Open City*, 1944; screenwriter and assistant director, 1946–52; formed Capitulum production company with Alberto Lattuada for *Variety Lights*, 1950; formed Federiz production company with Angelo Rizzoli (subsequently taken over by Clemente Fracazzi), 1961. **Awards:** Grand Prize, Venice Festival, 1954, New York Film Critics Circle Award, 1956, Screen Directors Guild Award, 1956, and Oscar for Best Foreign Film, 1956, for *La strada*; Oscar for Best Foreign Film, for *La notti di Cabiria*, 1957; Oscar for Best Foreign Film, 1960, Palme d’or, Cannes Festival, 1960, and New York Critics Circle Award, 1961, for *La dolce vita*; Oscar for Best Foreign Film, for *8 1/2*, 1963; Oscar for Best Foreign Film, and New York Film Critics Circle Award, for *Amarcord*, 1974; Special Prize, Cannes



Federico Fellini

Festival, 1987; Special Oscar, honoring the body of his work, 1993; Honorary Doctor of Humane Letters, Columbia University, New York, 1970. **Died:** Italy, 31 October 1993.

Films as Director and Scriptwriter:

- 1950 *Luci del varietà* (co-d, + co-pr)
- 1951 *Lo Sceicco Bianco*
- 1953 *I Vitelloni*; “Un’agenzia matrimoniale” in *Amore in città* (Zavattini)
- 1954 *La strada*
- 1955 *Il bidone*
- 1956 *La notti di Cabiria* (*Nights of Cabiria*)
- 1960 *La dolce vita*
- 1962 “Le tentazioni del dottor Antonio” in *Boccaccio '70* (Zavattini)
- 1963 *Otto e mezzo* (8 1/2)
- 1965 *Giulietta degli spiriti* (*Juliet of the Spirits*)
- 1968 “Toby Dammit” (Il ne faut jamais parier sa tête contre le diable) in *Histoires extraordinaires/Tre passi nel delirio* (anthology film)
- 1969 *Block-notes di un regista* (*Fellini: A Director's Notebook*) (for TV) (+ narration, role); *Satyricon* (*Fellini Satyricon*)
- 1970 *I clowns* (*The Clowns*)
- 1972 *Roma* (*Fellini Roma*) (+ role)
- 1974 *Amarcord*
- 1976 *Casanova* (*Il Casanova di Federico Fellini*)
- 1978 *Prova d'orchestra* (*Orchestra Rehearsal*) (for TV)
- 1980 *La città delle donne* (*City of Women*)
- 1983 *E la nave va* (*And the Ship Sailed On*)
- 1986 *Ginger and Fred* (+ co-sc)
- 1987 *Intervista* (*The Interview*) (+ role)
- 1990 *La voce della luna* (*The Voice of the Moon*)

Other Films:

- 1939 *Lo vedi come . . . lo vedi come sei?!* (Mattòli) (gagman)
- 1940 *Non me lo dire!* (Mattòli) (gagman); *Il pirata sono io!* (Mattòli) (gagman)
- 1941 *Documento Z3* (Guarini) (sc/co-sc, uncredited)
- 1942 *Avanti, c'è posto* (Bonnard) (sc/co-sc, uncredited); *Chi l'ha visto?* (Alessandrini) (sc/co-sc); *Quarta pagina* (Manzari and Gambino) (sc/co-sc)
- 1943 *Apparizione* (de Limur) (sc/co-sc, uncredited); *Campo dei fiori* (Bonnard) (sc/co-sc); *Tutta la città canta* (Freda) (sc/co-sc); *L'ultima carrozzella* (Mattòli) (sc/co-sc)
- 1945 *Roma, città aperta* (Rossellini) (asst d, co-sc)
- 1946 *Paisà* (Rossellini) (asst d, co-sc)
- 1947 *Il delitto di Giovanni Episcopo* (Lattuada) (co-sc); *Il pastore* (Coletti) (co-sc); *La fumeria d'oppio* (*Ritorna Za-la-mort*) (Matarazzo) (co-sc); *L'ebreo errante* (Alessandrini) (co-sc)
- 1948 “Il miracolo” episode of *L'amore* (Rossellini) (asst d, co-sc, role as stranger mistaken for St. Joseph); *Il mulino del Po* (Lattuada) (co-sc); *In nome della legge* (Germi) (co-sc); *Senza pietà* (Lattuada) (co-sc); *La città dolente* (Bonnard) (co-sc)
- 1949 *Francesco, giullare di Dio* (Rossellini) (co-sc, asst d)
- 1950 *Il cammino della speranza* (Germi) (co-sc); *Persiane chiuse* (Comencini) (co-sc)

- 1951 *La città si difende* (Germi) (co-sc); *Cameriera bella presenza offresi* (Pastina) (co-sc)
- 1952 *Il brigante di Tacca del Lupo* (Germi) (co-sc); *Europa '51* (Rossellini) (co-sc, uncredited)
- 1958 *Fortunella* (De Filippo) (co-sc)
- 1970 *Alex in Wonderland* (Mazursky) (role as himself)
- 1974 *C'eravamo tanto amati* (Scola) (guest appearance)

Publications

By FELLINI: books—

- Il Bidone*, with Ennio Flaiano and Tullio Pinelli, Paris, 1956.
- Le notti di Cabiria di Federico Fellini*, edited by Lino del Fra, Rocca San Casiano, Italy, 1957.
- La dolce vita di Federico Fellini*, edited by Tullio Kezich, Bologna, 1960; New York, 1961.
- 8 1/2 di Federico Fellini*, edited by Camilla Cederna, Rocca San Casciano, Italy, 1963.
- Giulietta degli spiriti*, edited by Tullio Kezich, Rocca San Casciano, Italy, 1965; as *Juliet of the Spirits*, New York, 1965.
- La mia Rimini*, Bologna, 1967.
- Tre passi nel delirio*, with Louis Malle and Roger Vadim, Bologna, 1968.
- Fellini Satyricon di Federico Fellini*, edited by Dario Zanelli, Bologna, 1969; as *Fellini Satyricon*, New York, 1970.
- Il primo Fellini: Lo sceicco bianco, I vitelloni, La strada, Il bidone*, edited by Renzo Renzi, Bologna, 1969.
- Federico Fellini, Discussion No. 1*, Beverly Hills, 1970.
- I clowns*, edited by Renzo Renzi, Bologna, 1970; 2nd edition, 1988.
- Three Screenplays*, New York, 1970.
- Early Screenplays: Variety Lights, The White Sheik*, New York, 1971.
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Federico Fellini is one of the most controversial figures in the recent history of Italian cinema. Though his successes have been spectacular, as in the cases of *La strada*, *La dolce vita*, and *Otto e mezzo*, his failures have been equally flamboyant. This has caused considerable doubt in some quarters as to the validity of his ranking as a major force in contemporary cinema, and made it somewhat difficult for him to achieve sufficient financial backing to support his highly personalized film efforts in his last years. Certainly, few directors in any country could equal Fellini's interest in the history of the cinema or share his certainty regarding the appropriate place for the body of his work within the larger film canon. Consequently, he has molded each of his film projects in such a way that any discussion of their individual merits is inseparable from the autobiographical details of his personal legend.

Fellini's early film *La sceicco bianco* gave a clear indication of the autobiographical nature of the works to follow, for it drew upon his experience as a journalist and merged it with many of the conceits he had developed in his early motion picture career as a gag writer and script writer. However, he was also an instrumental part of the development of the neorealistic film in the 1940s, writing parts of the screenplays of Roberto Rossellini's *Roma città aperta* and *Paisà*, and his reshaping of that tradition toward an autobiographical mode of

expression in *La sceicco bianco* troubled a number of his former collaborators. But on his part, Fellini was seemingly just as critical of the brand of neorealism practiced by Rossellini, with its penchant for overt melodrama.

In a succeeding film, *La strada*, Fellini took his autobiographical parallels a step farther, casting his wife, Giulietta Masina, in the major female role. This highly symbolic work was variously interpreted as a manifesto on human rights, or at least a treatise on women's liberation. In these contexts, however, it roused the ire of strict neorealists who regarded it as containing too much justification for political oppression. Yet as a highly metaphorical personal parable about the relationship between a man and a woman it was a critical success and a confirmation of the validity of Fellini's autobiographical instincts. This gave him the confidence to indulge in a subtle criticism of the neorealist style in his next film, *Il bidone*. The film served, in effect, a tongue-in-cheek criticism of the form's sentimental aspects.

In the films of Fellini's middle period, beginning in 1959 with *La dolce vita*, Fellini became increasingly preoccupied with his role as an international "auteur." As a result, the autobiographical manifestations in his films became more introspective and extended to less tangible areas of his psyche than anything that he had previously brought to the screen. *La dolce vita* is a relatively straightforward psychological extension of what might have become of Moraldo, the director's earlier biographical persona (*I vitelloni*), after forsaking his village for the decadence of Rome. But its successors increasingly explored the areas of its creator's fears, nightmares, and fantasies. After establishing actor Marcello Mastroianni as his alter ego in *La dolce vita*, Fellini again employed him in his masterpiece, *Otto e mezzo* (8 1/2), as a vehicle for his analysis of the complex nature of artistic inspiration. Then, in a sequel of sorts, he examined the other side of the coin. In *Giulietta degli spiriti* (*Juliet of the Spirits*), he casts his wife as the intaglio of the Guido figure in 8 1/2. Both films, therefore, explored the same problems from different sexual perspectives while, on the deeper, ever-present autobiographical plane, the two characters became corresponding sides of Fellini's mythic ego.

Subsequent films continued the rich, flamboyant imagery that became a Fellini trademark, but with the exception of the imaginative fantasy *Fellini Satyricon*, they have, for the most part, returned to the vantage point of direct experience that characterized his earlier works. Finally, in 1980's *La città delle donne*, which again featured Mastroianni, he returned to the larger-than-life examination of his psyche. In fact, a number of critics regarded the film as the ultimate statement in an ideological trilogy (begun with 8 1/2 and continued in *Juliet of the Spirits*) in which he finally attempts a rapprochement with his inner sexual and creative conflicts. Unfortunately, *City of Women* is too highly derivative of the earlier work. Consequently, it does not resolve the issues raised in the earlier two films.

Several of Fellini's films are masterpieces by anyone's standards. Yet in no other director's body of films does each work identifiably relate a specific image of the creator that he wishes to present to the world and to posterity. Whether any of the films are truly autobiographical in any traditional sense is open to debate. They definitely do not interlock to provide a history of a man, and yet each is a deliberately crafted building block in the construction of a larger-than-life Fellini legend which may eventually come to be regarded as the "journey of a psyche." While the final credits on Fellini's filmography are far from his best works, they nonetheless are fitting conclusions to what is one of the legendary careers in the history of world cinema.

And the Ship Sails On is the wildly preposterous but uniquely Felliniesque tale of the miscellaneous luminaries who come together for an ocean cruise in which they will bid farewell to a just-deceased opera performer. *Ginger and Fred* is a sweetly nostalgic film because of its union of two of Fellini's then-aging but still vibrant stars of the past, Giulietta Masina and Marcello Mastroianni. *The Voice of the Moon*, Fellini's last feature—which did not earn a U.S. distributor—works as a summation of the cinematic subjects which had concerned the film maker for the previous quarter century. The most outstanding and revealing late-career Fellini is *Intervista*, an illuminating film (and characteristic Fellini union of reality and fantasy) about the production by a Japanese television crew of a documentary about the director. Fellini himself appears on screen, where he is shown to be shooting an adaptation of Kafka's *Amerika*, a film that appears to be a typically Felliniesque extravaganza-in-the-making, complete with eccentric extras, surreal images, and autobiographical touches. We watch the filmmaker as he casts *Amerika*. We meet his various associates and underlings, from producers to actors, from casting director to assistant director. We see how Fellini directs his performers and the steps he takes to inspire feelings and attitudes within them. And we are privy to the various crises, big and small, which are standard fare during the filmmaking process. Finally, Marcello Mastroianni and Anita Ekberg, who over thirty years before had co-starred in *La dolce vita*, appear as themselves. Mastroianni's entrance is especially magical; the sequence in which he and Ekberg (whom, he remarks, he has not seen since making *La dolce vita*) observe their younger selves in some famous clips from the film is wonderful nostalgia.

However, *Intervista* is primarily an homage to Cinecittà, the studio where Fellini shot his films. Revealingly, the filmmaker describes the studio as “a fortress, or perhaps an alibi.” Fellini first came to Cinecittà in 1940, when he was a young journalist. His assignment was to interview an actress for a magazine profile. This event is dramatized in *Intervista*; at various points in the film, the narrative drifts from images of the real Fellini, an artist in the twilight of a much-honored career, to a recreation of young Federico (played by Sergio Rubini) and his initiation into the world of Cinecittà. To fully appreciate this very personal movie about the movie-making process, you must be familiar with—and an admirer of—Fellini and his work.

—Stephen L. Hanson, updated by Rob Edelman

FERNÁNDEZ, Emilio

Nationality: Mexican. **Born:** In Hondo, Coahuila, 26 March 1904. Also known as “El Indio.” **Family:** Married 1) Gladys Fernández, 1941 (divorced), one daughter; 2) actress Columbia Domínguez (divorced), one daughter; 3) Gloria Cabiedes (divorced), one son; 4) Beatriz (divorced). **Career:** Took part in the rebellion of Adolfo de la Huerta against the Mexican government, captured and sentenced to prison, but escaped to United States, 1923; actor in California, returned to Mexico following amnesty, 1934; directed first film, 1941; served six months of four-and-one-half-year sentence for manslaughter, 1976. **Awards:** Best Film, Cannes Festival, for *María Candelaria*, 1946. **Died:** In Mexico City, 6 August 1986.



Emilio Fernández (left) on the set of *The Reward*

Films as Director and Co-Scriptwriter:

- 1941 *La isla de la pasión* (Passion Island)
- 1942 *Soypuro mexicano*
- 1943 *Flor silvestre* (+ role as Rogelio Torres); *María Candelaria*
- 1944 *Las abandonadas*; *Bugambilia*
- 1945 *Pepita Jiménez*; *La perla* (The Pearl)
- 1946 *Enamorada*
- 1947 *Río Escondido* (Hidden River)
- 1948 *Maclovía*; *Salón México*; *Pueblerina*
- 1949 *La malquerida*; *Duelo en las montañas*; *Del odio nació el amor* (The Torch; The Beloved)
- 1950 *Undia de vida*; *Victimas del pecado*; *Islas Mariás*; *Siempre Tuya*
- 1951 *La bien amada*; *Acapulco*; *El mar y tú*
- 1952 *Cuando levanta la niebla*
- 1953 *La red* (The Net); *Reportaje*; *El rapto*; *La rosa blanca*
- 1954 *La rebelión de los colgados*; *Nosotros dos*
- 1955 *La Tierra de Fuego se apaga*
- 1956 *Una cita de amor*; *El imposter*
- 1961 *Pueblito*
- 1963 *Paloma herida*
- 1967 *Un dorado de Pancho Villa* (A Loyal Soldier of Pancho Villa)
- 1968 *El crepúsculo de un Dios*
- 1973 *La Choca*
- 1975 *Zona roja*
- 1977 *México norte*
- 1978 *Erótica*

Films as Actor:

- 1927 *The Gaucho* (Jones)
- 1933 *Flying down to Rio* (Freeland) (as dancer)

- 1934 *Corazón bandolero* (Sevilla) (as Chacal); *Cruz Diablo* (De Fuentes) (as Toparca); *Tribu* (Contreras); *Janitzio* (Navarro) (as Zirahuén)
- 1935 *Mariá Elena* (Sevilla) (as dancer); *Celos* (Boytlér)
- 1936 *Marijuana* (*El monstruo verde*) (Bohr) (as El Indio); *Las mujeres mandan* (De Fuentes) (as dancer); *Allá en el Rancho Grande* (De Fuentes) (as dancer); *El superloco* (Segura) (as Idúá); *El Impostor* (Kirkland)
- 1937 *Adiós Nicanor* (Portas) (as Nicanor); *Las cuatro milpas* (Pereda)
- 1938 *Aquí llevo el valentón* (*El fanfarrón*) (Rivero); *Juan sin miedo* (Segura) (as Valentín)
- 1939 *Con los dorados de Villa* (de Anda); *Los de abajo* (*Con la División del Norte*) (Urueta)
- 1940 *El Charro Negro* (de Anda); *Rancho alegre* (Aguila); *El zorro de Jalisco* (Benavides) (as Ernesto)
- 1958 *La Cucaracha* (I. Rodríguez) (as Coronel Antonia Zeta)
- 1961 *Los hermanos de Hierro* (I. Rodríguez) (as Pascual Velasco)
- 1962 *La Bandida* (R. Rodríguez) (as Epigmenio Gómez)
- 1963 *El revólver sangriento* (Delgado) (as Félix Gómez); *Night of the Iguana* (Huston) (as barman, also assoc d)
- 1964 *Los Hermanos Muerte* (Baledón) (as Marcos Zermeno); *Yo, el valiente* (Corona Blake) (as El Cuervo); *La recta final* (Taboada) (as Lucio); *Un callejón sin salida* (Baledón) (as Antonio)
- 1965 *Duelo de pistoleros* (Delgado) (as Pancho Gatillo Romero); *La conquista de El Dorado* (Portillo) (as Indio Romo); *Un tipo difícil de matar* (Portillo) (as Ringo); *Los malvados* (Corona Blake) (as Emilio); *The Reward* (Bourignon); *Return of the Seven* (Kennedy)
- 1966 *El silencioso* (Mariscal) (as Emilio Segura); *The Appaloosa* (Furie); *The War Wagon* (Kennedy)
- 1967 *El caudillo* (Mariscal); *El jinete fantasma* (Zugsmith); *Cuando corre el alazán* (Mendoza)
- 1968 *El Yaqui* (Martínez)
- 1969 *The Wild Bunch* (Peckinpah)
- 1971 *Indio* (de Anda)
- 1972 *Derecho de asilo* (Zeceña); *El rincón de las Virgenes* (Isaac); *Pat Garrett and Billy the Kid* (Peckinpah)
- 1973 *Bring Me the Head of Alfredo Garcia* (Peckinpah)
- 1980 *Las cabareteras* (Cisneros); *Una gallina muy ponedora* (Portillo); *Ahora mis pistolas hablan* (Orozco)
- 1983 *Mi abuelo, mi perro y yo* (Fernández); *Los amantes* (Vega); *Mercenarios* (Cisneros); *Under the Volcano* (Huston); *El tesoro del Amazonas* (Cardona); *Lola la trailera* (Fernández)
- 1985 *Cuando corrió el alazán* (Perez)

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If he did not already exist, it would be necessary to invent Emilio "El Indio" Fernández. His manneristic visual style, his folkloric themes and characters, and his distinctively Indian physiognomy made him an integral element of Mexico's culture of nationalism, as well as the nation's best-known director. Fleeing Mexico after the defeat of his faction in the rebellion of 1923, Fernández ended up digging ditches in Hollywood. As has been the case with so many Latin American artists and intellectuals, Fernández discovered his fatherland by leaving it: "I understood that it was possible to create a Mexican cinema, with our own actors and our own stories. . . . From then on the cinema became a passion with me, and I began to dream of Mexican films." Making Mexican cinema became Fernández's obsession and, as is so often true of cultural nationalism, a short-term gain was to turn into a long-term dead end.

Perhaps that which most distinguishes Fernández's films is their strikingly beautiful visual style. Fernández and Gabriel Figueroa, the cinematographer, created the classical visual form of Mexican cinema. Ironically, their expressive cinematic patriotism was significantly inspired by foreign models—the most important of which was that of Sergei Eisenstein and his cameraman Eduard Tisse. Fernández

evidently saw *Qué Viva Mexico!* in Hollywood, and he later played the lead in *Janitzio*, a film influenced by Eisenstein and the documentaries of Robert Flaherty and Willard Van Dyke. He even went on to “re-make” *Qué Viva Mexico!* twice with *Maria Candelaria* and *Maclovía*. Another important antecedent was Paul Strand’s photography in *Los Redes*, which must itself have reflected Eisenstein’s examples as well as Strand’s experiences in the Film and Photo League.

Foreign models were prominent at a formal level, but nationalism was presumably communicated in the content of the visual images. The films of Fernández and Figueroa are a celebration of Mexico’s natural beauty: stony Indian faces set off by dark rebozos and white shirts, *charros* and their stallions riding through majestic cactus formations, fishermen and their nets reflected in the swirling ocean tides, flower vendors in Xochimilco’s canals moving past long lines of tall poplar trees; and over it all, the monumentally statuesque masses of rolling clouds made impossibly luminous by photographic filters.

In the earlier films, the incredible beauty of the visual structures functioned as a protagonist, providing context for the story and resonating with the characters’ emotions. However, Fernández and Figueroa apparently became victims of their own myths, for their later films manifest a coldness and immobility which indicate an emphasis on visual form at the expense of other cinematic concerns. The dangers inherent in their “tourist” images of Mexico were ever-present, of course; but they became increasingly obvious with the petrification of the style.

Fernández’s stories have been summed up by Carlos Monsivais, a leading Mexican critic, as “monothematic tragedies: the couple is destroyed by the fate of social incomprehension, Nature is the essence of the Motherland, beauty survives crime, those who sacrifice themselves for others understand the world.” One is tempted to add: the Indian is a cretin, the *charro* a blustering *macho*, women are long-suffering and self-denying saints—and the revolution a confused tangle of meaningless atrocities.

Fernández’s picturesque myths still retain vigor in the statist nationalism which dominates ideological discourse in Mexico. And, judging from the international attention that Fernández received for his early works, they were evidently also what the world expected from Mexican cinema. The pity is that Emilio “El Indio” Fernández did not demand a little more from himself.

—John Mraz

FERRARA, Abel

Nationality: American. **Born:** The Bronx, New York, 1951. **Education:** Attended Rockland Community College, one year; State University of New York at Purchase. **Career:** While at SUNY, made a number of shorts; formed Navaron Films with long-term collaborator Nicholas St. John; directed television special, *The Loner*, for NBC, 1988. **Awards:** Independent Spirit Award nomination for best director, Independent Feature Project/West, 1993, for *Bad Lieutenant*. **Address:** William Morris Agency, 151 El Camino Dr., Beverly Hills, CA 90212, U.S.A.

Films as Director:

- 1977 *Not Guilty: For Keith Richards* (short); *Nine Lives of a Wet Pussy* (+ ed, role as Old Man)
- 1979 *The Driller Killer* (+ ed, role as Reno)
- 1981 *Ms.45 (Angel of Vengeance)* (+ role as 1st Rapist)
- 1984 *Fear City*
- 1985 “The Home Invaders” and “The Dutch Oven” episodes of *Miami Vice* (for TV)
- 1986 *Gladiator*; pilot episode of *Crime Story* (for TV)
- 1987 *China Girl*
- 1989 *Cat Chaser*
- 1990 *King of New York*
- 1992 *Bad Lieutenant* (+ co-sc)
- 1993 *Body Snatchers*
- 1993 *Dangerous Game (Snake Eyes)*
- 1995 *The Addiction*
- 1996 *The Funeral; California*
- 1997 *The Blackout* (+ co-sc); *Subway Stories: Tales from the Underground* (segment of TV series *Love on a Train*)
- 1998 *New Rose Hotel* (+ co-sc)
- 2001 *R-Xmas* (+ co-sc)

Publications

By FERRARA: articles—

Interview with Julian Schnabel, in *Interview*, vol. 22, no. 12, December 1992.

“Abel down the Cable,” interview with N. Helms, in *Fatal Visions* (Victoria, Australia), no. 18, February 1995.

“Abel Ferrara,” interview with L. Bear, in *Bomb*, no. 53, Fall 1995.

“Cinq questions posees par Martin Scorsese,” interview in *Cahiers du Cinéma* (Paris), no. 500, March 1996.

“Dealing with the Now,” interview with G. Smith, in *Sight and Sound* (London), April 1997.

On FERRARA: book—

Johnstone, Nick, *Abel Ferrara: King of New York*, New York, 2000.

On FERRARA: articles—

Newman, Kim, “The Street Where I Live—Abel Ferrara,” in *Monthly Film Bulletin*, January 1988.

Smith, Gavin, “In the Gutter,” in *Film Comment*, July/August 1990.

Smith, Gavin, “The Gambler,” in *Sight and Sound*, February 1993.

Hoban, Phoebe, “Raising Cain,” in *New York*, 1 February 1993.

Adams, Mark, “Abel Ferrara: The King of New York,” in *National Film Theatre Programme*, May 1993.

Article, in *Velvet Light Trap*, Autumn 1993.

Taubin, A., “Abel Revamps,” in *Village Voice* (New York), 27 December 1994.

Macaulay, S., “Bloody Thoughts,” in *Filmmaker* (Los Angeles), vol. 3, no. 2, 1995.



Abel Ferrara

Webster, A., "Filmographies," in *Premiere* (Boulder), June 1995.
 Trofimenkov, M., "Istina: \$100 za gramm," in *Isskustvo Kino*
 (Moscow), no. 1, 1998.

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According to Abel Ferrara: "There's only one kind of film to make, the kind you go all out on. Maybe some people don't like these subjects, but I don't think there can *be* any other subjects." To those horrified by the violence of his films he gives the uncompromising answer that "once you're an adult, then that's it; anything within the scope of an artist's imagination has got to be portrayed, and if you don't like it then leave." Given his in-your-face, unflinchingly brutal, yet unquestionable and still-developing sense of style, it's not surprising to discover that the director he most admires is Pasolini ("because he filmed his visions and did it without qualifications") and that the first film he remembers being taken to see was Douglas Sirk's devastating, no-holds-barred melodrama *Imitation of Life*. Ferrara is undoubtedly one of the most notable American directors to have emerged during the 1980s. His films have aroused considerable controversy, but even those who dislike them would be hard put to

deny their kinetic energy and verve, and the remarkable performances at the heart of many of them (for example, Zoe Tamerlis in *Ms.45*, Christopher Walken in *King of New York*, and above all, Harvey Keitel in *Bad Lieutenant*). To his admirers, though, he has been greeted in much the same terms that were used to hail Scorsese on the release of *Mean Streets*. Thus, Jim Shelley in the *Guardian*, "Ferrara is American cinema's most uncompromising maverick, someone who genuinely doesn't give a damn and one of the few American directors who not only has some kind of personal 'vision' but has the single-minded determination to express it." In the States *Film Comment* has championed Ferrara in much the same way as it did Scorsese in his early days; it named *Ms.45* as one of the ten best films of 1981, and in 1990 Gavin Smith compared Ferrara's films to what Scorsese and Schrader "might have made together if they had remained in orbit around *Taxi Driver's* lurid nighttime New York and carried on exploring the pulp violence of *Hardcore* and *Rolling Thunder* and the ethnic obsessions of *Mean Streets*," praising his "way-out melodramas bursting with outrageous excess" for their "hyperbolic style, a subversive vein of sociopolitical comment, and a no-holds-barred pulp inventiveness" reminiscent of early Jonathan Demme and Larry Cohen.

Ferrara began making eight-millimeter shorts at high school with his friend Nicholas St. John, who went on to script *Driller Killer*, *Ms.45*, *Fear City*, *China Girl*, *King of New York*, and *Dangerous Game/Snake Eyes*. Their first feature together was *Nine Lives of a Wet Pussy*, a love story with fantasy elements, which they made after forming Navaron Films. Their first film to garner any attention, however, was *The Driller Killer*, which became something of a cult hit on the drive-in circuit in the States. In Britain, by contrast, this story of a New York artist who goes crazy and starts attacking derelicts with an electric drill became infamous as one of the films which started off the “video nasty” panic in the early 1980s, and soon found itself totally banned both on film and video, the victim of a particularly rabid and ill-informed campaign by an ill-matched alliance of pro-censorship campaigners and a sensation-hungry and grotesquely hypocritical tabloid press which revelled in what it purported to condemn. In all the furor of condemnation and vilification, no journalist or critic actually bothered to see the offending item, of course. The only magazine that attempted (in vain) to stem the tide of outraged censoriousness was the British Film Institute’s *Monthly Film Bulletin*, which devoted several articles to this and other “videos maudits,” with the present writer daring to suggest that *The Driller Killer* was a film of “very considerable merit,” and horror guru Kim Newman noting that although “*The Driller Killer* has a collage of revolting sights and sounds unmatched since *Peeping Tom* and *Performance* . . . there is no denying the cheapskate proficiency with which Ferrara puts his films together, or the painful accuracy of his probing for the unhealthy nerve.” He also suggests that its central character, Reno (played by Ferrara himself), is “perhaps the only psycho in the movies to be driven mad by economic/environmental, rather than sexual/psychological, factors.” Whatever the case, any cinema in Britain that tried to show *Driller Killer*, or any shop that tried to rent or sell a video of it, would even today risk a visit from the police, a court case, and a hate campaign by the press.

Ferrara’s next film, *Ms.45* is the story of a mute young woman (Zoe Tamerlis) who is raped twice in a single afternoon and turns into an angel of vengeance (the film’s alternate title) by dressing up as a nun and blasting away at everybody until she is stabbed (put out of her misery?) by a female friend. It might be described as the first pro-feminist exploitation film. [Tamerlis claims an assault was made on her life because of the strong female avenger image she created in the film.] Thanks partly to the advocacy of William Friedkin, *Ms. 45* was taken up and distributed by Warner Bros. In Britain, meanwhile, it was not released in cinemas and heavily cut on video. By this time Ferrara’s name spelled danger to an increasingly nervous British Board of Film Classification, although the fuss over *The Driller Killer* had brought him to the admiring attention of many horror aficionados. There followed the bigger-budget *Fear City*, starring Tom Berenger and Melanie Griffith. This story of the hunt for a psychopath who mutilates and kills strippers also failed to find a cinema release in Britain and was cut to bits on video. In the States, however, it brought Ferrara to the attention of Michael Mann, for whom he directed two first-season episodes of *Miami Vice* (“Home Invaders” and “Dutch Oven”) and the pilot of *Crime Story*, all displaying his customary style and verve. *China Girl* updated *Romeo and Juliet* (and *West Side Story*) to take in a love story set against conflict between the Chinatown and Little Italy districts of New York. *Cat Chaser* remains the best adaptation of an Elmore Leonard thriller to date (Alan Sharp provided the first-rate screenplay), even though Ferrara himself left the project before the editing was completed to work on *The King of New York*. This is one of his very finest films.

The story of a gangster with a moral streak (he wants to save a children’s hospital with funds raised from drug-dealing) pitted against three cops who break every moral code in the book, this is a truly stunning contemporary “film noir” and can also be read as a wry comment on Reaganite (and Thatcherite) “trickle down” economics, or as a very dark-hued Robin Hood for our times. Christopher Walken’s performance as the ambitious crook-with-a-conscience is nothing short of mesmerizing. When he’s confronted on a subway by several black youths out to rob him, we see in his response to them what makes him “king of New York” for the 1980s. Instead of shooting the youths, he tosses them a wad of cash and tells them to report to his Plaze Hotel suite headquarters if they want more.

Even more remarkable, however, is Harvey Keitel as the utterly ravaged, almost deranged cop in *Bad Lieutenant*, undoubtedly Ferrara’s darkest, bleakest, most tormented film, and a frighteningly intense addition to the cinema of abjection. This is also the film in which the curious religious streak, almost always present in Ferrara’s work, is closest to the surface. For although *Bad Lieutenant* presents us with an appalling catalogue of human turpitude, it is, ultimately, a story of redemption, and one presented in often quite explicitly Christian terms; as Mark Kermode put it in a perceptive review of the film in *Sight and Sound*, “like *The Exorcist*, the film frequently seems to revel in obscenity, but remains draped throughout in the pious clothing of the priesthood.” Similarly, *Variety* compared it to Ingmar Bergman’s *The Silence* in that it “tackled the subject of God’s absence from people’s lives in such a sexually explicit and morbid context.” The comparison with Bergman is also telling in that this harsh, tortured film, with its spare, elliptical, real-time narrative, delivers almost none of the conventional pleasures normally associated with “Hollywood” cinema, coming across instead as a particularly angst-ridden, contemporary “art movie.” As such, it’s a film to admire rather than like, but it does prove triumphantly (as if proof were needed) that Keitel is an absolutely major talent and that Ferrara, as well as being a fine visual stylist, is a first-class actor’s director. As he himself put it: “the most fulfilling part of directing is to create a space for a performance. To be there for the actor, and to find the actors who can do it.” Much of Keitel’s performance seems to be improvised (for example, the infamous and queasy long-drawn-out scene in which he frenziedly masturbates whilst harassing two young female traffic offenders, all the while mouthing obscenities) but, just like Jack Nicholson’s celebrated dope-smoking scene in *Easy Rider*, one suspects it isn’t. As Ferrara himself puts it: “Improvisation is a funny concept because the basis of any great improvisation is great material, a great script, to begin with. And then it’s very hard to say where it starts and stops. These scenes have been discussed and worked on and written together, so who knows where that improv begins or where there are real lines.”

In a different key altogether is *Body Snatchers*, the third feature film version (this time set claustrophobically in a sealed-off military base rather than a small town or big city) of Jack Finney’s classic parable of the loss of individualism and identity. It is the least successful of the trio, however, due to its trouble production history which involved multiple rewrites, the firing of its original director, and Ferrara’s stepping into that role well after pre-production. The result was neither as gripping as the original *Invasion of the Body Snatchers* directed by Don Siegel, nor as suffused in urban paranoia as Phil Kaufman’s 1978 remake.

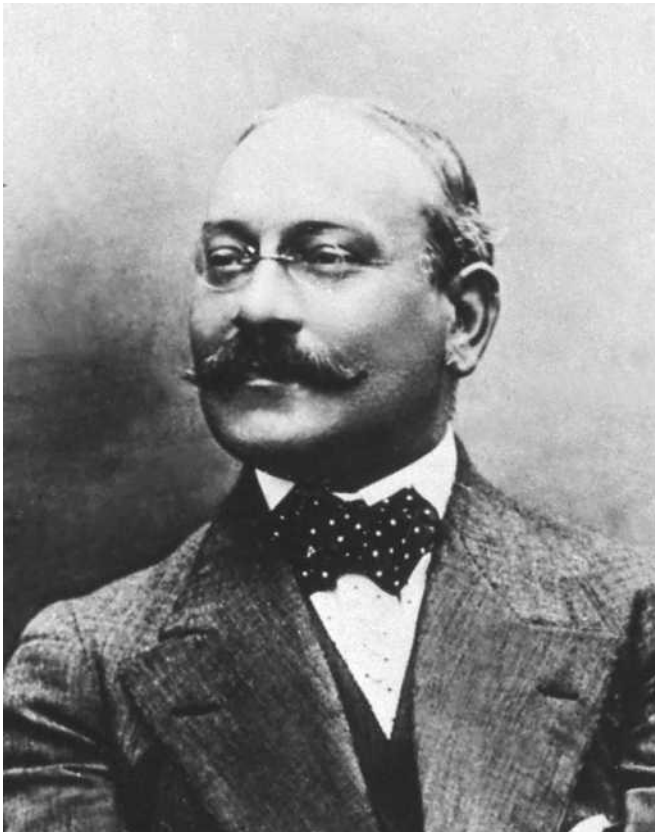
Dangerous Game reunited Ferrara with Keitel in a film-within-a-film which he has described as being like “*Who’s Afraid of Virginia*

Woolf? on acid.” Certainly it’s an extraordinarily reflexive and self-conscious work where it’s often made extremely difficult to work out the reality status of the images we’re watching, which is something of a new departure for Ferrara and seems to take us back into “art movie” territory. On the other hand, the remark by Keitel’s Eddie Israel, the director of *Mother of Mirrors*, the film-within-the-film, that “the ultimate is pain and suffering—that’s what it takes to survive” could well be taken — as evidenced by this and Ferrara’s next feature, *The Addiction*, a gloomy tale of vampirism among the drug culture — as a distillation of the Ferrara philosophy and a summary of the import of his entire oeuvre.

—Julian Petley, updated by John McCarty

FEUILLADE, Louis

Nationality: French. **Born:** Lunel, France, 19 February 1873. **Education:** the Institut de Brignac and at the Petit Séminaire, Carcassonne. **Military Service:** Served with French Army, 1891–95, and 1915. **Family:** Married Jeanne-Léontine Janjou, 1895 (daughter married to filmmaker Maurice Champreux). **Career:** Worked in publishing in Paris, 1898; founder of satirical journal *La Tomate*, 1903; hired as writer by Alice Guy at Gaumont Studios, 1905; replaced Guy as director of Gaumont Productions, 1907; began series of “ciné-romans” (serials) with *Judex*, 1916; first president of the Société des Auteurs de Films, 1917–18; moved, with Gaumont, to Nice, 1918. **Died:** In Nice, 26 February 1925.



Louis Feuillade

Films as Director (Feuillade wrote and directed an estimated eight hundred films; this partial listing includes all series titles and known non-series titles):

- 1906 *Le billet de banque; C'est Papa qui prend la purge; Les deux Gosses; La Porteuse de pain; Mireille* (co-d); *N'te promène donc pas toute nue*
- 1907 *Un accident d'auto; La course des belles-mères; Un facteur trop ferré; L'homme aimanté; La légende de la fileuse; Un paquet embarrassant; La sirène; Le thé chez la concierge; Vive le sabotage*
- 1908 *Les agents tels qu'on nous les présente; Une dame vraiment bien; La grève des apaches; Nettoyage par le vide; Une nuit agitée; Prométhée; Le récit du colonel; Le roman de Sœur Louise; Un tic*
- 1909 *L'aveugle de Jerusalem; La chatte métamorphosée en femme; La cigale et la fourmi; Le collier de la reine; Les filles du cantonnier; Les heures; Histoire de puce; Le huguenot; Judith et Holopherne; Fra Vincenti; La légende des phares; La mère du moine; La mort de Mozart; La mort; La possession de l'enfant; Le savetier et le financier; Le printemps; Vainqueur de la course pédestre;*
- 1910 *Benvenuto Cellini; Le Christ en croix; Esther; L'Exode; Le festin de Balthazar; La fille de Jephté; Mil huit cent quatorze; Mater dolorosa; Maudite soit la guerre; Le pater; Le roi de Thulé*
- 1910/11 “Le Film Esthétique” series: (1910: *Les sept péchés capitaux, La nativité*; 1911: *La vierge d'Argos*)
- 1910/13 “Bébé” series (74 films, from 88 to 321 meters length) (series begins with *Bébé fume* in 1910; final title is *Bébé en vacances* in 1913)
- 1911 *L'aventurière, dame de compagnie; Aux lions les chrétiens; Dans la vie; Les doigts qui voient; Fidélité romaine; Le fils de la sunamité; Le fils de Locuste; Les petites apprenties; Quand les feuilles tombent; Sans le joug; Le trafiquant*
- 1911/13 “La vie telle qu'elle est” series: (1911: *Les vipères, Le mariage de l'ainée, Le roi Lear au village, En grève, Le bas de laine* [Le Trésor], *La tare, Le poison, La souris blanche, Le trust* [Les batailles de l'argent], *Le chef-lieu de Canton, Le destin des mères, Tant que vous serez heureux*; 1912: *L'accident, Les braves gens, Le nain, Le pont sur l'Abime*; 1913: *S'affranchir*)
- 1912 *Amour d'automne; Androclès; L'anneau fatal; L'attrait du bouge; Au pays des lions; L'Aventurière; La cassette de l'émigrée; Le château de la peur; Les cloches de Paques; Le cœur et l'argent; La course aux millions; Dans la brousse; La demoiselle du notaire; La fille du margrave; La hantise; Haut les mains!; L'homme de proie; La maison des lions; Le maléfice; Le mort vivant; Les noces siciliennes; Le Noël de Francesca; Préméditation; La prison sur le gouffre; Le témoin; Le tourment; Tyrtée; La vertu de Lucette; La vie ou la mort; Les yeux qui meurent*
- 1912/16 “Bout-de-Zan” series (53 films, from 79 to 425 meters length) [series begins with *Bout-de-Zan revient du cirque* (1912); final title is *Bout-de-Zan et la torpille* (1916)]
- 1912/13 “Le Détective Dervieux” series (1912: *Le Proscrit, L'oubliette*; 1913: *Le guet-apens, L'écrin du rajah*)

- 1913 *L'agonie de Byzance; L'angoisse; Les audaces du cœur; Bonne année; Le bon propriétaire; Le browning; Les chasseurs de lions; La conversion d'Irma; Un drame au pays basque; L'effroi; Erreur tragique; La gardienne du feu; Au gré des flots; L'intruse; La marche des rois; Le mariage de miss Nelly; Le ménestrel de la reine Anne; La mort de Lucrèce; La petite danseuse; Le revenant; La rose blanche; Un scandale au village; Le secret du forçat; La vengeance du sergent de ville; Les yeux ouverts*
- 1913/14 "Fantômas" series: (1913: *Fantômas, Juve contre Fantômas, La mort qui tue*; 1914: *Fantômas contre Fantômas, Le faux magistrat*)
- 1913/16 "La vie drôle" series (35 films, of which 26 are preserved) [series begins with *Les millions de la bonne* (1913), and includes *L'illustre Machefer* (1914), *Le colonel Bontemps* (1915), and *Lagourdette, gentleman cambrioleur* (1916)]
- 1914 *Le calvaire; Le coffret de Tolède; Le diamant du Sénéchal; L'enfant de la roulotte; L'épreuve; Les fiancés de 1914; Les fiancés de Séville; Le gendarme est sans culotte; La gitanela; L'hôtel de la gare; Les lettres; Manon de Montmartre; La neuvaïne; Paques rouges; La petite Andalouse; La rencontre; Severo Torelli*
- 1915 *L'angoisse au foyer; La barrière; Le blason; Celui qui reste; Le collier de perles; Le coup du fakir; La course à l'abîme; Deux Françaises; L'escapade de Filoche; L'expiation; Le fer à cheval; Fifi tambour; Le furoncle; Les noces d'argent; Le Noël du poilu; Le sosie; Union sacrée*
- 1915/16 "**Les vampires**" series (1915: ***La tête coupée; La bague qui tue; Le cryptogramme rouge***; 1916: *Le spectre; L'évasion du mort; Les yeux qui fascinent; Satanais; Le maître de la foudre; L'homme des poisons; Les noces sanglantes*)
- 1916 *L'aventure des millions; C'est le printemps; Le double jeu; Les fiançailles d'Agénor; Les fourberies de Pingouin; Le malheur qui passe; Un mariage de raison; Les mariés d'un jour; Notre pauvre cœur; Le poète et sa folle amante; La peine du talion; Le retour de Manivel; Si vous ne m'aimez pas; **Judex** (serial in a prologue and twelve episodes)*
- 1917 *L'autre; Le bandeau sur les yeux; Débrouille-toi; Déserteuse; La femme fatale; La fugue de Lily; Herr Doktor; Mon oncle; La nouvelle mission de Judex (serial in twelve episodes); Le passé de Monique*
- 1918 *Aide-toi; Les petites marionnettes; Tih Minh (serial in twelve episodes); Vendémiaire*
- 1919 *Barrabas (serial in twelve episodes); L'engrenage; L'énigme (Le mot de l'); L'homme sans visage; Le nocturne*
- 1920 *Les deux Gamines (serial in twelve episodes)*
- 1921 *L'Orpheline (serial in twelve episodes); Parisette (serial in twelve episodes)*
- 1921/22 "Belle humeur" series (1921: *Gustave est médium, Marjolin ou la fille manquée, Saturnin ou le bon allumeur, Séraphin ou les jambes nues, Zidore ou les métamorphoses*; 1922: *Gaétan ou le commis audacieux, Lahire ou le valet de cœur*)
- 1922 *Le fils du flibustier (serial in twelve episodes)*
- 1923 *Le gamin de Paris; La gosseline; L'orphelin de Paris (serial in six episodes); Vindicta (film released in five parts)*
- 1924 *La fille bien gardée; Lucette; Pierrot Pierrette; Le stigmaté (serial in six episodes)*

Other Films:

- 1905 *Le coup de vent (Le chapeau)* (sc)
1906 *La course au potiron* (sc)

Publications

By FEUILLADE: books—

- Le Clos* (play), with Etienne Arnaud, Paris, 1905.
Les Vampires, with George Meirs, Paris, 1916.
Judex, with Arthur Bernède, Paris, 1917 (and 1934).
La nouvelle Mission de Judex, with Arthur Bernède, Paris, 1919.
Tih Minh, with Georges Le Faure, Paris, 1919.
Barrabas, with Maurice Level, Paris, 1920.

By FEUILLADE: articles—

- "Naundor, la genèse d'un crime historique," (under pseudonym P. Valergues), in *Revue mondiale* (Paris), 10 November 1904 through 25 October 1905.
Manifestos on the series "Le film esthétique" and "La vie telle qu'elle est," in *L'Anthologie du Cinéma*, edited by Marcel Lapierre, Paris, 1946.

On FEUILLADE: books—

- Delluc, Louis, *Cinéma et Compagnie*, Paris, 1919.
Védres, Nicole, *Images du cinéma français*, Paris, 1945.
Lacassin, Francis, *Louis Feuillade*, Paris, 1964.
Prédal, René, *Le Cinéma muet à Nice*, Aix-en-Provence, 1964.
Florey, Robert, *La Lanterne magique*, Lausanne, 1966.
Lacassin, Francis, *Maître des lions et des vampires, Louis Feuillade*, Paris, 1995.

On FEUILLADE: articles—

- Beylie, Claude, "Louis Feuillade," in *Ecrans de France* (Paris), 15 May 1959.
Lacassin, F., and R. Bellour, "En effeuillant la Marguerite," in *Cinéma* (Paris), March–June 1961.
Florey, Robert, "Une Saison dans la cage à mouches avec Feuillade," in *Cinéma* (Paris), June 1962.
Fieschi, Jean-André, "Feuillade (l'homme aimanté)," in *Cahiers du Cinéma* (Paris), November 1964.
Lacassin, Francis, "Louis Feuillade," in *Sight and Sound* (London), Winter 1964/65.
Lacassin, Francis, "Les lettres de Léon Gaumont à Louis Feuillade," in *Cinéma* (Paris), no. 95, 1965.
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Roud, Richard, "Maker of Melodrama," in *Film Comment* (New York), November/December 1976.
"Louis Feuillade," in *Film Dope* (London), September 1978.
Cartier, C., and M. Oms, "Quand Louis Feuillade cinématographiait à la cité de Carcassonne," in *Cahiers de la Cinémathèque* (Paris), Winter 1979.

- “*Fantômas* Issue” of *Avant-Scène du Cinéma* (Paris), 1 July 1981.
- You, D., “*Fantômas* et *Judex* au tribunal: Feuillade a-t-il cédé ses droits,” in *Filméchange* (Paris), Winter 1983.
- Lacassin, F., “Naissance d’un héros,” in *Avant-Scène du Cinéma* (Paris), April 1984.
- Pithon, R., “Retour à Feuillade,” in *Positif* (Paris), February 1987.
- Abel, R., “Before *Fantômas*: Louis Feuillade and the Development of Early French Cinema,” in *Post Script* (Jacksonville, Florida), Fall 1987.
- “Louis Feuillade,” in *Cahiers de la Cinémathèque* (Paris), no. 48, 1987.
- Oms, M., “Entretien avec Jacques Champreux,” in *Cahiers de la Cinémathèque* (Paris), no. 48, 1987.
- La Breteque, F. de, and M. Cade, “La petite bourgeoisie dans les films de Louis Feuillade,” in *Cahiers de la Cinémathèque* (Paris), no. 50, 1988.
- Masson, A., “Voilà le passage secret! Sur *Judex* et sur Feuillade,” in *Positif* (Paris), no. 383, January 1993.
- “Feuillade and the French Serial,” in *Velvet Light Trap* (Austin, Texas), no. 37, Spring 1996.

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Louis Feuillade was one of the most solid and dependable talents in French cinema during the early twentieth century. He succeeded Alice Guy as head of production at Gaumont in 1906 and worked virtually without a break—aside from a period of war service—until his death in 1925. He produced some eight hundred films of every conceivable kind: comedies and contemporary melodramas, biblical epics and historical dramas, sketches and series with numerous episodes adding up to many hours of running time. Although most of these films were made from his own scripts, Feuillade was not an innovator. The years of his apprenticeship in the craft of filmmaking were those in which French producers reigned supreme, and he worked uncomplainingly in a context in which commercial criteria were paramount. For Feuillade—as for so many of his successors in the heyday of Hollywood—aesthetic strategies not rooted in sound commercial practices were inconceivable, and a filmmaker’s only viable ambition was to reach the widest possible audience.

Most of Feuillade’s output forms part of a series of some kind and he clearly saw films in generic terms rather than as individually sculpted works. Though not an originator in terms of the forms or styles he adopted, he made films which are among the finest examples of the various popular genres he successively explored. Before 1914 his work is enormously diverse. It included thirty comic films in the series of *La Vie drôle*, a group of seriously intended dramas in which a concern with the quality of the pictorial image is apparent (marketed under the banner of the *Film esthétique*), and a number of contemporary dramas, *La Vie telle qu’elle est*, with somewhat ambiguous claims to realism. In addition, he made some seventy-six films with a four-year-old child star, Bébé, and another fifty or so with the urchin Bout-de-Zan.

But the richest vein of Feuillade’s work is the series of crime melodramas that extended from *Fantômas* in 1913–14 to *Barrabas* in 1920. Starting with his celebration of *Fantômas*, master criminal and master of disguise, who triumphs effortlessly over the dogged ordinariness of his opponent Inspector Juve, Feuillade went on to make

his wildest success with *Les Vampires*. Made to rival the imported American serials, this series reflects the chaotic wartime state of French production. It is marked by improvised stories refusing all logic, bewildering changes of casting (necessary as actors were summoned to the war effort), economical use of real locations, and dazzling moments of total incongruity.

Les Vampires reached a level that Feuillade was never able to duplicate. Subsequent works like *Judex* and especially *La Nouvelle Mission de Judex* are marked by a new tone of moralising, with the emphasis placed on the caped avenger rather than the feckless criminals. If the later serials, *Tih Minh* and *Barrabas*, contain sequences able to rank with the director’s best, Feuillade’s subsequent work in the 1920s lacks the earlier forcefulness.

It was the films’ supreme lack of logic, the disregard for hallowed bourgeois values—so appropriate at a time when the old social order of Europe was crumbling under the impact of World War I—which led the surrealists such as André Breton and Louis Aragon to hail *Fantômas* and *Les Vampires*, and most of Feuillade’s subsequent advocates have similarly celebrated the films’ anarchistic poetry. But this should not lead us to see Feuillade as any sort of frustrated artist or poet of cinema, suffocating in a world dominated by business decisions. On the contrary, the director was an archetypal middle class family man who prided himself on the commercial success of his work and conducted his personal life in accord with strictly ordered bourgeois principles.

—Roy Armes

FEYDER, Jacques

Nationality: Belgian. **Born:** Jacques Frédéric in Ixelles, Belgium, 21 July 1885, became French citizen, 1928. **Education:** the Ecole régimentaire, Nivelles, 1905. **Military Service:** Served in Belgian Army, 1917–19. **Family:** Married Françoise Rosay, 1917, three sons. **Career:** Worked in family’s cannon foundry, 1906–07; theatre actor in Paris, 1911–13, and in Lyons, 1913–14; also film actor, from 1912; assistant to film director Gaston Ravel, 1914; directed first film, for Gaumont, 1916; *Les Nouveaux Messieurs* banned in France for insulting “the dignity of parliament and its ministers,” accepted MGM offer and moved to Hollywood, 1928; MGM contract terminated, 1933; moved to Switzerland, 1942; producer in Paris, 1945. **Awards:** Best Foreign Film Award, New York Film Critics, and Best Direction, Venice Festival, for *La Kermesse héroïque*, 1935. **Died:** In Prangins, Switzerland, 25 May 1948.

Films as Director:

- 1915 *Monsieur Pinson, policier* (co-d)
- 1916 *Têtes de femmes, femmes de tête; Le Pied qui etreint* (four episodes) (+ sc); *L’Homme au foulard à pois* (+ sc); *Le Bluff* (+ sc); *Un Conseil d’ami* (+ sc); *L’Homme de compagnie; Tiens, vous êtes à Poitiers?* (+ sc); *Le Frère de lait* (+ sc)



Jacques Feyder

- 1917 *L'Instinct est maître; Le Billard cassé* (+ sc); *Abrégeons les formalités!* (+ sc); *La Trouvaille de Bûchu* (+ sc); *Le Pardessus de demi-saison; Les Vieilles Femmes de l'Hospice*
- 1919 *La Faute d'orthographe* (+ sc)
- 1921 *L'Atlantide (Missing Husbands)* (+ sc)
- 1922 *Crainquebille* (+ sc, art d)
- 1925 *Visages d'enfants (Faces of Children)* (+ sc, art d); *L'Image* (+ co-sc, role); *Gribiche (Mother of Mine)* (+ sc)
- 1926 *Carmen* (+ sc)
- 1927 *Au pays du Roi Lépreux* (documentary) (+ sc)
- 1928 *Thérèse Raquin (Du sollst nicht Ehe brechen; Shadows of Fear)* (+ co-sc); *Les Nouveaux Messieurs (The New Gentlemen)* (+ co-sc)
- 1929 *The Kiss* (+ co-sc); *Anna Christie* (German version of Clarence Brown film) (+ sc)
- 1930 *Le Spectre vert* (French version of Lionel Barrymore's *The Unholy Night*) (+ sc); *Si l'Empereur savait ça* (French version of *His Glorious Night*) (+ sc); *Olympia* (French version) (+ sc)
- 1931 *Daybreak; Son of India*
- 1934 *Le Grand Jeu* (+ co-sc)

- 1935 *Pension Mimosas* (+ co-sc); ***La Kermesse héroïque*** (*Carnival in Flanders*) (+ co-sc)
- 1936 *Die klugen Frauen* (German version of *La Kermesse héroïque*) (+ sc)
- 1937 *Knight without Armour*
- 1938 *Les Gens du voyage* (+ co-sc); *Fahrendes Volk* (German version of *Les Gens du voyage*) (+ sc)
- 1942 *La Loi du nord* (made 1939; during Occupation titled *La Piste du nord*) (+ co-sc); *Une Femme disparaît (Portrait of a Woman)* (+ co-sc)

Other Films:

- 1913 First episode of series *Protée* (Jasset) (role)
- 1914 *Quand minuit sonna* (role)
- 1915 *Autour d'une bague* (Ravel) (role); *Les Vampires* (serial) (Feuillade) (bit role)
- 1925 *Poil de carotte* (Duvivier) (sc)
- 1928 *Gardiens de Phare* (Grémillon) (sc)

- 1943 *Maturareise (Jeunes filles d'aujourd'hui)* (Steiner) (tech + artistic supervision)
 1946 *Macadam (Back Streets of Paris)* (Blistène) (art d)

Publications

By FEYDER: book—

Le Cinéma, notre métier, with Françoise Rosay, Geneva, 1946.

By FEYDER: articles—

- “Impressions de Hollywood, L’Ordre,” in *Anthologie du Cinéma*, edited by Marcel Lapierre, Paris, 1946.
 “Transposition visuelle,” in *Intelligence du cinématographe*, edited by Marcel l’Herbier, Paris, 1946.
 “Je crois au film parlant, Pour vous,” in *L’Art du cinéma*, edited by Pierre Lherminier, Paris, 1960.
 “La Kermesse héroïque,” in *Avant-Scène du Cinéma* (Paris), no. 26, 1965.

On FEYDER: books—

- Jacques Feyder ou le Cinéma concret* (anthology), Brussels, 1949.
 Bachy, Victor, *Jacques Feyder*, Paris, 1966.
 Ford, Charles, *Jacques Feyder*, Paris, 1973.
 Abel, R.D., *French Cinema: The First Wave*, Princeton, New Jersey, 1984.

On FEYDER: articles—

- Chaperot, Georges, “Souvenirs sur Jacques Feyder,” in *Revue du Cinéma* (Paris), 1 July 1930.
 Obituary in *New York Times*, 26 May 1948.
 “Feyder Issue” of *L’Ecran Français* (Paris), 8 June 1948.
 “Feyder Issue” of *Ciné-Club* (Paris), 2 November 1948.
 “Jacques Feyder” in *Film Dope* (London), September 1978.
 “Jacques Feyder,” *National Film Theatre Booklet* (London), August 1983.
 “Dossier Jacques Feyder,” in *Cahiers de la Cinémathèque* (Paris), no. 40, Summer 1984.
 Courtault, D., “Les Frenchies en Californie,” in *Cinémaction* (France), no. 56, July 1990.
 Oms, M., “Dossier sur *Le Roi Lepreux*,” in *Cahiers de la Cinémathèque* (Paris), no. 57, 1992.

On FEYDER: film—

- Antoine, Raymond, and Charles Van Der Hagen, *Jacques Feyder et son chef d’oeuvre*, Belgium, 1974.

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Underneath everything Jacques Feyder did was a great love and mastery of his medium that gave integrity and style to his work. As

a young man he rejected the bourgeois background of his Belgian home and became an actor. He fell in love with the talented Françoise Rosay, who became his partner for life. He acted in the cinema of Victorin Jasset, Feuillade, and Léon Gaumont, then became a scriptwriter, and finally began directing.

Feyder’s individual approach to *La Faute d’orthographe* did not commend itself to Gaumont, and Feyder raised the money to make the popular novel of Pierre Benoit, *L’Atlantide*. This film, despite the presence of an ill-chosen Napierkowska in the lead, was an international success. The scenes shot in the Sahara under difficult conditions balanced the picturesque and exotic interiors, depicting an underground city.

Dining out in Montmartre, Feyder and Françoise discovered a boy playing in the street. This child was little Jean Forest, whom Feyder directed with consummate skill in three films, *Crainquebille*, *Visages d’enfants*, and *Gribiche*. The first, based on the Anatole France story, added to Feyder’s reputation, while the second, shot with simplicity and sensitivity in the Haut Valais, Switzerland, showed that Feyder possessed a remarkable skill for directing child actors. *Gribiche* was his first film for the Russian-inspired Albatros Company. It introduced the designer Lazare Meerson, working in the Art Deco style. It also featured Françoise Rosay in her first major role. Following a pictorially beautiful *Carmen*, with a recalcitrant Raquel Meller in the title role, came Feyder’s masterpiece. *Thérèse Raquin* was shot in a German studio and featured Gina Manes in her greatest part. Zola’s sombre bourgeois tragedy was brought vividly to life. The details of the Raquin home, the human tensions, the unspoken words, and the looming shadows created an unforgettable effect. At the end of the saga, the old, dumb, and paralysed woman peers through those shadows to watch the dead bodies of the murderous lovers lying on the floor. This scene remains one of the great moments of cinema.

After an irreverent satire on French politics, *Les Nouveaux Messieurs*, which succeeded in getting itself banned, Feyder set out for Hollywood. He directed Garbo in *The Kiss*, her last silent film and one of her most intelligent roles. Feyder proceeded to tackle the sound film with European versions of *Anna Christie*, *Le Spectre vert*, and *Olympia*. In 1931 he directed Ramon Novarro in *Son of India* and *Day Break* before returning to France. Teaming up with his fellow countryman Charles Spaak he made in quick succession *Le Grand Jeu*, one of the best films of the Foreign Legion; *Pension Mimosas*, with Rosay in a great tragic role; and the delightful, decorative, and witty *La Kermesse héroïque*, a costume film that defies the ravages of time. The latter outraged the sensibilities of his fellow Belgians even as it delighted the rest of the world.

Feyder directed *Knight without Armour* for Alexander Korda in London, Dietrich playing opposite Robert Donat. This story of the revolution in Russia featured an elegant Dietrich moving through picturesque landscapes and great buildings designed by Lazare Meerson in one of his last assignments. Feyder then went to Germany to make *Les Gens du voyage* in two versions. After this story of circus life he returned to France and made his last important film, *La Loi du nord*, with Michele Morgan. This story of a Mounted Police search for a murderer in the Far North still showed the Feyder quality. Shortly after its completion, France was invaded. Feyder chose to live in Switzerland during the war. He turned out a star vehicle for Françoise Rosay, *Une Femme disparaît*, in 1941. He died in Switzerland in 1948, a year which also saw the passing of Eisenstein and Griffith.

Feyder was in the company of his peers. But in 1970 René Clair could still say “Jacques Feyder does not occupy today the place his work and his example should have earned him.”

—Liam O’Leary

FINCHER, David

Nationality: American. **Born:** Colorado, 1963; raised in San Rafael, California. **Career:** Worked at an animation company as a teen; worked at Industrial Light and Magic, c. 1981–85; director of TV commercials and music videos for bands such as Aerosmith, Madonna, and Paula Abdul; founded Propaganda Films production company. **Awards:** Fantosporto International Fantasy Film Award for Best Film, for *Se7en*, 1996. **Office:** Propaganda Films, 940 North Mansfield Ave., Los Angeles, CA 90038. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212.

Films as Director:

1985 *The Beat of the Live Drum*
 1992 *Alien 3*
 1995 *Se7en (Seven)*
 1997 *The Game*
 1999 *Fight Club*

Other Films:

1983 *Twice upon a Time* (Korty, Swenson) (special photographic effects); *Star Wars: Episode VI—Return of the Jedi* (Marquand) (assistant cameraman: miniature and optical effects unit)
 1984 *Indiana Jones and the Temple of Doom* (Spielberg) (matte photography); *The NeverEnding Story (Die Unendliche Geschichte)* (Petersen) (matte photography assistant)
 1999 *Being John Malkovich* (Jonze) (uncredited ro as Christopher Bing)

Publications

By FINCHER: articles—

Interview in *Sight and Sound* (London), January 1996.
 Rouyer, Philippe, “Seven,” interview in *Positif* (Paris), no. 420, February 1996.
 Eimer, David, “Game Boy,” interview in *Time Out* (London), no. 1416, 8 October 1997.
 Probst, Christopher, “Playing for Keeps on *The Game*,” interview in *American Cinematographer* (Hollywood), vol. 78, n0. 9, September 1997.
 Vachaud, Laurent, and Christian Viviani, “David Fincher: Le film d’action est sur le déclin,” interview in *Positif* (Paris), no. 443, January 1998.

On FINCHER: articles—

Taubin, Amy, and John Wrathall, “The Allure of Decay/*Seven*,” in *Sight and Sound* (London), vol. 6, no. 1, January 1996.
Rolling Stone, 17 October 1996.
Rolling Stone, 3 April 1997.
Entertainment Weekly, 19 September 1997.
National Review, 13 October 1997.
New York Times, 31 August 1997.
 Smith, Gavin, article in *Film Comment* (New York), September–October 1999.

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David Fincher is a devotee of darkness. Scene after scene in his films takes place in cramped, sparsely lit rooms where malignancy seems to hang in the air like ineradicable damp. For the shadows that pervade his films are moral and psychological no less than physical. Using darkness as a metaphor for evil and danger is hardly original—it is the entire basis of film noir, for a start—but Fincher brings to the banal equation a degree of emotional intensity that reinvigorates it. The darkness in his films is organic, the element in which his characters swim. When the Narrator in *Fight Club* quits his bland, Ikea-styled apartment to move into the derelict Victorian mansion where Tyler Durden lives, it’s clear that he’s coming home. This leaky ruin, squalid and underlit, is where he spiritually belongs.

On the face of it Fincher, with his dark sensibility and nervy, MTV-honed style, should have been the ideal director to take on *Alien 3*. It was the *Alien* series, after all, that had brought shadows into space, grafting the conventions of the Old-Dark-House horror movie on to a genre previously typified by brightly lit sets and gleaming, sterile surfaces. But Fincher found himself mired in a hopelessly jinxed project that had already chewed up and spat out two previous directors—not to mention a cinematographer, a small army of writers, and a lot of studio money. “I got hired for a personal vision,” he later recounted, “and was railroaded into something else. I had never been devalued or lied to or treated so badly. . . . I thought I’d rather die of colon cancer than do another movie.”

The experience evidently left its scars; even with three far more accomplished films to his credit, Fincher claims not to enjoy directing at all, describing it as “kind of a masochistic endeavor.” Something of this penchant for willed self-torment transfers itself to his characters, haunted as they are by their demonic alter egos to the point of possession. The actions and character of John Doe (Kevin Spacey), the sadistic serial killer in *Se7en*, increasingly obsess Brad Pitt’s young homicide detective until Doe is able to direct the cop’s will, using him as an instrument to complete his own murderous design. In *The Game* Michael Douglas’s rich banker becomes a puppet, jerked this way and that in the devious scheme devised by his scapegrace younger brother. The pattern is even there in embryo (literally) in the flawed *Alien 3*, with Ripley (Sigourney Weaver) impregnated by the Alien; but it reaches its logical conclusion in *Fight Club*, where Edward Norton’s Narrator and the dangerous, charismatic Tyler Durden (Brad Pitt again), disciple and manipulative guru, turn out to be one and the same person.

This view of people as constantly in thrall to their dark side, ever vulnerable to takeover by their worst submerged instincts, might



David Fincher

seem intolerably bleak were it not for the sense of subversive glee that underpins Fincher's work. Gavin Smith, writing of *Fight Club* (though his comments apply, to a lesser degree, to the earlier films), refers to "a mocking sense of flux and liminality in its attitudes both formally and conceptually . . . insolence towards cinematic codes and conventions concerning authenticity and the narrative representation of space and time." Fincher plays sophisticated mind-games with his audience, taking their cine-literacy for granted and teasing them to follow him as he switches between different levels of subjective and objective reality, just as John Doe cruelly teases the detectives on his trail. At their most achieved, his films contrive to have it both ways, being at once grim metaphysical statements of the human condition and intricate ludic conundrums set in hermetically enclosed worlds. Unsettlingly pleasurable, they at once defy us to take them seriously and challenge us not to.

This kind of conceptual balancing-act requires the highest degree of precisely gauged scripting. When it's lacking, as in John Brancato and Michael Ferris's not-quite-cunning-enough screenplay for *The Game*, the movie lapses into ingenious spectator sport—diverting, but ultimately uninvolved. But at their most sublimely ambiguous, Fincher's films can set up disquieting tensions in the viewer—as

shown by the outraged reactions of certain critics to *Se7en* and *Fight Club*. Fincher talks of being "drawn to things that begin to dismantle the architecture, not of movies, but of the pact that a movie that's responsible entertainment makes with an audience." Such disruptive tactics are never likely to make for commercial smash-hits. But if this self-styled "malcontent and miscreant" can resist pressure to tone down the edginess and mordant humour in favour of something less disturbing, his future films—and his influence on mainstream Hollywood cinema—promise to be, at the least, highly stimulating.

—Philip Kemp

FLAHERTY, Robert

Nationality: American. **Born:** Robert Joseph Flaherty in Iron Mountain, Michigan, 16 February 1884. **Education:** Upper Canada College, Toronto, and Michigan College of Mines. **Family:** Married Frances Hubbard, 1914. **Career:** Explorer, surveyor, and prospector



Robert Flaherty

for Canadian Grand Trunk Railway and Canadian Mining Syndicates, 1900s; worked for industrial entrepreneur William MacKenzie, searching for iron ore deposits along Hudson Bay, 1910–16; made first travelogue film, 1915; made first feature, *Nanook of the North*, 1922; made *Moana* with backing of Paramount (then Famous Players-Lasky), 1923–25; invited to work for Irving Thalberg at MGM, quit and formed company with F.W. Murnau to produce *Tabu*, 1928; made *Industrial Britain* for John Grierson's Empire Marketing Board, 1931; moved to Aran Islands and made *Man of Aran*, 1932–34; made *The Land* for U.S. government, 1939–41; hired by Frank Capra to work in U.S. Army orientation film unit, 1942; made *Louisiana Story*, sponsored by Standard Oil, 1946–48. Robert Flaherty Foundation (later renamed International Film Seminars Inc.) established, 1953. **Awards:** International Prize, Venice Festival, for *Louisiana Story*, 1948. **Died:** 23 July 1951.

Films as Director:

- 1922 *Nanook of the North* (+ ph, ed, sc)
- 1925 *The Pottery Maker (Story of a Potter)* (short) (+ ph, sc)
- 1926 *Moana (Moana: A Romance of the Golden Age. Moana: The Love Life of a South Sea Siren)* (+ co-sc, co-ph, co-ed)

- 1927 *The Twenty-four-Dollar Island* (short) (+ sc, ph)
- 1931 *Tabu* (co-d, co-sc, uncredited co-ph)
- 1933 *Industrial Britain* (co-d, co-ph); *The English Potter* (short) (+ ph) (edited by Marion Grierson from footage shot for *Industrial Britain*); *The Glassmakers of England* (short) (+ ph) (edited from *Industrial Britain* footage); *Art of the English Craftsman* (short) (+ ph) (from *Industrial Britain* footage)
- 1934 *Man of Aran* (+ sc, co-ph)
- 1937 *Elephant Boy* (co-d)
- 1942 *The Land* (+ sc, co-ph, narration)
- 1948 *Louisiana Story* (+ co-sc, co-ph, pr)
- 1949 *The Titan* (+ sc, ph)
- 1967 *Studies for Louisiana Story* (+ sc, ph) (fifteen hours of outtakes from *Louisiana Story* edited by Nick Cominos)

Other Films:

- 1945 *What's Happened to Sugar* (David Flaherty) (pr)
- 1949 *The Story of Michelangelo* (co-pr)
- 1950 *Green Mountain Land* (short) (David Flaherty) (pr)
- 1951 *St. Matthew's Passion* (ed, narration) (reedited version of Ernst Marischka's 1949 *Matthaus-Passion*)

Publications

By FLAHERTY: books—

Anerca: Drawings by Enooesweetof, revised ed., Toronto, 1959.
Eskimo, by Edmund Carpenter with Frederick Varley and Flaherty, Toronto, 1959.

By FLAHERTY: articles—

Article on *North Sea*, a film by Harry Watt, in *Sight and Sound* (London), Summer 1938.
 Interview with Theodore Strauss, in the *New York Times*, 12 October 1941.
 "How I Filmed *Nanook of the North*," in *Filmmakers on Filmmaking*, edited by Harry M. Geduld, Bloomington, Indiana, 1971.

On FLAHERTY: books—

Rotha, Paul, *The Film till Now*, London, 1930.
 Flaherty, Frances, *Elephant Dance*, New York, 1937.
 Flaherty, Frances, *Sabu: The Elephant Boy*, New York, 1937.
 Rotha, Paul, *Documentary Film*, New York, 1952.
 Flaherty, Frances, *The Odyssey of a Film-Maker: Robert Flaherty's Story*, Urbana, Illinois, 1960.
 Quintar, Fuad, *Robert Flaherty et le Documentaire Poétique: Etudès Cinématographique No. 5*, Paris, 1960.
 Cuenca, Carlos Fernandez, *Robert Flaherty*, Madrid, 1963.
 Klaue, Wolfgang, compiler, *Robert Flaherty*, Berlin, 1964.
 Agel, Henri, *Robert J. Flaherty*, Paris, 1965.
 Calder-Marshall, Arthur, *The Innocent Eye: The Life of Robert Flaherty*, London, 1970.
 Griffith, Richard, *The World of Robert Flaherty*, New York, 1970.

- Hardy, Forsyth, editor, *Grierson on Documentary*, revised ed., New York, 1971.
- Levin, G. Roy, *Documentary Explorations: Fifteen Interviews with Filmmakers*, Garden City, New York, 1971.
- Barsam, Richard, *Nonfiction Film: A Critical History*, New York, 1973.
- Armes, Roy, *Film and Reality: An Historical Survey*, Baltimore, 1974.
- Barnouw, Erik, *Documentary: A History of the Non-Fiction Film*, New York, 1974.
- Napolitano, Antonio, *Robert J. Flaherty*, Florence, 1975.
- Murphy, William T., *Robert Flaherty: A Guide to References and Resources*, Boston, 1978.
- Williams, Christopher, *Realism and Cinema: A Reader*, London, 1980.
- Rotha, Paul, *Robert J. Flaherty: A Biography*, Philadelphia, 1983.
- Barsam, Richard, *The Vision of Robert Flaherty: The Artist as Myth and Filmmaker*, Bloomington, Indiana, 1988.

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- Ramsaye, Terry, "Flaherty, Great Adventurer," in *Photoplay* (New York), May 1928.
- Grierson, John, "Flaherty," in *Cinema Quarterly* (London), Autumn 1934.
- Griffith, Richard, "Flaherty and the Future," in *New Movies* (New York), January 1943.
- Rosenheimer, Arthur (Arthur Knight), "They Make Documentaries: No. 1—Robert Flaherty," in *Film News* (New York), April 1946.
- Taylor, Robert Lewis, "Profile of Flaherty," in the *New Yorker*, 11, 18, and 25 June 1949.
- Gray, Hugh, "Robert Flaherty and the Naturalist Documentary," in *Hollywood Quarterly*, Fall 1950.
- Grierson, John, "Flaherty as Innovator," in *Sight and Sound* (London), October/November 1951.
- "Flaherty in Review," in *Sight and Sound* (London), November/December 1951.
- Huston, John, "Regarding Flaherty," in *Sequence* (London), no. 14, 1952.
- George, George L., "The World of Robert Flaherty," in *Film News* (New York), no. 4, 1953.
- Manvell, Roger, "Robert Flaherty, Geographer," in *The Geographical Magazine* (New York), February 1957.
- Siepmann, Charles, "Robert Flaherty—The Man and the Filmmaker," in *Film Book I: The Audience and the Filmmaker*, edited by Robert Hughes, New York, 1959.
- Flaherty, Frances, "Flaherty's Quest for Life," in *Films and Filming* (London), January 1959.
- Bachmann, Gideon, "Bob," in *Film* (London), September/October 1959.
- Van Dongen, Helen, "Robert J. Flaherty, 1884–1951," in *Film Quarterly* (Berkeley), Summer 1965.
- Barnouw, Erik, "Robert Flaherty," in *Film Culture* (New York), Spring 1972.
- Corliss, Richard, "Robert Flaherty: The Man in the Iron Myth," in *Film Comment* (New York), November/December 1973.
- Zinnemann, Fred, "Remembering Robert Flaherty," in *Action* (Los Angeles), May/June 1976.
- "Robert Flaherty," in *Film Dope* (London), February 1979.
- Ansara, Martha, "Richard Leacock: Robert Flaherty's Apprentice," in *Filmnews*, vol. 10, no. 6, June 1980.
- Serceau, M., and E. Bonpant, "Le mythe du bon sauvage (de Flaherty à Perrault)," in *Cinémaction* (Paris), no. 25, March 1983.

- Lee, R., "Robert Flaherty: Free Spirit," in *American Cinematographer* (Los Angeles), January 1984.
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- "The Innocent Eye: Robert Flaherty," in *National Film Theatre Booklet* (London), September 1984.
- Barsam, Richard, "The Vision of Robert Flaherty," in *Sight and Sound* (London), Autumn 1988.
- Eyman, S., "Sunrise in Bora Bora," in *Film Comment* (New York), vol. 26, no. 6, July-August 1990.
- Ruby, J., "Speaking for, Speaking about, Speaking with, or Speaking Alongside: An Anthropological and Documentary Dilemma," in *Journal of Film and Video* (Atlanta), vol. 44, no. 1–2, Spring-Summer 1992.
- "The Flaherty: Four Decades in the Cause of Independent Cinema," and Mark Langer, "Rethinking Flaherty: Acoma and Hollywood," in *Wide Angle* (Baltimore, Maryland), vol. 27, nos. 1–4, 1995.
- Leacock, Richard, "In Defense of the Flaherty Traditions," in *Film Culture* (New York), no. 79, Winter 1996.

On FLAHERTY: films—

- Romine, Charles, producer, *Odyssey: The World of Robert Flaherty*, for CBS-TV in cooperation with the Museum of Modern Art, broadcast 17 February 1957.
- Stoney, George, *How the Myth Was Made: A Study of Robert Flaherty's Man of Aran*, for television, 1978.

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Robert Flaherty was already thirty-six years old when he set out to make a film, *Nanook of the North*. Before that he had established himself as a prospector, surveyor, and explorer, having made several expeditions to the sub-Arctic regions of the Hudson Bay. He had shot motion picture footage on two of these occasions, but before *Nanook*, filmmaking was only a sideline.

Yet these years in the wilderness were to have a profound effect on Flaherty's development as a filmmaker. First, the expeditions brought Flaherty into intimate contact with the Eskimo culture. Second, they enhanced his knowledge about the human condition in a natural setting. Third, the numerous evenings that he spent in isolation encouraged him to contemplate the day's events by writing in his diaries, from which he developed highly skilled powers of observation which sharpened his sense of photographic imagery and detail. Also a violinist and an accomplished storyteller, Flaherty had clearly cultivated an artistic sensibility before becoming a film director. Filmmaking became a compelling mechanism for expressing this sensibility.

Flaherty turned to filmmaking not only as a means of creation but also to communicate to the outside world his impressions of Eskimo culture. He held a profound admiration for these people, who lived close to nature and whose daily existence was an unrelenting struggle to survive. The struggle ennobled this proud race. Flaherty sought to portray their existence in a manner that would illustrate the purity and nobility of their lives, a purpose underlying each of his films.

Flaherty developed a method of working that was fairly consistent from film to film. The films about the people of Hudson Bay, Samoa,

the Aran Islands, and the Louisiana Bayou demonstrate a more or less constant concern with people who live in natural settings. These geographical locations are incidental; others would have done just as well. Eskimo culture was the only one in which he was deeply versed. Nevertheless, the locations were chosen because they represented societies on the verge of change. Indeed, Flaherty has often been criticized for presenting his subjects as they existed years ago, not as he found them. But Flaherty saw his projects as the last opportunity to capture a way of life on film.

Another consistent feature of Flaherty's technique was the selection of a "cast." Although he pioneered the use of real people to reenact their own everyday lives before the camera lens, he deliberately chose ideal types on the basis of physical appearance and even created artificial families to act before the camera.

Flaherty worked without a plot or script, allowing for a maximum of improvisation. The Flaherty method entailed total immersion in these cultures in order to discover the basic patterns of life. *Nanook* represented the least difficulty because of his thorough familiarity with Eskimo culture. However, *Moana* and *Man of Aran* represented unfamiliar territory. Flaherty had to become steeped in strange cultures. His search for struggle and conflict in Savaii misled him and he later abandoned it. Struggle was more readily apparent in the Aran Islands, in terms of conflict between man and the sea; the hunt for the basking shark which he portrayed, abandoned in practice some years earlier, helps the audience to visualize this conflict.

Flaherty's technical facility also served him well. Generally he carried projectors and film printers and developing equipment to these far-off places so that he could view his rushes on a daily basis. Flaherty, a perfectionist, shot enormous quantities of footage for his films; the lack of a script or scenario contributed to this. He went to great lengths to achieve photographic excellence, often shooting when shadows were longest. In *Moana* he used the new panchromatic film stock, which was much more sensitive to color than orthochromatic film. He pioneered the use of long lenses for close-up work, a method that allowed him an intimacy with his subjects that was novel for its time.

Flaherty's films were generally well received in the popular press and magazines as well as in the more serious critical literature. *Nanook* was praised for its authenticity and its documentary value as well as its pictorial qualities. John Grierson was the first to use the term "documentary" to describe a film when he reviewed *Moana*. Subsequently, Grierson, through his filmmaking activities and writings, began to formulate a documentary aesthetic dealing with social problems and public policy, subjects that Flaherty (except for *The Land*) tried to avoid. Nevertheless, Grierson's writings, which were to influence the development of the modern sponsored film, had their foundations in Flaherty's work. Their purposes were ultimately quite different, but Grierson gave due credit to Flaherty for working with real people, shaping the story from the material, and bringing a sense of drama to the documentary film.

Man of Aran aroused the most critical responses to Flaherty's work. It was released at a time when the world was beset with enormous political, social, and economic problems, and many enthusiasts of documentary film believed it was irresponsible and archaic of Flaherty to produce a documentary that made no reference to these problems or concealed them from public view. *Louisiana Story*, on the other hand, was greeted as the culminating work of a master filmmaker. Recognized for its skillful interweaving of sound and image, one critic described the film as an audiovisual symphony.

However, in today's world of pollution and oil spills it is much more difficult to accept the film's picture of the oil industry as a benign presence in the bayou.

Although Flaherty made a relatively small number of films in his long career, one would be hard pressed to find a more influential body of work. He always operated outside the mainstream of the documentary movement. Both he and Grierson, despite their contradictory purposes, can be credited with the development of a new genre and a documentary sensibility; Flaherty by his films, Grierson by his writing. Watching today's 16mm distribution prints and video cassettes, it is often difficult to appreciate the photographic excellence of Flaherty's work. Nevertheless, the clean lines are there, as well as an internal rhythm created by the deft editing touch of Helen Van Dongen. Although his films were improvised, the final product was never haphazard. It showed a point of view he wished to share.

—William T. Murphy

FLEMING, Victor

Nationality: American. **Born:** Pasadena, California, 23 February 1883. **Career:** Car-racing driver and chauffeur, then hired as assistant cameraman at American Film Company, 1910; began working with Allan Dwan, 1911; cameraman at Triangle, under D.W. Griffith, 1915; joined photographic section of U.S. Army Signal Corps, 1917; cameraman for Walter Wanger at Versailles Peace Conference, 1919;



Victor Fleming and Jean Harlow on the set of *Reckless*

directed first feature, 1920; contract director for MGM, from 1932.
Awards: Oscar for Best Director, for *Gone with the Wind*, 1939.
Died: In 1949.

Films as Director:

- 1919 *When the Clouds Roll By* (co-d) (private film featuring Douglas Fairbanks Sr., made for the Duke of Sutherland)
- 1920 *The Mollycoddle*
- 1921 *Mamma's Affair*; *Woman's Place*
- 1922 *The Lane That Had No Turning*; *Red Hot Romance*; *Anna Ascends*
- 1923 *Dark Secrets*; *The Law of the Lawless*; *To the Last Man*; *The Call of the Canyon*
- 1924 *Code of the Sea*; *Empty Hands*
- 1925 *The Devil's Cargo*; *Adventure*; *A Son of His Father*; *Lord Jim*
- 1926 *The Blind Goddess*; *Mantrap*
- 1927 *The Rough Riders (The Trumpet Call)*; *The Way of All Flesh*; *Hula*
- 1928 *The Awakening*
- 1929 *Abie's Irish Rose*; *Wolf Song*; *The Virginian*
- 1930 *Common Clay*; *Renegades*
- 1931 *Around the World with Douglas Fairbanks (Around the World in Eighty Minutes with Douglas Fairbanks)* (+ role)
- 1932 *The Wet Parade*; *Red Dust*
- 1933 *The White Sister*; *Bombshell (Blond Bombshell)*
- 1934 *Treasure Island*
- 1935 *Reckless*; *The Farmer Takes a Wife*
- 1937 *Captains Courageous*; *The Good Earth* (co-d with Franklin, uncredited); *A Star Is Born* (Wellman) (d add'l scenes)
- 1938 *Test Pilot*; *The Crowd Roars* (Thorpe) (d add'l scenes); *The Great Waltz* (co-d with Duvivier, uncredited)
- 1939 ***The Wizard of Oz*; *Gone with the Wind***
- 1941 *Dr. Jekyll and Mr. Hyde* (+ pr)
- 1942 *Tortilla Flat*
- 1943 *A Guy Named Joe*
- 1945 *Adventure*
- 1948 *Joan of Arc*

Other Films (incomplete listing):

- 1916 *His Picture in the Papers* (Emerson) (ph); *The Habit of Happiness (Laugh and the World Laughs)* (Dwan) (ph); *The Good Bad Man (Passing Through)* (Dwan) (ph); *Betty of Greystone* (Dwan) (ph); *Macbeth* (Emerson) (ph); *Little Meena's Romance* (Powell) (ph); *The Mystery of the Leaping Fish* (Emerson) (ph) (short); *The Half-Breed* (Dwan) (ph); *An Innocent Magdalene* (Dwan) (ph); *A Social Secretary* (Emerson) (ph); *Manhattan Madness* (Dwan) (ph); *50-50* (Dwan) (ph); *American Aristocracy* (Ingraham) (ph); *The Matrimaniac* (Powell) (ph); *The Americano* (Emerson) (ph)
- 1917 *Down to Earth* (Emerson) (ph); *The Man from Painted Post* (Henabery) (ph); *Reaching for the Moon* (Emerson) (co-ph); *A Modern Musketeer* (Dwan) (ph)
- 1919 *His Majesty, the American (One of the Blood)* (Henabery) (ph)

Publications

On FLEMING: books—

Thompson, Frank, *Between Action and Cut: 5 American Directors*, Metuchen, New Jersey, 1985.
 Harmetz, Aljean, *The Making of The Wizard of Oz*, London, 1989.

On FLEMING: articles—

Obituary in *New York Times*, 7 January 1949.
 Reid, John, "The Man Who Made *Gone With the Wind*," in *Films and Filming* (London), December 1967.
 Reid, John, "Fleming: The Apprentice Years," in *Films and Filming* (London), January 1968.
 "Checklist—Victor Fleming," in *Monthly Film Bulletin* (London), October 1977.
 Brownlow, Kevin, "Victor Fleming," in *Film Dope* (London), February 1979.
 Gallagher, J., "Victor Fleming," in *Films in Review* (New York), March 1983.

* * *

Victor Fleming was a successful, respected director of some of Metro-Goldwyn-Mayer's biggest and most celebrated films (*Red Dust*, *Captains Courageous*, *Test Pilot*) as well as two undisputed Hollywood classics by the standards of popular taste, *The Wizard of Oz* and *Gone with the Wind*. Ironically, it is probably the enormous continuing popularity of the last two titles that has eclipsed Fleming's personal reputation. Correctly perceived as producer-dominated, studio-influenced cinema, both *Oz* and *Gone with the Wind* are talked and written about extensively, but never as Victor Fleming films. They are classic examples of the complicated collaborations that took place under the old studio system. Although Fleming received directorial credit (and 1939's Oscar as Best Director) for *Gone with the Wind*, others made significant contributions to the final film, among them George Cukor.

Fleming served his film apprenticeship as a cinematographer, working with such pioneers as Allan Dwan at the Flying A company and D.W. Griffith at Triangle. He photographed several Douglas Fairbanks films, among them *The Americano*, *Wild and Woolly*, and *Down to Earth*. He developed a skillful sense of storytelling through the camera, as well as a good eye for lighting and composition during those years. After he became a director, his critical reputation became tied to the studio at which he made the majority of his films, Metro-Goldwyn-Mayer. Known unofficially as a "producer's studio," MGM concentrated on showcasing its well-known stable of stars in suitable vehicles.

At Metro, Fleming was frequently thought of as a counterpart to George Cukor; Cukor was labelled a "woman's director," Fleming a "man's director." Besides being a close personal friend and favorite director of Clark Gable, Fleming was responsible for directing the Oscar-winning performance of Spencer Tracy in *Captains Courageous*. His flair for getting along with male stars enabled him to create an impressive group of popular films that were loved by audiences, who saw them as "Gable films" or "Tracy films." Both Henry Fonda (whose screen debut was in Fleming's *The Farmer Takes a Wife*) and Gary Cooper (whose first big screen success was in

The Virginian) owed much of their early recognition to Fleming's talent for directing actors. Fleming had a talent for spotting potential stars and understanding the phenomenon of the star persona. In addition to his work with male actors, he also played a key role in the career development of Jean Harlow. Under Fleming's direction, she was encouraged to mix comedy with her sex appeal.

The Virginian, Fleming's first sound film, is an underrated movie that demonstrates a remarkable ability to overcome the problems of the early sound era, shooting both outdoors and indoors with equal fluidity and success. Fleming's use of naturalistic sound in this film did much to influence other early films. However, Fleming's work is not unified by a particular cinematic style, although it is coherent in thematic terms. His world is one of male camaraderie, joyous action, pride in professionalism, and lusty love for women who are not too ladylike to return the same sort of feelings. In this regard, his work is not unlike that of Howard Hawks, but Fleming lacked Hawks' ability to refine style and content into a unified vision.

Fleming's name is not well known today. Although he received directorial credit for what is possibly the most famous movie ever made in Hollywood (*Gone with the Wind*), he is not remembered as its director. His work stands as an example of the best done by those directors who worked within the studio system, allowing the film to bear the stamp of the studio rather than any personal vision.

—Jeanine Basinger

FLOREY, Robert

Nationality: French. **Born:** Paris, 14 September 1900. **Education:** Educated in Switzerland. **Career:** Actor/writer in Switzerland, 1918–19; writer for *Cinémagazine* and *La Cinématographie française*, Paris, then for Feuillade's Studios, Nice, 1920; gagman, then director of foreign publicity for Douglas Fairbanks, Mary Pickford, and Rudolph Valentino, Hollywood, 1921–23; assistant director at MGM, 1924–26; left MGM to direct *One Hour of Love* for Tiffany, 1926; director for Paramount, 1928; returned to Europe, 1929, directed for UFA; returned to Hollywood, 1932; left filmmaking, became TV director, 1950. **Awards:** French Legion d'Honneur, 1950. **Died:** 16 May 1979.

Films as Director:

- 1919 *Heureuse Intervention* (+ sc); *Isidore sur le lac* (+ sc); *Isidore a la deveine* (+ sc)
- 1923 *Valentino en Angleterre* (+ sc); *50–50* (+ sc)
- 1926 *One Hour of Love*; *That Model from Paris* (co-d with Gasnier, uncredited, + sc);
- 1927 *The Romantic Age*; *The Cohens and the Kellys* (Beaudine) (2nd unit d); *Face Value*; *Life and Death of a Hollywood Extra* (*The Life and Death of 9413—A Hollywood Extra*) (+ sc); *Johann the Coffin Maker* (+ sc); *The Loves of Zero* (+ sc)
- 1928 series of twenty-four shorts for Paramount featuring New York stage stars; *Night Club*; *Skyscraper Symphony* (+ sc, ph); *The Pusher-in-the-Face*; *Bonjour, New York!* (+ sc); *The Hole in the Wall*

- 1929 *The Cocoanuts* (+ co-d); *The Battle of Paris* (*The Gay Lady*); *Eddie Cantor* (+ sc); *La Route est belle*
- 1930 *L'Amour chante* (also directed German version: *Komm' zu mir zum Rendezvous*, and Spanish version: *Professor de mi Señora*); *Anna Christie* (Brown) (d New York exteriors, uncredited)
- 1932 *Le Blanc et le noir* (co-d); *The Murders in the Rue Morgue* (+ co-sc); *The Man Called Back*; *Those We Love*; *A Study in Scarlet* (+ sc); *The Blue Moon Murder Case*; *Girl Missing*; *Ex-lady*
- 1933 *The House on 56th Street*; *Bedside*; *Registered Nurse*; *Smarty* (*Hit Me Again*)
- 1934 *Oil for the Lamps of China* (LeRoy) (d exteriors); *Shanghai Orchid* (d exteriors); *I Sell Anything*; *I Am a Thief*; *The Woman in Red*
- 1935 *Go into Your Dance* (co-d with Mayo, uncredited); *The Florentine Dagger*; *Going Highbrow*; *Don't Bet on Blonds*; *The Payoff*; *Ship Cafe*; *The Rose of the Rancho* (Gering) (d add'l scenes, uncredited); *The Preview Murder Mystery*
- 1936 *Till We Meet Again*; *Hollywood Boulevard* (+ co-sc); *Outcast*
- 1937 *The King of the Gamblers*; *This Way Please*; *Mountain Music*; *Daughter of Shanghai* (*Daughter of the Orient*); *Disbarred*; *King of Alcatraz*
- 1938 *Dangerous to Know*; *Hotel Imperial*
- 1939 *The Magnificent Fraud*; *Parole Fixer*; *Death of a Champion*; *Women without Names*
- 1940 *Meet Boston Blackie*; *The Face behind the Mask*
- 1941 *Two in a Taxi*; *Dangerously They Live*; *Lady Gangster*
- 1942 *The Desert Song* (+ co-sc)
- 1943 *Bomber's Moon* (co-d with Fuhr, uncredited); *Roger Touhy, Gangster* (*The Last Gangster*); *The Man from Frisco*
- 1944 *Escape in the Desert* (co-d with Blatt, uncredited); *God Is My Co-Pilot*
- 1945 *Danger Signal*; *The Beast with Five Fingers*;
- 1947 *Tarzan and the Mermaids*
- 1948 *Rogue Regiment* (+ sc); *Outpost in Morocco*
- 1949 *The Crooked Way*; *Johnny One-Eye*
- 1950 *The Vicious Years* (*The Gangster We Made*)

Other Films:

- 1918 *Le Cirque de la mort* (Lindt) (role as le detective)
- 1921 *L'Orpheline* (serial in twelve episodes) (Feuillade) (asst d, role as an apache); *Saturnin* (*Le Bon Allumeur*) (Feuillade) (asst d, role as un gazier); *Monte Cristo* (Flynn) (historical advisor)
- 1922 *Robin Hood* (Dwan) (French sub-titles)
- 1923 *Wine* (Gasnier) (asst d)
- 1924 *Parisian Nights* (Santell) (asst d, tech advisor); *The Exquisite Sinner* (von Sternberg) (asst d); *Time the Comedian* (Leonard) (asst d)
- 1925 *The Masked Bride* (von Sternberg) (asst d); *La Bohème* (King Vidor) (asst d); *Escape* (Rosen) (asst d); *Paris* (*Shadows of Paris*) (Goulding) (asst d, tech advisor); *Dance Madness* (Leonard) (asst d); *Toto* (Stahl) (asst d)
- 1926 *Monte Carlo* (*Dreams of Monte Carlo*) (Cabanne) (asst d); *Bardelys the Magnificent* (King Vidor) (asst d)



Robert Florey (third from right) on the set of *Till We Meet Again*

- 1926 *The Magic Flame* (King) (asst d)
- 1927 *The Woman Disputed* (King) (asst d)
- 1932 ***Frankenstein*** (Whale) (sc)
- 1947 *Monsieur Verdoux* (Chaplin) (co-assoc d)
- 1948 *Adventures of Don Juan* (Sherman) (sc under pseudonym Florian Roberts)

Publications

By FLOREY: books—

- Filmland*, Paris, 1923.
- Deux ans dans les studios américains*, Paris, 1924; revised edition, 1984.
- Douglas Fairbanks, sa vie, ses films, ses aventures*, Paris, 1926.
- Pola Negri*, Paris, 1926.
- Adolphe Menjou*, with André Tinchant, Paris, 1927.
- Charlie Chaplin*, Paris, 1927.
- Ivan Mosjoukine*, with Jean Arnoy, Paris, 1927.

- Hollywood d'hier et d'aujourd'hui*, Paris, 1948.
- Monsieur Chaplin, or Le Rire dans la nuit*, with Maurice Bessy, Paris, 1952.
- La Lanterne magique*, Lausanne, 1966.
- Hollywood années zéro. La Préhistoire l'invention, les pionniers, naissance des mythes*, Paris, 1972.
- Hollywood Village: Naissance des studios de Californie*, Paris, 1986.

By FLOREY: articles—

From 1921 to 1926: several hundred articles for *Cinémagazine* (Paris); numerous articles for Parisian publications, including *Pour Vous*, *Saint Cinéma des Prés*, *Ciné-Club*, *Le Technicien du Film*, *La Cinématographie Française*, and *Cinéma*. Interview in *Film Comment* (New York), March/April 1988.

On FLOREY: books—

- Bourgoin, Stéphane, *Robert Florey*, Paris, 1986.
- Taves, Brian, *Robert Florey: The French Expressionist*, Metuchen, New Jersey, 1987.

On FLOREY: articles—

- Spears, Jack, "Robert Florey," in *Films in Review* (New York), April 1960 (collected in his *Hollywood: The Golden Era*, New York, 1971)
 Higham, Charles, "Visitors to Sydney," in *Sight and Sound* (London), Summer 1962.
 Salmi, M., "Robert Florey," in *Film Dope* (London), February 1979.
 Beylie, Claude, obituary in *Ecran* (Paris), 15 July 1979.
 Luft, Herbert, "Robert Florey," in *Films in Review* (New York), August/September 1979.
 Taves, B., "Universal's Horror Tradition," in *American Cinematographer* (Hollywood), vol. 68, no. 4, April 1987.
 Comuzio, E., "Robert Florey," in *Cineforum* (Italy), vol. 31, no. 304, May 1991.

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It is not easy to define Robert Florey's status in the history of the American film. As a list of his films quite clearly attests, he was not a major director, but he was certainly an interesting and intriguing one who seemed able to keep abreast with trends and changes in the methodology of filmmaking.

After working on a number of minor silent program features, Florey reached the peak of his artistic filmmaking career in the late 1920s with the production of four experimental shorts—*The Life and Death of 9413—A Hollywood Extra*, *The Loves of Zero*, *Johann the Coffin Maker*, and *Skyscraper Symphony*—that showed a skillful understanding of editing and the influence of German expressionist cinema. The best known of these shorts is *A Hollywood Extra*, which no longer appears to survive in its entirety, but which nonetheless illustrates Florey's grasp of montage and satire. Florey never again returned to this form of filmmaking, but thanks to these shorts he was invited to direct a number of early talkies at Paramount. Aside from *Cocoanuts*, which is more Marx Brothers than Florey, these Paramount features—notably *The Battle of Paris*—again demonstrate that the director was not only totally cognizant of developments in the sound film but also was able to bring ingenuity and fluidity to the medium.

A crucial point in Florey's career came in 1931 when he was asked to script and direct *Frankenstein*. Although some elements of the Florey screenplay are utilized, his script was basically scrapped and he was replaced as director by James Whale. Had Florey been allowed to keep the assignment, he would doubtless have become a major Hollywood director. Instead he was assigned *Murders in the Rue Morgue*, which, while it contains some nice atmospheric lighting effects as well as moments of surprising brutality, never achieved the cult popularity of *Frankenstein*. For the next twenty years Robert Florey toiled away as a reliable contract director, churning out pleasant and diverting entertainments. Even when he worked as co-director with Chaplin on *Monsieur Verdoux*, Florey saw his more daring directing ideas rejected by the comedian in favor of a static filmmaking style which Chaplin favored. Florey moved exclusively into television direction in 1950, and seemed very much at ease working on programs such as *The Loretta Young Show*, whose star and content suited his own conservative temperament.

Aside from his work as a director, Robert Florey deserves recognition as a commentator on and witness to the Hollywood scene. He

loved cinema from his first involvement in his native France as an assistant to Louis Feuillade. That love led to his arrival in Hollywood in the early 1920s as a correspondent for a French film magazine. He eventually wrote eight books on the history of the cinema, all of which are exemplary works of scholarship.

—Anthony Slide

FORD, John

Nationality: American. **Born:** Sean Aloysius O'Feeney (or John Augustine Feeney) in Cape Elizabeth, Maine, 1 February 1895. **Education:** Portland High School, Maine; University of Maine, 1913 or 1914 (for three weeks). **Military Service:** Lieutenant-Commander, U.S. Marine Corps, 1942–45 (wounded at Battle of Midway); in U.S. Naval Reserve, given rank of Admiral by President Nixon. **Family:** Married Mary McBryde Smith, 1920, one son, one daughter. **Career:** Joined brother Francis (director for Universal) in Hollywood, 1914; actor, stuntman and special effects man for Universal, 1914–17; assumes name "Jack Ford," 1916; contract director for Universal, 1917–21; signed to Fox Film Corp., 1921; began collaboration with screenwriter Dudley Nichols on *Men without Women*, 1930; assembled film crew that became Field Photographic Branch of U.S. Office of Strategic Services, 1940. **Awards:** Oscar for Best Director, and Best Direction Award, New York Film Critics, for *The Informer*,



John Ford

1935; Best Direction Award, New York Film Critics, for *Stagecoach*, 1939; Oscar for Best Director, for *Grapes of Wrath*, 1940; Oscar for Best Director and Best Direction Award, New York Film Critics, for *How Green Was My Valley*, 1941; Oscar for Best Documentary, for *Battle of Midway*, 1942; Legion of Merit and Purple Heart; Annual Award, Directors Guild of America, 1952; Grand Lion Award, Venice Festival, 1971; Lifetime Achievement Award, American Film Institute, 1973. **Died:** In Palm Desert, California, 31 August 1973.

Films as Director:

- 1917 *The Tornado* (+ sc, role); *The Trail of Hate* (may have been directed by Francis Ford); *The Scrapper* (+ sc, role); *The Soul Herder*; *Cheyenne's Pal* (+ story); *Straight Shooting*; *The Secret Man*; *A Marked Man* (+ story); *Bucking Broadway*
- 1918 *The Phantom Riders*; *Wild Woman*; *Thieves' Gold*; *The Scarlet Drop* (+ story); *Hell Bent* (+ co-sc); *A Woman's Fool*; *Three Mounted Men*
- 1919 *Roped*; *The Fighting Brothers*; *A Fight for Love*; *By Indian Post*; *The Rustlers*; *Bare Fists*; *Gun Law*; *The Gun Packer* (*The Gun Pusher*); *Riders of Vengeance* (+ co-sc); *The Last Outlaw*; *The Outcasts of Poker Flat*; *The Ace of the Saddle*; *The Rider of the Law*; *A Gun Fightin' Gentleman* (+ co-story); *Marked Men*
- 1920 *The Prince of Avenue A*; *The Girl in Number 29*; *Hitchin' Posts*; *Just Pals*; *The Big Punch* (+ co-sc)
- 1921 *The Freeze Out*; *Desperate Trails*; *Action*; *Sure Fire*; *Jackie*
- 1922 *The Wallop*; *Little Miss Smiles*; *The Village Blacksmith*; *Silver Wings* (Carewe) (d prologue only)
- 1923 *The Face on the Barroom Floor*; *Three Jumps Ahead* (+ sc); *Cameo Kirby*; *North of Hudson Bay*; *Hoodman Blind*
- 1924 *The Iron Horse*; *Hearts of Oak*
- 1925 *Lightnin'*; *Kentucky Pride*; *The Fighting Heart*; *Thank You*
- 1926 *The Shamrock Handicap*; *Three Bad Men*; *The Blue Eagle*
- 1927 *Upstream*
- 1928 *Mother Machree*; *Four Sons*; *Hangman's House*; *Napoleon's Barber*; *Riley the Cop*
- 1929 *Strong Boy*; *Salute*; *The Black Watch*
- 1930 *Men without Women* (+ co-story); *Born Reckless*; *Up the River* (+ co-sc, uncredited)
- 1931 *Seas Beneath*; *The Brat*; *Arrowsmith*; *Flesh*
- 1933 *Pilgrimage*; *Dr. Bull*
- 1934 *The Lost Patrol*; *The World Moves On*; *Judge Priest*
- 1935 *The Whole Town's Talking*; ***The Informer***; *Steamboat round the Bend*
- 1936 *The Prisoner of Shark Island*; *Mary of Scotland*; *The Plough and the Stars*
- 1937 *Wee Willie Winkie*; *The Hurricane*
- 1938 *Four Men and a Prayer*; *Submarine Patrol*
- 1939 *Stagecoach*; *Drums along the Mohawk*; ***Young Mr. Lincoln***
- 1940 ***The Grapes of Wrath***; *The Long Voyage Home*
- 1941 *Tobacco Road*; *Sex Hygiene*; *How Green Was My Valley*
- 1942 *The Battle of Midway* (+ co-ph); *Torpedo Squadron*
- 1943 *December Seventh* (co-d); *We Sail at Midnight*
- 1945 *They Were Expendable*
- 1946 ***My Darling Clementine***
- 1947 *The Fugitive* (+ co-pr)
- 1948 *Fort Apache* (+ co-pr); *Three Godfathers* (+ co-pr)
- 1949 *She Wore a Yellow Ribbon* (+ co-pr)
- 1950 *When Willie Comes Marching Home*; *Wagonmaster* (+ co-pr); *Rio Grande* (+ co-pr)
- 1951 *This Is Korea!*
- 1952 *What Price Glory*; *The Quiet Man* (+ co-pr)
- 1953 *The Sun Shines Bright*; *Mogambo*
- 1955 *The Long Gray Line*; *Mister Roberts* (co-d); "Rookie of the Year" (episode for *Screen Directors Playhouse* TV series); "The Bamboo Cross" (episode for *Fireside Theater* TV series)
- 1956 ***The Searchers***
- 1957 *The Wings of Eagles*; *The Rising of the Moon*
- 1958 *The Last Hurrah*
- 1959 *Gideon of Scotland Yard* (*Gideon's Day*); *Korea*; *The Horse Soldiers*
- 1960 "The Colter Craven Story" (episode for *Wagon Train* TV series); *Sergeant Rutledge*
- 1961 *Two Rode Together*
- 1962 ***The Man Who Shot Liberty Valance***; "Flashing Spikes" (episode for *Alcoa Premiere* TV series); *How the West Was Won* (directed "The Civil War" segment)
- 1963 *Donovan's Reef* (+ pr)
- 1964 *Cheyenne Autumn*
- 1965 *Young Cassidy* (+ co-d)
- 1966 *Seven Women*
- 1970 *Chesty: A Tribute to a Legend*

Other Films:

- 1914 *Lucille Love, the Girl of Mystery* (fifteen-episode serial) (Francis Ford) (role); *The Mysterious Rose* (Francis Ford) (role)
- 1915 ***The Birth of a Nation*** (Griffith) (role); *Three Bad Men and a Girl* (Francis Ford) (role); *The Hidden City* (Francis Ford) (role); *The Doorway of Destruction* (Francis Ford) (asst d, role); *The Broken Coin* (twenty-two-episode serial) (Francis Ford) (role)
- 1916 *The Lumber Yard Gang* (Francis Ford) (role); *Peg o' the Ring* (fifteen-episode serial) (Francis Ford and Jacques Jaccard) (role); *Chicken-hearted Jim* (Francis Ford) (role); *The Bandit's Wager* (Francis Ford) (role)
- 1929 *Big Time* (Kenneth Hawks) (role as himself)
- 1971 *Vietnam! Vietnam!* (Beck, for USIA) (exec pr)

Publications

By FORD: books—

John Ford's Stagecoach, edited by Richard Anobile, New York, 1975.
My Darling Clementine, edited by Robert Lyons, New Brunswick, New Jersey, 1984.

By FORD: articles—

Interview with Lindsay Anderson, in *Sequence* (London), New Year issue 1952.
 "Rencontre avec John Ford," in *Cahiers du Cinéma* (Paris), March 1955.

"Poet in an Iron Mask," interview with Michael Barkun, in *Films and Filming* (London), February 1958.
 "Ford on Ford," in *Cinema* (Beverly Hills), July 1964.
 "Rencontre avec John Ford," with Axel Madsen, in *Cahiers du Cinéma* (Paris), July 1965.
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 "Our Way West," interview with Burt Kennedy, in *Films and Filming* (London), October 1969.
 "Notes of a Press Attache: John Ford in Paris, 1966," interview with Bertrand Tavernier, in *Film Comment* (New York), July/August 1994.

On FORD: books—

Mitry, Jean, *John Ford*, Paris, 1954.
 Haudiquet, Philippe, *John Ford*, Paris, 1966.
 Kitses, Jim, *Horizons West*, London, 1969.
 Baxter, John, *The Cinema of John Ford*, New York, 1971.
 French, Warren, *Filmguide to The Grapes of Wrath*, Bloomington, Indiana, 1973.
 McBride, Joseph, and Michael Wilmington, *John Ford*, London, 1975.
 Sarris, Andrew, *The John Ford Movie Mystery*, London, 1976.
 Bogdanovich, Peter, *John Ford*, Berkeley, 1978.
 Ford, Dan, *Pappy: The Life of John Ford*, Englewood Cliffs, New Jersey, 1979.
 Sinclair, Andrew, *John Ford*, New York, 1979.
 Anderson, Lindsay, *About John Ford*, London, 1981.
 Caughie, John, editor, *Theories of Authorship: A Reader*, London, 1981.
 Schatz, Thomas, *Hollywood Genres: Formulas, Filmmaking, and the Studio System*, New York, 1981.
 Reed, Joseph W., *Three American Originals: John Ford, William Faulkner, Charles Ives*, Middletown, Connecticut, 1984.
 Gallagher, Tag, *John Ford: The Man and His Films*, Berkeley, 1986.
 Stowell, Peter, *John Ford*, Boston, 1986.
 Buscombe, Ed, editor, *The BFI Companion to the Western*, London, 1989.
 Carey, Harry, Jr., *Company of Heroes: My Life as an Actor in the John Ford Stock Company*, Metuchen, New Jersey, 1994.
 Darby, William, *John Ford's Westerns: A Thematic Analysis, with a Filmography*, Jefferson, North Carolina, 1996.

On FORD: articles—

McVay, Douglas, "The Five Worlds of John Ford," in *Films and Filming* (London), November 1955.
 Barkun, Michael, "Notes on the Art of John Ford," in *Film Culture* (New York), Summer 1962.
 Bogdanovich, Peter, "Autumn of John Ford," in *Esquire* (New York), April 1964.
 "John Ford Issue" of *Présence du Cinéma* (Paris), March 1965.
 "John Ford Issue" of *Cahiers du Cinéma* (Paris), October 1966.
 Tavernier, Bertrand, "John Ford à Paris," in *Positif* (Paris), March 1967.
 Beresford, Bruce, "Decline of a Master," in *Film* (London), Autumn 1969.

Anderson, Lindsay, "John Ford," in *Cinema* (Beverly Hills), Spring 1971.
 "John Ford Issue" of *Focus on Film* (London), Spring 1971.
 "John Ford Issue" of *Velvet Light Trap* (Madison, Wisconsin), August 1971.
 "Special Issue Devoted to John Ford and His Towering Achievement, *Stagecoach*," in *Action* (Los Angeles), September/October 1971.
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* * *

John Ford has no peers in the annals of cinema. This is not to place him above criticism, merely above comparison. His faults were unique, as was his art, which he pursued with a single-minded and single-hearted stubbornness for sixty years and 112 films. Ford grew up with the American cinema. That he should have begun his career as an extra in the Ku Klux Klan sequences of *The Birth of a Nation* and ended it supervising the documentary *Vietnam! Vietnam!* conveys the remarkable breadth of his contribution to film, and the narrowness of its concerns.

Ford's subject was his life and his times. Immigrant, Catholic, Republican, he spoke for the generations that created the modern United States between the Civil and Great Wars. Like Walt Whitman, Ford chronicled the society of that half century, expansionist by design, mystical and religious by conviction, hierarchical by agreement; an association of equals within a structure of command, with practical, patriotic, and devout qualities. Ford portrayed the society Whitman celebrated as "something in the doings of man that corresponds with the broadcast doings of night and day."

Mythologizing the armed services and the church as paradigms of structural integrity, Ford adapts their rules to his private world. All may speak in Ford's films, but when divine order is invoked, the faithful fall silent, to fight and die as decreed by a general, a president, or some other member of a God-anointed elite.

In Ford's hierarchy, Native and African Americans share the lowest rung, women the next. Businessmen, uniformly corrupt in his world, hover below the honest and unimaginative citizenry of the United States. Above them are Ford's elite, within which members of the armed forces occupy a privileged position. In authority over them is an officer class of career military men and priests, culminating in a few near-saintly figures of which Abraham Lincoln is the most notable, while over all rules a retributory, partial, and jealous God.

The consistency of Ford's work lies in his fidelity to the morality implicit in this structure. *Mary of Scotland's* Mary Queen of Scots, the retiring Nathan Brittles in *She Wore a Yellow Ribbon*, and outgoing mayor Frank Skeffington in *The Last Hurrah* all face the decline in their powers with a moral strength drawn from a belief in the essential order of their lives. Mary goes triumphantly to the

scaffold, affirming Catholicism and the divine right of kings. Duty to his companions of the 7th Cavalry transcending all, Brittles returns to rejoin them in danger. Skeffington prefers to lose rather than succumb to modern vote-getting devices such as television. "I make westerns," Ford announced on one well-publicized occasion. Like most of his generalizations, it was untrue. Only a third of his films are westerns, and of those a number are rural comedies with perfunctory frontier settings: *Doctor Bull*, *Judge Priest*, *Steamboat round the Bend*, *The Sun Shines Bright*. Many of his family films, like *Four Men and a Prayer* and *Pilgrimage*, belong with the stories of military life, of which he made a score. A disciple of the U.S. Navy, from which he retired with the emeritus rank of Rear Admiral, Ford found in its command structure a perfect metaphor for moral order. In *They Were Expendable*, he chose to falsify every fact of the Pacific War to celebrate the moral superiority of men trained in its rigid disciplines—men who obey, affirm, keep faith.

Acts, not words, convey the truths of men's lives; public affirmations of this dictum dominate Ford's films. Dances and fights signify in their vigor a powerful sense of community; singing and eating and getting drunk together are the great acts of Fordian union. A film like *The Searchers*, perhaps his masterpiece, makes clear its care for family life and tradition in a series of significant actions that need no words. Ward Bond turns away from the revelation of a woman's love for her brother-in-law, exposed in her reverent handling of his cloak; his turn away is the instinctive act of a natural gentleman. Barred from the family life which his anger and independence make alien to his character, John Wayne clutches his arm in a gesture borrowed from Ford's first star, Harry Carey; in a memorable final image, the door closes on him, a symbol of the rejection of the eternal clan-less wanderer.

Ford spent his filmmaking years in a cloud of critical misunderstanding, with each new film unfavorably compared to earlier works. *The Iron Horse* established him as an epic westerner in the mold of Raoul Walsh, *The Informer* as a Langian master of expressionism, the cavalry pictures as Honest John Ford, a New England primitive whose work, in Lindsay Anderson's words, was "unsophisticated and direct." When, in his last decades of work, he returned to reexamine earlier films in a series of revealing remakes, the skeptical saw not a moving reiteration of values but a decline into self-plagiarism. Yet it is *The Man Who Shot Liberty Valance*, in which he deals with the issues raised in *Stagecoach*, showing his beloved populist west destroyed by law and literacy, that stands today among his most important films.

Belligerent, grandiose, deceitful, and arrogant in real life, Ford seldom let these traits spill over into his films. They express at their best a guarded serenity, a skeptical satisfaction in the beauty of the American landscape, muted always by an understanding of the dangers implicit in the land, and a sense of the responsibility of all men to protect the common heritage. In every Ford film there is a gun behind the door, a conviction behind the joke, a challenge in every toast. Ford belongs in the tradition of American narrative art where telling a story and drawing a moral are twin aspects of public utterance. He saw that we live in history, and that history embodies lessons we must learn. When Fordian man speaks, the audience is meant to listen—and listen all the harder for the restraint and circumspection of the man who speaks. One hears the authentic Fordian voice nowhere more powerfully than in Ward Bond's preamble to the celebrating enlisted men in *They Were Expendable* as they

toast the retirement of a comrade. ‘‘I’m not going to make a speech,’’ he states. ‘‘I’ve just got something to say.’’

—John Baxter

FORMAN, Milos

Nationality: Czech. **Born:** Kaslov, Czechoslovakia, 18 February 1932, became U.S. citizen, 1975. **Education:** Academy of Music and Dramatic Art, Prague, and at Film Academy (FAMU), Prague, 1951–56. **Family:** Married 1) Jana Brejchová, 1951 (divorced, 1956); 2) Vera Kresadlova, 1964 (divorced), two sons (twins), Matej and Petr; 3) Martina Zborilova, 28 November 1999, two sons (twins), Andrew and James (b. 1998). **Career:** Collaborated on screenplay for Frič’s *Leave It to Me*, 1956; theatre director for Laterna Magika, Prague, 1958–62; directed first feature, *Black Peter*, 1963; moved to New York, 1969, after collapse of Dubcek government in Czechoslovakia; co-director of Columbia University Film Division, from 1975. **Awards:** Czechoslovak Film Critics’ Prize, for *Black Peter*, 1963; Grand Prix Locarno, for *Black Peter*, 1964; Czechoslovak State Prize, 1967; Grand Prize of the Jury, Cannes Film Festival, for *Taking Off*, 1971 (tied with *Johnny Got His Gun*); Oscar for Best Director, and Best Director Award, Directors Guild of America, and Silver Ribbon Award, Italian National Syndicate of Film Journalists, for *One Flew over the Cuckoo’s Nest*, 1975; Oscar for Best Director, for *Amadeus*,

1984; Golden Globe (USA) and Cesar (France) for Best Foreign Film, and Silver Ribbon, Italian National Syndicate of Film Journalists, for Best Director, Foreign Film, for *Amadeus*, 1985; Golden Globe for Best Director, for *The People vs. Larry Flynt*, 1997; Outstanding European Achievement in World Cinema, European Film Awards, for *The People vs. Larry Flynt*, 1997 Golden Berlin Bear, Berlin International Film Festival, for *The People vs. Larry Flynt*, 1997; Special Prize for Outstanding Contribution to World Cinema, Karlovy Vary International Film Festival, 1997; Silver Berlin Bear, Berlin International Film Festival, for *Man on the Moon*, 2000; Lifetime Achievement Award, Palm Springs International Film Festival, 2000. **Agent:** Robert Lantz, 888 Seventh Ave., New York, NY 10106, U.S.A. **Address:** Milos Forman, The Hampshire House, 150 Central Park South, New York, NY 10019, U.S.A.

Films as Director:

- 1963 *Cerný Petr* (*Black Peter*; *Peter and Pavla*); (+ co-sc); *Konkurs* (*Talent Competition*) (+ co-sc)
- 1965 *Lásky jedné plavovlásky* (*Loves of a Blonde*) (+ co-sc); *Dobře placená procházka* (*A Well-Paid Stroll*) (+ co-sc)
- 1967 *Hoří, má panenko* (*The Firemen’s Ball*) (+ co-sc)
- 1970 *Taking Off* (+ co-sc)
- 1972 ‘‘Decathlon’’ segment of *Visions of Eight* (+ co-sc)
- 1975 *One Flew over the Cuckoo’s Nest*
- 1979 *Hair*
- 1981 *Ragtime*
- 1983 *Amadeus*
- 1989 *Valmont*
- 1996 *People vs. Larry Flynt*
- 1999 *The Little Black Book*; *Man on the Moon*

Other Films:

- 1955 *Nechte to na mně* (*Leave It to Me*) (Frič) (+ co-sc); *Dědeček automobil* (*Old Man Motorcar*) (Radok) (asst d, role)
- 1957 *Stěnata* (*The Puppies*) (+ co-sc)
- 1962 *Tam za lesem* (*Beyond the Forest*) (Blumenfeld) (asst d, role as the physician)
- 1968 *La Pine à ongles* (Carrière) (+ co-sc)
- 1975 *Le Mâle du siècle* (Berri) (story)
- 1986 *Heartburn* (Nichols) (role)
- 1989 *New Year’s Day* (Jaglom) (role)
- 1990 *Dreams of Love* (pr)
- 1991 *Why Havel?* (Jasny) (narrator)
- 1992 *L’Envers du décor: Portrait de Pierre Guffoy* (Salis) (role)
- 1995 *Heavy* (Mangold) (misc. crew)
- 1996 *Who Is Henry Jaglom?* (Rubin and Workman) (role, as Himself)
- 1997 *Cannesple 400 coups* (Nadeau—for TV) (role, as Himself)
- 1998 *V centru filmu—v temple domova* (Janecek and Marek—for TV) (role, as Himself)
- 2000 *Way Past Cool* (Davidson) (pr); *Keeping the Faith* (Nor-ton) (role)



Milos Forman

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Turnaround: A Memoir, with Jan Novak, New York, 1994.

By FORMAN: articles—

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 “The Czech Bounces Back,” interview with C. Hodenfeld in *Rolling Stone* (New York), 27 September 1984.
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 Interview with Holly Millea, “Warning: Material Is of an Adult Nature. This Literature Is Not Intended for Minors” in *Premiere* (New York), December 1996.
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- “Defender of the Artist and the Common Man,” an interview with Kevin Lewis, in *DGA Magazine* (Los Angeles), March–April 1997.
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 Liehm, Antonín, *Closely Watched Films*, White Plains, New York, 1974.
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 Bor, Vladimír, “Formanovský film a některé předsudky” [“The Forman-esque Film and Some Prejudices”], in *Film a Doba* (Prague), no. 1, 1967.
 Effenberger, Vratislav, “Obraz člověka v českém filmu” [“The Portrayal of Man in the Czech Cinema”], in *Film a Doba* (Prague), no. 7, 1968.
 “Director of the Year,” *International Film Guide* (London and New York), 1969.
 Combs, Richard, “Sentimental Journey,” in *Sight and Sound* (London), Summer 1977.
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 Quart, Leonard, and Barbara Quart, “*Ragtime* without a Melody,” in *Literature-Film Quarterly* (Salisbury, Maryland), vol. 10, no. 2, 1982.
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- Dudar, Helen, "Milos Forman Takes a New Look at Old Loves," in *New York Times*, 12 November 1989.
- Goodman, Walter, "Forman in His Own and Others' Words," in *New York Times*, 22 December 1989.
- Warchol, T., "The Rebel Figure in Milos Forman's American Films," in *New Orleans Review*, 1990.
- Wharton, Dennis, "Top Directors Get behind Film-labeling Legislation," in *Variety*, July 29, 1991.
- Cohn, L., "A Tale of Two Expatriate Filmmakers," in *Variety* (New York), 29 January 1992.
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- Jensen, Jeff, "Moon Landing," in *Entertainment Weekly* (New York), 10 December 1999.
- McCarthy, Todd, "'Moon' Trip Revelation: There's No There There," in *Variety* (New York), 13 December 1999.
- Travers, Peter, "Man on the Moon," in *Rolling Stone* (New York), 30 December 1999.

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In the context of Czechoslovak cinema in the early 1960s, Milos Forman's first films (*Black Peter* and *Talent Competition*) amounted to a revolution. Influenced by Czech novelists who revolted against the establishment's aesthetic dogmas in the late 1950s rather than by Western cinema (though the mark of late neorealism, in particular Ermanno Olmi, is visible), Forman introduced to the cinema after 1948 (the year of the Communist coup) portrayals of working-class life untainted by the formulae of socialist realism.

Though Forman was fiercely attacked by Stalinist reviewers initially, the more liberal faction of the Communist Party, then in ascendancy, appropriated Forman's movies as expressions of the new concept of "socialist" art. Together with great box office success and an excellent reputation gained at international festivals, these circumstances transformed Forman into the undisputed star of the Czech New Wave. His style was characterized by a sensitive use of non-actors (usually coupled with professionals); refreshing, natural-sounding, semi-improvised dialogue that reflected Forman's intimate knowledge of the milieu he was capturing on the screen; and an unerring ear for the nuances of Czech folk-rock and music in general.

All these characteristic features of Forman's first two films are even more prominent in *Loves of a Blonde*, and especially in *The Firemen's Ball*. The latter film works equally well on one level as a realistic, humorous story and on an allegorical level that points to the aftermath of the Communist Party's decision to reveal some of the political crimes committed in the 1950s (the Slánský trial). In all these films—developed, except for *Black Peter*, from Forman's original ideas—he closely collaborated with scriptwriters Ivan Passer and Jaroslav Papoušek, who later became directors in their own right.

Shortly after the Soviet invasion of Czechoslovakia in 1968, *The Firemen's Ball* was banned and Forman decided to remain in the West, where he was working on the script for what was to become the only film in which he would apply the principles of his aesthetic method and vision to indigenous American material, *Taking Off*. It is also his only American movie developed from his original idea; the rest are either adaptations or based on real events.

Traces of the pre-American Forman are easily recognizable in his most successful U.S. film, *One Flew over the Cuckoo's Nest*, which radically changed Ken Kesey's story and—just as in the case of Papoušek's novel *Black Peter*—brought it close to the director's own objective and comical vision. The work received an Oscar in 1975. In that year Forman became an American citizen.

The Forman touch is much less evident in his reworking of the musical *Hair*, and almost—though not entirely—absent from his version of E.L. Doctorow's novel *Ragtime*. The same is true of the box-office smash hit and multiple Oscar winner *Amadeus*, and his later adaptation, *Valmont*. Of marginal importance are the two remaining parts of Forman's oeuvre, *The Well-Paid Stroll*, a jazz opera adapted from the stage for Prague TV, and *Decathlon*, his contribution to the 1972 Olympic documentary *Visions of Eight*. Forman is a merciless observer of the *comédie humaine* and has often been accused of cynicism, both in Czechoslovakia and in the West. To such criticisms he answers with the words of Chekhov, pointing out that what is cruel in the first place is life itself. But apart from such arguments, the rich texture of acutely observed life and the sensitive portrayal of and apparent sympathy for people as victims—often ridiculous—of circumstances over which they wield no power, render such critical statements null and void. Forman's vision is deeply rooted in the anti-ideological, realistic, and humanist tradition of such "cynics" of Czech literature as Jaroslav Hasek (*The Good Soldier Švejk*), Bohumil Hrabal (*Closely Watched Trains*) or Josef Skvorecký (whose novel *The Cowards* Forman was prevented from filming by the invasion of 1968).

Although the influence of Forman's filmmaking methods may be felt even in some North American films, his lasting importance will, very probably, rest with his three Czech movies. *Taking Off*, a valiant attempt to show America to Americans through the eyes of a sensitive, if caustic, foreign observer, should be added to this list as well. After the mixed reception of this film, however, Forman turned to adaptations of best sellers and stage hits.

In the early 1990s Forman was inactive as a director, with a gap of almost seven years between *Valmont* and *People vs. Larry Flynt*. *Valmont* attempted to capture the spirit of his smash hit *Amadeus* but suffers in the comparison. Moreover, it was released after Stephen Frears' superior *Dangerous Liaisons*, adapted from the same Choderlos de Laclos novel. Forman remains an outstanding craftsman and a first-class actors' director; however, in the context of American cinema he does not represent the innovative force he was in Prague.

Nevertheless, in the late 1990s he has returned to something like his earlier form with the somewhat idealistic *People vs. Larry Flynt*, the story of a pornographer's efforts to keep his magazine on the newsstands in a fight for freedom of speech. The more melancholy *Man on the Moon* is a biographical film about the comedian Andy Kaufman, who died of cancer aged thirty-five, after a turbulent career that saw him first lauded and then dumped by TV networks nervous about his erratic style. Both films have re-established Forman as an arch commentator on American popular culture.

Besides filmmaking, Forman has also been involved in the academic world in recent years, accepting a position as professor of film

and co-chair of the film division at Columbia University's School of the Arts. He also appeared onscreen in several small roles, such as Catherine O'Hara's husband in Mike Nichols' *Heartburn*, in which he was reunited with his *One Flew over the Cuckoo's Nest* star, Jack Nicholson, and, oddly enough, as an apartment house janitor in Henry Jaglom's *New Years' Day*. He has appeared as himself in several documentaries.

—Josef Skvorecký, updated by Rob Edelman
and Chris Routledge

FORST, Willi

Nationality: Austrian. **Born:** Wilhelm Anton Frohs in Vienna, district of Margareten, 7 April 1903. **Education:** Grammar school. **Family:** Married Melanie Unterkircher, 1934; no children. **Career:** Comic and romantic actor on German-speaking provincial stages, from 1919; film debut, 1920; actor, Metropoltheater Berlin, Carltheater Vienna, Theater des Westens Berlin, and Apollotheater Vienna (operetta theaters), 1925, Lessingtheater Berlin and Renaissancetheater Berlin, 1927, and Deutsches Theater Berlin, 1928–31; film director, from 1933; founded Forst-Film company, Vienna, 1936. **Awards:** Gold Medal, Venice International Film Festival, for *Maskerade*, 1934; Count Sascha Kolowrat Cup, for *Wiener Mädel*, 1950; Austrian Cross of Honor for Art and Science, 1961; German Film Prize, 1968. **Died:** Vienna, 11 August 1980, after a bladder operation.

Films as Director:

- 1933 *Leise flehen meine Lieder* (*The Unfinished Symphony*) (+ sc with Walter Reisch)
- 1934 *The Unfinished Symphony* (with Anthony Asquith) (+ sc with Benn W. Levy); *Maskerade* (*Masquerade in Vienna*) (+ sc with Walter Reisch)
- 1935 *Mazurka* (+ ro)
- 1936 *Allotria* (+ sc with Jochen Huth); *Burgtheater* (*Vienna Burgtheater*) (+ sc with Jochen Huth, pr)
- 1937 *Serenade* (+ sc with Curt J. Braun, pr)
- 1939 *Bel Ami* (+ sc with Axel Eggebrecht, pr, ro as "Bel Ami" Georges Duroy); *Ich bin Sebastian Ott* (*I Am Sebastian Ott*) (with Viktor Becker) (+ pr, ro as Sebastian Ott/Ludwig Ott)
- 1940 *Operette* (+ sc with Axel Eggebrecht, pr, ro as Franz Jauner)
- 1942 *Wiener Blut* (*Vienna Blood*) (+ sc, pr, ro as director)
- 1943 *Frauen sind keine Engel* (*Women Are No Angels*) (+ pr)
- 1944/49 *Wiener Mädel* (*Viennese Maidens*) (+ sc with Franz Gribitz, pr, ro as Carl Michael Ziehrer)
- 1951 *Die Sünderin* (*The Sinner*); *Es geschehen noch Wunder* (*Miracles Still Happen*) (+ sc with Johannes Mario Simmel, pr, ro as Bobby Sanders)
- 1952 *Im Weißen Rößl* (*The White Horse Inn*)
- 1954 *Dieses Lied bleibt bei Dir* (*Kabarett*; *This Song Remains with You*; *Cabaret*) (+ sc with Johannes Mario Simmel)
- 1956 *Kaiserjäger* (*Imperial Infantry*); *Le chemin du paradis* (*The Way to Paradise*)
- 1957 *Die unentschuldigte Stunde* (*The Unexcused Hour*) (+ sc with Kurt Nachmann); *Wien—du Stadt meiner Träume* (*Vienna, City of my Dreams*) (+ sc with Kurt Nachmann)

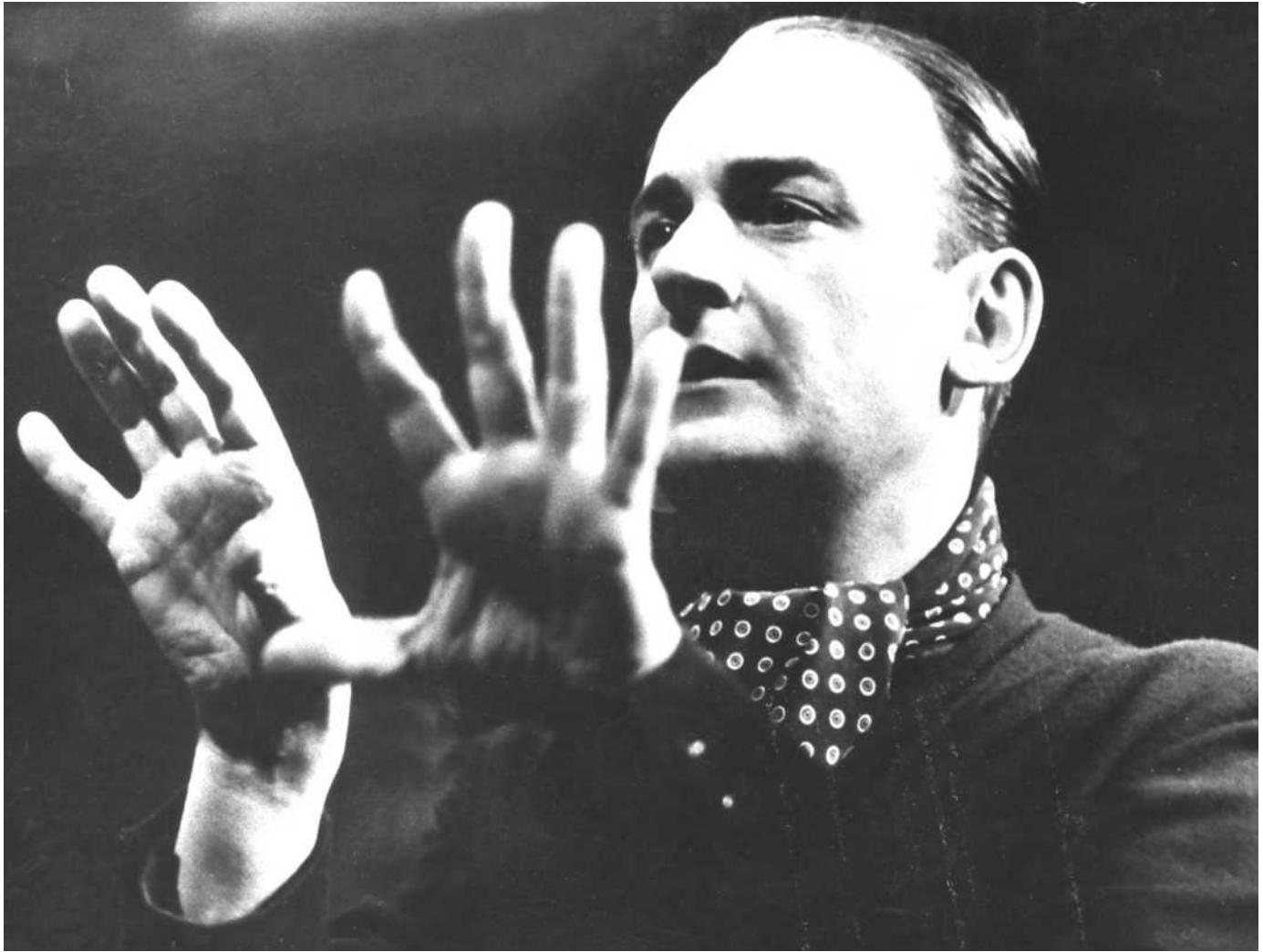
Films as Actor:

Silent Films:

- 1920 *Der Wegweiser* (*The Road Sign*) (Kottow)
- 1922 *Sodom und Gomorrha* (*The Queen of Sin*) (Kertész) (as extra); *Oh du lieber Augustin* (*Dear Augustin*) (Breslauer)
- 1923 *Lieb' mich und die Welt ist mein* (*Love Me and the World Is Mine*) (Breslauer)
- 1924 *Strandgut* (*Driftwood*) (Breslauer)
- 1927 *Die drei Niemandskinder* (*The Three Children of Nobody*) (Freisler); *Die elf Teufel* (*The Eleven Devils*) (Zoltan Korda); *Café Electric* (Ucicky) (as Ferdl)
- 1928 *Amor auf Ski* (*Love on Skis*) (Randolf); *Ein besserer Herr* (*A Distinguished Gentleman*) (Ucicky); *Die lustigen Vagabunden* (*The Merry Vagabonds*) (Fleck); *Die blaue Maus* (*The Blue Mouse*) (Guter); *Unfug der Liebe* (*Mischief of Love*) (Wiene); *Liebsraumilch* (Froelich); *Die Frau, die jeder liebt, bist Du!* (*You Are The Woman Everybody Loves*) (Froelich)
- 1929 *Die weissen Rosen von Ravensberg* (*The White Roses of Ravensberg*) (Meinert); *Fräulein Fähnrich* (*Miss Ensign*) (Sauer); *Der Häftling aus Stambul* (*The Prisoner from Stambul*) (Ucicky); *Gefahren der Brautzeit/Liebesnächte* (*Dangers of the Engagement*) (Sauer) (as Baron van Geldern).

Sound Films:

- 1929 *Atlantic* (Dupont) (as Poldi); *Katharina Knie* (Grune)
- 1930 *Ein Burschenlied aus Heidelberg* (*A Student's Song from Heidelberg*) (Hartl); *Zwei Herzen im Dreivierteltakt* (*Two Hearts in Waltz Time*) (von Bolvary); *Ein Tango für Dich* (*A Tango for You*) (von Bolvary); *Das Lied ist aus* (*The Song Is Ended*) (von Bolvary) (as Ulrich Weidenau); *Der Herr auf Bestellung* (*The Callboy*) (von Bolvary); *Die lustigen Weiber von Wien* (*The Merry Wives of Vienna*) (von Bolvary); *Petit officier . . . Adieu!* (von Bolvary)
- 1931 *Der Raub der Mona Lisa* (*The Theft of the Mona Lisa*) (von Bolvary) (as Vincenzo Peruggia); *Peter Voss, der Millionendieb* (*Peter Voss Who Stole Millions*) (Dupont)
- 1932 *Der Prinz von Arkadien* (*The Prince of Arcadia*) (Hartl); *Ein blonder Traum* (*A Blonde Dream*; *Happy Ever After*) (Martin) (as Willy II); *So ein Mädel vergisst man nicht* (*Such a Girl Is Unforgettable*) (Kortner); *Brennendes Geheimnis* (*The Burning Secret*) (Siodmak)
- 1933 *Ihre Durchlaucht, die Verkäuferin* (*Her Highness the Sales-girl*) (Hartl); *Ich kenn' Dich nicht und liebe Dich* (*I Don't Know You but I Love You*) (von Bolvary)
- 1934 *So endete eine Liebe* (*Thus Ended a Love*) (Hartl)
- 1935 *Königswalzer* (*The Royal Waltz*) (Maisch) (as Ferdinand)
- 1938 *Es leuchten die Sterne* (*The Stars Shine*) (Zerlett) (cameo as himself)
- 1944 *Ein Blick zurück* (*A Look Back*) (Menzel) (cameo)
- 1948 *Leckerbissen* (*Tidbits*) (Malbran)
- 1950 *Herrliche Zeiten* (*Wonderful Times*) (Neumann/Ode)



Willi Forst

- 1952 *Bei Dir war es immer so schön (It Was Always So Beautiful with You)* (Wolff) (as film director); *Weg in die Vergangenheit (The Way into the Past)* (Hartl) (as famous conductor)
- 1955 *Ein Mann vergisst die Liebe (A Man Forgets Love)* (von Collande) (as Alexander von Barendt); *Die Drei von der Tankstelle (Three Good Friends)* (Wolff)

Other Films:

- 1937 *Capriolen* (Gründgens) (sc with Jochen Huth, pr)
- 1944 *Hundstage (Dog Days)* (von Cziffra) (pr)
- 1947 *Der Hofrat Geiger (Privy Councillor Geiger)* (Wolff) (pr)
- 1948 *Die Frau am Wege (The Woman by the Road)* (von Borsody) (pr); *Das Kuckucksei (The Cuckoo's Egg)* (Firner) (pr)
- 1949 *Die Stimme Österreichs (The Voice of Austria)* (doc) (Langbein) (pr)
- 1952 *Alle kann ich nicht heiraten (I Can't Marry Them All)* (Wolff) (sc)

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Firner, Walter, editor, *Wir und das Theater: Ein Schauspielerebilderbuch*, Munich, 1932.

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- Dachs, Robert, *Willi Forst: Eine Biographie*, Vienna, 1986.
- Kramer, Thomas, and Martin Prucha, *Film im Lauf der Zeit. 100 Jahre Kino in Deutschland, Österreich, und der Schweiz*, Vienna, 1994.
- Fritz, Walter, *Im Kino erlebe ich die Welt: 100 Jahre Kino und Film in Österreich*, Vienna, 1997.
- Steiner, Gertraud, *Traumfabrik Rosenhügel*, Vienna, 1997.

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- Witte, Karsten, "Adieu, Bel Ami," in *Frankfurter Rundschau*, 13 August 1980.
- Buchka, Peter, "Bel Ami ist tot," in *Süddeutsche Zeitung*, 13 August 1980.
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- Burghardt, Kirsten, "Zeichen weiblicher Erotik in Willi Forsts *Die Sünderin*," in *Der erotische Diskurs. Filmische Zeichen und Argumente*, edited by Klaus Kanzog, Munich, 1989.
- Daviau, Gertraud Steiner. "Willi Forst. Bel Ami in the Third Reich," in *Modern Austrian Literature* (Riverside, California), vol. 32, no. 4, 1999.
- Haider-Pregler, Hilde, ". . . Das Theater hört nie auf. Willi Forsts Film vom Burgtheater," in *Modern Austrian Literature* (Riverside, California), vol. 32, no. 4, 1999.

* * *

Willi Forst to date is the greatest talent in Austrian film history, with the possible exception of Billy Wilder, who had to emigrate. He was born in 1903 into the Viennese lower middle class; his father earned his living in the Biedermeier sounding profession of porcelain painter. The young Forst did not attend school any longer than was required—his ambition was a career on the stage. At the age of 16 he began acting in the provincial theaters of the former Austrian monarchy, until in 1925 he could make the leap to the operetta stages of Vienna and Berlin. The experience gained in these early years provided him with a sound knowledge of the theatrical effects that pleased audiences.

Forst could be found in the crowd of thousands in Kolowrat's monumental film *Sodom and Gomorrha* (1922), and it was the flamboyant "film count" Sascha Kolowrat himself who discovered Willi Forst at the Apollotheater in Vienna and gave him his first "near" leading role in *Café Elektric* (1927) as the petty thief "Poldi" opposite the then equally unknown Marlene Dietrich. But Kolowrat died in the same year, and, like all of the enterprising talents from Vienna, Forst migrated to the film metropolis Berlin, where the opportunities were greater. Here he became a popular film actor playing in numerous films with most of the important directors, among others, Gustav Ucicky, Karl Hartl, and Geza von Bolvary, who, like Forst, had come from Kolowrat's Sascha-Film to Berlin after the death of the count. His breakthrough to stardom came with *Atlantic* (1929), an early "Titanic" film, where he sings in a whiny voice on the sinking ship, "Es wird ein Wein sein und wir wern nimmer sein" ("There Will Still Be Wine When We Are Gone"), a foreshadowing of his later style: a lot of sentiment, always bordering on kitsch. But, as it happens, life itself is often kitschy enough. His career blossomed with the transition from silent to sound film. Now he could charm his way into women's hearts not only by flattery and their kissing hands, but also by the erotic, velvet timbre of his voice, singing of flirtation, love, and pain, always with a core of truth in the words.

A major success in Germany was *Ein blonder Traum* (1931) with Lilian Harvey, the fragile female leading star, actress, dancer, and singer of the early thirties in Germany. Willi Forst and Willy Fritsch compete for her favors; contrary to the usual pattern Willi Forst does not get the girl but is consoled with a Hollywood contract.

Now an acknowledged film star, Forst returned to his beloved Vienna to make his debut as a director. Together with Walter Reisch, an Austrian scriptwriter in Berlin who had tailored nearly all of Willi Forst's German roles for him, Forst coauthored the screenplay for the Schubert film *Leise flehen meine Lieder* (1933). Thus was the "Viennese film" born, with its inimitable blend of music and action. The film was romantic, but Forst did not dwell on a sugary Biedermeier image, but also showed the poor living conditions and class barriers. In 1934 he produced and directed the big production, *Maskerade* (1934), the film which launched Paula Wessely on her way to film stardom and Hans Moser as comic. This social comedy set in turn-of-the-century Vienna featured the big ball scenes of which Willi Forst became the unsurpassed master, and a frivolous love story ending very conservatively: the famous painter (Adolf Wohlbrück) chooses not the jaded, elegant society lady (Olga Tschechowa) as his wife, but the plain, wholesome poor girl (Paula Wessely), thus reflecting the contemporary ideological attitude toward women in the Austrian corporate state. Beginning with this big success Forst as actor, director, screenwriter, and producer dominated the Austrian filmmaking scene for the next fifteen years. In life as in film, he was the quintessential elegant Viennese gentleman. As a film maker he aimed at perfection.

In 1936 he founded his Forst-Film company in Vienna, with headquarters in the elegant Philipphof next to the Opera House. In the meantime he had also acquired a large estate in the 14th district, half way between the two main studios in Austria, Sievering and Rosenhügel. In *Bel Ami* (1938), in which he also played the main role, he created his "trademark" protagonist: the gallant ladies' man, charming, but no hero. Nazi bureaucrat Goebbels regarded Forst with suspicion but tolerated him because of his box office hits. When the

Austrian film industry was unified by the Nazis at the end of 1938 into “Wien-Film,” Forst was allowed to keep his own company, which produced films exclusively for “Wien-Film.” Forst, granted lavish production budgets, was able to create his greatest films. Although his films had to fit into the concept of the propaganda ministry, he never made a political film. Goebbels wanted high-quality, entertaining films to distract people from the war. Forst turned to the past for his topics to avoid any political statements, and one can find a subtle form of resistance in the nuances he used to remind people of Austria. The Vienna Trilogy is Forst’s outstanding contribution from the war years: *Operette* (1940), *Wiener Blut* (1942), and finally *Wiener Mädel* (1944/49). Forst dragged out the filming to save his large cast and crew from being sent to the front and only finished in 1949. Goebbels wanted him to play the anti-Semitic role of “Jud Süß,” but Forst escaped this threat. He was not seduced, as were colleagues such as Gustav Ucicky and Paula Wessely, into making political films for the rich financial reward they brought. Forst is the proof that one could remain decent even in those years. Curd Jürgens, whom Forst had discovered in Germany and included in several of his films, remembered that Forst always warned him never to become involved in a political film, for they would all have to account for their actions at a later time.

Ironically, after the war, Willi Forst would never resume his leading position in the film industry. He had to liquidate his company in 1950 and never really found his line again. He was used to unlimited budgets, but the funding for cinema after the war was meager. One film he made in Germany, *Die Sünderin* (1951), starring Hildegard Knef, created a gigantic scandal started by the church. A woman becomes a prostitute to earn the money for an operation for the man she loves; in addition, she is seen for a fraction of a second in the nude, as her boyfriend is a painter. At the end she kills him to spare him pain and takes her own life.

His very last film, *Wien—Du Stadt meiner Träume* (1957), a title that could also serve as his life’s motto, is set neither in the past nor the present. Forst recognized that he was out of phase with the time and withdrew entirely from the film business. He also sold his Viennese estate and lived in Brissago (Tessin, Switzerland) overlooking Lake Maggiore. Considering his importance to film, Willi Forst is not well enough known today.

—Gertraud Steiner Daviau

FORSYTH, Bill

Nationality: Scottish. **Born:** Glasgow, 1947. **Education:** Studied at National Film School, Beaconsfield, Bucks., for three months, 1971. **Family:** One son, one daughter. **Career:** Left school at age sixteen and worked for documentary filmmaker Stanley Russell; set up Tree Films with Charles Gormley, 1972; producer of documentaries, 1970s; began working with Glasgow Youth Theatre, 1977; directed first feature, *That Sinking Feeling*, 1979. **Awards:** British Academy Award for Best Screenplay, for *Gregory’s Girl*, 1981; BAFTA Award for Best Screenplay, 1983; Honorary Doctorate, University of Glasgow, 1983.

Films as Director and Scriptwriter:

- 1979 *That Sinking Feeling*
- 1980 ***Gregory’s Girl***
- 1983 *Local Hero*
- 1984 *Comfort and Joy*
- 1987 *Housekeeping* (Sylvie’s Ark)
- 1989 *Breaking In*
- 1990 *Rebecca’s Daughter*
- 1994 *Being Human*
- 1999 *Gregory’s Two Girls*

Publications

By FORSYTH: articles—

Interview in *Sight and Sound* (London), Autumn 1981.

“A Suitable Job for a Scot,” an interview with J. Brown, in *Sight and Sound* (London), Summer 1983.

Interview with A. Hunter, in *Films and Filming* (London), August 1984.

“The Forsyth Saga,” an interview with E. Stein, in *American Film* (Washington, D.C.), November 1984.

Interview with Graham Fuller, in *Listener* (London), 19 November 1987.

Interview in *Films and Filming* (London), December 1987.

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“Being Human,” an interview with Allan Hunter, in *Sight and Sound* (London), August 1994.

On FORSYTH: books—

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Roddick, Nick, and Chris Auty, *British Cinema Now*, London, 1985.

Walker, Alexander, *National Heroes: British Cinema in the ‘70s and ‘80s*, London, 1985.

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Hardy, Forsyth, *Scotland in Film*, Edinburgh, 1990.

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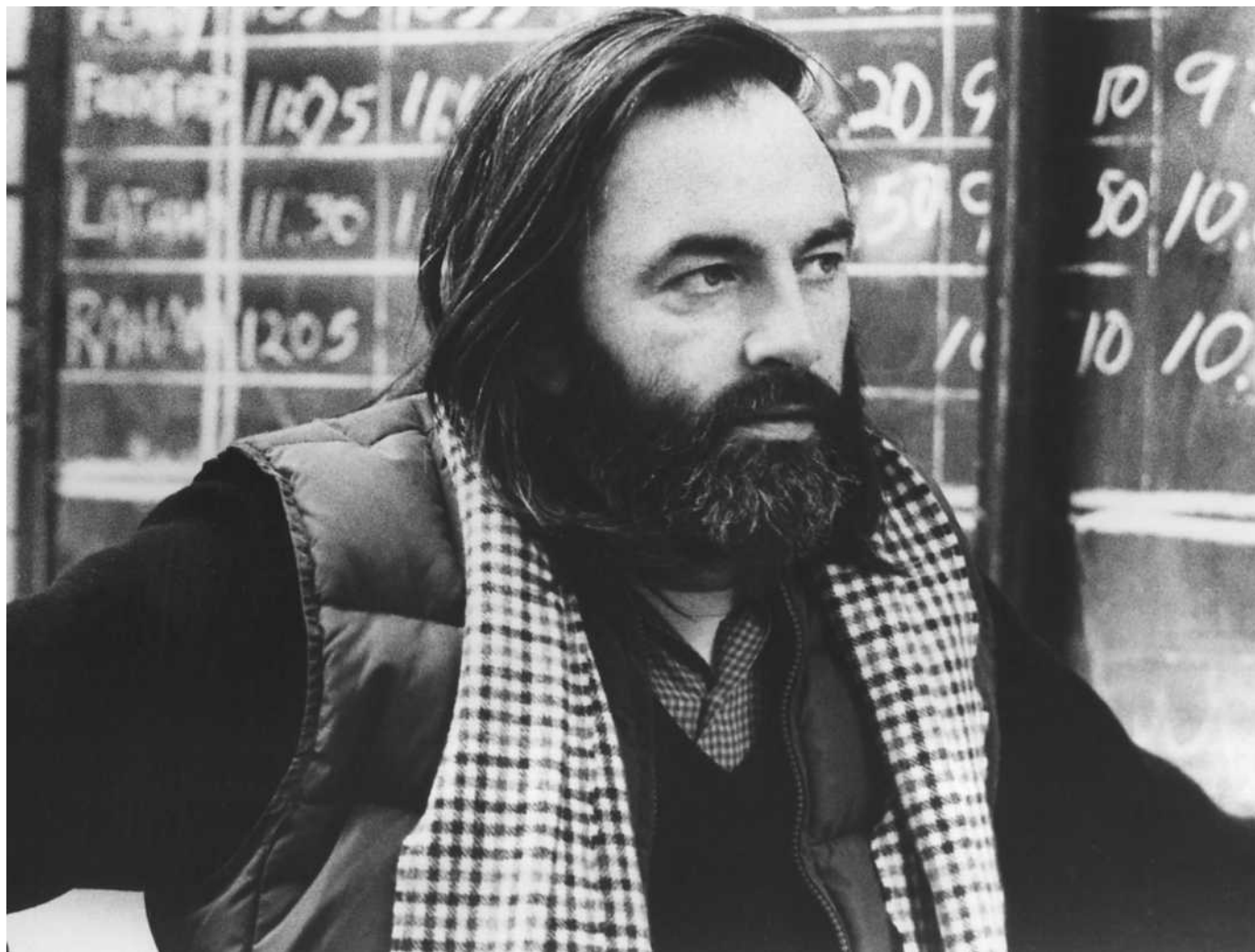
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Malcomson, S.L., “Modernism Comes to the Cabbage Patch,” in *Film Quarterly* (Berkeley), Spring 1985.

Pym, John, “*Housekeeping*,” in *Sight and Sound* (London), Winter 1987–88.



Bill Forsyth

Norman, Barry, "Heroic Effort," in *Radio Times* (London), 1 December 1990.

Elley, Derek, in *Variety* (New York), 30 August 1999.

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For a while during the early 1980s Scottish cinema was virtually synonymous with Bill Forsyth. Today his work remains among the most original and distinctive to have emerged not only from Scotland but from Britain as a whole. The Forsyth oeuvre is rooted in a gentle and extremely charming offbeat view of the world which has affinities with a variety of comic traditions including Ealing comedy, Frank Capra, Jacques Tati, and Ermanno Olmi (*Il Posto* is practically a blueprint in tone and feel of *Gregory's Girl*), but which maintains its own individuality and character. Forsyth's choice of comedy as his mode of expression was partly dictated by the fact that his first two films were made on tiny budgets. In characteristically modest fashion he regarded comedy as more appropriate, being less self-indulgent and more fun to do for everyone involved. Crucially, the comic character of these films gave them a vitality which helped them

transcend their budgetary limitations and, in the case of *Gregory's Girl*, find a sizable audience outside Scotland. Forsyth's charm lies in his attention to detail, particularly the various quirks and idiosyncrasies of his characters, which are conveyed equally effectively through both image and dialogue. These characters are often marginalised individuals caught up in circumstances they are ill equipped to deal with. Forsyth finds a great deal of humour in their predicaments but he does so in a wry and generous manner which is never at the expense of the characters. Instead, his approach amounts to a celebration of the human spirit with all its foibles and shortcomings.

Forsyth's acute perception of human behaviour gives his films a depth which transcends their initial charm as quirky comedies. *Gregory's Girl*, for example, is populated by dreamers lost in their various obsessions. The film centre is the first stirrings of sexuality in rather awkward male adolescents. Gregory is obsessed with the enigmatic and ultimately unobtainable Dorothy (a situation repeated in *Local Hero* with the unrequited love that Danny and McIntyre feel for Marina and Stella, respectively). But Forsyth also uncovers a variety of obsessions, ranging from a fascination with numbers to useless facts and cookery, that serve as expressions of the problems and confusions associated with adolescence; these obsession are

presented as, in essence, a redirection of sexual energy. Although equally obsessed with boys, the girls in the film are more knowing and sophisticated (Gregory constantly seeks advice on matters of the heart from his eleven-year-old sister) and wield greater control over their own destinies—Dorothy overcomes the sexist opposition of the coach to earn a place in the football team, while Susan ingeniously uses her friends to divert Gregory's romantic attentions away from Dorothy and toward herself. Forsyth obviously has a great empathy with the female point of view, and it is no coincidence that *Housekeeping*, his most mature and accomplished work, concentrates totally on the relationship between two young girls and their rather eccentric aunt.

Despite the generally upbeat ambience, Forsyth's cinema has its darker side. There are poignant moments of irony in *That Sinking Feeling*, a film which, despite its quirkiness and innocence, features a group of teenagers attempting to cope with the problems of unemployment. The film is set against a bleak and crumbling urban landscape. *Local Hero* has a rather subdued ending, which compensates for the cozy and contrived resolution reached between beachcomber Ben Knox and Happer the oil tycoon; McIntyre resumes a life in Texas that he has come to regard as shallow and meaningless.

Comfort and Joy is darker than its predecessors not only in theme but in visual style. It concentrates on one solitary character, charting his development from morbid introspection (after his girlfriend leaves him at Christmas) to fascination with the absurdities of the world around him. Despite Forsyth's intention to make a gloomier film, *Comfort and Joy* appears rather whimsical when compared to the brutality of the real Glasgow "Ice Cream Wars" which occurred at about the same time.

But Forsyth's most serious effort by far is *Housekeeping*, his first adaptation and the first film that he shot outside Scotland. In exploring the dilemma of whether to conform to social expectations or opt out altogether, it successfully mixes very real moments of tragedy and grief (it is the only Bill Forsyth film to provoke real anxiety and even tears) with lighter and more familiar Forsythian observations and character traits. *Housekeeping* marks a major development in Forsyth's career, demonstrating a greater emotional complexity and directorial assuredness. It opens out his cinema from its provincial Scottish roots while retaining the charm and warmth of his earlier work and suggests that we may not yet have seen the best of this major filmmaking talent.

Since *Housekeeping*, though, Forsyth has not made any films that rival the work of his early career. *Breaking In*, a comedy which charts the relationship between a young thief (Casey Siemaszko) and his aging mentor (Burt Reynolds), was a dud. *Being Human* is an oddity—and a box office disaster—featuring Robin Williams as five separate characters from different eras of history, each of whom are laboring to attain satisfaction in their lives. *Being Human* is an adventuresome and well-intentioned project, to be sure. But the result is maddeningly uneven, and one hopes that Forsyth will be able to recapture the spirit of his first features.

—Duncan J. Petrie, updated by Rob Edelman

FOSSE, Bob

Nationality: American. **Born:** Robert Louis Fosse in Chicago, 23 June 1927. **Education:** Amundsen High School, Chicago, graduated 1945; studied acting at American Theatre Wing, New York, 1947.

Family: Married 1) Mary Ann Niles (divorced); 2) Joan McCracken (divorced); and 3) Gwen Verdon, 1960 (divorced). **Career:** Formed dance team, "The Riff brothers," with Charles Grass, 1940; master of ceremonies in a night club, 1942; enlisted in U.S. Navy, 1945, assigned to entertainment units in Pacific; chorus dancer in touring companies, 1948–50; Broadway debut in *Dance Me a Song*, 1950; signed to MGM, Hollywood, 1953; Broadway debut as choreographer with *The Pajama Game*, 1954; directed first film, *Sweet Charity*, 1968. **Awards:** Nine "Tony" Awards; Oscar for Best Director, and British Academy Award for Best Director, for *Cabaret*, 1972; also Emmy Award, for *Liza with a "Z,"* 1973. **Died:** Of a heart attack, in Washington, D.C., 23 September 1987.

Films as Director:

- 1968 *Sweet Charity* (+ chor)
- 1972 *Cabaret* (+ chor)
- 1974 *Lenny*
- 1979 *All That Jazz* (+ chor)
- 1983 *Star 80*

Other Films:

- 1953 *The Affairs of Dobie Gillis* (Weis) (role); *Kiss Me Kate* (Sidney) (role); *Give a Girl a Break* (Donen) (role)
- 1955 *My Sister Eileen* (Quine) (chor, role)
- 1957 *The Pajama Game* (Donen and Abbott) (chor)
- 1958 *Damn Yankees* (*What Lola Wants*) (Donen and Abbott) (chor, dancer in "Who's Got the Pain" number)
- 1974 *The Little Prince* (Donen) (chor "Snake in the Grass" number, role)
- 1976 *Thieves* (Berry) (role)

Publications

By FOSSE: articles—

- "Inter/View with Bob Fosse," with L. Picard, in *Inter/View* (New York), March 1972.
- "The Making of *Lenny*," interview with S. Hornstein, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), February 1975.
- Interview in *Cinématographe* (Paris), March 1984.

On FOSSE: books—

- Altman, Rick, *The American Film Musical*, Bloomington, Indiana, 1989.
- Grubb, Kevin Boyd, *Razzle Dazzle: The Life and Work of Bob Fosse*, New York, 1989.



Bob Fosse (left) on the set of *Star 80*

Gottfried, Martin, *All His Jazz: The Life and Death of Bob Fosse*, New York, 1990.

Beddow, Margery, *Bob Fosse's Broadway*, Portsmouth, New Hampshire, 1996.

On FOSSE: articles—

Vallance, T., "Bob Fosse," in *Focus on Film* (London), Summer 1972.

Gardner, P., "Bob Fosse," in *Action* (Los Angeles), May/June 1974.

Badder, D.J., "Bob Fosse," in *Film Dope* (London), April 1979.

Drew, B., "Life as a Long Rehearsal," in *American Film* (Washington, D.C.), November 1979.

Braun, E., "In Camera: The Perfectionist," in *Films and Filming* (London), January 1980.

Valot, J., P. Ross, and D. Parra, "Bob Fosse," in *Revue du Cinéma* (Paris), March 1984.

Mizejewski, Linda, "Women, Monsters, and the Masochistic Aesthetic in Fosse's *Cabaret*," in *Journal of Film and Video* (Boston), vol. 39, no. 4, 1987.

Wood, Robin, "Cloven Hoofers: Choreography as Autobiography in *All That Jazz*," in *Post Script* (Jacksonville, Florida), Winter 1987.

Obituary in *Variety* (New York), 24 September 1987.

Obituary in *Hollywood Reporter*, 25 September 1987.

Obituary in *Films and Filming* (London), November 1987.

Kemp, P., "Degrees of Radiance," in *Cinema Papers* (Melbourne), March 1988.

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Rex Reed once said of Bob Fosse (in a review of his performance as The Snake in *The Little Prince*), "The man can do anything!" Somewhat effusive, Reed's comment nonetheless has more than a kernel of truth: Fosse won eight Tonys, one Oscar, and one Emmy over the course of his career. In fact, he garnered four of the awards (the Oscar for *Cabaret*, the Emmy for *Liza with a Z*, and two Tonys for *Pippin*) in one year.

Fosse started his career as a dancer and choreographer on Broadway and divided his time almost equally between directing for the

stage and for films. All of Fosse's films are musicals (with the exception of *Lenny*) and it is within this genre that he made significant contributions. The directorial choices employed by Fosse stemmed, not surprisingly, from his style of dancing and choreography: a type of eccentric jazz that isolates and exaggerates human motion, breaking it up into small components. It has been noted that there appears to be little difference between the dance material for Fosse's stage and film choreography. But the presentation of the dance is radically different. On the stage, only the performers could create the fragmentation of Fosse's choreography. In film, the use of multiple camera set-ups and editing allowed an amplification of this fragmentation, essentially obliterating the dance material and the *mise-en-scène*.

This style can be seen as the complete opposite of Astaire's presentation, which strives to preserve spatial and temporal integrity. "I love the camera," Fosse once said, "I love camera movement and camera angles. As a choreographer you see everything with a frame." Camera angle and camera image become more important choreographic components than the dancing. The dance routine itself is non-essential, subordinated to a more complex system of integration and commentary, as Jerome Delameter has noted.

Fosse's notions of integration and commentary drastically altered the structure of the American musical film. Reacting against thirty-odd years of the Arthur Freed musical, Fosse broke new ground in 1972 with *Cabaret*. No longer were the musical numbers "integrated" into the narrative with people singing to each other. All dance performances were logically grounded, occurring where they might be expected—on a stage, for example (and never leaving that stage, as Berkeley did)—and was distinctly separated from the narrative. The "integration" took place in the sense that each performance was a comment on the narrative action. In an interview with Glenn Loney for *After Dark*, Fosse shed some light on his approach. "I don't think there is any such thing as a realistic musical. As soon as people start to sing to each other, you've already gone beyond realism in the usual sense. . . . I have generally tried to make the musical more believable." Fosse did not seek to make the events more realistic, just more plausible and logical. Fosse expounded on his concepts of "believability," "integrated commentary," and visual fragmentation of performance via camera angle and editing with *All That Jazz*, a film in which musical numbers are literal hallucinations, obviously separated from the narrative but still logically grounded within it.

—Greg Faller



John Frankenheimer

Young Stranger, 1957; formed John Frankenheimer Productions, 1963. **Awards:** Christopher Award, 1954; Bodil Film Festival Best American Film, for *Seven Days in May*, 1963; Emmy Award for Outstanding Individual Achievement in Directing for a Miniseries or a Special, for *The Burning Season*, 1994; Emmy Award for Outstanding Individual Achievement in Directing for a Miniseries or a Special, for *Andersonville*, 1996; Emmy Award for Outstanding Directing for a Miniseries or a Movie, for *George Wallace*, 1997; Ft. Lauderdale International Film Festival Robert Wise Director of Distinction, 1998; San Diego World Film Festival Lifetime Achievement Award, 1998; Casting Society of America Lifetime Achievement Award, 1998; National Board of Review Billy Wilder Award, 1999. **Address:** c/o John Frankenheimer Productions, 2800 Olympic Blvd., Suite 201, Santa Monica, CA 90404, U.S.A.

FRANKENHEIMER, John

Nationality: American. **Born:** Malba, New York, 19 February 1930. **Education:** La Salle Military Academy, graduated 1947; Williams College, B.A., 1951. **Military Service:** Served in newly formed Film Squadron, U.S. Air Force, 1951–53. **Family:** Married Carolyn Miller, 1954 (divorced, 1961), two daughters; remarried, 1964. **Career:** Worked as assistant director on such TV series as *You Are There*, *Person to Person*, and *The Garry Moore Show*, 1953–54; directed over 150 live TV shows, 1954–60; directed his first feature, *The*

Films as Director:

- 1957 *The Young Stranger*
- 1961 *The Young Savages*
- 1962 *The Manchurian Candidate* (+ co-pr, uncredited sc); *All Fall Down*; *Birdman of Alcatraz*
- 1963 *Seven Days in May* (+ co-pr)
- 1964 *The Train*
- 1966 *Grand Prix*; *Seconds*
- 1968 *The Extraordinary Seaman*; *The Fixer*

- 1969 *The Gypsy Moths*
 1970 *I Walk the Line; The Horsemen*
 1973 *L'Impossible Objet (Impossible Object); The Iceman Cometh*
 1974 *99 44/100 Dead* (retitled *Call Harry Crown* for general release in U.K.)
 1975 *French Connection II*
 1976 ***Black Sunday*** (+ bit ro as TV controller)
 1979 *Prophecy*
 1982 *The Challenge*
 1985 *The Holcroft Covenant*
 1986 *52 Pick-Up*
 1987 *Across the River and into the Trees*
 1989 *Dead Bang; The Fourth War*
 1991 *Year of the Gun*
 1994 *Against the Wall* (for TV); *The Burning Season* (for TV) (+ co-pr)
 1996 *Andersonville* (for TV) (+ co-exec pr); *The Island of Dr. Moreau*
 1997 *George Wallace* (for TV) (+ co-pr)
 1998 *Ronin*
 2000 *Reindeer Games*

Other Films:

- 1991 *Reflections on Citizen Kane* (short) (doc) (ro as himself)
 1999 *The General's Daughter* (West) (ro as General Sonnenberg)
 2000 *Listen with Your Eyes* (Benedikt) (doc) (ro as himself)

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The seven feature films John Frankenheimer directed between 1961 and 1964 stand as a career foundation unique in American cinema. In a single talent, film had found a perfect bridge between television and Hollywood drama, between the old and new visual technologies, between the cinema of personality and that of the corporation and the computer.

Frankenheimer's delight in monochrome photography, his instinct for new light cameras, fast stocks, and lens systems like Panavision informed *The Manchurian Candidate*, *Seven Days in May*, and *Seconds* with a flashing technological intelligence. No less skillful with the interior drama he had mastered as a director of live television, he turned *All Fall Down* and *The Young Savages* into striking personal explorations of familial disquiet and social violence. He seemed unerring. Even *Birdman of Alcatraz* and *The Train*, troubled projects taken over at the last minute from Charles Crichton and Arthur Penn, respectively, emerged with the stamp of his forceful technique.

Frankenheimer's career began to sour with *Seconds*, a film that was arguably too self-conscious with its fish-eye sequences and rampant paranoia. *Grand Prix*, an impressive technical feat in Super Panavision, showed less virtuosity in the performances. His choices thereafter were erratic: heavy-handed comedy, rural melodrama, a further unsuccessful attempt at spectacle in *The Horsemen*, which was shot in Afghanistan. Frankenheimer relocated to Europe, no doubt mortified that Penn, Lumet, and Delbert Mann, lesser lights of live TV drama, had succeeded where he failed.

Despite a career revival with the 1975 *French Connection II*, a sequel that equaled its model in force and skill, Frankenheimer has not hit his stride since—at least with regard to his big-screen projects. The director's choices remain variable in intelligence, though by staying within the area of violent melodrama he has at least ceased to dissipate his talent in the pursuit of production values. *Black Sunday* is a superior terrorist thriller, *Prophecy* a failed but worthy horror film with environmental overtones, and *The Challenge* a stylish Japanese romp in the style of *The Yakuza*. Unfortunately, new directors who grew up with the Frankenheimer work as benchmarks do such material better.

Frankenheimer's late 1980s and early 1990s features—*Dead Bang*, *The Fourth War*, and *Year of the Gun*—did nothing to resuscitate his career, and were quickly forgotten as they made their way to video store oblivion. Only the 1987 theatrical re-release of *The Manchurian Candidate*, after decades of unavailability, earned Frankenheimer high critical praise. In fact, the film was atop many critics' lists as among the best to come to movie houses that year. Additionally, the emergence of the high-tech thriller genre, so popular in the 1990s, has been critically traced back to *The Train*. From the mid-1990s, you might say that Frankenheimer returned to his professional roots, re-crossing that bridge between theatrical films and television. He did not completely abandon big-screen features, directing one generic espionage yarn (*Ronin*), one pedestrian crime tale

(*Reindeer Games*), and an undistinguished adaptation of H.G. Wells's *The Island of Dr. Moreau*. The last is of note only for the presence of Marlon Brando, hamming it up outrageously. By far Frankenheimer's best films of the period—and most acclaimed work in years—are a quartet of fact-based, social issue-oriented TV movies. *Against the Wall* is a solid prison drama that retraces the events surrounding the 1971 Attica prison riots. *The Burning Season* is even better: an outstanding, politically savvy account of the life of Chico Mendes, the political activist/union leader who battled against the exploitation of those who toil in the Amazon rain forests of Brazil and paid for his valor with his life. The final two may be linked as chronicles of one aspect of the mid-nineteenth century and mid-twentieth century American South. *Andersonville* offers a vivid portrait of the infamous Confederate prisoner-of-war camp, where almost 13,000 Union soldiers died; *George Wallace* is a solid biopic about the controversial anti-segregationist Alabama governor. All were above average, quality-wise. Three of them even netted Frankenheimer Best Direction Emmy Awards.

—John Baxter, updated by Rob Edelman

FRANKLIN, Sidney

Nationality: American. **Born:** Sidney Arnold Franklin in San Francisco, 21 March 1893; also known as Sid Franklin, S.A. Franklin, Sidney A. Franklin, Sydney A. Franklin, and Sydney Franklin.



Sidney Franklin (standing) on the set of *The Last of Mrs. Cheyney*

Family: Father of producer-director Sidney Franklin Jr.; brother of director Chester M. Franklin. **Career:** Began working in the motion pictures as an assistant cameraman, 1913; co-directed his first short films with his brother, 1914; began directing features, 1916; began work as a director at Metro-Goldwyn-Mayer, 1926; abandoned his career as director after *The Good Earth*, and became a producer, 1937; returned to directing with remake of *The Barretts of Wimpole Street*, 1957; resigned from MGM, 1958. **Awards:** Special Academy Award (Irving G. Thalberg Award) for “consistent high quality of production achievement,” for *Mrs. Miniver*, 1942. **Died:** Of natural causes in Santa Monica, California, 18 May 1972.

Films as Director, with Chester Franklin:

- 1914 *The Sheriff* (short); *A Ten-Cent Adventure* (short)
- 1915 *The Ash Can, or Little Dick's First Adventure* (*Little Dick's First Adventure*) (short); *The Baby* (short); *Dirty-Face Dan* (short); *The Dollhouse Mystery* (short); *Her Filmland Hero* (short); *The Kid Magicians* (short)
- 1916 *The Little Cupids* (short); *Little Dick's First Case* (short); *Pirates Bold* (short); *The Rivals* (short); *The Runaways* (short); *The Straw Man* (short); *Let Katie Do It*; *Martha's Vindication*; *The Children of the House*; *Going Straight* (*Corruption*); *The Little School Ma'am*; *Gretchen the Greenhorn*; *A Sister of Six*
- 1917 *Jack and the Beanstalk* (+ co-sc); *Aladdin and the Wonderful Lamp*; *Babes in the Woods*
- 1918 *Treasure Island*; *Six Shooter Andy*; *Her Only Way*; *Forbidden City*; *Fan Fan*; *Ali Baba and the Forty Thieves*

Films as Director

- 1918 *The Safety Curtain* (+ co-sc); *The Bride of Fear* (+ sc); *Confession* (+ sc, story);
- 1919 *The Heart of Wetona*; *The Probation Wife*; *The Hoodlum*; *Heart o' the Hills*
- 1920 *Two Weeks*; *Unseen Forces* (+ pr)
- 1921 *Not Guilty*; *Courage*
- 1922 *The Primitive Lover*; *Smilin' Through* (+ co-adaptation); *East Is West*
- 1923 *Brass*; *Dulcy*; *Tiger Rose*
- 1924 *Her Night of Romance*
- 1925 *Learning to Love*; *Her Sister from Paris*
- 1926 *Beverly of Graustark*; *The Duchess of Buffalo*
- 1927 *Quality Street*
- 1928 *The Actress* (*Trelawny of the Wells*)
- 1929 *Wild Orchids*; *The Last of Mrs. Cheyney*; *Devil May Care*
- 1930 *The Lady of Scandal*; *A Lady's Morals*
- 1931 *The Guardsman*; *Private Lives* (+ pr)
- 1932 *Smilin' Through*
- 1933 *Reunion in Vienna*
- 1934 *The Barretts of Wimpole Street*
- 1935 *The Dark Angel*
- 1937 *The Good Earth*
- 1946 *Duel in the Sun* (co-d with Vidor and others, uncredited)
- 1957 *The Barretts of Wimpole Street*

Other Films:

- 1919 *The Man in the Moonlight* (Powell) (ro); *A Rogue's Romance* (Young) (ro)
- 1920 *The Blue Moon* (Cox) (ro); *Down Home* (Willat) (ro); *Drag Harlan* (Edwards) (ro unconfirmed)
- 1939 *On Borrowed Time* (Bucquet) (pr); *Goodbye, Mr. Chips* (Wood) (special acknowledgment)
- 1940 *Waterloo Bridge* (LeRoy) (co-pr)
- 1942 *Mrs. Miniver* (Wyler) (co-pr); *Random Harvest* (LeRoy) (pr); *Bambi* (Hand) (artistic contributor)
- 1943 *Madame Curie* (LeRoy) (pr)
- 1944 *The White Cliffs of Dover* (Brown) (pr)
- 1946 *The Yearling* (Brown) (pr)
- 1948 *Homecoming* (LeRoy) (pr); *Command Decision* (Wood) (pr)
- 1950 *The Miniver Story* (Potter) (pr)
- 1953 *Young Bess* (Sidney) (pr); *The Story of Three Loves* (Minnelli, Reinhardt) (pr)

Publications

By FRANKLIN: articles—

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On FRANKLIN: articles—

“Sidney Franklin, Producer, Dies; His *Mrs. Miniver* Won Oscar,” in *New York Times*, 20 May 1972.

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Throughout his lengthy Hollywood career, Sidney Franklin worked as a director, producer, screenwriter, assistant cameraman, and actor. He was, however, no celluloid renaissance man. He was not an artist of the cinema, in the way that a Woody Allen or an Orson Welles is considered to be. Franklin was more of an all-purpose hand, one of the scores of film pioneers who in the early years of the 20th-century entered the industry almost by accident. (While eliciting a curiosity about film in his youth, he had toiled as a stock boy, travelling salesman, and factory and oil field worker prior to becoming an assistant cameraman at age 20.) Franklin then matured and flourished, as the industry matured and flourished, becoming first a director and then a producer. In the end he was a product of the Hollywood studio system and, even more specifically, a loyal and trustworthy employee of the Metro-Goldwyn-Mayer movie factory.

Franklin's films range from the child-oriented comedy shorts and features he co-directed early in his career with his brother, Chester M. Franklin, to the polished dramas and comedies he directed at MGM during the late 1920s and 1930s and the high-profile dramas he produced during the 1940s. Through the mid-1920s, he directed a wide range of product, honing his craft and becoming a technically accomplished and reliable professional. Franklin's best, most representative films are those he made at MGM, where he came to work in 1926, and he was adept at directing actresses and understanding their

characters' motivations. He was especially close to Irving Thalberg, the studio's "Boy Wonder" production executive, and did well guiding Mrs. Thalberg—Norma Shearer—through several films, including *The Actress*, *Smilin' Through* (which he previously had made as a silent, with Norma Talmadge), *Private Lives*, and *The Barretts of Wimpole Street*. He also directed Greta Garbo in *Wild Orchids*, and guided Louise Rainer to an Academy Award in *The Good Earth*.

Franklin directed several adaptations of plays, all sophisticated comedies, including Molnar's *The Guardsman* (the lone starring celluloid vehicle of Broadway legends Alfred Lunt and Lynne Fontanne), Robert E. Sherwood's *Reunion in Vienna*, and Noel Coward's *Private Lives*. His concern for detail, and maintaining the essence of the original material, is reflected in an article he published in the *New York Times* in 1934. "Even in Hollywood the play is the thing," Franklin wrote. "We are grateful for good plays, we respect them and in translating them to the new medium we try our level best to do right by them. We realize we can get a good motion picture only by guarding with our lives the essence and structure which make the play important or significant." Then he added, "Perhaps the greatest satisfaction that can come to a director is to hear some one [sic] say of one of our efforts: 'It was as good as a play!'" In these remarks, Franklin amplifies a point that often is forgotten in a contemporary Hollywood ruled by high-concepts and special effects: without rich characterizations and a good story, you cannot have a good film.

Still, the overriding fact of Franklin's career is that, while his films as director exude class, and he served his stars well, they are not reflective of any individual artistic vision. Rather, they collectively mirror his studio's patented luster. Upon completing *The Good Earth* in 1937—and after the premature death of Irving Thalberg—Franklin left directing; he returned only to assist King Vidor on David O. Selznick's *Duel in the Sun* and direct a bland remake of *The Barretts of Wimpole Street* in 1957. Otherwise, he went on to produce some of MGM's most prestigious pictures during the 1940s, from *Waterloo Bridge*, *Random Harvest*, and the Academy Award-winning *Mrs. Miniver* through *The Yearling* and *Command Decision*. With the exception of *Mrs. Miniver*, which benefits from the strengths of its director, William Wyler, all are products of a studio rather than an individual.

—Rob Edelman

FREARS, Stephen

Nationality: British. **Born:** Leicester, Great Britain, 20 June 1941. **Education:** Studied law at Cambridge University, 1960–63. **Career:** Assistant at the Royal Court Theatre, 1964; assistant on films, from 1966; directed first film, 1967; director and producer for TV, from 1969, including *Me! I'm Afraid of Virginia Woolf* (series of plays by Alan Bennett, 1978) and *Walter* for Channel 4, 1982; also director of TV commercials. **Awards:** People's Choice Award, Toronto International Film Festival, for *The Snapper*, 1993; Douglas Sirk Award, FilmFest Hamburg (Germany), 1996; César Award for Best Foreign Film, for *Dangerous Liaisons*, 1988; Berlinale Camera, Berlin International Film Festival, 1989; Bodil Award for Best American Film, for *Dangerous Liaisons*, 1990; Silver Berlin Bear, Berlin International Film Festival, for *The Hi-Lo Country*, 1999.

Films as Director:

- 1967 *The Burning* (+ pr)
- 1971 *Gumshoe*
- 1975 *Three Men in a Boat* (for TV); *Sunset across the Bay* (for TV)
- 1978 *Doris and Doreen* (for TV); *Me! I'm Afraid of Virginia Woolf* (for TV); *A Visit from Miss Protheroe* (for TV)
- 1979 *One Fine Day* (for TV); *Afternoon Off* (for TV); *Bloody Kids* (for TV)
- 1981 *Going Gently* (for TV)
- 1982 *Walter* (for TV)
- 1983 *Saigon: Year of the Cat* (for TV)
- 1984 *The Hit*
- 1985 *My Beautiful Laundrette*
- 1987 *Prick up Your Ears*; *Sammy and Rosie Get Laid*
- 1988 *Dangerous Liaisons*
- 1990 *The Grifters*
- 1992 *Hero*
- 1993 *The Snapper* (for TV)
- 1994 *A Personal History of British Cinema by Stephen Frears* (for TV) (+ role as himself)
- 1996 *The Van*; *Mary Reilly*
- 1998 *The Hi-Lo Country*
- 2000 *Fail-Safe* (for TV); *High Fidelity*; *Liam*

Other Films:

- 1966 *Morgan, a Suitable Case for Treatment* (Reisz) (asst d)
- 1967 *Charlie Bubbles* (Finney) (asst d)
- 1968 *If . . .* (Anderson) (asst d)
- 1973 *O Lucky Man!* (Anderson) (asst d)
- 1978 *Long Shot* (Hatton) (role as Biscuit Man)
- 1979 *The Old Crowd* (Anderson—for TV) (pr)
- 1997 *Beyond Fear* (Green/Wilkes—for TV) (exec pr)
- 2000 *Unforgettable Richard Beckinsale* (Garnsey) (role as himself)

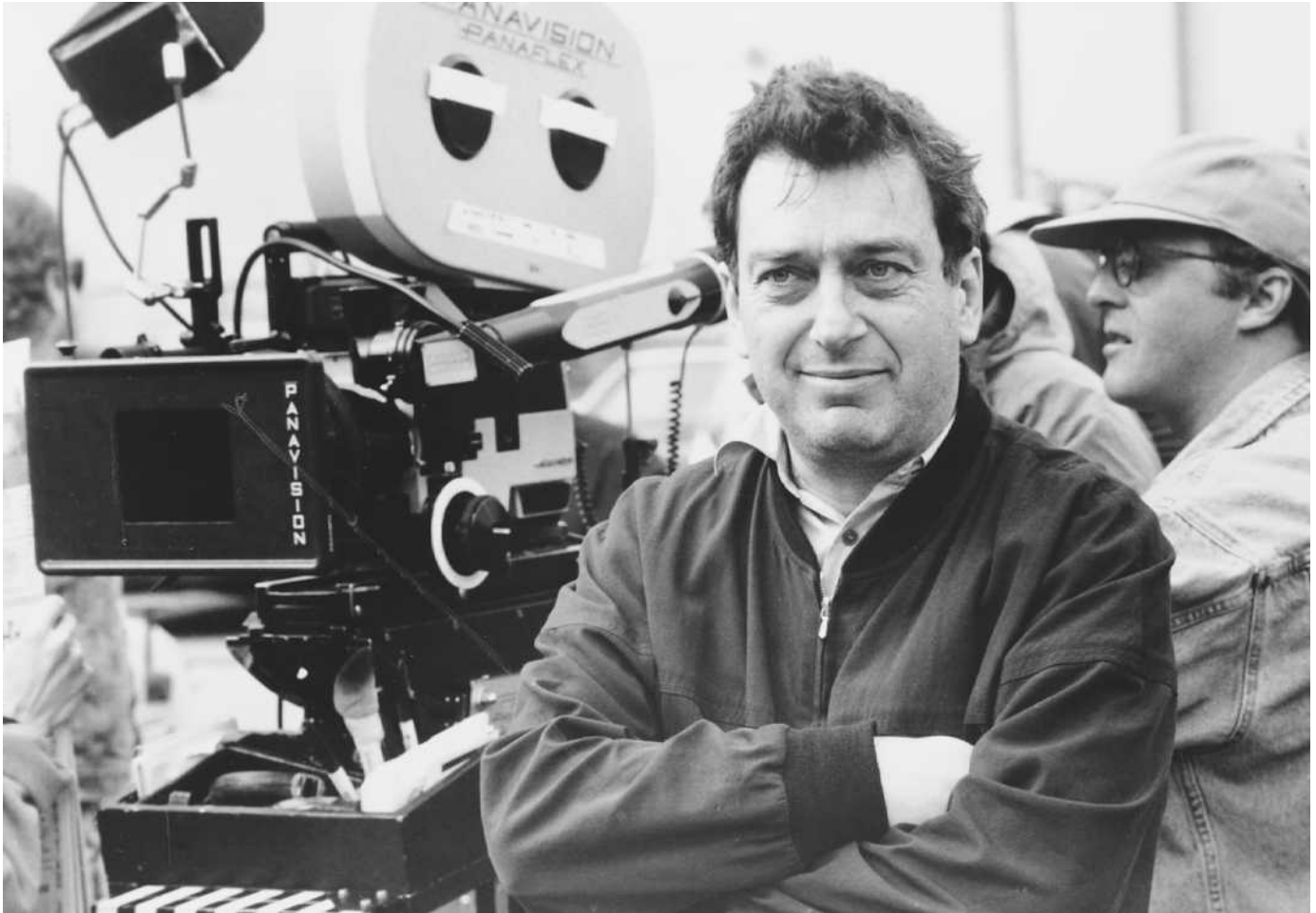
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- Interview in *Time Out* (London), 10 November 1983.
- Interview with P. Merigeau and F. Guerif, in *Revue du Cinéma* (Paris), November 1984.
- "Sheer Frears," an interview with J. Saynor, in *Stills* (London), November 1985.
- Interview with Harlan Kennedy, in *Film Comment* (New York), March/April 1987.
- Interview in *Inter/View* (New York), April 1987.
- Interview with K.M. Chanko, in *Films in Review* (New York), October 1987.
- American Film* (Washington, D.C.), December 1988.



Stephen Frears

Interview with H. Merrick, in *Revue du Cinéma* (Paris), January 1991.
 Interview with L. Vincenzi, in *Millimeter*, February 1991.
 Interview with K. Vandemaale, in *Skoop*, April 1991.
 "One Foot in Hollywood," interview with Ralph Rugoff, in *Vogue*, October 1992.
 "Keeping His Own Voice: An Interview with Stephen Frears," *Post Script*, vol. 11, no. 3, 1992.
 "Rolling in the Isles," interview with Gregg Kilday, in *Entertainment Weekly*, 28 January 1994.

On FREARS: articles—

"Song of Experience: Stephen Frears," in *Monthly Film Bulletin* (London), May 1987.
 "Stephen Frears Section" of *Positif* (Paris), November 1987.
 Hunter, Mark, "Marquise de Merteuil and Comte de Valmont Get Laid," in *American Film*, December 1988.
 Lindsey, Robert, "The Dangerous Leap of Stephen Frears," in *New York Times Magazine*, December 18, 1988.
 Dancyger, K., "The Bigger Picture: A Consideration of the Influence of Journalism and Theatre on the Feature-Length Screenplay," in *Journal of Film and Video*, vol. 42, no. 3, 1990.
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Merrick, H., "Un réalisateur en liberté," in *Revue du Cinéma* (Paris), January 1991.
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 Regosa, M., "Stephen Frears e la fenomenologia del politico," in *Cinema Nuovo*, May/June 1992.
 Joshel, S.R., "Fatal Liaisons and Dangerous Attraction: The Destruction of Feminist Voices," in *Journal of Popular Culture*, vol. 26, no. 3, 1992.
 Saynor, J., "Accidental Auteur," in *Sight and Sound*, April 1993.

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Like so many of his contemporaries in the British cinema, Stephen Frears began his directorial career in television, making dramas for the BBC and its commercial rival Channel 4. He has continued to bounce back and forth between film and television ever since. He first came to the moviegoing public's notice as the director of 1971's *Gumshoe*, a whimsical nod to American films noir of the 1940s that was laced with parodic, self-reflexive overtones. The comedy/drama starred Albert Finney—as a down-at-the-heel vaudevillian who, influenced by seeing too many Bogart movies, turns private eye to improve his fortunes—and Billie Whitelaw. It also had a music score by a then comparatively unknown Andrew Lloyd Webber. A gentle,

unassuming film, it has its adherents, but is an all but forgotten part of Frears's filmography.

During the 1980s, though, Frears directed a blistering series of features that established him as one of the more important British directors of the period. The breakthrough film was *My Beautiful Laundrette*, a movie partly funded by Channel 4 TV that also launched Daniel Day Lewis as an actor, brought Shirley Anne Field (a fixture of British New Wave cinema of the 1960s) back to the screen, and gave the screenwriter Hanif Kureishi his first substantial hit.

Before *My Beautiful Laundrette* put Frears on the map, however, Frears made *The Hit*. It had a great cast (John Hurt, Terence Stamp, and Fernando Rey), and told the story of a small-time hood named Willie Parker (Stamp) who informs upon his partners-in-crime. Ten years later, he suddenly finds that his long-time hiding place has been discovered by his former associates who have put out a contract to have him terminated for squealing on them. Eric Clapton wrote the theme song for the film.

The Hit is tense, well acted, and has an authentic air of despair and failure in its tightly constructed visuals, yet at the same time it manages to be quite funny. It reminds one of the Hammer psychological thrillers of the early 1960s, in which Jimmy Sangster's scripts kept the audience guessing throughout; despite its failure to catch on (good reviews notwithstanding), it stands up well against more celebrated works in the British crime film genre, such as *The Long Good Friday*. But then came *My Beautiful Laundrette*, which took Frears out of the grind of ordinary television production and genre films, and afforded him a more luxurious canvas with which to work. Nevertheless, it is clear that his years in television and genre films, which requires working at a fast pace, prepared him for this moment by enabling him to wring every last value out of the film's minimal funding.

A titillating, cheaply exotic, and yet deeply romantic film, *Laundrette* is set firmly in the world of 1980s London, a barren, Thatcherite landscape of failing businesses, exploited workers, and simmering racial tension. The love affair between Johnny (Day Lewis) and the Asian Omar crosses the "barrier" of the heterosexual ruling faction and serves as an "affront" to the rigid class and racial barriers of an England caught in the grip of a pervasive economic depression. The film's look is lush, multi-hued, and dreamy; it exists outside of time, as its protagonists most truly come to life outside the structures imposed upon them. With *Laundrette*, Frears aligned himself with a strong scenarist (Kureishi) who also sought to revitalize British cinema, and the iconic structures that had come to be taken as fixed points of reference in its landscape (Kureishi stated that one of his ambitions in writing the script for the film was to make a gay-themed British movie "without Dirk Bogarde"). A surprise "art house" hit in the United States, the film revived Frears's career as a director. He was thus able to plunge into a group of new works that consolidated his reputation.

Sammy and Rosie Get Laid, another Kureishi script, was perhaps less successful than *Laundrette*, but it still did respectable business in the United States and Britain, and found several critical champions. *Sammy and Rosie* took the basic image of London in collapse posited in *Laundrette* several steps further. *Sammy and Rosie* is a clever re-interpretation of Godard's vision of the city-as-apocalypse, with a Buñuelian flair for surreal interruptions and a grimy look similar to that used by 1960s British directors like Tony Richardson and Karel Reisz.

In the same year, Frears's *Prick up Your Ears*, an examination of the life of gay playwright Joe Orton, from an Alan Bennett screenplay, received substantial critical acclaim both in England and the United States.

Frears's most successful and popular film up to that point, *Dangerous Liaisons*, owes a considerable stylistic debt to Roger Vadim's 1960 *Les liaisons dangereuses*, a modern-dress version of the same text by Laclos. Vadim's film featured Jeanne Moreau and Gerard Philipe; Frears's film, from a screenplay by Christopher Hampton, is anchored by the brilliant performances of Glenn Close and John Malkovich, and succeeds because of the sense of period verisimilitude it creates. Frears's camera seems almost a recording angel within the context of the film's narrative; it is omnipresent, but never oppressive, and maintains a discreet distance, except in the climactic dueling sequence.

Dangerous Liaisons does not strive to be sumptuous; rather, it plants the characters firmly within the context of the decor, and lets them do their work. Malkovich, in particular, has never appeared to better advantage, and the final shot of Glenn Close, after having been scorned in public, wiping her evening's make-up off her face with brutal finality while regarding herself in her dressing room mirror, is one of the most despairingly triumphant moments in recent cinema history.

Interestingly, Frears completely eschews the aggressive visual style of *Laundrette* and *Sammy and Rosie* in *Dangerous Liaisons*; rather, his camera seems entirely at the service of the actors. He frames them in introductory wide-shots in the classical studio manner before going in for intimate close-ups. In this, the film is a double period piece, recreating the British studio system and its inherent dependence upon actors, as well as the eighteenth-century period in which the fictive text is set. Perhaps because of this double classicism, the film has proven to be Frears's most accessible and popularly praised work.

Frears further consolidated his position in the cinema with *The Grifters*, his first film made in America. A noirish crime drama based on a novel by pulp fiction icon Jim Thompson, it featured Annette Bening, John Cusack, and Angelica Huston, and won critical and popular accolades all-around. After *The Grifters*, Frears switched gears with *The Snapper*, adapted from a novel by Roddy Doyle, the author of *The Commitments*—a book then successful film (by Alan Parker) to which *The Snapper* is a companion piece. It tells the story of a working-class family in Ireland (the same locale as *The Commitments*). When its eldest daughter, who is unmarried, becomes pregnant, her relationship with her father is sorely tested. Made for British television but released theatrically in the U.S., the film is ultimately a warm portrait of family imperfections and loyalties. As is *The Van*, Frears's next film, made in 1996. Also based on novel by Roddy Doyle, it completed Doyle's Irish trilogy begun with *The Commitments*.

The same year, Frears took over direction of the troubled production *Mary Reilly*, a distaff version of *Dr. Jekyll and Mr. Hyde* told from the perspective of the housekeeper (Julia Roberts) who works in Jekyll's (John Malkovich) home. The result, though visually impressive, was a ponderous period piece that collapsed under its own dreary weight at the box office despite the star power of Roberts in the title role. *The Hero*, an attempt by Frears at a Capraesque fantasy, was another misfire. Largely due to a charismatic lead performance by Woody Harrelson, Frears' modern-day western *The Hi-Lo Country*, based on a novel by Max Evans, clicked better with audiences and

critics, though it lacks the grit that a Sam Peckinpah (who had long wanted to film Evans' novel himself) might have brought to it.

—Wheeler Winston Dixon, updated by John McCarty

FRIČ, Martin

Nationality: Czech. **Born:** Prague, 29 March 1902. **Family:** Married actress Suzanne Marville, 1932. **Career:** Actor in Prague and Bratislava, 1918; lab man, cameraman, and designer, 1919–21; began film acting, scriptwriting, 1922; began collaboration with Karel Lamac, 1924; billed as Mac Frič on films made during occupation, 1940s; television director, from 1961; 1st Chairman, Union of Czechoslovakian Film and Television Artists, 1965. **Awards:** Recipient of National Artist; Order of the Republic; Laureate; State Prize. **Died:** 22 August 1968.

Films as Director (partial listing):

- 1928 *Páter Vojtěch* (*Father Vojtech*) (+sc, role)
- 1929 *Varhaník v sv. Vítu* (*The Organist at St. Vitus*) (+ co-sc); *Chudá holka* (*Poor Girl*) (+sc)
- 1930 *Vše pro lásku* (*All for Love*) (+co-sc)
- 1931 *Der Zinker* (*The Informer*) (co-d); *On a jeho sestru* (*He and His Sister*) (co-d); *Dobrý voják Švejk* (*The Good Soldier Schweik*) (+ ed)
- 1932 *Kantor Ideál* (*Master Ideál*); *Sestra Angelika* (*Sister Angelica*) (+ ed)
- 1933 *Revisor* (*The Inspector*) (+ ed); *U snědeného krámu* (*The Emptied-out Grocer's Shop*) (+ ed); *Pobočník Jeho Výsosti* (*Adjutant to His Highness*) (+ ed); *Život je pes* (*A Dog's Life*) (+ co-sc); *Dvanáct křesel* (*The Twelve Chairs*) (co-d); *S vyloučením veřejnosti* (*Closed Doors*)
- 1934 *Hej rup!* (*Heave-ho!*) (+ ed, co-sc); *Poslední muž* (*The Last Man*); *Mazlíček* (*Darling*) (+ ed, co-sc)
- 1935 *Hrdina jedné noci* (*Hero for a Night*) (+ ed); *Jánošík* (ed, co-sc); *Jedenácté přikázání* (*The Eleventh Commandment*) (+ ed); *Ať žije nebožtík* (*Long Live the Deceased*) (+ ed, co-sc)
- 1936 *Pater Vojtěch* (*Father Vojtech*) (remake); *Svadlenka* (*The Seamstress*); *Ulička v ráji* (*Paradise Road*)
- 1937 *Svět patří nám* (*The World Is Ours*) (+ co-sc, role); *Hordubalové* (*The Hordubals*); *Lidé na kře* (*People on a Glacier*)
- 1938 *Krok do tmy* (*Madman in the Dark*); *Skola, základ života* (*School, the Basis of Life*)
- 1939 *Eva tropí hlouposti* (*The Escapades of Eva*); *Kristián* (*Christian*) (+ co-sc); *Muž z neznáma* (*The Reluctant Millionaire*)
- 1940 *Muzikantská Liduška* (*Liduška of the Stage; Musicians' Girl*); *Baron Prášil* (*Baron Munchhausen*); *Katakomby* (*Catacombs*); *Druhá směna* (*Second Tour*)
- 1941 *Těžký život dobrodruha* (*Hard Is the Life of an Adventurer*); *Hotel Modrá hvězda* (*The Hotel Blue Star*) (+ co-sc)
- 1942 *Barbora Hlavsová*
- 1943 *Experiment*; *Der zweite Schuss* (*The Second Shot*) (+ co-sc)
- 1944 *Počestné paní pardubické* (*The Virtuous Dames of Pardubice*); *Prstýnek* (*The Wedding Ring*)
- 1945 *13. revír* (*Beat 13*)

- 1947 *Varuj!* (*Warning!*) (+ co-sc); *Capkovy povídky* (*Tales from Capek*) (+ co-sc)
- 1948 *Návrat domu* (*Lost in Prague*); *Polibek ze stadionu* (*A Kiss from Stadium*) (+ co-sc)
- 1949 *Pětistovka* (*Motorcycles*); *Pytláková schovanka* (*The Kind Millionaire*)
- 1950 *Past* (*The Trap*); *Zoceleni* (*Tempered Steel*; *Steel Town*)
- 1951 *Císařův pekař a Pekařův pekař* (*The Emperor's Baker and the Baker's Emperor*) (+ co-sc); *Akce B* (*Action B*) (+ co-sc)
- 1953 *Tajemství krve* (*The Secret of Blood*) (+ co-sc)
- 1954 *Psolavci* (*Dog-Heads*) (+ co-sc)
- 1955 *Nechte to na mně* (*Leave It to Me*) (+ co-sc)
- 1956 *Zaostřit, prosím* (*Watch the Birdie!*) (+ co-sc)
- 1958 *Povodeň* (*The Flood*); *Dnes naposled* (*Today for the Last Time*)
- 1959 *Princezna se zlatou hvězdou* (*The Princess with the Golden Star*) (+ co-sc)
- 1960 *Dařbuján a Pandrhola* (*A Compact with Death*); *Bílá spona* (*The White Slide*)
- 1963 *Krák Králu* (*King of Kings*); *Tři zlaté vlasy děda Vševěda* (*The Three Golden Hairs of Old Man Know-All*)
- 1964 *Hvězda zvaná Pelyněk* (*A Star Named Wormwood*)
- 1966 *Lidé z maringotek* (*People on Wheels*) (+ co-sc)
- 1967 *Přísně tajné premiéry* (*Recipe for a Crime; Strictly Secret Previews*)
- 1968 *Nejlepší ženská mého života* (*The Best Woman of My Life*) (+ co-sc)

Publications

By FRIČ: article—

Interview, in *Closely Watched Films*, by Antonín Liehm, White Plains, New York, 1974.

On FRIČ: book—

Modern Czechoslovak film, Prague, 1965.

On FRIČ: articles—

Hrbas, J., “Martin Frič: Lidový vyprávěč,” (in four parts) in *Film a Doba* (Prague), January through April 1972.

Dewey, L., “Czechoslovakia: Silence into Sound,” in *Film* (London), no. 60.

Taussig, P., *Film a Doba* (Prague), December 1983 and April 1984.

Bartosek, L., “Scenes from the History of Czechoslovak Cinema,” in *Czechoslovak Film* (Prague), Summer 1985.

* * *

Scion of a notable middle-class Prague family, Martin Frič left the road marked out by family tradition at the age of sixteen to follow the uncertain path of a cabaret performer, actor, and filmmaker. In 1919 he designed a poster for Jan Stanislav Kolár's film *Dáma s malou nožkou* (*Lady with a Little Foot*), and thus began his years of apprenticeship. He was by turns an actor, a scenarist, a film laboratory worker, and a cameraman. Of crucial importance to the young Frič was his collaboration and friendship with Karel Lamac, the most

influential director in Czech film. Lamac taught him the film trade and enabled him to become familiar with the film studios of Berlin and Paris.

In 1928 Frič made his debut with the film *Páter Vojtěch* (*Father Vojtech*) and followed it immediately with his most important film of the silent era, *Varhaník u sv. Vity* (*The Organist at St. Vitus*), which dealt with the tragedy of a man suspected of murder. In the sound era Frič quickly gained a position of prominence, chiefly through his ability to work quickly (making up to six films a year) and, no matter the circumstances, with surprising ease and dexterity. Comedy became his domain. His comedies, often produced in two-language versions (German or French), featured popular comedians as well as actors and actresses whose comic talent he recognized and helped to develop. First and foremost of these was Vlasta Burian, who appeared in the situation comedies *On a jeho sestru* (*He and His Sister*) with Anny Ondráková, *Pobočník Jeho Výsosti* (*Adjutant to His Highness*), *Dvanáct křesel* (*The Twelve Chairs*), *Katakomby* (*Catacombs*), and also in the film adaptation of Gogol's *Revisor* (*The Inspector*).

Frič had much to do with shaping the film acting of Hugo Haas in such films as *Zivot je pes* (*A Dog's Life*—the first Czech screwball comedy with Adina Mandlová), *At' žije nebožlík* (*Long Live the Deceased*), *Jedenácté přikázání* (*The Eleventh Commandment*), and *Ulička a ráji* (*Paradise Road*). Together with Voskovec and Werich he made the social comedy *Hej rup!* (*Heave-ho*) and the modern political satire *Svět patří nám* (*The World Is Ours*). Then came *Kristián* (*Christian*), a social comedy with Oldřich Nový that is undoubtedly Frič's best work.

But Frič also demonstrated his directorial abilities in infrequent excursions into other genres. His *Jánošík*, a poetic epic about a legendary highwayman, is one of the pinnacles of Czechoslovak cinematography. Frič showed sensitivity and an understanding of the atmosphere of the time in his film rendition of *U snědeného krámu* (*The Emptied-out Grocer's Shop*), a story by the nineteenth-century Czech writer Ignát Hermann. He also made felicitous film versions of the dramas *Hordubalové* (*The Hordubals*), based on the novel by Karel Capek, *Lidé na kře* (*People on a Glacier*), and *Barbora Hlavsová*. Following the nationalization of Czechoslovak filmmaking, Frič aided in the development of filmmaking in Slovakia with his film *Varuj. . . !* (*Warning!*). In 1949, in collaboration with Oldřich Nový, he fashioned his next masterpiece, *Pytláková schovanka* (*The Kind Millionaire*), a parody of film kitsch. Following the successful costume comedy *Císařuv pekař a Pekařuv pekař* (*The Emperor's Baker and the Baker's Emperor*) with Jan Werich, and an excursion into the biographical genre with the film *Tajemství krve* (*The Secret of Blood*), Frič made a few films that were—for the first time, actually—neither a popular nor a critical success.

Frič's last creative surge came at the beginning of the 1960s. He made fine adaptations for Czechoslovak television and directed Chekhov's tales *Medved* (*The Bear*), *Slzy, které svě nevidí* (*Tears the World Can't See*), and *Námluvy* (*Courting*), and once more returned to the studios. The tragicomedy *Hvězda zvaná Pelyněk* (*A Star Named Wormwood*) and the comedy *Nejlepší ženská mého života* (*The Best Woman of My Life*), the premieres of which he did not live to see, close out his final period of creativity.

Frič's creation is the work of a solid and honest artist who demonstrated his talent in diverse genres from psychological drama to madcap comedy. He produced two masterful comedies, *Kristián* and

Pytláková schovanka, which can be numbered among the world's best of the period. The best proof of the quality and vitality of his creative work is the fact that almost a third of the films he made are still shown in the theaters of Czechoslovakia, where they bring pleasure to new generations of viewers.

—Vladimír Opela

FRIDRIKSSON, Fridrik Thor

Nationality: Icelandic. **Born:** Iceland, 12 May 1953. **Education:** Attended Icelandic University; self-educated in filmmaking. **Career:** Began making 16mm short films while still a student, 1970s; operated the Icelandic University film club, 1974–1978; founded the Reykjavik Film Festival, 1978; founded, edited, and wrote for *Kvikmyndabladid*, Iceland's first film magazine; founded his own film production company, The Icelandic Film Corporation, 1984. **Awards:** Lubeck Nordic Film Days Audience Prize of the "Lubecker Nachrichten," for *Skyttarnar*, 1987; Lubeck Nordic Film Days Children's Film Prize of the Nordic Film Institutes, Rouen Nordic Film Festival Young Audience Award and A.C.O.R. Award and Audience Award, for *Born nattuinnar*, 1991; Lubeck Nordic Film Days Baltic Film Prize for a Nordic Feature Film, for *Biodagar*, 1994; Edinburgh Film Festival Channel 4 Director's Award, Rimini International Film Festival Grand Prix, for *A koldum klaka*, 1995; Karlovy Vary International Film Festival FIPRESCI Award, Rouen Nordic Film Festival Young Audience Award, for *Djoflaeyjan*, 1996. **Address:** c/o The Icelandic Film Corporation, Hverfisgata 46, 101 Reykjavik, Iceland.

Films as Director:

- 1981 *Eldsmiourinn* (*The Blacksmith*) (doc) (short)
- 1982 *Rokk in Reykjavik* (*Rock in Reykjavik*) (doc)
- 1984 *Kurekar Noroursins* (*Icelandic Cowboys*) (doc)
- 1985 *The Circle* (doc)
- 1987 *Skyttarnar* (*White Whales*) (+ co-sc, pr)
- 1989 *Sky without Limits* (for TV)
- 1990 *Pretty Angels* (for TV)
- 1991 *Born nattuinnar* (*Children of Nature*) (+ co-sc, pr)
- 1994 *A koldum klaka* (*Cold Fever*) (+ co-sc); *Biodagar* (*Movie Days*) (+ co-sc, pr)
- 1996 *Djoflaeyjan* (*Devil's Island*) (+ pr)
- 2000 *Englar alheimsins* (*Angels of the Universe*)

Other Films:

- 1997 *Stikkfri* (*Count Me Out*) (Kristinsson) (pr); *Blossi/810551* (Kemp) (pr)
- 1998 *Vildspor* (*Wildside*) (Staho) (pr); *The Tale of Sweetie Barrett* (Bradley) (co-pr)
- 2000 *Dancer in the Dark* (von Trier) (assoc pr)

Publications

By FRIDRIKSSON: articles—

“Sank det nordiska viking a skeppet!,” in *Chaplin* (Stockholm), no. 1, 1994.

“*Cold Fever*,” interview with P. Frans, in *Film en Televisie + Video* (Brussels), February 1996.

“The Iceman Cometh,” interview with Andrew Johnston, in *Time Out* (New York), 11–18 March 1999.

“Devil’s Advocate,” interview with Leslie Camhi, in *Village Voice* (New York), 17–23 March 1999.

On FRIDRIKSSON: article—

Ahlund, J., “Slagolikt kreativ,” in *Chaplin* (Stockholm), no. 1, 1994.

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Iceland is the Wyoming of Western European countries. It is sparsely populated, with a stark landscape that might resemble the surface of Mars. With this in mind, perhaps it is no great distinction to be recognized as the foremost Icelandic film director. But that precisely is what Fridrik Thor Fridriksson is. And, even though he hails from a country that is no cinematic mecca, he is a world-class filmmaker.

Fridriksson began his career by directing several documentaries. His first, *The Blacksmith*, is the portrait of an elderly tradesman and inventor who resides by himself in rural Iceland. In two others, Fridriksson began examining the impact of western culture on his homeland, a theme that reverberates throughout his work. *Rock in Reykjavik* explores the music scene in Iceland’s capital city. *Icelandic Cowboys* offers a portrait of his country’s first (and, to date, only) cowboy festival, an event organized by Icelandic country-western singer Hallbjorn Hjartarson.

Fridriksson’s narrative films are appealingly quirky and crammed with wry humor, in a manner reminiscent of Jim Jarmusch, Hal Hartley, and the Kaurismaki brothers. They spotlight aspects of Icelandic life and culture; they are cinematic odysseys in which rural Icelanders flee their narrow, sheltered environs and explore what for them are the far reaches of the world (from the nightlife of Reykjavik to the pop culture-dominated United States); or they portray the effect of the country on foreigners who come to Iceland. At their core, they are deadpan comic-dramatic explorations of Iceland in transition, with Fridriksson eliciting a flair for delving beneath the surface of his characters.

Most often, Fridriksson’s characters find themselves displaced; they are strangers in strange lands. In *White Whales*, his narrative debut, the strangers are Grimur and Bubbi, two rootless veteran whalers. The strange land is Reykjavik, where they decide to settle—and where they end up thoroughly disoriented. *Children of Nature*, Fridriksson’s first internationally acclaimed film, is the story of Thorgein Kristmundsson, an aged farmer and widower who has spent his life in Iceland’s outer reaches. His strange land also is Reykjavik, where he comes to live with his daughter and her children. Unable to adapt to this alien environment, he eventually sets out in search of his childhood roots; he is accompanied by Stella, a girlfriend from his youth, with whom he has become reacquainted while in a nursing home.

In *Cold Fever* (which, not surprisingly, was produced by Jim Stark, who is best known for his work with Jim Jarmusch), Fridriksson introduces foreigners to the Icelandic landscape. He charts the adventures of Atsushi (Masatoshi Nagase, who appeared in Jarmusch’s *Mystery Train*), a Japanese businessman who decides to go to Iceland and trek to the remote site where his parents died, to perform a ceremony so their souls can rest in peace. Upon his arrival, Atsushi is in for quite a bit of culture shock; throughout his journey, as he mixes with an assortment of lighthearted, idiosyncratic natives, he keeps describing Iceland as a “very strange country.” The vulgarity of America is personified by Jack and Jill, a pair of loud, violent hitchhikers Atsushi picks up while driving cross-country. Jack is garbed in a New York Yankees cap, and is unable to differentiate between a Chinese and a Japanese. When Jill is hungry, she demands a hot dog and Diet Pepsi.

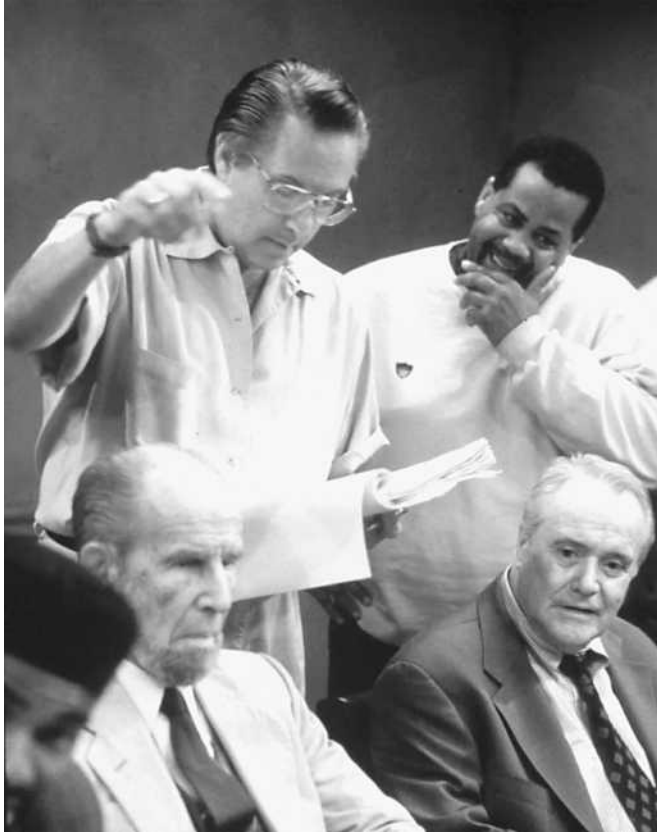
If much of *Cold Fever* is set amid Iceland’s austere, natural beauty, the landscape Fridriksson spotlights in *Devil’s Island* is a gloomy, junk-littered wasteland that is left over from the American military presence in the country during World War II. *Devil’s Island*, set in the 1950s, is the story of Baddi and Danni, brothers whose mother has married an American pilot and gone off to live in Kansas. They have been raised by their grandparents in the dismal environs of what once was an American military barracks. Baddi visits his mother and returns home thoroughly Americanized. His new black leather jacket, Elvis-inspired hairdo, and sneer mark the trappings that start an epic culture clash, pitting conventional Icelandic values against new-fashioned, rock ‘n’ roll-inspired attitudes. In Iceland there are no slick, media-created role models for a young person to emulate, so it is inevitable that Baddi becomes transfixed by American pop culture. At the same time, he has not been transformed into a fashionably alienated being who has found his salvation in his discovery of hot cars and rock ‘n’ roll. Simply put, Baddi is a selfish, egomaniacal moron.

Fridriksson, like Wim Wenders, explores the inexorable impact of America on post-war Europe, yet he does not blindly rail against the Americanization of his homeland; he is not at all offended by the sociological displacement and cultural incursion that has materialized in Iceland during his lifetime. He either is amused by it, or is a curious observer of it. And in *Movie Days*, perhaps his most personal film, he directly examines how he himself has been affected by American culture. A valentine to Hollywood moviemaking, Fridriksson offers a portrait of a character who might be his alter-ego: Tomas, a young boy growing up in Iceland during the early 1960s, whose world is expanded upon discovering a universe of cowboys, spies, and monsters—all within the confines of a movie theater. As a heartfelt ode to the pop cultural influences of one’s youth, *Movie Days* may be favorably compared to Woody Allen’s *Radio Days* and Giuseppe Tornatore’s *Cinema Paradiso*.

—Rob Edelman

FRIEDKIN, William

Nationality: American. **Born:** Chicago, 29 August 1939. **Family:** Married 1) Jeanne Moreau, 1977 (divorced); 2) Lesley-Anne Down, 1982 (divorced), one son; 3) Sherry Lansing. **Career:** Mailroom



William Friedkin (standing with script) on the set of *Twelve Angry Men*

assistant, then studio floor manager, WGN-TV, Chicago, 1955; TV director, 1957–67; partner, with Francis Ford Coppola and Peter Bogdanovich, in the Directors Company, 1973 (withdrew, 1974).
Awards: Oscar for Best Director, for *The French Connection*, 1971.
Agent: c/o Edgar Gross International Business Management, 9696 Culver Blvd., Culver City, CA 90232, U.S.A.

Films as Director:

1967 *Good Times*
 1968 *The Night They Raided Minsky's*; *The Birthday Party*
 1970 *The Boys in the Band*
 1971 *The French Connection*
 1973 *The Exorcist*
 1977 *Sorcerer (Wages of Fear)*
 1978 *The Brinks Job*
 1980 *Cruising* (+ sc)
 1981 *Duet for One*
 1983 *The Deal of the Century*
 1985 *To Live and Die in L.A.* (+ sc); *Sea Trial*
 1986 *Judgement Day*
 1990 *The Guardian* (+ co-sc)
 1992 *Rampage* (+ co-sc)
 1994 *Blue Chips*
 1995 *Jade*
 1997 *Twelve Angry Men* (for TV)
 2000 *Rules of Engagement*

Publications

By FRIEDKIN: articles—

“Anatomy of a Chase,” in *Take One* (Montreal), July/August 1971.
 “Photographing *The French Connection*,” with Herb Lightman, in *American Cinematographer* (Los Angeles), February 1972.
 Interview with M. Shedlin, in *Film Quarterly* (Berkeley), Summer 1972.
 “Dialogue on Film: William Friedkin,” in *American Film* (Washington, D.C.), February/March 1974.
 “Mervyn Leroy Talks with William Friedkin,” in *Action* (Los Angeles), November/December 1974.
 Interview with R. Appelbaum, in *Films and Filming* (London), March 1979.
 Interview with R. Gentry, in *Post Script* (Jacksonville, Florida), Spring/Summer and Fall 1986.
 Interview, in *American Film*, December 1990.
 “Greenland,” an interview with N. Segaloff, in *Film Comment* (New York), January-February 1993.
 “Lucifer Rising,” an interview with Mark Kermode, in *Sight and Sound* (London), July 1998.

On FRIEDKIN: book—

Segaloff, Nat, *Hurricane Billy: The Career of William Friedkin*, New York, 1989.
 Clagett, Thomas D., *William Friedkin: Films of Aberration, Obsession, and Reality*, Jefferson, 1990.

On FRIEDKIN: articles—

Maslin, Janet, “Friedkin Defends His *Cruising*,” in *New York Times*, 18 September 1979.
 “William Friedkin,” in *Film Dope* (London), September 1979.
 Gentry, R., “Louma Crane and William Friedkin,” in *American Cinematographer* (Los Angeles), August 1985.
 Bornet, J., “William Friedkin: le chaos final,” in *Revue du Cinéma*, July/August 1990.
 Spotnitz, F., “William Friedkin,” in *American Film*, December 1990.
 Everschor, Franz, in *Film-Dienst* (Cologne), 23 April 1996.
 Jansen, Peter W., “Wege zu Lolita,” in *Filmbulletin* (Winterthur), August 1997.
 Vachaud, Laurent, in *Positif* (Paris), February 1998.
 Kermode, Mark, and Paul Burstn, “Cruse Control/So Good It Hurts,” in *Sight and Sound* (London), November 1998.

* * *

The success, both critical and commercial, of William Friedkin's films has been uneven since the release of his first feature in 1967. Although his works span several different genres, they share some common thematic and technical characteristics. His heroes are nontraditional and find themselves in unconventional situations or environments foreign to the average viewer. Technically, Friedkin often seems more concerned with creating mood and establishing atmosphere than with the progress of the narrative or character development. His great attention to detail and characteristic use of

long establishing shot sequences do create mood and atmosphere but often do not contribute to the film as a whole.

In two of Friedkin's early films, *The Birthday Party* and *The Boys in the Band* (both based on stage productions), the use of establishing prologues works very well. *The Birthday Party* begins with an early morning shot of a deserted beach. Empty canvas beach chairs look out over an unnatural vastness of sameness—a seemingly endless grayish blue ocean that disappears into a grayish blue sky. This slightly unsettling visual sets the mood for Harold Pinter's play. To the beginning of *The Boys in the Band*, Friedkin adds a montage prologue that introduces all of the main characters. But these are the only personal interpretations evident in these two works.

In *The Night They Raided Minsky's*, Friedkin's attention to detail successfully establishes 1920s period authenticity and adds to a richness of character missing in his other works. The film was criticized, however, for having too broad a narrative told through overly long sequences that do not contribute to the story. This characteristic would prove to be a major flaw of several of Friedkin's subsequent films. Friedkin's two most popular films, *The French Connection* and *The Exorcist*, have some aspects in common. In addition to nontraditional heroes in unusual situations, both films have broad narratives expressed through similar filmic techniques: minimal dialogue; long, detailed sequences; and documentary-style use of the camera.

The French Connection, Friedkin's most critically acclaimed work, maintains a precarious balance between becoming tedious to watch and portraying the tedium and fatigue of Jimmy Doyle and Buddy Russo's lives. Friedkin uses a long prologue to establish the drug operation in Marseilles. This sequence, filmed with little dialogue and great attention to detail, not only serves to introduce the drug operation but also to contrast the lifestyles of French narcotics dealer Alain Charnier and New York City cops Doyle and Russo. This very long sequence is followed by another that establishes the cops' personalities and beat. Consequently, it takes quite some time before the actual narrative begins.

Friedkin's ability to create atmosphere does work well in *The French Connection* because the environment itself, New York City, is one of the main characters. The city and its inhabitants are depicted in detail. The scenes—sometimes gritty, sometimes gory, sometimes dull—produce the urban reality, and at the same time reflect the reality of policework, which is also sometimes dull, but sometimes dangerous.

The Exorcist, a commercially successful film, is tedious throughout. The film plods along through an excessively long opening sequence (the significance of which is never made clear), a pseudo psychological explanation of the character Father Karras, countless close-ups of "meaningful" facial expressions, and predictable stages in both the possession and exorcism of Regan MacNeil. Friedkin does succeed at times in creating tension and suspense, but this mood is not sustained throughout the film. Apparently, the shock value of watching the disturbing physical transformation of Regan from young girl to hideous monster is enough to maintain viewer interest, since this continues to be a popular film.

Sorcerer did not follow the trend of commercial success begun by the two previous films. A remake of Clouzot's *The Wages of Fear*, *Sorcerer* is a good action adventure once the story finally gets underway. Like other Friedkin films, it is weighed down by several long introductory sequences. After these initial sequences, the use of documentary technique, including hand-held tracking shots, creates a reality of place that can almost be smelled and touched.

Friedkin's subsequent films contain his characteristic cinematic techniques. His filmic representation of the sadomasochistic homosexual subculture in New York City in *Cruising* is too realistic and brutal for many reviewers. *Deal of the Century*, although not commercially or critically popular, is a fair satire on the profitable business of selling arms to Third World nations, using an introductory sequence very effectively to set the tone.

The Guardian, Friedkin's first horror film since *The Exorcist*, was not well received critically or at the box office. As in *The Exorcist*, Friedkin employs an unconventional situation for the narrative and uses mood and atmosphere to gradually turn reality into a nightmare. Unlike the narrative in *The Exorcist*, however, this story of a yuppie couple who hire a nanny that feeds newborns to trees is told on a much smaller scale, but still is not consistently interesting. *Jade*, Friedkin's most recent feature, has been criticized not only for unsuccessful attempts to establish mood that bog down the narrative, but also for unoriginal dialogue and stale action sequences. The screenwriter of *Jade*, Joe Eszterhas, is equally credited for the film's flaws, along with Friedkin, in many critical reviews.

—Marie Saeli

FULLER, Samuel

Nationality: American. **Born:** Samuel Michael Fuller in Worcester, Massachusetts, 12 August 1911. **Military Service:** Served in 16th regiment of U.S. Army 1st Division, 1942–45, awarded Bronze Star, Silver Star, and Purple Heart. **Family:** Married actress Christa Lang, 1965. **Career:** Copy-boy and journalist, *New York Journal*, from 1924; crime reporter, from 1928; screenwriter in Hollywood, from 1936; screenwriter at Warner Bros., 1946–48; directed first feature, 1948; signed to 20th Century-Fox, 1951–57; TV director, 1960s. **Died:** 31 October 1997, in Hollywood, California.

Films as Director:

- 1948 *I Shot Jesse James* (+ sc)
- 1950 *The Baron of Arizona* (+ sc); *The Steel Helmet* (+ sc, co-pr)
- 1951 *Fixed Bayonets* (+ sc)
- 1952 *Park Row* (+ sc, co-pr)
- 1953 *Pickup on South Street* (+ sc) [remade in 1968 as *Cape Town Affair* (Webb)]
- 1954 *Hell and High Water* (+ co-sc)
- 1955 *The House of Bamboo* (+ co-sc, role as Japanese policeman)
- 1957 *Run of the Arrow* (+ pr, sc); *China Gate* (+ pr, sc); *Forty Guns* (+ pr, sc)
- 1958 *Verboten!* (+ pr, sc)
- 1959 *The Crimson Kimono* (+ pr, sc)
- 1960 *Underworld USA* (+ pr, sc)
- 1962 *Merrill's Marauders* (+ co-sc)
- 1963 *Shock Corridor* (+ pr, sc); *The Naked Kiss* (+ co-pr, sc)
- 1967 *Caine* (+ sc)
- 1973 *Dead Pigeon on Beethoven Street* (+ sc, role as United States Senator)
- 1980 *The Big Red One* (+ sc)
- 1982 *White Dog*
- 1983 *Thieves after Dark*



Samuel Fuller

- 1989 *Street of No Return* (+ co-sc)
 1990 *Le Madonne et le dragon* (for TV) (+ mus); *The Day of Reckoning* (for TV) (+ co-sc); *Tales* (series for TV) (+ co-sc)

Other Films:

- 1936 *Hats Off* (Petroff) (sc)
 1937 *It Happened in Hollywood* (Lachman) (sc)
 1938 *Gangs of New York* (Cruze) (remade in 1945 as *Gangs of the Waterfront*) (Blair) (sc); *Adventure in Sahara* (Lederman) (sc); *Federal Man-Hunt* (Grinde) (sc)
 1940 *Bowery Boy* (Morgan) (sc)
 1941 *Confirm or Deny* (Lang, Mayo) (sc)
 1943 *Power of the Press* (Landers) (sc)
 1948 *Shockproof* (Sirk) (sc)
 1951 *The Tanks Are Coming* (Seiler) (sc)
 1952 *Scandal Sheet* (Karlson) (sc)
 1953 *The Command* (Butler) (sc)
 1965 *Pierrot le fou* (Godard) (role as himself)
 1966 *Brigitte et Brigitte* (Moulet) (role as himself)

- 1971 *The Last Movie* (Hopper) (role as himself)
 1974 *The Klansman* (Young) (sc)
 1976 *Der Amerikanische Freund* (*The American Friend*) (Wenders) (role as The American)
 1979 *1941* (Spielberg) (small role)
 1994 *Girls in Prison* (McNaughton—for TV) (sc)

Publications

By FULLER: books—

- Burn, Baby, Burn*, New York, 1935.
Test Tube Baby, New York, 1936.
Make up and Kiss, New York, 1938.
The Dark Page, New York, 1944 (published as *Murder Makes a Deadline*, New York, 1952).
The Naked Kiss, New York, 1964.
Crown of India, New York, 1966.
144 Piccadilly, New York, 1971.
Dead Pigeon on Beethoven Street, New York, 1973.

Il était un fois . . . Samuel Fuller: Histoires d'Amériques, edited by Jean Narboni and Noel Simsolo, Paris, 1986.
New York in the 1930s (Pocket Archive Series), New York, 1997.

By FULLER: articles—

“What Is Film?” in *Cinema* (Beverly Hills), July 1964.
 “Samuel Fuller: Two Interviews,” with Stig Björkman and Mark Shivas, in *Movie* (London), Winter 1969/70.
 Interview in *The Director's Event* by Eric Sherman and Martin Rubin, New York, 1970.
 Interview with Ian Christie and others, in *Cinema* (Cambridge), February 1970.
 “Sam Fuller Returns,” interview with Claude Beylie and J. Lourcelles, in *Ecran* (Paris), January 1975.
 “War That's Fit to Shoot,” in *American Film* (Washington, D.C.), November 1976.
 “Three Times Sam: The Flavor of Ketchup,” interview with R. Thompson, in *Film Comment* (New York), January/February 1977.
 Interview with Russell Merritt and P. Lehman, in *Wide Angle* (Athens, Ohio), vol. 4, no. 1, 1980.
 “Samuel Fuller—Survivor,” an interview with T. Ryan, in *Cinema Papers* (Melbourne), December/January 1980/81.
 “Fuller mis au défi par l'avocat du diable,” in *Cahiers du Cinéma* (Paris), April 1982.
 Interview with A. Hunter, in *Films and Filming* (London), November 1983.
 Interview in *Monthly Film Bulletin* (London), March 1984.
 “Conversazione con Samuel Fuller,” an interview with Gisella Bochicchio and B. Roberti, in *Filmcritica* (Siena), September-October 1989.
 Fuller, Sam, “Comment John Ford et Max Steiner ont fait mon film préféré,” in *Positif* (Paris), June 1994.
 “A Fuller View,” an interview with Eric Monder, in *Filmfax* (Evanston), March-April 1995.

On FULLER: books—

Will, David, and Peter Wollen, editors, *Samuel Fuller*, Edinburgh, 1969.
 Hardy, Phil, *Samuel Fuller*, New York, 1970.
 Garnham, Nicholas, *Samuel Fuller*, New York, 1971.
 MacArthur, Colin, *Underworld U.S.A.*, London, 1972.
 Amiel, Victor, *Samuel Fuller*, Paris, 1985.
 Caprara, Valerio, *Samuel Fuller*, Florence, 1985.
 Server, Lee, *Sam Fuller: Film Is a Battleground*, Jefferson, North Carolina, 1994.

On FULLER: articles—

Lee, Russell, “Samuel Fuller,” in *New Left Review*, January/February 1964.
 Wollen, Peter, “Notes toward a Structural Analysis of the Films of Samuel Fuller,” in *Cinema* (Cambridge), December 1968.
 Canham, Kingsley, “The World of Samuel Fuller,” in *Film* (London), November/December 1969.
 Canham, Kingsley, “Samuel Fuller's Action Films,” in *Screen* (London), November/December 1969.
 McArthur, Colin, “Samuel Fuller's Gangster Films,” in *Screen* (London), November/December 1969.

Belton, John, “Are You Waving the Flag at Me: Samuel Fuller and Politics,” in *Velvet Light Trap* (Madison, Wisconsin), Spring 1972.
 McConnell, F., “Pickup on South Street and the Metamorphosis of the Thriller,” in *Film Heritage* (New York), Spring 1973.
 Cook, B., “Sam Fuller Lands with the Big One,” in *American Film* (Washington, D.C.), June 1979.
 Valot, J., “Love, Action, Death, Violence: Cinema Is Emotion (sur quelques films de Samuel Fuller),” in *Image et Son* (Paris), July/August 1980.
 Milne, Tom, “Sam Fuller's War,” in *Sight and Sound* (London), Autumn 1980.
 “Fuller Section” of *Image et Son* (Paris), April 1981.
 “Fuller Issue” of *Avant-Scène du Cinéma* (Paris), 1 November 1981.
 Dossier on Fuller, in *Framework* (Norwich), no. 19, 1982.
Revue du Cinéma (Paris), April 1988.
 Sanjek, David, “‘Torment Street between Malicious and Crude’: Sophisticated Primitivism in the Films of Sam Fuller,” in *Literature/Film Quarterly* (Salisbury), July 1994.
 Norman, Barry, “Why the French Love Samuel Fuller,” in *Radio Times* (London), 8 March 1997.
 Sinclair, Iain, “War Zone,” in *Sight and Sound* (London), March 1997.
 Obituary, in *Variety* (New York), 3 November 1997.
 Saada, Nicholas, “Goodbye Sam, Goodbye,” an obituary in *Cahiers du Cinéma* (Paris), December 1997.
 “Leading Fearlessly,” an obituary in *Sight and Sound* (London), December 1997.
 Obituary, in *EPD Film* (Frankfurt), December 1997.
 Obituary, in *Skrien* (Amsterdam), December-January 1997–1998.
 Obituary, in *Positif* (Paris), January 1998.
 Obituary, in *Séquences* (Haute-Ville), January-February 1998.
 Simon, Adam, “Sam Fuller: Perfect Pitch,” in *Sight and Sound* (London), March 1998.
 Stevens, Brad, “Play It Again, Sam,” in *Sight and Sound* (London), April 1998.
 Obituary, in *24 Images* (Montreal), no. 91, Spring 1998.
 Obituary, in *Z* (Oslo), no. 63, 1998.

* * *

Sam Fuller's narratives investigate the ways that belonging to a social group simultaneously functions to sustain and nurture individual identity and, conversely, to pose all sorts of emotional and ideological threats to that identity. Fuller's characters are caught between a solitude that is both liberating and debilitating, and a communality that is both supportive and oppressive. Unlike Howard Hawks, whose films suggest the triumph of the group over egoism, Fuller is more cynical and shows that neither isolation nor group membership is without its hardships and tensions.

Many of the films touch upon a broad kind of belonging, as in membership in a nation—specifically the United States (although *China Gate* comments on several other nationalities)—as a driving idea and ideal, national identity becoming a reflection of personal identity. For example, in Fuller films about the building of the West, such as *Forty Guns*, *The Baron of Arizona*, or *Run of the Arrow*, the central characters initially understand their own quests as necessarily divergent from the quest of America for its own place in the world. Even though the course of the films suggests the moral and emotional losses that such divergence leads to, the films also imply that there is something inadequate in the American quest itself, in the ways such a quest undercuts its own purity by finding strength in a malevolent

violence (the readiness of “ordinary” people in *The Baron of Arizona* to lynch at a moment’s notice), in mistrust and prejudice (unbridled racism in *Run of the Arrow*), or in political corruption.

Similarly, in films such as *House of Bamboo*, *Underworld USA*, and *Pickup on South Street*, about criminal organizations infiltrated by revenging outsiders, the narrative trajectory will begin by suggesting the moral separation of good guys and bad guys, but will then continue to demonstrate their parallelism, their interweaving, even their blurring. For example, in *Underworld USA*, the criminals and crimefighters resemble each other in their methods, in their cold calculation and determination, and in their bureaucratic organization. Tolly, the film’s central character, may agree to map his own desire for revenge onto the crimefighters’ desire to eliminate a criminal element, but the film resolutely refuses to unambiguously propagandize the public good over personal motives.

At a narrower level of group concern, Fuller’s films examine the family as a force that can be nurturing but is often stifling and riddled with contradictions. Not accidentally, many of Fuller’s films concentrate on childless or parentless figures: the family here is not given but something that one loses or that one has to grope towards. Often, the families that do exist are, for Fuller, like the nation-state, initially presenting an aura of innocent respectability but ultimately revealing a corruption and rotted perversity. Indeed, *The Naked Kiss* connects questions of political value to family value in its story of a woman discovering that her fiancé, the town’s benefactor and a model citizen, is actually a child molester. Similarly, *Verboten!* maps the story of postwar America’s self-image as benefactor to the world onto an anti-love love story. A German woman initially marries a G.I. for financial support and then finds she really loves him, only to discover that he no longer loves her. Love, to be sure, is a redemptive promise in Fuller’s films but it is run through by doubt, anger, mistrust, deception. Any reciprocity or sharing that Fuller’s characters achieve comes at a great price, ranging from mental and physical pain to death. For example, in *Underworld USA*, Tolly is able to drop his obsessional quest and give himself emotionally to the ex-gangster’s moll, Cuddles, only when he is at a point of no return that will lead him to his death. Against the possibility of love (which, if it ever comes, comes so miraculously as to call its own efficacy into doubt), Fuller’s films emphasize a world

where everyone is potentially an outsider and therefore a mystery and even a menace. No scene in Fuller’s cinema encapsulates this better than the opening of *Pickup on South Street* where a filled subway car becomes the site of intrigued and intriguing glances as a group of strangers warily survey each other as potential victims and victimizers. Echoing the double-entendre of the title (the pickup is political—the passing on of a secret microfilm—as well as sexual), the opening scene shows a blending of sexual desire and aggression as a sexual come-on reveals itself to be a cover for theft, and passive passengers reveal themselves to be government agents.

In a world of distrust, where love can easily betray, the Fuller character survives either by fighting for the last vestiges of an honest, uncorrupted love (in the most optimistic of the films) or, in the more cynical cases, by displacing emotional attachment from people to ideas; to myths of masculine power in *Forty Guns*; to obsessions (for example, Johnny Barratt’s desire in *Shock Corridor* to win the Pulitzer Prize even if that desire leads him to madness); to mercenary self-interest; to political or social ideals; and ultimately, to a professionalism that finally means doing nothing other than doing your job right without thinking about it. This is especially the case in Fuller’s war films, which show characters driven to survive for survival’s sake, existence being defined in *Merrill’s Marauders* as “put(ting) one foot in front of the other.”

Fuller’s style, too, is one based on tensions: a conflict of techniques that one can read as an enactment for the spectator of Fuller themes. Fuller is both a director of rapid, abrupt, shocking montage, as in the alternating close-ups of robber and victim in *I Shot Jesse James*, and a director who uses extremely long takes incorporating a complex mix of camera movement and character action. Fuller’s style is the opposite of graceful; his style seems to suggest that in a world where grace provides little redemption, its utilization would be a kind of lie. Thus, a stereotypically beautiful shot like the balanced image of Mount Fujiyama in *House of Bamboo* might seem a textbook example of the well-composed nature shot but for the fact that the mountain is framed through the outstretched legs of a murdered soldier.

—Dana B. Polan

G

GAÁL, István

Nationality: Hungarian. **Born:** Salgótarján, 25 August 1933. **Education:** Academy of Theatre and Film Art, Budapest, graduated 1959; studied at Centro Sperimentale, Rome, 1959–61. **Career:** Director and cameraman for Hungarian Newsreel Dept, 1961; directed first feature, 1964; director for Hungarian TV, from 1977.

Films as Director:

- 1957 *Pályamunkások* (*Surfacemen; Railroaders*) (+ sc, ed) (short)
1961 *Etude* (+ sc, ed) (short)
1962 *Tisza—ősz* *vázlatok* (*Tisza—Autumn Sketches*) (+ sc, ed) (short); *Oda—vissza* (*To and Fro*) (+ sc, ed) (short)
1964 *Sodrásban* (*The Stream; Current*) (+ sc, ed)
1965 *Zöldár* (*Green Flood; The Green Years*) (+ ed, co-sc)
1967 *Krónika* (*The Chronicle*) (+ sc, ed, ph) (short); *Keresztelő* (*Christening Party*) (+ sc, ed)
1969 *Tíz éves Kuba* (*Cuba's Ten Years*) (+ sc, ed, ph) (short)
1970 *Bartók Béla: az éjszaka zenéje* (*Béla Bartók: The Music of the Night; The Night Music*) (+ sc, ed) (short); *Magasiskola* (*The Falcons*) (+ sc, ed)
1971 *Holt vidék* (*The Dead Country*) (+ co-sc, ed)
1977 *Legato* (*Ties*) (+ co-sc, ed); *Naponta két vonat* (*Two Trains a Day*) (+ sc, ed) (for TV); *Vámhatár* (*Customs Frontier*) (+ ed) (for TV)
1981 *Cserepek* (*Buffer Zone*) (+ sc, ed)
1985 *Orfeusz és Eurydike* (+ sc)
1989 *Éjszaka*
1996 *Római szonáta*

Other Films:

- 1962 *Cigányok* (*Gypsies*) (Sára) (ed, ph) (short)
1964 *Férfiarckép* (*Portrait of a Man*) (Gyöngyössi) (co-ph) (short)
1967 *Vizkereszt* (*Twelfth Night*) (Sára) (co-sc) (short)

Publications

By GAÁL: articles—

- “Un Réalisateur hongrois,” interview with J. Camerlain, in *Séquences* (Paris), January 1973.
Interview in *Cinema Canada* (Montreal), April/May 1973.
“Interviewing István Gaál,” in *Hungarofilm Bulletin* (Budapest), no. 4, 1977.
“A Challenge and a Trial of Strength,” an interview in *Hungarofilm Bulletin* (Budapest), no. 5, 1983.

Gaál, István, “Rendezői vázlatok az Orfeuszhoz,” in *Filmkultura* (Budapest), January 1986.

“Trambulin,” an interview with K. Fejes, in *Filmkultura* (Budapest), October–December 1993.

Gaál, István, “Henri ‘de la Cinémathèque,’” in *Positif* (Paris), July–August 1995.

On GAÁL: books—

Petrie, Graham, *History Must Answer to Man*, London, 1978.

Nemeskurty, István, *A Short History of the Hungarian Cinema*, New York, 1980.

On GAÁL: articles—

Petrie, Graham, “István Gaál and *The Falcons*,” in *Film Quarterly* (Berkeley), Spring 1974.

Martin, M., and Y. Biro, “István Gaál, de *Remous à Paysage mort*: itinéraire d’un témoin,” in *Ecran* (Paris), March 1974.

“István Gaál,” in *Film Dope* (London), September 1979.

Predal, René, “István Gaál: les remous de la quarantaine,” in *Jeune Cinéma* (Paris), October 1981.

Pörös, G., in *Filmkultura* (Budapest), May/June 1984.

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The artistic personality of the film editor, cameraman, scriptwriter, and director István Gaál was formed by his study at the Higher School of Theatrical and Film Art in Budapest, where he arrived as a young electrical engineer determined to devote himself to the art of film. Here he shaped and precisely defined his artistic viewpoint in a classroom that is already legendary today as the meeting place of later notable personalities in Hungarian cinematography—Judit Elek, Pál Gábor, Imre Gyöngyössi, Zoltán Huszarik, Ferenc Kardos, Zsolt Kérldi-Kovács, János Rózsa, István Szabó, Sándor Sára, Ferenc Kósa, and others. Gaál took his first, already conspicuous step in a creative workshop, the experimental studio of Béla Balázs. The artistic path he chose was a difficult one, because it was the specific, individual form of documentary. In the course of his creative career he returns constantly to this basic source, but at the same time he applies its elements in his not very extensive but masterfully suggestive artistic film work. Gaál is one of the founders of the Hungarian new wave of the mid-1960s, which he inaugurated with *Sodrásban*, his deeply emotive debut. Not only did this work reflect the positive social events of the time, but the author also applied genuine elements of a subjectively motivated poetics. With every important subsequent film—and these are for the most part adaptations of his own literary work—Gaál reveals the strange world of the Hungarian countryside, a world of desolation and unromantically flat landscapes with scattered, lonely settings where solitary tree trunks, well-beams, and the

whitewashed walls of old buildings occasionally loom. In this microcosm he uncovers human community, relationships, and problems of morality. In intimate episodes he manages to take up and treat delicate problems of the past and generalize them in the form of a profound philosophical drama that reveals the roots of violence and evil and the dangerous elements of apathy and indifference, despair and loneliness. At the same time, his films, with their limited dialogue and almost totally graphic conception, are poetic pictures that have dramatic tension. However, István Gaál is not the romantic poet of the countryside he may appear to be. In a brief moment and in simple fashion he suggests the atmosphere and the relationships among characters, and he is equally adept at capturing the essence of a hunting lodge in the wilderness, a depopulated village, or the smell of a provincial town. For him the environment is merely a symbolic medium, because each of his works offers a kind of parallel between the world of nature and human society, a metaphor with deep ideological and moral significance.

There is a close union of all artistic components in films under his direction—a carefully constructed script, a poetic form of screen photography, simple non-illustrative music, and dramatically motivated editing, along with prodigious acting by the noted performers whom the director gets to “shed their theatrical skin,” enabling them to achieve quite a remarkable degree of expression before the camera.

In the intervals between making his fictional film works, Gaál constantly returns to the pure documentary, which is for him a starting point and perhaps also an experimental station. But he shapes his documentaries with the same fire and originality. Here again, there is an alteration between people and nature, and a struggle between the two.

In his most recent films, Gaál turns more to the inner world of his contemporaries. His works delineate masterful psychological portraits in which there is more and more reflection of history on a general plane. His films are personal, poetically veiled confessions about present-day people, their problems and their relations.

—Václav Merhaut

GANCE, Abel

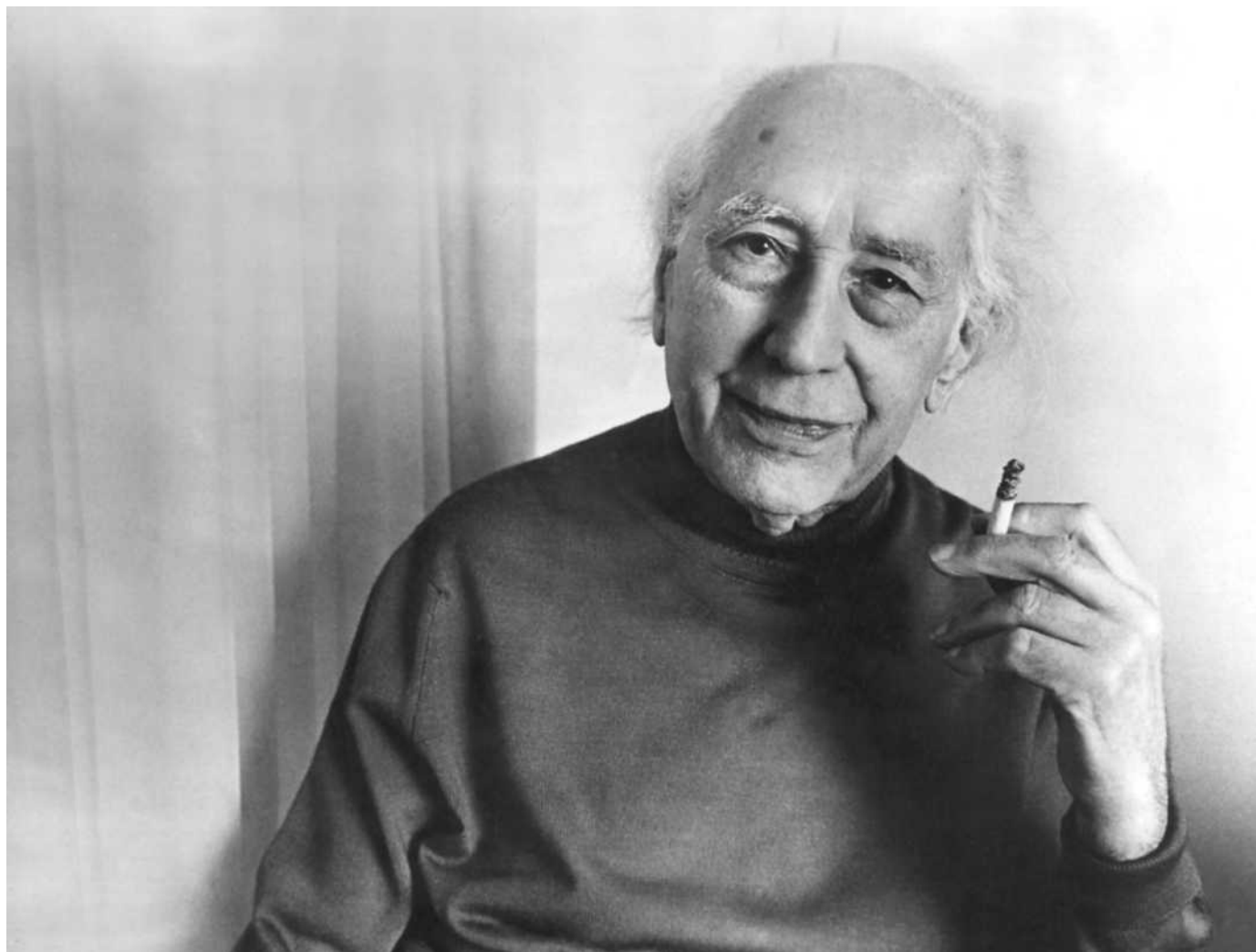
Nationality: French. **Born:** Paris, 25 October 1889. **Education:** Collège de Chantilly; Collège Chaptal, Paris, baccalaureate 1906. Served with Service Cinématographique et Photographique de l'Armée, 1917. **Family:** Married (second wife) actress Odette Vérité, 1933. Daughter: Clarisse (Mme. Jacques Raynaud). **Career:** Actor at Théâtre du Parc, Brussels, 1908–09; began selling screenplays to Gaumont, 1909; formed production company, Le Film Français, 1911; artistic director of Le Film d'Art, 1917; after death of first wife, travelled to United States, 1921; patented widescreen “Polyvision” process, 1926; patented “Perspective Sonore,” stereophonic sound process, 1929; directed *Marie Tudor* for television, 1965; lived in Nice, worked on screenplay for *Christophe Colomb* project, first begun in 1939, 1970s; reassembled *Napoléon* premiered in New York, 1981. **Awards:** Gold Medal, Union Française des Inventeurs, and Cinéma Gold Medal, Société des Auteurs, 1952; Théâtre de l'Empire named for Gance, Paris, 1961; Grand prix national de Cinéma, 1974; César Award, 1980; Commandeur de la Légion d'honneur; Grand officier de l'ordre national du Mérite, et des Arts et des Lettres. **Died:** In Paris, 10 November 1981.

Films as Director:

- 1911 *La Digue, ou Pour sauver la Hollande* (+ sc)
- 1912 *Le Nègre blanc* (+ sc, role); *Il y a des pieds au plafond* (+ sc); *Le Masque d'horreur* (+ sc)
- 1915 *Un drame au Château d'Acre (Les Morts reviennent-ils?)* (+ sc); *Ecce Homo* (+ sc) (unfinished)
- 1916 *La Folie du Docteur Tube* (+ sc); *L'Enigme de dix heures* (+ sc); *Le Fleur des ruines* (+ sc); *L'Héroïsme de Paddy* (+ sc); *Fioritures (La Source de beauté)* (+ sc); *Le Fou de la falaise* (+ sc); *Ce que les flots racontent* (+ sc); *Le Périscope* (+ sc); *Barberousse* (+ sc); *Les Gaz mortels (Le Brouillard sur la ville)* (+ sc); *Strass et compagnie* (+ sc)
- 1917 *Le Droit à la vie* (+ sc); *La Zone de la mort* (+ sc); *Mater Dolorosa* (+ sc)
- 1918 *La Dixième Symphonie* (+ sc); *Le Soleil noir* (+ sc) (unfinished)
- 1919 *J'Accuse* (+ sc)
- 1923 *La Roué* (+ sc); *Au secours!* (+ sc)
- 1927 *Napoléon (Napoléon vu par Abel Gance)* (+ sc)
- 1928 *Marines et Cristeaux* (+ sc) (experimental footage for “Polyvision”)
- 1931 *La Fin du monde* (+ sc)
- 1932 *Mater Dolorosa* (+ sc)
- 1934 *Poliche* (+ sc); *La Dame aux Camélias* (+ sc); *Napoléon Bonaparte* (+ sc) (sound version, with additional footage)
- 1935 *Le Roman d'un jeune homme pauvre* (+ sc); *Lucrèce Borgia*
- 1936 *Un Grande Amour de Beethoven (The Life and Loves of Beethoven)* (+ sc); *Jérôme Perreau, héros des barricades (The Queen and the Cardinal)*; *Le Voleur de femmes* (+ sc)
- 1937 *J'accuse (That They May Live)* (+ sc)
- 1939 *Louise* (+ co-sc); *Le Paradis perdu (Four Flights to Love)* (+ co-sc)
- 1941 *La Vénus aveugle* (+ sc)
- 1942 *Le Capitaine Fracasse* (+ co-sc)
- 1944 *Manolete* (+ sc) (unfinished)
- 1954 *Quatorze Juillet* (+ sc); *La Tour de Nesle* (+ sc)
- 1956 *Magirama* (+ sc, co-pr) (demonstration of “Polyvision” in color)
- 1960 *Austerlitz* (co-d, + co-sc)
- 1964 *Cyrano et d'Artagnan* (+ co-sc)
- 1971 *Bonaparte et la révolution* (+ sc, co-pr)

Other Films:

- 1909 *Le Portrait de Mireille* (Perret) (sc); *Le Glas du Père Césaire* (+ sc); *La Légende de l'arc-en-ciel* (sc); *Molière* (Perret) (role)
- 1909/10 Some Max Linder short comedies (role as Max's brother)
- 1910 *Paganini* (sc); *La Fin de Paganini* (sc); *Le Crime de Grand-père* (Perret) (sc); *Le Roi des parfums* (sc); *L'Aluminite* (sc); *L'Auberge rouge* (sc); *Le Tragique Amour de Mona Lisa* (Capellani) (sc)
- 1911 *Cyrano et D'Assoucy* (Capellani) (sc); *Un Clair de lune sous Richelieu* (Capellani) (sc); *L'Électrocuté* (Morlhon) (sc)
- 1912 *Une Vengeance d'Edgar Poe* (Capellani) (sc); *La Mort du Duc d'Enghien* (Capellani) (sc); *La Conspiration des drapeaux* (sc); *La Pierre philosophe* (sc)
- 1914 *L'Infirmière* (Pouctal) (sc)



Abel Gance

- 1920 *L'Atré* (Boudrioz) (pr)
 1929 *Napoléon auf St. Helena* (*Napoléon à Saint-Hélène*) (Pick) (sc)
 1933 *Le Maître de forges* (Rivers) (sc, supervisor)
 1953 *Lumière et l'invention du cinématographe* (*Louis Lumière*)
 (Paviot) (commentary, narration)
 1954 *La Reine Margot* (Dréville) (sc)

Publications

By GANCE: books—

- J'Accuse*, Paris, 1922.
Napoléon vu par Abel Gance, Paris, 1927.
La Roué, scénario original arrangé par Jean Arroy, Paris, 1930.
Prisme, Paris, 1930.
La Fin du Monde, scénario arrangé par Joachim Renez, Paris, 1931.
Mater Dolorosa, scénario original arrangé par Joachim Renez,
 Paris, 1932.
Napoléon, as seen by Abel Gance, edited by B. Ballard, Lon-
 don, 1990.

By GANCE: articles—

- “Qu'est-ce que le cinématographe? Un sixième art,” in *Intelligence du cinématographe*, by Marcel L'Herbier, Paris, 1946.
 “Les nouveaux chapitres de notre syntaxe,” in *Cahiers du Cinéma* (Paris), October 1953.
 “Départ vers la polyvision,” in *Cahiers du Cinéma* (Paris), December 1954.
 “Entretien avec Jacques Rivette et François Truffaut,” in *Cahiers du Cinéma* (Paris), January 1955.
 “*The Kingdom of the Earth*,” in *Film Culture* (New York), December 1957.
 “Film as Incantation: An Interview with Abel Gance,” in *Film Comment* (New York), March/April 1974.

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- Arroy, Jean, *En tournant “Napoléon” avec Abel Gance*, Paris, 1927.
 Daria, Sophie, *Abel Gance, hier et demain*, Paris, 1959.
 Icart, Roger, *Abel Gance*, Toulouse, 1960.
 Brownlow, Kevin, *The Parade's Gone By*, New York, 1969.

Kramer, Steven, and James Welsh, *Abel Gance*, Boston, 1978.
 Icart, Roger, *Abel Gance; ou, Le Prométhée foudroyé*, Lausanne, 1983.
 King, Norman, *Abel Gance: A Politics of Spectacle*, London, 1984.
 Groppali, Enrico, *Abel Gance*, Florence, 1986.

On GANCE: articles—

Epstein, Jean, "Mon ami Gance," in *Cahiers du Cinéma* (Paris), August/September 1955.
 "Gance Issue" of *L'Ecran* (Paris), April/May 1958.
 Lenning, Arthur, "Napoléon and La Roue," in *The Persistence of Vision*, edited by Joseph McBride, Madison, Wisconsin, 1968.
 Brownlow, Kevin, "Bonaparte et la révolution," in *Sight and Sound* (London), Winter 1971/72.
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* * *

Abel Gance's career as a director was long and flamboyant. He wrote his first scripts in 1909, turning to directing a couple of years later, and made his last feature, *Cyrano et d'Artagnan*, in 1964. As

late as 1971 he re-edited a four-hour version of his Napoleon footage to make *Bonaparte et la révolution*, and he lived long enough to see his work again reach wide audiences.

Gance's original aspirations were as a playwright, and throughout his life he treasured the manuscript of his verse tragedy *La Victoire de Samothrace*, written for Sarah Bernhardt and on the brink of production when the war broke out in 1914. If Gance's beginnings in the film industry he then despised were unremarkable, he showed his characteristic audacity and urge for experimentation with an early work, the unreleased *La Folie du Docteur Tube*, which made great use of distorting lenses, in 1916. He learned his craft in a dozen or more films during 1916 and 1917—the best remembered of which are *Les Gaz mortels*, *Barberousse*, and *Mater dolorosa*. He reached fresh heights with a somewhat pretentious and melodramatic study of a great and suffering composer, *La Dixième Symphonie*. Even more significant was his ambitious and eloquent antiwar drama, *J'Accuse*, released in 1919. These films established him as the leading French director of his generation and gave him a preeminence he was not to lose until the coming of sound.

The 1920s saw the release of just three Gance films. If *Au secours!*, a comedy starring his friend Max Linder, is something of a lighthearted interlude, the other two are towering landmarks of silent cinema. *La Roue* began as a simple melodramatic tale, but in the course of six months scripting and a year's location shooting, the project took on quite a new dimension. In the central figure of Sisif, Gance seems to have struggled to create an amalgam of Oedipus, Sisyphus, and Lear. Meanwhile portions of the film that were eventually cut apparently developed a social satire of such ferocity that the railway unions demanded its excision. The most expensive film as yet made in France, its production was again delayed when the death of Gance's wife caused him to abandon work and take a five-month trip to the United States.

Like his previous work, *La Roue* had been conceived and shot in the pre-1914 style of French cinema, which was based on a conception of film as a series of long takes, each containing a significant section of the action, rather than as a succession of scenes made up of intercut shots of different lengths, taken from varying distances. But in Hollywood, where he met D.W. Griffith, Gance came into contact with the new American style of editing. Upon his return to France, Gance spent a whole year reediting his film. On its release in 1923 *La Roue* proved to be one of the stunning films of the decade. Even in its shortened version—comprising a prologue and four parts—the film had a combined running time of nearly eight hours.

Gance's imagination and energy at this period seemed limitless. Almost immediately he plunged into an even vaster project whose title clearly reflects his personal approach, *Napoléon va par Abel Gance*. If *La Roue* was particularly remarkable for its editing (certain sequences are classic moments of French 1920s avant-garde experimentation), *Napoléon* attracted immediate attention for its incredibly mobile camerawork, created by a team under the direction of Jules Kruger. *Napoléon* thus emerges as a key masterpiece of French cinema at a time when visual experimentation took precedence over narrative and the disorganization of production offered filmmakers the chance to produce extravagant and ambitious personal works within the heart of the commercial industry. Gance's conception of himself as visionary filmmaker and of Napoleon as a master of his destiny points to the roots of Gance's style in the nineteenth century

and his romantic view of the artist as hero. The scope of Gance's film, bursting into triple screen effects at the moment of Napoleon's climactic entry into Italy, remains staggering even today.

The 1920s in France was a period of considerable creative freedom. Given this atmosphere, a widespread urge to experiment with the full potential of the medium was apparent. If the freedom came from the lack of a tightly controlled studio system, the desire to explore new forms of filmic expression can be traced to a reaction against the situation imposed by Pathé and Gaumont before 1914, when film was seen as a purely commercial product, underfinanced and devoid of artistic or personal expression. This had been the cinema in which Gance had made his debut, and he was one of those striving most forcefully in the 1920s both to increase the possibilities for personal expressiveness and to widen the technical scope of cinema. He pioneered new styles of cutting and camerawork, as well as widescreen and multiscreen techniques.

It is ironic, then, that the advent of the greatest technical innovation of the period left Gance stranded. The explanation for this lies less in the irrelevance of sound to his personal vision of the medium—he was pioneering a new stereophonic system with *La Fin du monde* as early as 1929—than the fact that new forms of tighter production control were implemented as a result of the greater costs associated with sound filmmaking.

The 1930s emerge as a sad era for a man accustomed to being in the forefront of the French film industry. Gance, whose mind had always teemed with new and original projects, was now reduced to remaking his old successes: sound versions of *Mater dolorosa* in 1932, *Napoléon Bonaparte* in 1934, and *J'accuse* in 1937. Otherwise, the projects he was allowed to make were largely adaptations of fashionable stage dramas or popular novels: *Le Maître de forges*, *Poliche*, *La Dame aux camélias*, and *Le Roman d'un jeune homme pauvre*. In the late 1930s he was able to treat subjects in which his taste for grandly heroic figures is again apparent: Savonarola in *Lucrèce Borgia* and the great composer—played by Harry Baur—in *Un Grand Amour de Beethoven*, but by 1942, when he made *Le Capitaine Fracasse*, Gance's career seemed to have come to an end.

Though a dozen years were to pass before he directed another feature film, Gance maintained his incredible level of energy. Refusing to be beaten, he continued his experiments with "polyvision" which were to culminate in his *Magirama* spectacle. He eventually made three further features, all historical dramas in which his zest, if not the old towering imagination, is still apparent: *La Tour de Nesle*, *Austerlitz*, and *Cyrano et d'Artagnan*. The French 1920s cinema of which Gance is the major figure has consistently been undervalued by film historians, largely because its rich experimentation with visual style and expressiveness was not accompanied by an similar concern with the development of film narrative. Gance's roots were in the nineteenth-century romantic tradition, and despite his literary background, he, like his contemporaries, was willing to accept virtually any melodramatic story that would allow him to pursue his visual interests. For this reason French 1920s work has been marginalized in accounts of film history that see the growth of storytelling techniques as the central unifying factor. The rediscovery of Gance's *Napoléon* in the 1980s, though—thanks largely to twenty years of effort by Kevin Brownlow—has made clear to the most skeptical the force and mastery achieved in the years preceding the advent of sound, and restored Gance's reputation as a master of world cinema.

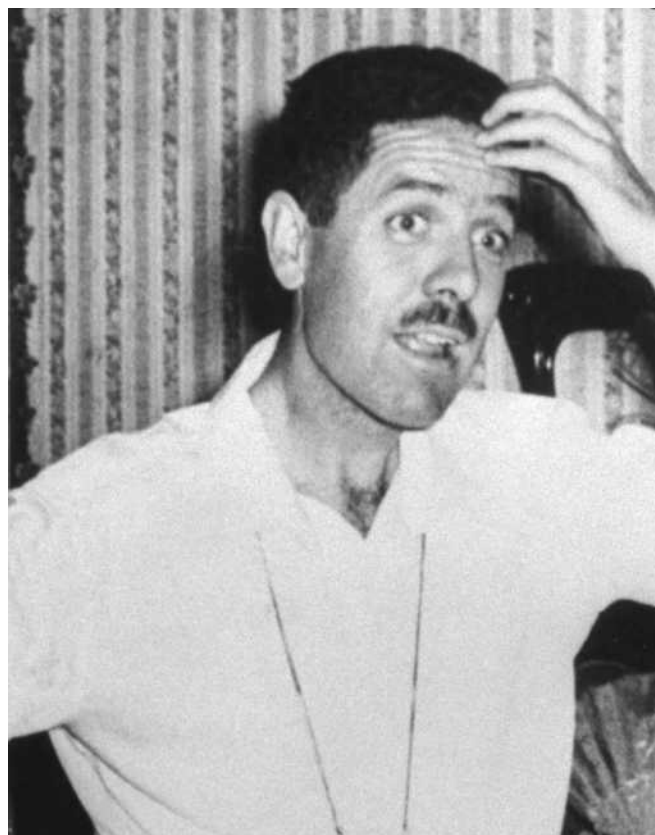
—Roy Armes

GARCÍA BERLANGA, Luis

Nationality: Spanish. **Born:** Luis García-Berlanga Marti in Valencia, 12 July 1921. **Education:** Studied at Jesuit school, Switzerland; Valencia University; IIEC (School of Cinema), Madrid, 1947–50. **Military Service:** Served in División Azul (Blue Division) of Spanish volunteers with German forces on Russian front, early 1940s. **Career:** Painter and poet, 1942–47; with Antonio Bardem, directed first film, 1951; several projects banned by censor, 1950s; began collaboration with writer Rafael Azcona on *Plácido*, 1961; professor at IIEC, 1970s; president of Filmoteca Nacional, 1980s.

Films as Director:

- 1948/49 *Paseo sobre una guerra antigua* (as IIEC student); *Tres cantos* (IIEC student); *El circo* (+ sc, ed) (IIEC student)
- 1951 *Esa pareja feliz* (*That Happy Couple*) (co-d, ph, co-sc)
- 1952 *¡Bienvenido, Mr. Marshall!* (*Welcome, Mr. Marshall*) (+ co-sc)
- 1953 *Novio a la vista* (*Fiancé in sight*) (+ co-sc)
- 1956 *Calabuch* (+ co-sc)
- 1957 *Los jueves, milagro* (*Thursdays, Miracle*) (+ co-sc)
- 1961 *Plácido* (+ co-sc)
- 1962 "La muerte y el leñador" ("Death and the Woodcutter") episode of *Las cuatro verdades* (+ co-sc)
- 1963 *El verdugo* (*The Executioner; Not on Your Life*) (+ co-sc)
- 1967 *Las pirañas* (+ co-sc)
- 1969 *Vivan los novios* (*Long Live the Bride and Groom*) (+ co-sc)



Luis García Berlanga

- 1973 *Tamaño natural* (*Life Size*) (+ co-sc)
 1978 *La escopeta nacional* (*The National Rifle; The Spanish Shotgun*) (+ co-sc)
 1979 *Cuentos eróticos* (*Erotic Tales*) (collectively directed)
 1980 *Patrimonio nacional* (+ co-sc)
 1982 *Nacional III* (+ co-sc)
 1985 *La Vaquilla* (+ co-sc)
 1987 *Moros y cristianos* (+ co-sc)
 1993 *Todos a la cárcel* (*Everyone off to Jail*) (+ co-sc)
 1997 *Blasco Ibáñez* (mini for TV)
 1999 *París Tombuctú* (+ co-sc)

Other Films:

- 1953 *Sangre y luces* (Muñoz) (sc) (Spanish-language version of Georges Rouquier's *Sang et lumières*)
 1955 *Familia provisional* (Rovira Beleta) (co-sc)
 1967 *No somos de piedra* (*We Are Not Made out of Stone*) (Summers) (role)
 1968 *Sharon vestida de rojo* (Lorente) (role)
 1971 *Apunte sobre Ana* (*Memorandum on Ana*) (Galán) (role)

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For many years in Spain strict censorship guidelines inhibited the development of a vital and creative film industry. The first original *auteur* of the post-Civil War period was Luis García Berlangua. When he began to make movies in the early 1950s, Berlangua and fellow filmmaker Juan Antonio Bardem were referred to as the two palm trees in the desert of Spanish film. Since then, and in spite of the fact that he could make relatively few films under Franco, Berlangua has remained one of Spain’s foremost talents.

In the early years, the most important influence on Berlangua’s filmmaking was Italian neo-realism. At the Conversations of Salamanca (1955) Berlangua and other young directors enthusiastically supported it as an antidote to Francoist cinema, a way of making authentic films that dealt with the everyday problems of ordinary people. From his first movie, *Esa pareja feliz*, which he co-directed with Bardem in 1951, to his “trilogy” on the Spanish aristocracy, Berlangua has remained true to the spirit of Salamanca.

In many movies he has exposed the pitfalls of Spanish society and satirized those institutions or individuals who take themselves too seriously, often using black humor to deflate their pretensions. Berlangua’s sympathies are with the underdogs of whatever social class, those who are victims of fate, institutions, or other forces they cannot control. In a number of his films we follow the efforts of an individual who wants to achieve something or attain some goal, struggles to do so, and in the end is defeated, ending up in the same or in a worse situation than before. This unfortunate outcome reflects Berlangua’s pessimism about a society in which the individual is powerless and in danger of being devoured. There are no winners in Berlangua’s movies; all of the victories are Pyrrhic. But never one to deliver messages or lessons, Berlangua expresses his pessimistic viewpoint with such verve, vitality and humor that audiences leave the theatre elated with the spontaneity and inventiveness of his films.

Berlangua prefers working with groups of characters rather than concentrating on the fate of a single protagonist. Rarely does one individual dominate the action. Usually we move from one person to the next so that our point of view on the action is constantly shifting. This approach is supported by Berlangua’s distinctive camera style. He tends to use very long takes in which the camera surreptitiously follows the movement of the characters, the shot lasting as long as the sequence. (In *Patrimonio nacional* there are some takes that last six or seven minutes.) These sequences are not, however, the carefully arranged and choreographed efforts of a Jancsó. As Berlangua explains it, until he begins shooting he has no specific setup in mind: “What I do is organize the actors’ movements and then tell the cameraman

how to follow them. When we bump into some obstacle, we stop shooting.” In shooting the often feverish activities of his characters in this way, Berlanga gives a fluid, spontaneous feeling to his films. His predilection for these shots expresses what Berlanga calls his “god complex”—his desire to be everywhere at once and to express the totality of any scene.

In his scrutiny of contemporary Spanish life, Berlanga is also attached to much older Spanish literary and cultural traditions, most notably to that of the picaresque novel, in which a *pícaro* or rogue is thrust out into the world and forced to fend for himself. At the bottom of the social heap, the *pícaro* is afforded “a worm’s eye view” of society and learns to be tricky in order to survive. The *pícaro* keeps hoping and waiting for a miracle, a sudden change in fate that will change his or her fortune in one stroke. Berlanga’s *pícaros*, whether they be naive like Plácido (*Plácido*) or noble like the Marquis of Leguineche (*Patrimonio nacional*), share the same hopes and tenacious desire to survive. These characters, like Berlanga himself, are deeply attached to Spanish cultural traditions. In fact, one might even consider Berlanga to be a sort of picaresque hero who managed to survive the vagaries of the Franco regime and its system of censorship. A popular director since *&exclam;Welcome Mr. Marshall!*, Berlanga has gone on to even greater success since Franco’s death with *La escopeta nacional*, a satiric look at a hunting party of Spain’s notables during the Franco regime. In this irreverent and amusing comedy and in its two sequels, Berlanga introduced himself and his vision of his country to a new generation of Spaniards.

—Katherine Singer Kovács

GERASIMOV, Sergei

Nationality: Soviet. **Born:** Sergei Apollinariyevich Gerasimov in Zlatoust, Ural region, 21 May 1906. **Education:** Leningrad Art School; studied scenic design at State Institute of Dramatic Art, Leningrad, 1920–25. **Career:** Joined FEKS group founded by Grigori Kozintsev and Leonid Trauberg, early 1920s; directed first film, 1930; head of Acting and Directing Master Class, Lenfilm Studios, 1931–41; in charge of *Fighting Film Album No. 1*, Moscow, 1941; continued war work, in charge of official films of Yalta and Berlin conferences, 1942–44; head of Central Newsreel and Documentary Studios, Moscow, 1944; Professor, Moscow Film School (VGIK), 1944–1970s; artistic supervisor, Gorki Film Studios, 1955; served as deputy to the Supreme Soviet of the RSFSR, secretary of Soviet Union of Cinematographers, and on editorial board of *Isskustvo Kino*, 1970s. **Awards:** Red Banner of Labor, 1940 and 1950; Red Star, 1944; Peoples’ Artist of USSR, 1948; State prizes, for *Uchitel*, 1941, *The Young Guard*, 1949, and *Liberated China*, 1951. **Died:** 27 November 1985.

Films as Director:

- 1930 *Twenty-two Misfortunes* (co-d)
- 1931 *The Forest* (+ sc)

- 1932 *Solomon’s Heart* (co-d, + sc)
- 1934 *Do I Love You?* (+ sc)
- 1936 *Semero smelykh* (*The Bold Seven*)
- 1938 *Komsomolsk* (+ co-sc)
- 1939 *Uchitel* (*Teacher*) (+ sc)
- 1941 *Masquerade* (+ sc, role as the stranger); *Meeting with Maxim* segment of *Fighting Film Album No. 1*; *The Old Guard*
- 1943 *The Invincible* (*The Unconquerable*) (co-d, + co-sc); *Film-Concert Dedicated to the Twenty-fifth Anniversary of the Red Army* (*Cine-Concert Dedicated to the Twenty-fifth Anniversary of the Red Army*) (co-d, + co-sc)
- 1944 *Great Land* (*The Mainland*) (+ sc)
- 1947 *Molodaya gvardiya* (*Young Guard*) (+ sc)
- 1950 *Liberated China* (+ sc)
- 1951 *Selskiy vrach* (*Country Doctor*)
- 1954 *Nadezhda* (+ sc)
- 1957/58 *Tikhy Don* (*And Quiet Flows the Don*) (+ sc)
- 1959 *Sputnik Speaking* (*The Sputnik Speaks*) (co-d, co-sc)
- 1962 *Men and Beasts* (+ sc)
- 1967 *Zhurnalists* (*The Journalists*) (+ sc)
- 1969 *U ozera* (*By the Lake*) (+ sc)
- 1972 *Lyubit cheloveka* (*For the Love of Man*) (+ sc)
- 1974 *Materi i docheri* (*Mothers and Daughters*)
- 1984 *Lev Tolstoj*

Other Films:

- 1925 *Michki protiv Youdenitsa* (*Mishka against Yudenitch*) (Kozintsev and Trauberg) (role as spy)
- 1926 *Chyortovo koleso* (*The Devil’s Wheel*) (Kozintsev and Trauberg) (role as the conjuror); *Shinel* (*The Cloak*) (Kozintsev and Trauberg) (role as the card-shark); *Bratichka* (*Little Brother*) (Kozintsev and Trauberg) (role as the driver)
- 1927 *S.V.D. (The Club of the Big Deed)* (Kozintsev and Trauberg) (role as Medoks); *Someone Else’s Jacket* (Boris Shpis) (role as Skalkovsky)
- 1929 *Novyi Vavilon* (*The New Babylon*) (Kozintsev and Trauberg) (asst d, role as the journalist Lutreau); *Oblomok imperii* (*Fragment of an Empire*) (Ermler) (role as the Menshevik)
- 1931 *Odna* (*Alone*) (Kozintsev and Trauberg) (asst d, role as the chairman of the village soviet)
- 1932 *Three Soldiers* (*Ivanov*) (role as Commander of the Iron Regiment)
- 1933 *Dezertir* (*Deserter*) (Pudovkin) (role as the bonze); *Razbudite Lenochky* (*Wake up Lenochka*) (Kudryavtseva) (role)
- 1935 *The Frontier* (Dubson) (role as Yakov the Tailor)
- 1939 *Chapayev Is with Us* (co-sc); *Vyborgskaya storona* (*New Horizons*; *The Vyborg Side*) (Kozintsev) (role as the Socialist-Revolutionary)
- 1944 *The Yalta Conference* (pr supervisor)
- 1945 *The Berlin Conference* (pr supervisor)
- 1955 *Damy* (Organisyan and Kulidzhyanov) (artistic supervisor)
- 1956 *The Road of Truth* (Frid) (sc)
- 1958 *Memory of the Heart* (Lioznova) (sc)
- 1961 *Dimy Gorina* (*Career of Dima*) (Doblatyan and Mirski) (artistic supervisor)

- 1962 *U Krutovo Yara (On the Steep Cliff)* (K. and A. Morakov) (artistic supervisor)
 1963 *Venski Les (Vienna Woods)* (Grigoriev) (artistic supervisor)
 1964 *Sostyazanie (Controversy)* (Mansurev) (artistic supervisor)

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The very survival of the brilliant, original, almost iconoclastic Sergei Gerasimov through turbulent eras of Soviet history has tended to obscure the importance of his early contributions to cinema. The somewhat stern image of a grim conservative headmaster he seemed to project to students at the Moscow Film School (VGIK) in the early 1970s was an antithesis of his prewar self.

Gerasimov's career started in Leningrad when, after graduating as a theatrical designer, he joined the "Factory of Eccentric Actors" (FEKS). He became one of the strongest and most original actors in

Soviet silent cinema, with a special attraction to complex roles. Together with what he learned from Kozintsev and Trauberg, who directed most of the productions in which he appeared, his deep study of acting was an important part of Gerasimov's apprenticeship as a filmmaker.

Gerasimov cut his directorial teeth on three silent productions in the early 1930s, but it was not until 1936, with his first sound film *Semero Smelykh (The Bold 7)*, that came into his own as a major talent. In this and his next film (*Komsomolsk*) he broke new ground in his choice of subject and in his sincere and unusually successful attempt to portray ordinary young people as varied, breathing, living human beings rather than animated heroic sculptures. His sympathetic direction of his young cast, together with his romantic but naturalistic scripts (pitting teams of young people against the elements) achieved something approaching the elusive ideal of socialist realism.

Gerasimov's works were by far the most successful films of their genre during the 1930s. *Uchitel (Teacher)*, released in 1939, completed his trio of lyrical but unpretentious evocations of the new Soviet generation in the Russian countryside. *Uchitel* told the tale of a young man who leaves the bright lights of the city to return to his native village as a schoolmaster. This film begins, perhaps, to show some signs of the stress imposed by the increasing rigidity of official dogma, for it does not achieve the freshness of the previous two films. Yet, sadly, some seven years later Gerasimov castigated himself for not having adhered more strictly to the party line. "I loved the film," he wrote, "and I still love it, despite the fact that it is far too polished . . . and not a little too obsequious in its attitude to Art." By this time the war had intervened and Gerasimov (in 1944) had become a member of the Communist Party.

Besides Gerasimov's rural trilogy, his only other prewar feature, *Masquerade*, was a lavish version of Lermontov's verse tragedy. He had certainly set himself an uphill task in trying to combine his FEKS style with the tradition of stage drama and dialogue in verse, although his own performance as "The Stranger" was an echo of his old FEKS philosophy and the Leningrad setting was spectacular. Although successful at the time, the film was criticized by the director himself, a stern exponent of "socialist self-criticism." While he admitted that the film had helped him "refine his art," he considered it "haphazard and unplanned" and lacking sufficient appreciation of Lermontov's particular genius.

During World War II, Gerasimov was put in charge of the documentary film studios. There he brought together the talents of feature directors and documentarists and once more proved his flair for encouraging good work from others. This led to his appointment in 1944 as head of the directing and acting workshops of the Moscow Film School (VGIK). Occupying this seminal position through the following thirty years, he had an enormous influence on the whole present generation of Soviet filmmakers.

After the war Gerasimov's own work seems to have swung dramatically from his self-effacing, sympathetic form of filmmaking to the grandiose style fashionable during Stalin's final phase. Fadeev's patriotic, lyrical novel *The Young Guard* would seem to have been ideal source material for a typical Gerasimov film, yet it turned out to be bombastic, pompous, and overblown. His other huge epic, *And Quiet Flows the Don*, shown in three full-length parts, unfortunately suffered from similar grandiosity. Apart from this foray into gigantism, and a documentary on China, much of Gerasimov's post-Stalin

output saw a return to his themes of the 1930s. While he remained a highly competent director, however, he never quite recaptured the freshness of approach and lightness of touch that marked his earlier work.

—Robert Dunbar

GERIMA, Haile

Nationality: Ethiopian. **Born:** Gondor, Ethiopia, 4 March 1946. **Education:** Studied acting at the Goodman School of Drama, Chicago, Illinois; University of California at Los Angeles, B.A., 1972, M.F.A., 1976. **Family:** Married Shirikiana Aina, 1983; five children. **Career:** Professor of Film, Howard University, Washington, D.C., 1975—; with wife, created film production and distribution enterprise consisting of Negodgwad Productions, Mypheduh Films (distributor), Sankofa Books and Video (sales and rental), and Positive Productions (community development). **Awards:** Grand Prix Award, Lisbon International Film Festival, Silver Leopard Award, Lorcaro International Film Festival, and Prix de la Ville de Alger, for *Mirt Sost Shi Amit*, 1975; FIPRESCI Award, Berlin International Film Festival, London Film Festival Outstanding Production, and International Film Critics Award, for *Ashes and Embers*, 1983; Best Cinematography Award, FEPACO Film Festival (Burkina Faso), Oscar Micheaux Award, and First Prize, African Film Festival (Milan), for *Sankofa*, 1993. **Address:** Mypheduh Films, Inc., P.O. Box 10035, Washington, D.C. 20018-0035, U.S.A. **Contact:** Ada Babino, Nommo Speakers Bureau, 2714 Georgia Avenue NW, Washington, D.C. 20001.

Films as Director:

- 1971 *Hourglass*
- 1972 *Child of Resistance*
- 1975 *Mirt Sost Shi Amit (Harvest: 3000 Years)* (+sc, pr)
- 1976 *Bush Mama* (+sc, ed, pr)
- 1982 *Wilmington 10—USA 10,000* (doc) (+sc, pr)
- 1982 *Ashes and Ambers* (for TV)
- 1985 *After Winter: Sterling Brown* (doc)
- 1994 *Sankofa* (+sc, ed, pr)
- 1994 *Imperfect Journey* (doc-for TV)
- 1999 *Adwa: An African Victory* (+sc, pr, ed)

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- Edelman, Rob, “Storyteller of Struggles: An Interview with Haile Gerima,” in *The Independent* (New York), October 1985.
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- Gray, John, *Blacks in Film and Television: A Pan-African Bibliography of Films, Filmmakers, and Performers*, Westport, Connecticut, 1990.
- Diawara, Manthia, *African Cinema*, Bloomington, Indiana, 1992.
- Yearwood, Gladstone, editor, *Black Cinema Aesthetics: Issues in Independent Black Filmmaking*, Athens, Ohio, 1982.

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- Fullman, E., “*Wilmington 10—USA 10,000* Makes Its World Premiere,” in *The Hilltop* (Washington, D.C.), 17 November 1978.
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- Derobert, E., “*Bush Mama*,” in *Positif* (Paris), October 1984.
- Howard, Steve, “A Cinema of Transformation: The Films of Haile Gerima,” in *Cineaste* (Berkeley), vol. 14, no. 1, 1985.
- Tassy, Elaine, “‘Sankofa’ Takes a Different Route to Theatres,” in *Los Angeles Times*, 25 January 1994.
- Porter, Evette, “Black Marketeering,” in *Village Voice*, 13 September 1994.
- Millar, Jeff, “‘Sankofa’: Flourishes Undercut Powerful Saga,” in *Houston Chronicle*, 18 November 1994.
- Thomas, Kevin, “‘Sankofa’ Delivers Powerful Indictment of Evil of Slavery,” in *Los Angeles Times*, 12 May 1995.
- McKenna, Christine, “A Saga of Slavery Reaches the Big Screen” in *Los Angeles Times*, 29 May 1995.
- Hartl, John, “Film on Slavery Fights for Screenings,” in *Seattle Times*, 22 September 1995.
- Kernan, Michael, “‘Bush Momma’ (*sic*): Realities,” in *Washington Post*, 27 January 1997.
- Howe, Desson, “‘Adwa’ Overcomes All Obstacles,” in *Washington Post*, 19 November 1999.

Reaves, Michele, "Filmmaker Wins Fight for 'Adwa', in *Washington Times* (Washington, D.C.), 20 November 1999.

Stack, Peter, "Ethiopian Victory Retold with Pride: Documentary Looks at 1896 fight with Italy," in *San Francisco Chronicle*, 15 May 2000.

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"I'm a Third World, independent filmmaker," declared Haile Gerima in a 1983 interview. He now resides in the United States "for many historical reasons." Gerima—professor of film, philosopher, writer, producer, and director of a singular stature—has earned a unique place in film history as one of a handful of African filmmakers to earn international notoriety.

Gerima arrived in the United States as a youngster of twenty-one with an interest in theatre and enrolled in acting classes at the Goodman School of Drama in Chicago, Illinois. "When I was growing up," he reveals in the *Los Angeles Times*, "I wanted to work in theatre—it never occurred to me I could be a filmmaker because I was raised on Hollywood movies that pacified me to be subservient. Filmmaking isn't encouraged or supported by the Ethiopian government." He felt limited by theatre and was resigned, notes Francoise Pfaff, to "subservient roles in Western plays." By 1970 he had discovered "the power of cinema." He migrated to California to attend the University of California, where he earned Bachelor's and Master of Fine Arts degrees in film.

Influenced in part by the pioneering work of film luminaries Vittorio de Sica, Fernando Solanas, Tomás Gutiérrez Alea, and Med Hondo, Gerima makes films that tell of the human condition. He exploits the medium as a political weapon and as a catalyst for understanding and social change at the same time, consciously eschewing what he describes as the "narrative dictatorship" of Hollywood pictures.

Gerima's 1976 *Bush Mama* provides a striking example of this mission. The film presents a poignant contrast, produced as it was during the period of film history known as the "Blaxploitation" era. Gerima's depiction of the travails of black life and culture are far-removed from that of the drug deals and revenge killings of *Superfly* (1972) and *Foxy Brown* (1976). *Bush Mama* is the story of Dorothy and her husband T.C., a discharged Vietnam veteran who thought he would return home to a "hero's welcome." Instead he is falsely arrested and imprisoned for a crime he didn't commit. Theirs is a world of welfare, perennial unemployment, and despair. To some, the film may appear bleak and nihilistic with its stark black-and-white photography, but its message is moving and distinct. Issues of institutionalized racism, police brutality, and poverty remain sadly pertinent and the film, nearly twenty-five years old, retains its potency.

For the production of *Mirt Sost Shi Amit* (*Harvest: 3,000 Years*) Gerima returned to his native Ethiopia to produce the tale of a poor peasant family who eke out an existence within a brutal, exploitative, and feudal system of labor. In 1985 he again focused his camera upon the travails of black urban life in the two-hour film, *Ashes and Embers*, the story of a moody and disillusioned black veteran of the Vietnam War. The film's characters, notes Shepard in the *New York Times*, "are human rather than cardboard types." *Wilmington 10—USA 10,000* exposed the impact of racism and the short-comings of

the criminal justice system by examining the infamous history of the nine black men and one white woman who became known as the "Wilmington 10."

Though now well established and respected as a filmmaker, Gerima's path has not always been paved with gold. His name is not likely to be bandied about in the boardrooms of Hollywood studios, a reality he finds bittersweet. "I was never enamored of the film industry," he reveals in the *San Francisco Chronicle*. "Every Hollywood story is Eurocentric and if it isn't, then it will simply be disregarded. So I never wanted to be part of an industry that fails to represent the world as it really exists."

"Money is an incessant worry for independent filmmakers and Haile Gerima is no exception," notes Pfaff. Indeed, Gerima has endured his share of the indignities of being an independent filmmaker of color, including elusive funding, closed doors, and distributors refusing to show his film. "[S]ome indie black filmmakers," notes Porter in *The Village Voice*, "are reluctantly becoming do-it-yourself distributors." Gerima began his self-distribution by booking his films at "art" theatres—only to find they were not reaching the black community for which they were created. Now he distributes his films and that of other low-budget, independent filmmakers through Mypheduh Films, a distribution company that he and his filmmaker wife Sirikiana Aina established in 1984. He speaks with rancor of the "incestuous relationship" between Hollywood, theatre owners, and video stores. "We've been evicted from several theatres when Hollywood wanted use of the theatre," he complained in the *Los Angeles Times*. "Why? Because if theatres don't take whatever junk comes from the industry pipe, they won't get movies they want in the future. . . . Hollywood is incapable of allowing African Americans to make the films they want to make, what they want from us is hooligan movies."

"Spirit of the dead, rise up and claim your story!" is the haunting opening of what is probably Gerima's most successful production, the 1993 film, *Sankofa*. It presents with brutal realism the horrors of African slavery. The story is revealed through the eyes of Mona, a modern-day woman who is "possessed by spirits" and transported back in time as the Shola, a house slave on the Lafayette plantation in Louisiana. The savagery and violence of the evil institution are clearly disturbing and go far beyond the safe and conventional images of slavery presented by Hollywood. In *Sankofa*, we hear the chilling sound of human flesh as it is seared with a hot branding iron and see the barren faces of the human cargo; women are stripped of all dignity and subject to the continual sexual exploitation of their owners; human necks are enclosed in iron shackles and rape is used as a tool of terror and domination. Some panned Gerima for his stylistic flourishes but the response by the black community was positive and enthusiastic. The film was well received and played to full houses for many weeks in major cities.

Adwa: An African Victory is a compelling documentary drama of the largely forgotten history of the 1896 battle of resistance in which the Ethiopian people arose and united to defeat the Italian army. The film is skillfully interlaced with paintings, sound, music, rare historical photographs, and interviews of "elders" who recall the details of the story of Adwa. It concludes with a dramatic recreation of the final battle.

In spite of numerous limitations and against all odds, writer-producer-director Haile Gerima has succeeded in a tough industry for

nearly thirty years and has emerged as one of the more potent “outsider” voices in the history of filmmaking.

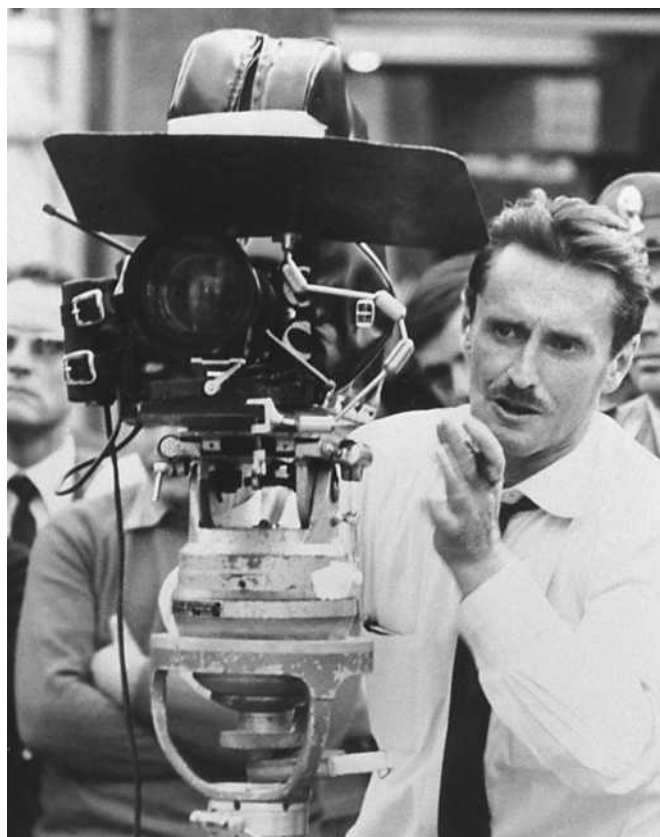
—Pamala S. Deane

GERMI, Pietro

Nationality: Italian. **Born:** Genoa, 14 September 1914. **Education:** Istituto Nautico; studied acting and directing at Centro Sperimentale di Cinematografia, Rome. **Career:** Directed first film, *Il testimone*, 1946; retired from *Amici miei* project because of ill health, 1974. **Awards:** Oscar for Best Story and Screenplay, with Alfredo Giannetti and Ennio de Concini, for *Divorce Italian Style*, 1962; Best Film (co-recipient), Cannes Festival, for *Signore e signori*, 1966. **Died:** In Rome, 5 December 1974.

Films as Director:

- 1946 *Il testimone* (+ co-sc)
- 1947 *Gioventù perduta (Lost Youth)* (+ co-sc)
- 1949 *In nome della legge (Mafia)* (+ co-sc)
- 1950 *Il cammino della speranza (The Path of Hope)* (+ co-story, co-adapt)



Pietro Germi

- 1951 *La città si difende (Four Ways Out)* (+ co-sc)
- 1952 *La presidentessa (Mademoiselle Gobette)* (+ co-sc); *Il brigante di Tacca del Lupo* (+ co-sc)
- 1953 *Gelosia* (+ co-sc)
- 1954 “Guerra 1915–1918” episode of *Amori di mezzo secolo*
- 1956 *Il ferroviere (The Railroad Man; Man of Iron)* (+ co-sc, role)
- 1957 *L'uomo di paglia* (+ co-sc, role)
- 1962 *Divorzio all'italiana (Divorce Italian Style)* (+ co-sc)
- 1964 *Sedotta e abbandonata (Seduced and Abandoned)* (+ co-sc)
- 1965 *Signore e signori (The Birds, the Bees, and the Italians)* (+ co-sc, co-pr)
- 1967 *L'immorale (The Climax; Too Much for One Man)* (+ co-sc)
- 1968 *Serafino* (+ co-sc, pr)
- 1970 *Le castagne sono buone (Till Divorce Do You Part)* (+ co-sc, pr)
- 1972 *Alfredo, Alfredo* (+ co-sc, pr)

Other Films:

- 1939 *Retroscena* (Blasetti) (asst d, co-sc)
- 1943 *Nessuno torna indietro* (Blasetti) (asst d)
- 1945 *I dieci comandamenti* (Chili) (co-sc)
- 1946 *Monte Cassino* (Gemmiti) (role)
- 1948 *Fuga in Francia* (Soldati) (role)
- 1959 *Jovanka e le altre (Five Branded Women)* (Ritt) (role)
- 1960 *Il rossetto* (Damiani) (role)
- 1961 *La viaccia* (Bolognini) (role); *Il sicario* (Damiani) (role)
- 1963 *The Directors* (pr: Greenblatt) (appearance)
- 1975 *Amici miei* (Monicelli) (co-sc, + credit “A Film by Pietro Germi”)

Publications

By GERMI: articles—

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On GERMI: books

Giacovelli, Enrico di, *Pietro Germi*, Firenze, 1991.
Sesti, Mario, *Tutto il cinema di Pietro Germi*, Milan, 1997.

On GERMI: articles—

Passek, J.L., “Pietro Germi,” in *Cinéma* (Paris), February 1975.
Monicelli, M., “Pietro Germi, mon amour,” in *Ecran* (Paris), September 1976.
Pattison, B., “Pietro Germi,” in *Film* (London), October 1976.
“Pietro Germi,” in *Film Dope* (London), December 1979.
Filméchange (Paris), Autumn 1984.
Gincovelli, E., “Germi, il grande falegname,” in *Castoro Cinema* (Florence), no. 147, May-June 1990.
Gili, Jean A., and others, “Redécouverte de Pietro Germi,” in *Positif* (Paris), no. 406, December 1994.

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Pietro Germi, though often regarded by scholars as fundamentally a neorealist director who made a transition in mid-career to social comedy, never actually considered himself to be an adherent to the style popularized by Roberto Rossellini. Like several other Italian directors achieving prominence in the late 1940s, notably Alberto Lattuada, Alberto De Santis and, of course, Vittorio DeSica, he produced films notable for breaking with prevailing themes that dealt with the immediate aftermath of World War II. His early works addressed themselves instead to the fundamental, even timeless, social issues affecting postwar Italy and in particular, those exemplified in the poverty of the island of Sicily.

Germi's early films, notably *In nome della legge* and *Il cammino della speranza*, owe as much, if not more, to the influence of American director John Ford as they do to neorealism. In Germi's work, Sicily easily replaces Ford's Monument Valley and the island's traditional knife duels supplant the American director's classic show-downs. In all other respects, the fundamental issues in Germi's first few films differ little from a typical John Ford production like *Stagecoach*. Indeed the themes of the aforementioned Germi films (in *In nome della legge*, a clash between a young judge and the local Mafia over his attempts to enforce the law and, in *Il cammino della speranza*, the problem of illegal immigration) deal with problems not too far removed from those of the actual post-Civil War American West.

Interestingly, the fact that Germi dared to propose solutions to the problems that he examined in these and in succeeding films effectively removed him from the realm of pure neorealism which, as construed by Rossellini and his immediate followers, must limit itself merely to the exposition of a particular social condition. It cannot suggest solutions. Unfortunately, in a number of cases (*Il cammino della speranza*, in particular), the director's solutions were overly romanticized, pat, and simplistic.

During the latter part of the 1950s, Germi began to compress the scope of his social concerns to those affecting the individual and his relationship to the family unit, albeit as components of the larger society. In *Il ferroviere* and *L'uomo di Paglia*, however, he continued to be plagued by his penchant for simplistic and overly contrived solutions as well as a tendency to let the films run on too long. They are redeemed to some extent by their realistic portrayals of working class characters which. Though considered melodramatic by many reviewers at the time of their release, these characterizations have come to be more highly regarded.

Germi corrected his problems in the 1960s by changing his narrative style to one dominated by satirical devices. Yet he did not compromise his family-centered social vision. *Divorzio all'italiana*, for which he won an Academy Award for best screenplay, *Sedotta e abbandonata*, and *Signori e signore* all magnify social questions all out of proportion to reality and thus, through the chaos that results, reduce the issues to absurdity.

Divorzio all'italiana, in particular, is a craftsmanlike portrayal of the internal upheavals within a family, set in the oppressive atmosphere of a small Sicilian village. It features the deft use of a moving camera that passes swiftly, almost intimately, through endless groups of gawking townspeople. In addition, the director's use of actors, including Marcello Mastroianni and Daniella Rocca, as well as his own latent sense of humor, make the social commentary in this film quite possibly more penetrating than in his early neorealist films.

Though Germi shifted over the length of his career from social dramas to socio-moral satires, his social concerns and his favorite setting for them—Sicily—remained constant. As is not normally the case with many artists of his stature, his most polished and commercially successful efforts also turned out to be the critical equals of his earlier and more solemn ones.

—Stephen L. Hanson

GETINO, Octavio

See SOLANAS, Fernando E., and Octavio GETINO

GILLIAM, Terry

Nationality: American. **Born:** Terry Vance Gilliam in Minneapolis, Minnesota, 22 November 1940. **Education:** Studied political science at Occidental College, Los Angeles. **Family:** Married make-up artist Margaret Weston; three children: Amy Rainbow, Holly du Bois, Harry Thunder. **Career:** Associate editor, *HELP* magazine, and freelance illustrator, New York, from 1962; moved to London, 1967; illustrator and animator for *Marty*, *We Have Ways of Making You Laugh*, and *Do Not Adjust Your Set*, for TV, 1968; member of *Monty Python's Flying Circus*, from 1969; directed first solo project, *Jabberwocky*, 1977. **Awards:** British Academy of Film and Television Arts Special Award for Graphics, for *Monty Python's Flying Circus*, 1969; Montreux Festival Silver Award, for *Monty Python's Flying Circus*, 1971; Best Director and Best Screenplay, Los Angeles Film Critics Association, for *Brazil*, 1985; Michael Balcon Award, Outstanding British Contribution to Cinema, 1987; Venice Film Festival Silver Lion, for *The Fisher King*, 1991. **Address:** The Old Hall, South Grove, Highgate, London N6 6BP England.

Films as Director:

- 1975 *Monty Python and the Holy Grail* (co-d, + co-sc, anim, ro)
- 1977 *Jabberwocky* (+ co-sc, ro)
- 1981 *Time Bandits* (+ co-sc, pr, ro—uncredited)
- 1985 *Brazil* (+ co-sc)
- 1989 *The Adventures of Baron Munchausen* (+ co-sc)
- 1991 *The Fisher King*
- 1995 *Twelve Monkeys*
- 1998 *Fear and Loathing in Las Vegas* (+ co-sc)
- 2001 *The Man Who Killed Don Quixote* (+ co-sc)
- 2002 *Good Omens* (+ co-sc)

Other Films:

- 1971 *And Now for Something Completely Different* (co-sc, anim, ro)
- 1979 *Monty Python's Life of Brian* (Jones) (co-sc, design, anim, ro)



Terry Gilliam (background) with Johnny Depp on the set of *Fear and Loathing in Las Vegas*

- 1982 *Monty Python Live at the Hollywood Bowl* (co-sc, ro)
- 1983 *Monty Python's The Meaning of Life* (Jones) (co-sc, anim,
d some sequences, ro)
- 1984 *The Secret Policeman's Private Parts* (Graef, Temple) (ro)
- 1985 *Spies like Us* (Landis) (ro)

- Monty Python's Life of Brian (of Nazareth)*, London, 1979.
- The Complete Works of Shakespeare and Monty Python*, London, 1981.
- Time Bandits*, with Michael Palin, London, 1981.
- Monty Python's The Meaning of Life*, London, 1983.
- The Adventures of Baron Munchausen*, with Charles McKeown, New York and London, 1989.

Publications

By GILLIAM: books—

- Harvey Kurtzman's Fun and Games*, with Harvey Kurtzman, New York, 1965.
- Monty Python's Big Red Book*, London, 1972.
- The Brand New Monty Python Book*, London, 1973.
- Sporting Relations*, with Roger McGough, London, 1974.
- Monty Python and the Holy Grail*, London, 1977.
- Jabberwocky*, London, 1977.
- Animations of Mortality*, London, 1978.

By GILLIAM: articles—

- Interview in *Inter/View* (New York), vol. 7, no. 6, 1975.
- Interview in *Film Comment* (New York), November/December 1981.
- Interview with D. Rabourdin, in *Cinéma* (Paris), February 1985.
- Interview with Nick Roddick, in *Stills* (London), February 1985.
- Interview with B. Howell, in *Films and Filming* (London), March 1985.
- Interview with M. Girard and A. Caron, in *Séquences* (Montreal), April 1986.
- Interview with D. Morgan, in *Sight and Sound* (London), Autumn 1988.
- Interview in *Starburst* (London), April 1989.
- Interview with P. Kremski, in *Filmbulletin* (Winterthur, Switzerland), no. 5/6, 1991.

- “Terry Gilliam’s Guilty Pleasures,” in *Film Comment* (New York), September/October 1991.
- “Empire OneOnOne,” interview with Bob McCabe, in *Empire* (London), December 1998.

On GILLIAM: books—

- Perry, George, *Life of Python*, London, 1983.
- Yule, Andrew, *Losing the Light: Terry Gilliam and the Munchausen Saga*, New York, 1991.

On GILLIAM: articles—

- “Brazil Section” of *Revue du Cinéma* (Paris), March 1985.
- “Gilliam Section” of *Positif* (Paris), March 1985.
- Mathews, J., “Earth to Gilliam,” in *American Film* (Los Angeles), March 1989.
- Turan, Kenneth, “The Awful Adventures of Terry Gilliam,” in *Gentleman’s Quarterly*, March 1989.
- “Gilliam Issue” of *Cinefex* (Riverside, California), May 1989.
- Ellison, Harlan, “Harlan Ellison’s Watching,” in *Magazine of Fantasy and Science Fiction*, May 1989.
- Van Gelder, L., “At the Movies,” in *New York Times*, 1 June 1990.
- Ciment, Michel, article in *Positif* (Paris), November 1990.
- Osborn, B., “The Fisher King,” in *American Premiere* (Beverly Hills), no. 5, 1991.
- Stefancic, M., Jr., “Kraljevi ribic,” in *Ekran* (Ljubljana, Yugoslavia), no. 8, 1991.
- Panek, Richard, “A Writer’s Dream,” in *Premiere*, May 1991.
- Drucker, E., “The Fisher King,” in *American Film* (Los Angeles), September/October 1991.
- Zagari, P., “Gil intoccabili,” in *Cinema Nuovo* (Rome), November/December 1991.
- Mandolini, C., “Terry Gilliam ou le triomphe de l’imaginaire postmoderne,” in *Sequences* (Montreal), January 1992.
- “Filmografie,” in *Segnocinema* (Vicenza, Italy), January/February 1992.
- Smith, G., “War Games,” in *The New Yorker*, 25 May 1998.
- Frankel, Martha, “Terry Does Vegas,” in *Movieline* (Los Angeles), June 1998.

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“A trilogy about the ages of Man and the subordination of magic to realism.” So Terry Gilliam described the trio of films which stretched from *Time Bandits* through *Brazil* to *The Adventures of Baron Munchausen*. Gilliam has worked resolutely in the space between the two elements of magic and reality in all his work, hardly surprising in a man who first became widely known as the provider of brilliant, surreal animation sequences for the Monty Python comedy team in the late 1960s and early 1970s.

Gilliam is very much a champion of imagination in his films in both visual and narrative terms. Despite his often surreal vision, however, the products of the imagination do not necessarily have to be fantastic. Love, for example—often a triumph of emotional imagination over reality—has been an important arena in Gilliam’s battle between magic and realism—comical and childlike in *Jabberwocky*, bittersweet and adult in *Brazil*. For Gilliam, magic counterbalances what he perceives as the sterility of the rational, a view that is

manifested in extreme form in the Orwellian nightmare world of *Brazil*. If love is perhaps the emotional expression of Gilliam’s magic, then visual and narrative fantasy is the conceptual. Elements of the fantastic have been ever-present in Gilliam’s work from his *Monty Python* days to the spectacles of *Baron Munchausen* (an island transformed into a giant fish, a ship gliding through a desert strewn with statues). His feature films often seem, in fact, semi-conscious attempts to recreate the world of his early animations in live-action.

Fellow director Alex Cox has described Gilliam as a “highly skilled visualist,” a judgement which cannot really be disputed. (It is worth noting that Gilliam’s cinematographer for the dazzling *Brazil* was Roger Pratt, later to give a similar gloss to the mega-buck *Batman*.) Gilliam is often criticized, however, for opting for visual pyrotechnics at the expense of narrative solidity. The issue is clouded by Gilliam’s constant return to the fairy tale/fantasy format, where the requirement of narrative sense or continuity is arguably less strict anyway. Arthurian legend in *Monty Python and The Holy Grail* (co-directed with Terry Jones), Lewis Carroll’s nonsense world in *Jabberwocky*, time travel in *Time Bandits*, an insane world in *Brazil*, eighteenth-century tall tales in *Baron Munchausen*, and a psychedelically garish Las Vegas in *Fear and Loathing in Las Vegas* all exemplify Gilliam’s fascination with fantasy. Is Gilliam merely an escapist with a remarkably fertile imagination? In opting to undermine the bedrock of dull rationality does he fail to offer anything in return? It is, after all, perfectly possible to make films which are funny and surreal *and* which have bite—satire as opposed to escapism.

Gilliam’s defense against such charges is *Brazil*. Without *Brazil*, Gilliam’s output smacks a little too much of clownish entertainment. But with *Brazil* it is clear that the clown can also wear a sadder, darker face. For here, Gilliam opts to take on board the challenging burdens of rationality rather than trying merely to escape them. His vision has *weight*. If he escapes here it is through facing the deadening products of rationality and triumphing over them through a combination of acid ridicule and emotional willpower. The sights which influenced his perception of the story included a Los Angeles riot, and he has half-cryptically, half-menacingly described the setting of the film as “somewhere on the Los Angeles/Belfast border.”

Brazil revealed depths to Gilliam’s talent which had only been glimpsed in his blackly comic *Monty Python* animations rather than his earlier features. *Baron Munchausen*, disappointingly, proved a regression back to escapism rather than a development of the inspired mood of *Brazil* (though the pressures of an ever-escalating budget cannot have helped). Perhaps the battle he had to fight with Warner Bros. over *Brazil*—first over a re-edit (read massacre), then over even releasing the film—had warned him against attempting anything with real edge.

The Fisher King, Gilliam’s follow-up to *The Adventures of Baron Munchausen*, ranks with *Brazil* as among his most thoughtful works. The film, a dazzlingly visual allegory that offers a profound commentary on ethics in contemporary society, ponders a tarnished soul’s chance to reclaim a moral lifestyle. Its scenario (authored by Richard LaGravenese, rather than Gilliam) spotlights the plight of Jack Lucas (Jeff Bridges), a cold-hearted, self-centered radio talk show host who undergoes a personality crisis when one of his listeners, whom he has just crudely dismissed, promptly commits mass murder. Lucas is delivered from the brink of despair by a character who might have been concocted during Gilliam’s early Monty Python days, an odd-ball street person (Robin Williams) who is consumed with finding the Holy Grail and hooking up with an evasive young woman (Amanda Plummer).

In 1995 Gilliam released *Twelve Monkeys*, a film set in post-apocalyptic America. Reminiscent of *Brazil* in its dark vision of the future, *Twelve Monkeys* concerns a criminal of the future (played by Bruce Willis) who is sent back in time to late twentieth-century America to gather information about a devastating plague that pushed survivors into a bleak underground existence. The film was more accessible to mainstream audiences than some of Gilliam's earlier films (in part because of its big-name cast, which also included Madeleine Stowe and Brad Pitt), but still featured Gilliam's signature cynicism about society's dark underbelly.

The filmmaker's follow-up, *Fear and Loathing in Las Vegas*, was a complete misfire, and easily is his least-successful feature. It is an ill-advised visualization of Hunter S. Thompson's 1971 book, in which the writer's alter ego, Raoul Duke (Johnny Depp), and his lawyer, Dr. Gonzo (Benicio Del Toro), do Las Vegas while zonked to the gills. Thompson's book may accurately capture a time and place; the film, though crammed with Gilliam's patented visual wizardry, seems sorely dated and totally unnecessary.

Gilliam's films are brilliantly imaginative, though sometimes maddeningly uneven. He remains an outstanding talent who, unfortunately, works too infrequently on screen—and one wonders if he ever will approach the depth of vision he so successfully mined in *Brazil*.

—Norman Miller, updated by Rob Edelman

GILLIAT, Sidney

See LAUNDER, Frank, and Sidney GILLIAT

GODARD, Jean-Luc

Nationality: French. **Born:** Paris, 3 December 1930, became citizen of Switzerland. **Education:** Nyon, Switzerland; Lycée Buffon, Paris; Sorbonne, 1947–49, certificate in ethnology 1950. **Family:** Married 1) Anna Karina, 1960 (divorced, 1967); 2) Anne Wiazemsky, 1967 (divorced). **Career:** Delivery boy, cameraman, assistant editor for Zurich television, construction worker, and gossip columnist (for *Les Temps de Paris*), in Switzerland and Paris, 1949–56; founded short-lived *Gazette du Cinéma*, writing as “Hans Lucas,” 1950–51; critic for *Cahiers du Cinéma*, from 1952; directed first film, *Opération Béton*, 1954; worked as film editor, 1956; worked in publicity department, 20th Century-Fox, Paris, with producer Georges de Beauregard, 1957; working for Beauregard, directed first feature, *A bout de souffle*, 1959; formed Anoucka films with Anna Karina, 1964; led protests over firing of Henri Langlois, director of Cinémathèque, instigated shut down of Cannes Festival, 1968; began collaboration with Jean-Pierre Gorin, editor of *Cahiers marxistes-léninistes*, 1969 (partnership terminated 1973); “reclaimed” work from 1969–72 as that of the Dziga Vertov group; established Sonimage film and video studio in Grenoble with Anne-Marie Miéville, 1974–75; moved to the Swiss town of Rolle, 1978; began the second stage of his directorial career, 1980; directed jeans advertisement, 1987. **Awards:** Best Direction Award, Berlin Festival, for *A bout de souffle*, 1960; Prix Pasinetti, 1962; Golden Lion, Venice Film Festival, for *Prenom: Carmen*, 1983; Honorary César, 1986; Lifetime Achievement Award, New York Film Critics' Circle, 1994. **Address:** 15 rue du Nord, 1180 Rouille, Switzerland.



Jean-Luc Godard

Films as Director:

- 1954 *Opération Béton* (+ pr, sc) (released 1958)
- 1955 *Une Femme coquette* (d as ‘Hans Lucas,’ + sc pr, ph, bit role as man visiting prostitute)
- 1957 *Charlotte et Véronique ou Tous les garçons s'appellent Patrick* (+ sc)
- 1958 *Une Histoire d'eau* (co-d: actual shooting by Truffaut, + co-sc) (released 1961); *Charlotte et son Jules* (+ sc, dubbed voice of Jean-Paul Belmondo) (released 1961)
- 1959 *A bout de souffle* (*Breathless*) (+ sc, role as passerby who points out Belmondo to police)
- 1961 *Une Femme est une femme* (+ sc)
- 1962 “La Paresse” episode of *Les Sept Péchés capitaux* (+ sc); *Vivre sa vie* (*My Life to Live*) (+ sc, dubbed voice of Peter Kassowitz), “Il nuovo mondo (Le Nouveau Monde)” in *RoGoPaG* (*Laviamoci il cervello*) (+ sc, bit role)
- 1963 *Le Petit Soldat* (+ sc, bit role as man at railway station) (completed 1960); *Les Carabiniers* (+ sc); *Le Mépris* (+ sc, role)
- 1964 “Le Grand Escroc” in *Les Plus Belles Escroqueries du monde* (+ sc, narration, bit role as man wearing Moroccan chéchia); *Bande à part* (+ sc); *La Femme mariée* (*Une Femme mariée*) (+ sc); *Reportage sur Orly* (+ sc) (short)

- 1965 “Montparnasse—Levallois” in *Paris vu par . . .* (+ sc); *Alphaville* (+ sc); *Une Étrange aventure de Lemmy Caution* (+ sc); *Pierrot le fou* (+ sc)
- 1966 *Masculin-féminin* (*Masculin féminin: quinze faits précis*) (+ sc); *Made in U.S.A.* (+ sc, voice on tape recorder)
- 1967 *Deux ou trois choses que je sais d'elle* (+ sc); “Anticipation” episode of *Le Plus Vieux Métier du monde* (+ sc); *La Chinoise ou Plutôt à la chinoise* (+ sc); “Caméra-oeil” in *Loin du Viêt-Nam* (+ sc, appearance); *Le Weekend* (*Weekend*) (+ sc)
- 1968 *Le Gai Savoir* (+ sc); *Cinétracts* (+ sc) (series of untitled, creditless newsreels); *Un Film comme les autres* (+ sc, voice); *One Plus One* (*Sympathy for the Devil*) (+ sc, voice); *One A.M.* (*One American Movie*) (+ sc) (unfinished)
- 1969 *British Sounds* (*See You at Mao*) (co-d, co-sc); *Pravda* (+ sc) (collective credit to Groupe Dziga-Vertov); *Lotte in Italia* (*Luttes en Italie*) (+ sc) (collective credit to Groupe Dziga-Vertov); “L’amore” episode of *Amore e rabbia* (+ sc) (completed 1967: festival showings as “Andante e ritorno dei figli prodighi” episode of *Vangelo 70*)
- 1970 *Vent d’est* (co-d, co-sc); *Jusqu’à la victoire* (*Till Victory*) (co-d, + sc) (unfinished)
- 1971 *Vladimir et Rosa* (+ sc, collective credit to Groupe Dziga-Vertov, role as U.S. policeman, appearance, narration)
- 1972 *Tout va bien* (co-d, + co-sc, pr); *A Letter to Jane or Investigation about a Still* (*Lettre à Jane*) (co-d, + co-sc, co-pr, narration)
- 1975 *Numéro deux* (+ co-sc, co-pr, appearance)
- 1976 *Ici et ailleurs* (co-d, + co-sc) (includes footage from *Jusqu’à la victoire*); *Comment ça va* (co-d, + co-sc)
- 1977 *6 x 2: sur et sous la communication* (co-d, + co-sc) (for TV)
- 1980 *Sauve qui peut* (*La vie; Every Man for Himself*) (+ co-sc, co-ed)
- 1982 *Passion* (+ sc)
- 1983 *Prenom: Carmen* (*First Name: Carmen*) (role)
- 1985 *Hail Mary; Detective*
- 1986 *Grandeur et Décadence d’un Petit Commerce du Cinema* (*The Rise and Fall of a Little Film Company*) (for TV)
- 1987 *Soigne ta droite* (*Keep up Your Right*) (ed, role); episode in *Aria; King Lear* (role)
- 1990 *Nouvelle Vague* (*New Wave*) (+ sc)
- 1990 *Visages Suisse* (*Faces of Switzerland*) (co-d)
- 1991 *Allemagne Neuf Zero* (*Germany Nine Zero*) (+ sc)
- 1993 *Helas Pour Moi* (*Oh, Woe Is Me*) (+ sc, ed)
- 1994 *JLG/JLG—Autoportrait de Decembre* (*JLG/JLG—Self-Portrait in December*) (+ sc, appearance)
- 1995 *Deux fois cinquante ans de cinema Francais* (*Two times 50 Years of French Cinema*) (co-d, + co-sc, co-ed); *Les enfants jouent a la Russie* (*The Kids Play Russian*) (+ sc, ed, appearance)
- 1996 *For Ever Mozart*
- 1998 *The Old Place; Histoire du cinema: Fatale beauté* (+ sc, ed); *Histoire du cinema: La monnaie de l’absolu* (+ sc, ed); *Histoire du cinema: Le contrôle de l’univers* (+ sc, ed); *Histoire du cinema: Les signes parmi nous* (+ sc, ed); *Histoire du cinema: Seul le cinema* (+sc, ed); *Histoire du cinema: Une vague nouvelle* (+ sc,ed)

- 1999 *Éloge de l’amour* (+ sc)
- 2000 *L’Origine du XXIème siècle* (+ sc)

Other Films:

- 1950 *Quadrille* (Rivette) (pr, role)
- 1951 *Présentation ou Charlotte et son steak* (Rohmer) (role)
- 1956 *Kreutzer Sonata* (Rohmer) (pr); *Le Coup du berger* (Rivette) (role)
- 1958 *Paris nous appartient* (Rivette) (Godard’s silhouette)
- 1959 *Le Signe du lion* (Rohmer) (role)
- 1961 *Cléo de cinq à sept* (Varda) (role with Anna Karina in comic sequence); *Le Soleil dans l’oeil* (Bourdon) (role)
- 1963 *Schehérézade* (Gaspard-Huit) (role); *The Directors* (pr: Greenblatt) (appearance); *Paparazzi* (Rozier) (appearance); *Begegnung mit Fritz Lang* (Fleischmann) (appearance); *Petit Jour* (Pierre) (appearance)
- 1966 *L’Espion* (*The Defector*) (Levy) (role)
- 1971 *One P.M.* (*One Parallel Movie*) (Pennebaker) (includes footage from abandoned *One A.M.* and documentary footage of its making)

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Weekend, New York, 1972.

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Introduction à une véritable histoire du cinéma, Paris, 1980.

Godard on Godard: Critical Writings by Jean-Luc Godard, with Jean Luce Godard and Annette Michelson, edited by Jean Narboni, New York, 1988.

By GODARD: articles—

Contributing editor of *La Gazette du Cinéma* (Paris), 1950; regular contributor to *Cahiers du Cinéma* (Paris), 1952 through 1968, and to *Arts* (Paris), 1957 through 1960.

“Charlotte et son Jules,” in *Avant-Scène du Cinéma* (Paris), June 1961.

“Une Histoire d’eau,” in *Avant-Scène du Cinéma* (Paris), September 1961.

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Interview with Tom Milne, in *Sight and Sound* (London), Winter 1962.

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- Article in *Iskusstvo Kino* (Moscow), January 1998.
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- * * *
- If influence on the development of world cinema is the criterion, then Jean-Luc Godard is certainly the most important filmmaker of the past thirty years; he is also one of the most problematic.
- Godard's career so far falls roughly into three periods: the early works from *About de souffle* to *Weekend* (1959–1968), a period whose end is marked decisively by the latter film's final caption, "Fin de Cinéma"; the period of intense politicization, during which Godard collaborated (mainly though not exclusively) with Jean-Pierre Gorin and the Dziga Vertov group (1968–1972); and the subsequent work, divided between attempts to renew communication with a wider, more "mainstream" cinema audience and explorations of the potentialities of video (in collaboration with Anne-Marie

Miéville). One might also separate the films from *Masculin-Féminin* to *Weekend* as representing a transitional phase from the first to the Dziga Vertov period, although in a sense all Godard's work is transitional. What marks the middle period off from its neighbours is above all the difference in intended audience: the Dziga Vertov films were never meant to reach the general public. They were instead aimed at already committed Marxist or leftist groups, campus student groups, and so on, to stimulate discussion of revolutionary politics and aesthetics, and, crucially, the relationship between the two.

Godard's importance lies in his development of an authentic modernist cinema in opposition to (though, during the early period, at the same time *within*) mainstream cinema; it is with his work that film becomes central to our century's major aesthetic debate, the controversy developed through such figures as Lukács, Brecht, Benjamin, and Adorno as to whether realism or modernism is the more progressive form. As ex-*Cahiers du Cinéma* critic and New Wave filmmaker, Godard was initially linked with Truffaut and Chabrol in a kind of revolutionary triumvirate; it is easy, in retrospect, to see that Godard was from the start the truly radical figure, the "revolution" of his colleagues operating purely on the aesthetic level and easily assimilable into the mainstream.

A simple way of demonstrating the essential thrust of Godard's work is to juxtapose his first feature, *Breathless*, with the excellent American remake. Jim McBride's film follows the original fairly closely, with the fundamental difference that in it all other elements are subordinated to the narrative and the characters. In Godard's film, on the contrary, this traditional relationship between signifier and signified shows a continuous tendency to come adrift, so that the *process of narration* (which mainstream cinema strives everywhere to conceal) becomes foregrounded; *A bout de souffle* is "about" a story and characters, certainly, but it is also about the cinema, about film techniques, about Jean Seberg, etc.

This foregrounding of the process—and the means—of narration is developed much further in subsequent films, in which Godard systematically breaks down the traditional barrier between fiction/documentary, actor/character, narrative film/experimental film to create freer, "open" forms. Persons appear as themselves in works of fiction, actors address the camera/audience in monologues or as if being interviewed, materiality of film is made explicit (the switches from positive to negative in *Une Femme mariée*, the turning on and off of the soundtrack in *Deux ou trois choses que je sais d'elle*, the showing of the clapper-board in *La Chinoise*). The initial motivation for this seems to have been the assertion of personal freedom: the filmmaker shatters the bonds of traditional realism in order to be able to say and do whatever he wants, creating films spontaneously. (*Pierrot le fou*—significantly, one of Godard's most popular films—is the most extreme expression of this impulse.) Gradually, however, a political motivation (connected especially with the influence of Brecht) takes over. There is a marked sociological interest in the early films (especially *Vivre sa vie* and *Une Femme mariée*), but the turning-point is *Masculin-féminin* with its two male protagonists, one seeking fulfillment through personal relations, the other a political activist. The former's suicide at the end of the film can be read as marking a decisive choice: from here on, Godard increasingly listens to the voice of revolutionary politics and eventually (in the Dziga Vertov films) adopts it as his own voice.

The films of the Dziga Vertov group (named after the great Russian documentarist who anticipated their work in making films

that foreground the means of production and are continuously self-reflexive) were the direct consequence of the events of May 1968. More than ever before the films are directly concerned with their own process, so that the ostensible subjects—the political scene in Czechoslovakia (*Pravda*) or Italy (*Lotte in Italia*), the trial of the Chicago Eight (*Vladimir and Rosa*)—become secondary to the urgent, actual subject: how does one make a revolutionary film? It was at this time that Godard distinguished between making political films (i.e., films on political subjects: Costa-Gavras's *Z* is a typical example) and making films politically, the basic assumption being that one cannot put radical content into traditional form without seriously compromising, perhaps negating, it. Hence the attack on realism initiated at the outset of Godard's career manifests its full political significance: realism is a bourgeois art form, the means whereby the bourgeoisie endlessly reassures itself, validating its own ideology as "true," "natural," "real"; its power must be destroyed. Of the films from this period, *Vent d'est* (the occasion for Peter Wollen's seminal essay on "Counter-Cinema" in *After Image*) most fully realized this aesthetic: the original pretext (the pastiche of a Western) recedes into the background, and the film becomes a discussion about itself—about the relationship between sound and image, the materiality of film, the destruction of bourgeois forms, the necessity for continuous self-criticism and self-awareness.

The assumption behind the Dziga Vertov films is clearly that the revolutionary impetus of May 1968 would be sustained, and it has not been easy for Godard to adjust to its collapse. That difficulty is the subject of one of his finest works, *Tout va bien* (again in collaboration with Gorin), an attempt to return to commercial filmmaking without abandoning the principles (both aesthetic and political) of the preceding years. Beginning by foregrounding Godard's own problem (how does a radical make a film within the capitalist production system?), the film is strongest in its complex use of Yves Montand and Jane Fonda (simultaneously fictional characters/personalities/star images) and its exploration of the issues to which they are central. These issues include the relationship of intellectuals to the class struggle; the relationship between professional work, personal commitment, and political position; and the problem of sustaining a radical impulse in a non-revolutionary age. *Tout va bien* is Godard's most authentically Brechtian film, achieving radical force and analytical clarity without sacrificing pleasure and a degree of emotional involvement.

Godard's relationship to Brecht has not always been so clear-cut. While the justification for Brecht's distancing principles was always the communication of clarity, Godard's films often leave the spectator in a state of confusion and frustration. He continues to seem by temperament more anarchist than Marxist. One is troubled by the continuity between the criminal drop-outs of the earlier films and the political activists of the later. The insistent intellectualism of the films is often offset by a wilful abeyance of systematic thinking, the abeyance, precisely, of that self-awareness and self-criticism the political works advocate. Even in *Tout va bien*, what emerges from the political analysis as the film's own position is an irresponsible and ultimately desperate belief in spontaneity. Desperation, indeed, is never far from the Godardian surface, and seems closely related to the treatment of heterosexual relations: even through the apparent feminist awareness of the recent work runs a strain of unwitting misogyny (most evident, perhaps, in *Sauve qui peut*). The central task of Godard criticism, in fact, is to sort out the remarkable and salutary nature of the positive achievement from the temperamental limitations that flaw it.

From 1980 on, Godard commenced the second phase of his directorial career. Unfortunately, far too many of his films have become increasingly inaccessible to the audiences who had championed him in his heyday during the 1960s. *Sauve qui peut (La Vie) (Every Man for Himself)*, Godard's comeback film, portended his future work. It is an awkward account of three characters whose lives become entwined: a man who has left his wife for a woman; the woman, who is in the process of leaving the man for a rural life; and a country girl who has become a prostitute. In fact, several of Godard's works might best be described as anti-movies. *Passion*, for example, features characters named Isabelle, Michel, Hanna, Laszlo and Jerzy (played respectively by Isabelle Huppert, Michel Piccoli, Hanna Schygulla, Laszlo Szabo, and Jerzy Radziwilowicz), who are involved in the shooting of a movie titled *Passion*. The latter appears to be not so much a structured narrative as a series of scenes which are visions of a Renaissance painting. The film serves as a cynical condemnation of the business of moviemaking-for-profit, as the extras are poorly treated and the art of cinema is stained by commercial considerations.

Prenom: Carmen (First Name: Carmen) is Godard's best latter-career effort, a delightfully subversive though no less pessimistic mirror of the filmmaker's disenchantment with the cinema. His *Carmen* is a character straight out of his earlier work: a combination seductress/terrorist/wannabe movie maker. Her uncle, played by Godard, is a once-celebrated but now weary and faded film director named, not surprisingly, Jean-Luc Godard.

It seemed that Godard had simply set out to shock in *Hail, Mary*, a redo of the birth of Christ set in contemporary France. His *Mary* is a young student and gas station attendant; even though she has never had sex with Joseph, her taxi-driving boyfriend, she discovers she is pregnant. Along with Scorsese's *The Last Temptation of Christ*, this became a cause celebre among Catholics and even was censured by the Pope. However, the film is eminently forgettable; far superior is *The Book of Mary*, a perceptive short about a girl and her constantly quarrelling parents. It accompanied showings of *Hail, Mary*, and is directed by long-time Godard colleague Anne-Marie Miéville.

Detective, dedicated to auteur heroes John Cassavetes, Edgar G. Ulmer, and Clint Eastwood, is a verbose, muddled film noir. Despite its title, *Nouvelle Vague (New Wave)*, an observance of the lives of a wealthy and influential couple, only makes one yearn for the days of the real "Nouvelle Vague." The narrative, which focuses on the sexual and political issues that are constants in Godard's films, is barely discernable; the dialogue—including such lines as "Love doesn't die, it leaves you," "One man isn't enough for a woman—or too much," "A critic is a soldier who fires at his own regiment," "Have you ever been stung by a dead bee?"—is superficially profound. *King Lear*, an excessive, grotesque updating of Shakespeare, is of note for its oddball, once-in-a-lifetime cast: Godard; Woody Allen; Norman and Kate Mailer; stage director Peter Sellers; Burgess Meredith; and Molly Ringwald. The political thriller *Allemagne Neuf Zero (Germany Nine Zero)*, although as confusing as any latter-day Godard film, works as nostalgia because of the presence of Eddie Constantine. He is recast as private eye Lemmy Caution, who last appeared in *Alphaville*. Here, he encounters various characters in a reunified Germany.

Helas Pour Moi (Oh, Woe Is Me), based on the Greek legend of Alcmene and Amphitryon and a text penned by the Italian poet

Leopardi, is a long-winded bore about a God who wants to perceive human feeling; those intrigued by the subject matter would be advised to see Wim Wenders' *Wings of Desire* and *Faraway, So Close*. *JLG/JLG—Autoportrait de Decembre (JLG/JLG—Self-Portrait in December)*, filmed in and near Godard's Swiss home, is a semi-abstract biography of the filmmaker. Its structure is appropriate, given the development of Godard's cinematic style. Ultimately, it is of interest mostly to those still concerned with Godard's life and career.

—Robin Wood, updated by Rob Edelman

GÓMEZ, Sara

Nationality: Cuban. **Born:** Havana, 1943. **Education:** Conservatory of Music, Havana. **Career:** Assistant director at Instituto Cubano del Arte e industria Cinematograficos (ICAIC), under Tomás Gutiérrez Alea, Jorge Fraga, and Agnes Varda, from 1961; directed first film, *Ire a Santiago*, 1964; shot and edited first feature, *De cierta manera*, 1974; original negative, damaged in processing, restored under supervision of Gutiérrez Alea and Rigoberto Lopez, 1974–76. **Died:** Of acute asthma, 2 June 1974.

Films as Director:

- 1964 *Ire a Santiago*
- 1965 *Excursion a Vueltabajo*
- 1967 *Y tenemos sabor*
- 1968 *En la otra isla*
- 1969 *Isla del tesero*
- 1970 *Poder local, poder popular*
- 1971 *Un documental a proposito del transito*
- 1972 *Atencion prenatal; Ano uno*
- 1973 *Sobre horas extras y trabajo voluntario*
- 1977 *De cierta manera (One Way or Another)*

Publications

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Chanan, Michael, *The Cuban Image*, London, 1985.

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Chijona, Geraldo, and Rigoberto López, in *Cine Cubano* (Havana), no. 93.

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Lesage, Julia, "One Way or Another: Dialectical, Revolutionary, Feminist," in *Jump Cut* (Chicago), May 1979.

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Paranagua, P.A., “Pioneers: Women Filmmakers in Latin America,” in *Framework* (London), no. 37, 1989.

Paranagua, P.A., “Cineastas pioneras de America Latina,” in *Dicine* (Mexico), no. 37, November 1990.

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We shall never know all that Sara Gómez might have given to us. We have her one feature film, the marvelous *De cierta manera*, and a few short documentaries to indicate what might have been had she lived beyond the age of thirty-one. But we will never really know all that this prodigiously talented black woman was capable of.

Sara Gómez could be seen as prototypical of the new Cuban directors. Entering the Cuban Film Institute (ICAIC) at an early age, she worked as assistant director for various cineastes, including Tomás Gutiérrez Alea, whose influence marked her work as it has so many young directors. During a ten-year period (1964–74) she fulfilled the usual apprenticeship among Cuban cineastes by directing documentary films. Documentaries are seen as an important training ground for Cuban directors because they force them to focus on the material reality of Cuba and thus emphasize the use of cinema as an expression of national culture. As Gutiérrez Alea noted, “the kind of cinema which adapts itself to our interests, fortunately, is a kind of light, agile cinema, one that is very directly founded upon our own reality.” This is precisely the kind of cinema Sara Gómez went on to produce, beginning work on *De cierta manera* in 1974 and finishing the editing of the film shortly before her death of acute asthma.

Gómez’s early training in documentaries and the influence of Gutiérrez Alea is evident in *De cierta manera*. The film combines the documentary and fiction forms so inextricably that they are impossible to disentangle. Through this technique, she emphasized the material reality that is at the base of all creative endeavor and the necessity of bringing a critical perspective to all forms of film.

In choosing this style, which I call “dialectical resonance,” Gómez appeared to follow Gutiérrez Alea’s example in the superb *Memories of Underdevelopment*. But there is a crucial difference between the two films—a difference that might be said to distinguish the generation of directors who came of age before the triumph of the revolution (e.g. Gutiérrez Alea) from those who have grown up within the revolution. In spite of its ultimate commitment to the revolutionary process, *Memories* remains in some ways the perspective of an “outsider” and might be characterized as “critical bourgeois realism.” However, *De cierta manera* is a vision wholly from within the revolution, despite the fact that every position in the film is subjected to criticism—including that of the institutionalized revolution, which is presented in the form of an annoyingly pompous omniscient narration. Thus, the perspective of Gómez might be contrasted to that of *Memories* by calling it “critical socialist realism.” The emphasis on dialectical criticism, struggle, and commitment is equally great in both films, but the experience of having grown up within the revolution created a somewhat different perspective.

Despite its deceptively simple appearance—a result of being shot in 16mm on a very low budget—*De cierta manera* is the work of an extremely sophisticated filmmaker. Merely one example among many of Gómez’s sophistication is the way in which she combined a broad range of modern distancing techniques with the uniquely

Cuban tropical beat to produce a film that is simultaneously rigorously analytic and powerfully sensuous—as well as perhaps the finest instance to date of a truly dialectical film. Although we are all a little richer for the existence of this work, we remain poorer for the fact that she will make no more films.

—John Mraz

GORETTA, Claude

Nationality: Swiss. **Born:** Geneva, 23 June 1929. **Education:** Law coursework at Université de Genève. **Career:** With Alain Tanner, moved to London, 1955; worked at British Film Institute, 1956–57; television director in Switzerland, from 1958; formed production company “Groupe de 5,” with Tanner, Jean-Louis Roy, Claude Soutter, and Yves Yersin, 1968; directed first feature, *Le Fou*, 1970. **Awards:** Ecumenical Prize, Cannes Festival, for *La Dentellière*, 1977.

Films as Director and Scriptwriter:

- 1957 *Nice Time* (co-d, co-sc)
- 1970 *Le Fou (The Madman)* (+ co-pr)
- 1973 *L'Invitation (The Invitation)* (co-sc)
- 1975 *Pas si méchant que ça (Not as Wicked as That; The Wonderful Crook)* (co-sc)
- 1977 *La Dentellière (The Lacemaker)* (co-sc); *Jean Piaget (The Epistemology of Jean Piaget)*
- 1978 *Les Chemins de l'Exile ou Les Dernières Années de Jean-Jacques Rousseau (The Roads of Exile)*
- 1980 *La Provinciale (The Girl from Lorraine); Bonheur toi-même*
- 1983 *La Mort de Mario Ricci (The Death of Mario Ricci)*
- 1985 *Orfeo*
- 1987 *Si le soleil ne revenait pas (If the Sun Never Returns); Le Rapport du Gendarme* (for TV)
- 1991 *L'Ombre; Visages Suisses*
- 1994 *Het Verdriet Van België* (d only)
- 1997 *Le Dernier été* (for TV) (d only)

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By GORETTA: book—

La Dentellière, Paris, 1981.

By GORETTA: articles—

Interview with G. Langlois, in *Cinéma* (Paris), April 1973.

Interview with M. Boujut, in *Cinema* (Zurich), vol. 21, no. 1, 1975.

Interview with D. Maillet, in *Cinématographe* (Paris), June 1977.

Interview with Judith Kass, in *Movietone News* (Seattle), 14 August 1978.



Claude Goretta

On GORETTA: articles—

Delmas, J., "Tanner, Goretta, la Suisse et nous," in *Jeune Cinéma* (Paris), September/October 1973.

"Claude Goretta," in *Cinema* (Zurich), vol. 20, no. 1, 1974.

Milne, Tom, "Goretta's *Roads of Exile*," in *Sight and Sound* (London), no. 2, 1979.

Milne, Tom, "Claude Goretta," in *Film Dope* (London), April 1980.
 "La Dentellière Issue" of *Avant-Scène du Cinéma* (Paris), 15 April 1981.

Buache Freddy, "Claude Goretta," in *Revue Belge du Cinéma* (Brussels), Winter 1985.

Buache, F., article in *Cinemaction*, April 1990.

Schlappner, Martin, article in *Filmbulletin* (Winterthur), January 1998.

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Claude Goretta's gentle comedies and sensitive depictions of provincial naifs have been among the most successful Swiss films of the twentieth century. Although Goretta shares his countryman Alain

Tanner's preoccupation with Renoiresque evocations of landscape and lovable eccentrics, there is a sharp disparity between these two idiosyncratic Swiss directors. As Goretta himself has observed, "Tanner's films always have a discourse, while mine do everything they can to avoid one."

Goretta's first film, an experimental short called *Nice Time*, was in fact made with the collaboration of Alain Tanner when both men were affiliated with the British Film Institute. This impressionistic view of Piccadilly Circus, one of the sleazier parts of central London, prefigures both directors' subsequent interest in whimsical vignettes with serious, and occasionally acerbic, sociological underpinnings. Like many contemporary directors of note, Goretta served his apprenticeship in television. Many of his early television films were literary adaptations, including an adaptation of four Chekhov stories, *Chekov ou le miroir des vies perdues*. Goretta's first feature film, *Le Fou*, featured one of his favorite actors, the distinguished character player, François Simon. Despite a mixed critical reception, *Le Fou* was awarded a prize as the best Swiss film of 1970 by the Swiss Critics' Association. *L'Invitation* was the first of Goretta's films to receive widespread international recognition. This unpretentious comedy about the loss of inhibitions experienced by a group of office workers during

a mildly uproarious party was ecstatically reviewed by British and American critics who casually invoked the names of both Buñuel and Renoir for the sake of comparison. *Pas si méchant que ça* fared less well with both the critics and public, although Gérard Depardieu's charming portrayal of a whimsical thief was widely praised.

Le Dentellière, an incisive character study of a guileless young beautician played flawlessly by Isabelle Huppert (in her first major role), received an even more rhapsodic critical reception than *L'Invitation*. Jean Boffety's pristine cinematography and Goretta's restrained direction were singled out for praise, although several feminist critics cogently observed that Goretta's reverence for the Huppert character's enigmatic passivity was a singularly insidious example of male condescension.

Les Chemins de l'exil marked Goretta's return to his roots in documentary filmmaking. This leisurely biographical portrait of Jean-Jacques Rousseau stars François Simon as the famed *philosophe* who remains one of the most celebrated figures in Swiss cultural history. *La Provinciale* was a somewhat muddled attempt to reiterate many of the themes first explored in *La Dentellière*, although Nathalie Baye's performance was suffused with integrity. *The Death of Mario Ricci* was favorably received at the 1983 Cannes Film Festival.

—Richard Porton

GOSHO, Heinosuke

Nationality: Japanese. **Born:** Tokyo, 1 February 1902. **Education:** Keio Commerce School, graduated 1921. **Family:** Married three times. **Career:** Assistant to director Yasujiro Shimazu, Shochiku-Kamata Studio, 1923; directed first film, *Nanto no haru*, 1925; moved to Daiei Studio, 1941; returned to Shochiku-Ofuna, 1945, then to Toho until 1948; established Studio 8 Productions, affiliated with Shin-Toho, 1951; worked for several studios, from 1954; also writer for television; president of the Japanese Association of Film Directors, 1964–75; also director of the Japanese Haiku Art Association. **Awards:** Eleven films placed among Kinema Jumbo Best Films of the Year between 1927 and 1968; Mainichi Film Prize, Japan, for *One More Time*, 1947; Kun Yon-to Asahi Shōjū Order of the Japanese Government, 1947; International Peace Prize, Berlin Festival, for *Where Chimneys Are Seen*, 1953. **Died:** 1 May 1981.

Films as Director:

- 1925 *Nanto no haru* (*Spring of Southern Island*) (+ sc); *Sora wa haretari* (*No Clouds in the Sky*); *Otokogokoro* (*Man's Heart*) (+ sc); *Seishun* (*Youth*) (+ sc); *Tosei tamatebako* (*A Casket for Living*)
- 1926 *Machi no hitobito* (*Town People*); *Hatsukoi* (*First Love*) (+ sc); *Hahayo koishi* (*Mother, I Miss You; Mother's Love*); *Honryu* (*A Torrent*); *Musume* (*A Daughter*) (+ sc); *Kaeranu sasabue* (*Bamboo Leaf Flute of No Return; No Return*); *Itoshi no wagako* (*My Loving Child*) (+ sc); *Kanojo* (*She; Girl Friend*) (+ sc)
- 1927 *Sabishiki ranbomono* (*Lonely Hoodlum*); *Hazukashii yume* (*Shameful Dream*); *Karakuri musume* (*Fake Girl*) (+ co-sc); *Shōjo no shi* (*Death of a Maiden*) (+ co-sc); *Okame* (*A Plain Woman*) (+ sc); *Tokyo koshinkyoko* (*Tokyo March*)
- 1928 *Sukinareba koso* (*Because I Love; If You Like It*) (+ co-sc); *Mura no hanayome* (*The Village Bride*); *Doraku shinan* (*Guidance to the Indulgent; Debauchery Is Wrong*) (+ co-sc); *Kami e no michi* (*Road to God*); *Hito no yo no sugata* (*Man's Worldly Appearance*); *Kaido no kishi* (*Knight of the Street*); *Haha yo, kimi no na o kegasu nakare* (*Mother, Do Not Shame Your Name*)
- 1929 *Yoru no mesuneko* (*Cat of the Night*); *Shin josei kagami* (*A New Kind of Woman*); *Oyaji to sono ko* (*Father and His Son*); *Ukiyo-buro* (*The Bath Harem*) (+ sc); *Netsujo no ichiya* (*A Night of Passion*) (+ co-sc)
- 1930 *Dokushinsha goyojin* (*Bachelors Beware*) (+ co-sc); *Dai-Tokyo bi ikkaku* (*A Corner of Great Tokyo*) (+ add'l dialogue); *Hohoemu jinsei* (*A Smiling Life*); *Onna yo, kini no na o kegasu nakare* (*Women, Do Not Shame Your Names*); *Shōjo nyūyo* (*Virgin Wanted*); *Kinuyo monogatari* (*The Kinuyo Story*); *Aiyoku no ki* (*Record of Love and Desire*)
- 1931 *Jokyu aishi* (*Sad Story of a Barmaid*); *Yoru hiraku* (*Open at Night*); *Madamu to nyobo* (*Next Door Madame and My Wife; The Neighbor's Wife and Mine*); *Shima to ratai jiken* (*Island of Naked Scandal*) (+ add'l dialogue); *Gutei kenkei* (*Stupid Young Brother and Wise Old Brother*) (+ add'l dialogue); *Wakaki hi no kangeki* (*Memories of Young Days*)
- 1932 *Niisan no baka* (*My Stupid Brother*) *Ginza no yanagi* (*Willows of Ginza*); *Tengoku ni musubu koi* (*Heaven Linked with Love*); *Satsueijo romansu: Renai annai* (*Romance at the Studio: Guidance to Love*); *Hototogisu* (*A Cuckoo*); *Koi no Tokyo* (*Love in Tokyo*)
- 1933 *Hanayome no negoto* (*The Bride Talks in Her Sleep*); *Izu no odoriko* (*Dancer of Izu*); *Jukyu-sai no haru* (*The Nineteenth Spring*); *Shōjo yo sayonara* (*Virgin, Goodbye*); *Lamuru* (*L'Amour*)
- 1934 *Onna to umaretakaranya* (*Now That I Was Born a Woman*); *Sakura Ondo* (*Sakura Dance*); *Ikutoshi Ikerumono* (*Everything That Lives*)
- 1935 *Hanamuko no negoto* (*The Bridegroom Talks in His Sleep*); *Hidari uchiwa* (*A Life of Luxury*); *Fukeyo koikaze* (*Breezes of Love*); *Akogare* (*Yearning*); *Jinsei no nimotsu* (*Burden of Life*)
- 1936 *Oboro yo no onna* (*Woman of Pale Night*); *Shindo* (*New Way*) parts I and II; *Okusama shakuyōsho* (*A Married Lady Borrows Money*)
- 1937 *Hanakago no uta* (*Song of the Flower Basket*) (+ adapt)
- 1940 *Mokuseki* (*Wood and Stone*)
- 1942 *Shinsetsu* (*New Snow*)
- 1944 *Goju-no to* (*The Five-storied Pagoda*)
- 1945 *Izu no musumetachi* (*Girls of Izu*)
- 1947 *Ima hitotabi no* (*One More Time*)
- 1948 *Omokage* (*A Vestige*)
- 1951 *Wakare-gumo* (*Drifting Clouds*) (+ co-sc)
- 1952 *Asa no hamon* (*Trouble in the Morning*)
- 1953 *Entotsu no mieru basho* (*Four Chimneys; Where Chimneys Are Seen*)
- 1954 *Osaka no yado* (*An Inn at Osaka*) (+ co-sc); *Niwatori wa futatabi naku* (*The Cock Crows Twice*); *Ai to shi no tanima* (*The Valley between Love and Death*)

- 1955 *Takekurabe* (*Growing Up*)
 1956 *Aruyo futatabi* (*Again One Night*) (+ co-sc)
 1957 *Kiiroi karasu* (*Yellow Crow; Behold Thy Son*); *Banka* (*Elegy of the North*)
 1958 *Hotaru-bi* (*Firefly's Light*); *Yoku* (*Desire*); *Ari no Machi no Maria* (*Maria of the Street of Ants*)
 1959 *Karatachi nikki* (*Journal of the Orange Flower*)
 1960 *Waga ai* (*When a Woman Loves*); *Shiroi kiba* (*White Fangs*)
 1961 *Ryoju* (*Hunting Rifle*); *Kumo ga chigireru toki* (*As the Clouds Scatter*) (+ co-pr); *Aijo no keifu* (*Record of Love*) (+ co-pr)
 1962 *Kachan kekkon shiroyo* (*Mother, Get Married*) (+ co-sc)
 1963 *Hyakumanin no musumetachi* (*A Million Girls*) (+ co-sc)
 1964 *Osore-zan no onna* (*A Woman of the Osore Mountains; An Innocent Witch*)
 1966 *Kachan to Juichi-nin no Kodomo* (*Mother and Eleven Children; Our Wonderful Years*)
 1967 *Utage* (*Feast; Rebellion in Japan*)
 1968 *Onna no misoshiru* (*Women and Miso Soup*); *Meiji haruaki* (*Seasons of Meiji*)

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 Le Fanu, Mark, "To Love Is to Suffer," in *Sight and Sound* (London), Summer 1986.
 Niogret, H., "Heinosuke Gosho et la maîtrise du découpage," in *Positif* (Paris), March 1987.
 Johnson, W., "The Splitting Image," in *Film Comment* (New York), vol. 27, January-February 1991.

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Heinosuke Gosho began his career in 1925 as a disciple of Yasujiro Shimazu at Shochiku Studio. Young Gosho immediately proved his skill at the genre of "shomin-geki," stories of the life of ordinary people, characteristic of his mentor's work at that studio. Gosho's early films were criticized as "unsound" because they often involved characters physically or mentally handicapped (*The Village*

Bride and Faked Daughter). Gosho's intention, however, was to illustrate a kind of warm and sincere relationship born in pathos. Today, these films are highly esteemed for their critique of feudalistic village life. Gosho was affected by this early criticism, however, and made his next films about other subjects. This led him into a long creative slump, although he continued to make five to seven films annually.

The first film by Gosho to attract attention was *Lonely Hoodlum* of 1927, a depiction of the bittersweet life of common people, Gosho's characteristic subject. In 1931 Shochiku gave him the challenge of making the first Japanese "talkie" (because many established directors had refused). The film, *Next Door Madame and My Wife*, was welcomed passionately by both audiences and critics. It is a light and clever comedy that effectively uses ambient sounds such as a baby's cries, an alarm clock, a street vendor's voice, and jazz music from next door. Because every sound had to be synchronized, Gosho explored many technical devices, and used multiple cameras, different lenses, and frequent cuts to produce a truly "filmic" result.

Gosho preferred many cuts and close-up shots, a practice he related to his studying Lubitsch carefully in his youth. Gosho's technique of creating a poetic atmosphere with editing is most successful in *Dancer of Izu*, in which he intentionally chose the silent film form after making several successful talkies.

Even after the success of these films, Gosho had to accept many projects which he did not want to do. He later reflected that only those films that he really wanted to do were well-made. For example, he found the subject of *The Living* most appealing—its protagonist tries to protest against social injustice but is unable to continue his struggle to the end.

Gosho is believed to be at his best making films depicting the human side of life in his native Tokyo (*Woman of Pale Night*, *Song of the Flower Basket*, *Where Chimneys Are Seen*, and *Comparison of Heights*). However, the director also worked in many other genres, including romantic melodrama, family drama, light comedy, and social drama. He further extended his range in such films as *An Elegy*, a contemporary love story, and *A Woman of Osore-zan*, which is unusual for its unfamiliar dark tones and its eccentricity. His experimental spirit is illustrated by his story of the treatment of a disturbed child with color-oriented visual therapy in *Yellow Crow*. Throughout his career, Gosho expressed his basic belief in humanistic values. The warm, subtle, and sentimental depiction of likable people is characteristic both of Gosho's major studio productions and his own independent films.

—Kyoko Hirano

GOULDING, Edmund

Nationality: British. **Born:** London, 20 March 1891. **Career:** Stage debut in London, 1903; writer, actor, and director, London theatre, until 1914; New York stage debut, 1915; served with British Army in France, 1915–18; returned to America, worked as writer, 1919; hired by MGM as director/scriptwriter, 1925. **Died:** In Los Angeles, 24 December 1959.



Edmund Goulding

Films as Director:

- 1925 *Sun-up* (+ sc); *Sally, Irene and Mary* (+ sc)
- 1926 *Paris* (*Shadows of Paris*) (+ sc)
- 1927 *Women Love Diamonds* (+ story); *Love* (*Anna Karenina*) (+ adapt, uncredited, pr, sc)
- 1930 "Dream Girl" episode of *Paramount on Parade* (+ role); *The Devil's Holiday* (+ sc, music, song) [foreign language versions: *Les Vacances du diable* (Cavalcanti); *La vacanza del diavolo* (Salvatori); *La fiesta del diablo* (Millar); *Sonntag des Lebens* (Mittler); *En kvinnas morgondag* (Bergman)]
- 1931 *Reaching for the Moon* (+ sc); *The Night Angel* (+ sc, song melodies)
- 1932 *Grand Hotel*; *Blondie of the Follies* (+ co-lyrics, bit role as Follies director)
- 1934 *Riptide*; *Hollywood Party* (co-d, uncredited)
- 1935 *The Flame Within* (+ sc)
- 1937 *That Certain Woman* (+ sc)
- 1938 *White Banners*; *The Dawn Patrol*
- 1939 *Dark Victory* (+ song); *The Old Maid*; *We Are Not Alone*
- 1940 *'Til We Meet Again*
- 1941 *The Great Lie*
- 1943 one episode of *Forever and a Day*; *The Constant Nymph*; *Claudia*
- 1946 *Of Human Bondage*; *The Razor's Edge*; *The Shocking Miss Pilgrim* (Seaton) (d several scenes while Seaton ill)
- 1947 *Nightmare Alley*

- 1949 *Everybody Does It*
- 1950 *Mr. Eight Hundred Eighty*
- 1952 *Down among the Sheltering Palms*; *We're Not Married*
- 1956 *Teenage Rebel* (+ music for song *Dodie*)
- 1958 *Mardi Gras*

Other Films:

- 1911 *Henry VIII* (Parker) (role)
- 1914 *The Life of a London Shopgirl* (Raymond) (role)
- 1916 *Quest of Life* (sc, co-play basis)
- 1917 *The Silent Partner* (Neilan) (sc, story)
- 1918 *The Ordeal of Rosetta* (Chautard) (sc, story)
- 1919 *The Perfect Love* (Ralph Ince) (sc); *The Glorious Lady* (Irving) (sc, story); *A Regular Girl* (Young) (sc, co-story); *Sealed Hearts* (Ralph Ince) (sc, co-story); *The Imp* (Ellis) (sc, co-story)
- 1920 *A Daughter of Two Worlds* (Young) (sc); *The Sin That Was His* (Henley) (sc); *The Dangerous Paradise* (Earle) (sc, story); *The Devil* (Young) (sc)
- 1921 *Dangerous Toys* (*Don't Leave Your Husband*) (Bradley) (sc, story); *The Man of Stone* (Archainbaud) (sc, co-story); *Tol'able David* (King) (co-sc); *Peacock Alley* (Leonard) (sc)
- 1922 *The Seventh Day* (King) (sc); *Fascination* (Leonard) (sc); *Broadway Rose* (Leonard) (sc); *'Til We Meet Again* (Cabanne) (sc); *Heroes of the Street* (Beaudine) (co-sc); *Fury* (King) (sc; d erroneously attributed to Goulding in Library of Congress Copyright Catalogue); *Three Little Ghosts* (Fitzmaurice) (role)
- 1923 *Dark Secrets* (Fleming) (sc); *Jazzmania* (Leonard) (sc); *The Bright Shawl* (Robertson) (sc); *Bright Lights of Broadway* (*Bright Lights and Shadows*) (Campbell) (sc); *Tiger Rose* (Franklin) (co-sc)
- 1924 *Dante's Inferno* (Otto) (sc); *The Man Who Came Back* (Flynn) (sc); *Gerald Cranston's Lady* (Flynn) (sc)
- 1925 *The Dancers* (Flynn) (sc); *The Scarlet Honeymoon* (Hale) (sc, story; some sources credit story to Fannie Davis); *The Fool* (Millarde) (sc); *Havoc* (Lee) (sc); *The Beautiful City* (Webb) (sc, story)
- 1926 *Dancing Mothers* (Brenon) (co-play basis)
- 1928 *Happiness Ahead* (Seiter) (story); *A Lady of Chance* (Leonard) (adapt)
- 1929 *The Broadway Melody* (Beaumont) (story)
- 1930 *The Grand Parade* (Newmeyer) (sc, pr, songs)
- 1932 *Flesh* (Ford) (story); *No Man of Her Own* (Ruggles) (co-story)
- 1940 *Two Girls on Broadway* (*Choose Your Partner*) (Simon) (remake of *The Broadway Melody*, 1929)
- 1944 *Flight from Folly* (Mason) (story basis)

Publications

By GOULDING: book—

Fury, 1922.

By GOULDING: article—

“*The Razor’s Edge*,” in *Life* (New York), 12 August 1946.

On GOULDING: articles—

Time (New York), 19 May 1947.

Obituary, in the *New York Times*, 25 December 1959.

Sarris, Andrew, “Likable but Elusive,” in *Film Culture* (New York), Spring 1963.

Brooks, Louise, “Why I Will Never Write My Memoirs,” in *Film Culture* (New York), no. 67–69, 1979.

Walker, Michael, “Edmund Goulding,” in *Film Dope* (London), April 1980.

Films and Filming (London), July 1983.

“Edmund Goulding: Love, Marriage, Infidelity,” in *National Film Theatre Booklet* (London), January 1984.

* * *

Our sense of Edmund Goulding is, of course, skewed by his frequently revived *Grand Hotel* and *Dark Victory*. These films are viewed today not as examples of the director’s art, but rather as star acting vehicles, the second also being seen as a prototypical “woman’s film.” It is generally assumed that such films were primarily authored by the studio and the stars. Yet, without suggesting that Goulding had a visual signature as distinctive as von Sternberg’s or a thematic/ideological one as coherent as Capra’s, we must recognize the director’s personality in the care of the stagings and in the vitality of the performances complemented by those stagings.

Grand Hotel seems, at first, a product of MGM’s collective enterprise rather than Goulding’s particular imagination. The sleekness of the writing, photography, and art direction are exemplary of the studio that defined cinematic luxury. The assembly of stars—Garbo, Crawford, Beery, John and Lionel Barrymore—in a “hotel” as grand as the studio itself would seem sufficient *direction* of the film. Yet we must give Goulding credit for the exceptionally involved choreography of faces, voices, and bodies in *Grand Hotel* when we look at the same stars in other movies of the period. The film’s numerous two-shots are organized with a nuance that makes us as attentive to the shifting relationships between those starry faces as we are to the faces themselves. And we need only see Garbo as directed by Clarence Brown or George Fitzmaurice to appreciate the contribution of Edmund Goulding. He is exceptionally sensitive to the time it takes the actress to register thought through her mere act of presence.

That sensitivity is not diminished when Goulding directs Bette Davis, whose rhythm is totally dissimilar to Garbo’s. In *Dark Victory* and *The Old Maid* the director presides over shots that permit us to perceive star and character simultaneously, a requisite of successful screen star performance. Goulding’s strength is in characterization, in creating the kind of atmosphere in which actors explore the richest areas within themselves, and in creating the visual/aural contexts that put such exploration in relief for the viewer. This is certainly the case in *The Constant Nymph*. Its precious narrative conceit—a soulful adolescent girl (Joan Fontaine) inspires an excessively cerebral composer (Charles Boyer) to write music with emotion—both reflects the emotional qualities of Goulding’s films and displays the actors at their most courageous.

For Goulding, the mature Joan Fontaine is able to sustain her impersonation of an impulsive, loving girl for the whole length of a film. And in *Nightmare Alley*, Tyrone Power is pushed to expose his own persona in the most unflattering light—the “handsome leading man” as charlatan. But that exposure, one of many in the films of Goulding, is also evidence of his affinity for the dilemma of the performing artist, vulnerable in the magnifying exposures of the cinematic medium and dependent on the director’s empathy if that vulnerability is to become a meaningful cinematic sign.

—Charles Affron

GREENAWAY, Peter

Nationality: British. **Born:** Newport, Gwent, Wales, 5 April 1942.

Education: Studied painting. **Career:** had first exhibition of paintings, London, 1964; worked as a film editor for the Central Office of Information, 1965–76; directed his first short film, *Train*, 1966; directed his first feature, *The Falls*, 1980. **Awards:** British Film Institute Special Award, for *The Falls*, 1980; Melbourne Film Festival Best Short Film, for *Act of God*, 1981; Cannes Film Festival Best Artistic Contribution, Seattle International Film Festival Golden Space Needle-Best Director, for *Drowning by Numbers*, 1988; Catalanian International Film Festival Best Director, for *The Cook, the Thief, His Wife, and Her Lover*, 1989; two prizes at Festival International du Nouveau Cinema et de la Video, for *A TV Dante*, 1990; Seattle International Film Festival Golden Space Needle-Best Director, Catalanian International Film Festival Best Film, for *The Pillow Book*, 1996; Istanbul International Film Festival Honorary Award, 1997.

Films as Director/Screenwriter:

- 1966 *Train; Tree*
- 1967 *Revolution; Five Postcards from Capital Cities*
- 1969 *Intervals*
- 1971 *Erosion*
- 1973 *H Is for House* (+ ph, ed, voice)
- 1975 *Windows* (+ ph, ed, voice); *Water; Water Wrackets* (+ ph, ed)
- 1976 *Goole by Numbers*
- 1977 *Dear Phone* (+ ph, ed)
- 1978 *1–100; A Walk through H* (+ ed); *Vertical Features Remake* (+ ph, ed)
- 1980 *The Falls* (+ ed, narration)
- 1981 *Act of God* (for TV) (doc); *Zandra Rhodes; Terence Conran* (d only)
- 1982 *The Draughtsman’s Contract*
- 1983 *Four American Composers*
- 1984 *Making a Splash* (d only); *A TV Dante—Canto 5*
- 1985 *Inside Rooms—The Bathroom (Inside Rooms: 26 Bathrooms, London & Oxfordshire, 1985)* (doc) (d only); *A Zed and Two Noughts*
- 1987 *The Belly of an Architect*

- 1988 *Drowning by Numbers; Fear of Drowning* (co-d) (+ narration); *Death in the Seine*
- 1989 *The Cook, the Thief, His Wife and Her Lover; A TV Dante* (co-d) (for TV); *Hubert Bals Handshake* (+ narration)
- 1991 *Prospero's Books; M Is for Man, Music, Mozart*
- 1992 *Rosa* (d only)
- 1993 *The Baby of Macon; Darwin* (for TV)
- 1995 *Stairs I Geneva* (doc) (d only) (+ narration); *Lumiere and Company* (co-d)
- 1996 *The Pillow Book* (+ ed)
- 1997 *The Bridge* (d only)
- 1999 *8 1/2 Women; Death of a Composer* (+ narration)

Other Films:

- 1968 *Love Love Love* (Nyman) (ed)

Publications

By GREENAWAY: books—

- A Walk through H*, London, 1978.
- Verticle Features Remake*, London, 1979.
- The Falls*, London, 1980.
- The Droughtsman's Contract*, London, 1982.
- A Zed and Two Noughts*, London, 1986.
- The Belly of an Architect*, London, 1988.
- Drowning by Numbers*, London, 1988.
- The Cook, the Thief, His Wife, and Her Lover*, London, 1989.
- Fifty-five Men on Horseback*, London, 1990.
- Prospero's Books*, New York, 1991.
- Flying out of This World*, Paris, 1992; Chicago, 1994.
- 100, Hundert Objekte zeigendie Welt*, Stuttgart, 1992.
- The World of Peter Greenaway*, with Leon Steinmetz, Boston, 1995.

By GREENAWAY: articles—

- Interview with Karen Jaehne, in *Cineaste* (New York), no. 2, 1984.
- Interviews with Michel Ciment, in *Positif* (Paris), February 1984 and October 1987.
- Interview with E. Decaux and B. Villien, in *Cinématographe* (Paris), March 1984.
- Interview with Don Ranvaud, in *Sight and Sound* (London), Summer 1987.
- “Architecture and Morality,” interview with J. Clarke, in *Films and Filming* (London), October 1987.
- Interview in *Post Script* (Jacksonville, Florida), Winter 1989.
- Interview with Michel Ciment, in *Positif* (Paris), November 1989.
- Interview in *Cinema Papers* (Melbourne), March 1990.
- Interview with Gary Indiana, in *Interview* (New York), March 1990.
- “Food for Thought,” interview with Gavin Smith, in *Film Comment* (New York), May/June 1990.
- Interview with Marcia Pally, in *Cineaste* (New York), no. 3, 1991.
- “Paintbox-bilder,” in *Monthly Film Bulletin* (London), no. 5–6, 1991.

- “Die Moeglichkeiten dieser aufregenden Rahmen-Geschichten koneeen beliebig weitergesponnen werden,” interview with M. Bodmer, in *Filmbulletin* (Winterthur, Switzerland), no. 5/6, 1991.
- Interview with Michel Ciment, in *Positif* (Paris), April 1991.
- “Notes de travail pour *Les livres de Prospero*,” in *Positif* (Paris), May 1991.
- “Past for the present,” interview with A. Cogolo, in *Cinema & Cinema* (Bologna), September/December 1991.
- Interview with Michel Ciment, in *Positif* (Paris), October 1991.
- Interview with Lawrence Frascella, in *Harper's Bazaar* (New York), November 1991.
- “*Prospero's Books*—Word and Spectacle,” interview with M. Rodgers, in *Film Quarterly* (Berkeley), no. 2, 1991/1992.
- Greenaway, Peter, “Otvenot ferfi lohaton,” in *Filmvilag* (Budapest), no. 2, 1992.
- Interview with D.E. Williams, in *Film Threat* (Beverly Hills), February 1992.
- Interview with S. Turman, in *Films in Review* (New York), March/April 1992.
- Interview with A. Berthin-Scaillet, in *Avant-Scène du Cinéma* (Paris), December/January 1992/1993.
- Greenaway, Peter, “Minden, ami el minden, ami halott,” in *Filmvilag* (Budapest), no. 1, 1993.
- “Angyalokrol es szornyekrol,” interview with M. Tranchant and F. Ferney, in *Filmvilag* (Budapest), no. 9, 1993.

On GREENAWAY: books—

- Caux, Daniel, and others, *Peter Greenaway*, Paris, 1987.
- Barchfield, Christiane, *Filming by Numbers: Peter Greenaway*, Tubingen, 1993.
- Denham, Laura, *The Films of Peter Greenaway*, London 1993.
- Bogani, Giovanni, *Peter Greenaway*, Rome 1995.
- De Gaetano, Domenico, *Il Cinema di Peter Greenaway*, Torino 1995.
- Gorostiza, Jorge, *Peter Greenaway*, Madrid, 1995.
- Kremer, Detlef, *Peter Greenaway Filme: vom Überleben der Bilderun Bucher*, Stuttgart, 1995.
- Bencivenni, Alexxandro, and Anna Samuelli, *Peter Greenaway: il cinema delle idee*, Recco, Genova, 1996.
- Woods, Alan, *Being Naked—Playing Dead: The Art of Peter Greenaway*, Manchester 1996.
- Elliott, Bridget, and Anthony Purdy, *Peter Greenaway: Architecture and Allegory*, Chichester, West Sussex, 1997.
- Lawrence, Amy, *The Films of Peter Greenaway*, Cambridge, New York, 1997.
- Pascoe, David, *Peter Greenaway: Museums and Moving Images*, London 1997.

On GREENAWAY: articles—

- Simon, L., “Music and Film: An Interview with Michael Nyman,” in *Millenium* (New York), Fall 1981/Winter 1982.
- Kennedy, Harlan, “Peter Greenaway: His Rise and Falls,” in *Film Comment* (New York), January/February 1982.
- Brown, R., “*The Draughtsman's Contract*: From a View to Death,” in *Monthly Film Bulletin* (London), November 1982.
- Auty, Chris, “Greenaway's Games,” in *Stills* (London), May/June 1983.
- Rayns, Tony, “Peter Greenaway,” in *American Cinematographer* (Los Angeles), September 1983.

"The Draughtsman's Contract Issue" of *Avant-Scène du Cinéma* (Paris), October 1984.

Rayns, Tony, "Of Natural History and Mythology Born," in *Monthly Film Bulletin* (London), December 1985.

"Peter Greenaway Section" of *Positif* (Paris), April 1986.

Elsaesser, Thomas, and Tony Rayns, "Drowning by Numbers: Games of Love and Death," in *Monthly Film Bulletin* (London), October 1988.

Bohringer, R., article in *Positif* (Paris), November 1989.

De Feo, R., "Fantasy in Crimson," in *Art News* (New York), March 1990.

Trucco, T., "The Man Will Eat Literally Anything," in *New York Times*, 1 April 1990.

Acker, K., "The Color of Myth," in *Village Voice* (New York), 17 April 1990.

Van Gelder, L., "At the Movies," in *New York Times*, 29 June 1990.

Pally, Marcia, "Order vs. Chaos: The Films of Peter Greenaway," in *Cineaste* (New York), no. 3, 1991.

Canavas, C., "Das Kino, das (neue) Fernsehen, die Maleri und ihr Liebhaber Peter Greenaway," in *Filmbulletin* Winterthur, Switzerland), no. 5/6, 1991.

Ardai, Z., "Az undor titokzatos tárgya," in *Filmvilag* (Budapest), no. 12, 1991.

Jacobs, K., "For Peter Greenaway, Movies Are a Dutch Treat," in *New York Times*, 21 April 1991.

Clark, J., "Filmographies," in *Premiere* (New York), September 1991.

Richard, F., article in *Positif* (Paris), October 1991.

Frascella, L., "Britain's Mavericks," in *Harper's Bazaar* (New York), November 1991.

Rodman, H.A., "Anatomy of a Wizard," in *American Film* (Los Angeles), November/December 1991.

Zagari, P., "Gli intoccabili," in *Cinema Nuovo* (Rome), November/December 1991.

Olofsson, A., "In pa bara skinnet," in *Chaplin* (Stockholm), no. 5, 1992.

Csake, M.C., "Az eltorhetetlen palca" in *Filmvilag* (Budapest), no. 7, 1992.

De Gaetano, R., "Lo spessore della superficie," in *Cineforum* (Bergamo, Italy), January/February 1992.

"Percorso fotografico nell'universo di Greenaway," in *Cineforum* (Bergamo, Italy), January/February 1992.

"Filmografie," in *Segnocinema* (Vicenza, Italy), January/February 1992.

Glombitza, B., "Peter Greenaway," in *Filmfaust* (Frankfurt), January/February 1992.

Imparato, E., "Il corpo salvato," in *Cineforum* (Bergamo, Italy), July/August 1992.

Dolinska, R., "Falszywe dokumenty Petera Greenawaya," in *Kino* (Warsaw), October 1992.

Bodmer, M., "Technik und Handwerk," in *Filmwaerts* (Hanover), Winter 1992.

Kapp, H.J., "Musik, Zeit und anderes," in *Filmwaerts* (Hanover), Winter 1992.

Rother, R., "Aesthetik der Quantitaet," in *Filmwaerts* (Hanover), Winter 1992.

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"Filmographie: plongees dans l'oeuvre de Peter Greenaway," in *Avant-Scène du Cinéma* (Paris), December/January 1992/1993.

Serravalli, L., "Peter Greenaway: *Propsero's Books* e la grande stagione del realismo barocco," in *Cinema Sud* (Avellino, Italy), December/January/February 1992/1993.

Lajta, G., "Vilagszertar," in *Filmvilag* (Budapest), no. 1, 1993.

Kozma, G., "A legy es a mezespohar," in *Filmvilag* (Budapest), no. 4, 1993.

Masson, A., "Le bruit des nuages," in *Positif* (Paris), January 1993.

Peck, A., "M Is for Music, etc.," in *Positif* (Paris), January 1993.

O'Pray, Michael, "Peter Greenaway," in *International Film Guide* (London, Hollywood), 1998.

* * *

An ancient Chinese encyclopedia, according to Borges, divides animals into "(a) those that belong to the Emperor, (b) embalmed ones, (c) those that are trained, (d) suckling pigs, (e) mermaids, (f) fabulous ones, (g) stray dogs, (h) those that are included in this classification, (i) those that tremble as if they are mad, (j) innumerable ones, (k) those drawn with a very fine camel's hair brush, (l) others, (m) those that have just broken a flower vase, (n) those that resemble flies from a distance." One is tempted to add, (o) those featured in Peter Greenaway's films. The inclusion would seem appropriate for a filmmaker who has constantly displayed a fascination for the organic and the classificatory in a body of films that have themselves retained an art-house individuality within the broader criteria of popular success.

Greenaway's biography implies a deeper integration between life and his art than some critics might suggest. He grew up in post-war Essex, his father was an ornithologist—perhaps the quintessential English hobby—and the petit-bourgeois world of public respectability and private eccentricity seems to have left him with a taste for the contradictory that hallmarks his work ("The black humour, irony, distancing, a quality of being in control, an interest in landscape, treating the world as equal with an image, these are very English qualities. I can't imagine myself living abroad"). He trained as a painter rather than a filmmaker, but his first exhibition, "Eisenstein at the Winter Palace," indicated an interest that led him into film editing at the Central Office of Information, the government department responsible for informing the public in the unique "home-counties" voice of domestic propaganda.

These years also saw Greenaway developing a crop of his own absurdist works—films, art, novels, illustrated books, drawings—with titles such as *Goole by Numbers* and *Dear Phone*, as well as directing (non-absurdist) Party Political Broadcasts for the Labour Party. They also saw the introduction of his fictional alter ego, Tulse Luper, archivist, cartographer, ornithologist extraordinaire ("He's me at about 65. A know-all, a Buckminster Fuller, a McLuhan, a John Cage, a pain"). Nomenclature means a lot to Greenaway in determining where one would be filed in the unfortunate event of a statistically (im)probable end. *The Falls* is a catalogue of victims of V.U.E. (Violent Unknown Event), with characters such as Mashanter Fallack, Carlos Fallanty, Raskado Fallcastle, and Hearty Fallparco. The epitome of absurdity was perhaps reached in *Act of God*, a film based around interviews with people who'd been struck by lightning in an attempt to find out what led to such an unpredictable event.

But perhaps the most tickling piece of absurdity for Greenaway came in the commercial success of *The Draughtsman's Contract*, his

first film made on a reasonable budget. It made an uncharacteristic concession to plot, characterization, and scenic coherence. A stylish, lavish, and enigmatic puzzle revolving around murder in a stately seventeenth-century English home, it soon became the subject of a mythical French film conference that discussed its title for five days, and gained popular fame as everyone asked what was it all about. But it made Greenaway's name, and briefly contested box office ratings with the likes of *E.T.* and *Gandhi*, although Greenaway's intended length was four hours—"one suspects it was originally closer to *Tristram Shandy* than *Murder at the Vicarage*," as one critic remarked.

Greenaway's ideas tend to work in twos. *A Zed and Two Noughts* took Siamese twins separated at birth and saw them cope with their grief at the death of their wives in a study in the decomposition of zoo animals. *Belly of an Architect* silhouetted the visceral mortality of Stourley Kracklite against his plans for an exhibition on a visionary eighteenth-century architect, Étienne-Louis Boullée. But the dialectic seems more important than the ideas themselves, as Greenaway hints: "The important thing about Boullée—and this is where he's very like a filmmaker, who tends to spend much more time on uncompleted projects than completed ones—is that very few of his buildings were constructed. I've taken that up in Kracklite's fear of committal, being prepared to go half-way and no further, which is Kracklite's position and maybe my position as well."

In this position Greenaway has always been most successful when casting strong leading actors. He secured Brian Dennehy as Kracklite, for instance, and the cast of arguably his most successful film, *The Cook, The Thief, His Wife and Her Lover*, included Michael Gambon (the Thief) and Helen Mirren (his Wife).

Greenaway's ideas are always sufficiently ambiguous to resist trivialisation, but invariably involve death: Death and Landscape, Death and Animals, Death and Architecture, Death and Sex, Death and Food (cannibalism). But there are factors which make them more palatable. One of them is a taste for sumptuous framing (helped by cinematographer Sacha Vierny), in which he envisages an aesthetic complexity similar to that of the golden age of Dutch art, "where those amazing manifestations of the real world that we find in Vermeer and Rembrandt are enriched by a fantastic metaphorical language." The other is his close collaboration with the composer Michael Nyman, whose insistent scores lend an inexorable quality to Greenaway's sometimes spatial fabric of ideas.

The films of Peter Greenaway continue to be consistently outrageous and challenging. *Drowning by Numbers* is a bizarre, erotic concoction about three generations of women, each named Cissie Colpitts (and played by Joan Plowright, Juliet Stevenson, and Joely Richardson). Each Cissie is saddled with a husband who is lecherous or inattentive. And each one decides to murder her mate by drowning him. Madgett the coroner (Bernard Hill), who lusts after these women, agrees to list the deaths as natural. But the heroines hold the upper hand in the story, and Madgett's fate proves to be beyond his control.

Prospero's Books is an original, daring adaptation of Shakespeare's *The Tempest*, with almost all of the dialogue spoken by 87-year-old Sir John Gielgud (cast as Prospero, a role he played many times on stage). The other actors are little more than extras and, as in many of Greenaway's works, there is a mind-boggling amount of nudity. Purist defenders of the Bard may find much to fault in *Prospero's Books*, but the film remains noteworthy both for Gielgud's

splendid reading of the text and its exquisitely layered imagery and production design.

The Baby of Macon, which featured Julia Ormond and Ralph Fiennes prior to their ascension to stardom, is a demanding drama. It is set in the seventeenth century and presented as a play being performed on a vast stage. The play depicts the birth and life of a saint-like baby. In typical Greenaway fashion, there is luminous cinematography (by the filmmaker's frequent collaborator, Sacha Vierny) and production design. Some will find *The Baby of Macon* stimulating; others will think it overblown; and still others will be perplexed by it all.

The Pillow Book is one of Greenaway's more thoughtful features: a multi-layered, mind-massaging tale that is at once highly literate and deeply erotic. Greenaway's heroine is Nagiko (Vivian Wu), a young Japanese woman, and his story spotlights how she develops the desire to have her body painted and thus transform herself into a living, breathing work of art. As he weaves his tale, Greenaway explores the relationship between art and eroticism. At one point, Nagiko declares, "I was determined to take lovers who would remind me of the pleasures of calligraphy." Among the filmmaker's other concerns are father-daughter bonds, and how the past relates to the present.

The Pillow Book is (yet again) stunningly photographed by Sacha Vierny; the images are dazzling, and there is abundant use of split screens and other visual devices. Part of the dialogue is in Japanese and is translated not so much by traditional subtitles as calligraphy, which blends into Greenaway's imagery and becomes an integral part of the film's overall design. Indeed, watching the film is the equivalent of viewing a moving painting.

Unfortunately, Greenaway's subsequent feature, *8 1/2 Women*, is arguably his most disappointing. The story of a businessman and his son who create a bordello in their Geneva home, *8 1/2 Women* is inconsequential and boring—and a trial even for the filmmaker's most ardent supporters.

There are contradictions in Greenaway's works, a fact that seems to openly provoke divided opinion. Some would suggest that the fecundity of his vision and intellectual rigor are the stuff of great cinema; others, while admitting his originality, would still look for evidence of a deeper engagement with film as a medium, rather than as a vehicle for ideas. Lauded in Europe, under-distributed in the United States, loved and reviled in his own country, Greenaway is, nevertheless, in an enviable position for a filmmaker.

—Saul Frampton, updated by Rob Edelman

GRÉMILLON, Jean

Nationality: French. **Born:** Bayeux, Normandy, 3 October 1901. **Education:** l'Ecole Communale de Saint-Lô, Lycée de Brest, and Ecole des Cordeliers, Dinan; Schola Cantorum, Paris (studied with Vincent d'Indy), 1920. **Military Service:** 1920–22. **Family:** Married Christiane (Grémillon). **Career:** Film titler, editor, and director of short films, from 1923; worked in Spain and Germany, 1935–38; war cinematographer, from 1939; elected president of Cinémathèque



Jean Grémillon

Française, 1944; president of C.G.T., film technicians union, 1946–50.
Died: 25 November 1959.

Films as Director:

1923 <i>Chartres (Le Cathédrale de Chartres)</i> (+ ed); <i>Le Revêtement des routes</i> (+ ed) 1924 <i>La Fabrication du fil</i> (+ ed); <i>Du fil à l'aiguille</i> (+ ed); <i>La Fabrication du ciment artificiel</i> (+ ed); <i>La Bière</i> (+ ed); <i>Le Roulement à billes</i> (+ ed); <i>Les Parfums</i> (+ ed); <i>L'Étirage des ampoules électriques</i> (+ ed); <i>La Photogénie mécanique</i> (+ ed) 1925 <i>L'Education professionnelle des conducteurs de tramway</i> (six short films) (+ ed); <i>L'Electrification de la ligne Paris-Vierzon</i> (+ ed); <i>L'Auvergne</i> (+ ed); <i>La Naissance des cigognes</i> (+ ed); <i>Les Aciéries de la marine et d'Homécourt</i> (+ ed) 1926 <i>La Vie des travailleurs italiens en France</i> (+ ed); <i>La Croisière de L'Atalante</i> (+ ed); <i>Un Tour au large</i> (+ ed, sc, music—recorded on piano rolls)	1927 <i>Maldone</i> (+ ed, co-music); <i>Gratuités</i> (+ ed) 1928 <i>Bobs</i> (+ ed) 1929 <i>Gardiens de phare</i> (+ ed) 1930 <i>La Petite Lise</i> (+ ed) 1931 <i>Dainah la métisse</i> (+ ed) (disowned due to unauthorized reediting); <i>Pour un sou d'amour</i> (no d credit on film; + ed) 1932 <i>Le Petit Babouin</i> (+ ed, music) 1933 <i>Gonzague ou L'Accordeur</i> (+ sc) 1934 <i>La Dolorosa</i> 1935 <i>La Valse royale</i> (French version of Herbert Maisch's <i>Königswalzer</i>) 1936 <i>Centinella alerta!</i> (not completed by Grémillon); <i>Pattes de mouches</i> (+ co-sc) 1937 <i>Gueule d'amour</i> 1938 <i>L'Etrange Monsieur Victor</i> 1941 <i>Remorques</i> 1943 <i>Lumière d'été</i> 1944 <i>Le Ciel est à vous</i> 1945 <i>Le Six Juin à l'aube (Sixth of June at Dawn)</i> (+ sc, music) 1949 <i>Pattes blanches</i> (+ co-dialogue); <i>Les Charms de l'existence</i> (co-d, co-sc, co-commentary, music advisor)

- 1951 *L'Etrange Madame X*
 1952 *Astrologie ou Le Miroir de la vie* (+ sc, co-music); "Alchimie" episode of *L'Encyclopédie filmée—Alchimie, Azur, Absence* (+ sc)
 1954 *L'Amour d'une femme* (+ sc, dubbed actor Paolo Stoppa); *Au cœur de l'Ile de France* (+ sc, co-music)
 1955 *La Maison aux images* (+ sc, music)
 1956 *Haute Lisse* (+ sc, music adapt)
 1958 *André Masson et les quatre éléments* (+ sc, music)

Other Film:

- 1951 *Désastres de la guerre* (Kast) (commentary and co-music)

Publications

By GRÉMILLON: books—

Hommage à Jacques Feyder, Paris, 1948.
Le Printemps de la Liberté, Paris, 1948.

By GRÉMILLON: articles—

- "Propositions," in *Comoedia* (Paris), 27 November 1925.
 "Le Cinema? Plus qu'un art . . .," in *L'Ecran Français* (Paris), August 1947.
 "Jacques Feyder, ce combattant," in *L'Ecran Français* (Paris), 8 June 1948.
 "Conférences sur Flaherty," in *Cinéma* (Paris), no. 9–10, 1956.
 "Ma rencontre avec André Masson," in *Les Lettres Françaises* (Paris), 24 November 1960.

On GRÉMILLON: books—

Jean Grémillon, Première Plan, no. 5, Paris, 1960.
 Agel, Henri, "Jean Grémillon," in *Cinéma d'aujourd'hui*, no. 58, Paris, 1969.
 Sellier, Geneviève, *Jean Grémillon: Le Cinéma est à vous*, Paris, 1989.

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- Hackett, Hazel, "Jean Grémillon," in *Sight and Sound* (London), Summer 1947.
 Kast, Pierre, "Exercice d'un tragique quotidien . . .," in *Revue du Cinéma* (Paris), August 1948.
 "Grémillon Issue" of *Ciné-Club* (Paris), January/February 1951.
 Laurent, F., "Sur Jean Grémillon," in *Image et Son* (Paris), February 1955.
 "Gremillon Issue" of *Lettres Françaises* (Paris), 3 December 1959.
 Chevassu, François, "Dossier Jean Grémillon," in *Image et Son* (Paris), January 1960.
 Mayoux, Michel, "Jean Grémillon, cinéaste de la réalité," in *Cahiers du Cinéma* (Paris), February 1960.

- "Grémillon Issue" of *Cinéma* (Paris), March 1960.
 Clair, René, "Jean Grémillon devant l'avenir," in *Lettres Françaises* (Paris), 24 November 1960.
 Vivet, J.-P., "Hommage à Jean Grémillon," in *Avant-Scène du Cinéma* (Paris), 15 September 1962.
 Billard, Pierre, "Jean Grémillon," in *Anthologie du Cinéma*, vol. 2, Paris, 1967.
 Siclier, Jacques, "Portrait: Jean Grémillon," in *Radio-Télé-Cinéma* (Paris), 24 November 1969.
 "Jean Grémillon," in *Dossier du Cinéma* (Paris), 1971.
 Le Dantec, and M. Latil, "Jean Grémillon: le réalisme et le tragique," in *Cinématographe* (Paris), no. 40, 1978.
 Le Dantec, and M. Latil, "Le Cinéma de Jean Grémillon," in *Cinématographe* (Paris), no. 41, 1978.
 Biofilmography, in *Film Dope* (London), October 1980.
 "Jean Grémillon Section" of *Cinéma* (Paris), November 1981.
 "Le Ciel est à vous Issue" of *Avant-Scène du Cinéma* (Paris), 15 November 1981.
 "Grémillon Issue" of *Filmkritik* (Munich), April 1983.
 Detassis, P., "Jean Grémillon, 'l'uomotramite' tra due epoche del cinema francese," in *Bianco e Nero* (Rome), October/December 1983.
 Kast, Pierre, in *Cinéma* (Paris), December 1984.
 Ory, P., "Présence paradoxale de la petite bourgeoisie dan l'oeuvre de Jean Grémillon," in *Cahiers de la Cinémathèque* (Paris), no. 50, 1988.
 Ory, P., "Grémillon, le Grand," in *Positif* (Paris), no. 359, January 1991.
 Bruyn, O. De, "Jean Grémillon ou l'art de la discrétion," in *Positif* (Paris), no. 384, February 1993.
 Denny, J.S., "La collectoin Jean Grémillon de la Bibliothèque nationale," in *Cinémathèque* (Paris), no. 4, Autumn 1993.

* * *

Jean Grémillon is finally beginning to receive the international reputation most French film scholars always bestowed upon him. Although Americans have until recently been able to see only one or two of his dozen important works, he has generally been placed only slightly below Renoir, Clair, and Carné in the hierarchy of French classical cinema.

Evidently, no one was more versatile than Grémillon. A musician, he composed many of his own scores and supervised all aspects of his productions scrupulously. Along with the search for a romantic unity of feeling and consistency of rhythm, his films also display an attention to details and locations that derives from his earliest documentaries.

No one was more prepared than Grémillon for the poetic realist sensibility that dominated French cinema in the 1930s. Even in the silent period his *Maldone* and *Gardiens de phare* reveal a heightening of strange objects as they take on fatal proportions in these tense and dark melodramas. *La Petite Lise* displayed these same qualities, along with an incredibly imaginative and rigorous use of sound. It should be called the first poetic realist film, anticipating Carné's work in particular.

After a few years of obscurity, Grémillon re-emerged with *Gueule d'amour*, a Foreign Legion love story with Jean Gabin. Then came

a series of truly wonderful films: *L'Étrange M. Victor*, *Remorques*, *Le Ciel est à vous*, and *Lumière d'été*. Spanning the period of French subjugation by the Nazis, these films capture the sensibility of the times with their wistful romanticism, the fatality of their conclusions, and their attention to social classes.

Le Ciel est à vous must be singled out as a key film of the Occupation. Enormously popular, this tale of a small-town couple obsessed with aviation has been variously interpreted as a work promoting Vichy morality (family, small-town virtues, hard work) and as a representation of the indomitable French spirit, ready to soar beyond the temporary political restraints of the Occupation. Charles Vanel and Madeleine Renaud give unforgettable performances.

Grémillon often sought mythic locations (mysterious villages in the Alps or Normandy, the evocative southern cities of Orange and Toulon) where his quiet heroes and heroines played out their destinies of passion and crime. Unique is the prominent place women hold in his dramas. From the wealthy femme fatale murdered by Gabin in *Gueule d'amour* to the independent professional woman who refuses to give up her medical career, even for love (*L'Amour d'une femme*), women are shown to be far more prepossessed than the passionate but childish men who pursue them.

It is perhaps the greatest tragedy of French cinema that Grémillon's career after World War II was derailed by the conditions of the industry. His *Sixth of June at Dawn* shows how even a documentary project could in his hands take on poetic proportions and become a personal project. Yet the final years before his death in 1959 (when he was only fifty-seven) were spent in teaching and preparing unfinanced scripts. This is a sad end for the man some people claim to have been the most versatile cinematic genius ever to work in France.

—Dudley Andrew

GRIERSON, John

Nationality: Scottish. **Born:** Deanston, Scotland, 18 April 1898. **Education:** Glasgow University, degree in philosophy, 1923. **Military Service:** Served in Royal Navy, World War I. **Family:** Married Margaret Taylor, 1930. **Career:** Travelled to United States to study press, cinema, and other mass media, 1924–27; joined Empire Marketing Board (EMB) Film Unit under Stephen Tallents, London, 1927; produced and directed *Drifters*, 1928–29; became head of General Post Office (GPO) Film Unit when EMB dissolved and its Film unit transferred to GPO, 1933; resigned from GPO to form Film Centre with Arthur Elton, Stuart Legg, and J.P.R. Golightly, 1937; Film Advisor to Imperial Relations Trust, and to Canadian, Australian, and New Zealand Governments, 1937–40; Film Commissioner of Canada, helped establish National Film Board of Canada, 1939–45; Co-coordinator of Mass Media at UNESCO, 1947; Controllor, Films Division of Central Office of Information, London, 1948–50; Joint Executive Producer of Group 3, established by National Finance Company to produce feature films, 1951–54; became member of Films on Scotland Committee, 1954; produced and presented *This Wonderful World* for Scottish television, 1955–65. **Awards:** Commander of the British Empire, 1948; Golden Thistle Award, Edinburgh Film Festival, 1968. **Died:** 19 February 1972.



John Grierson (left) with Ralph Forster

Films as Director:

1929 *Drifters* (+ sc)

Other Films:

- 1930 *Conquest* (pr, co-ed)
- 1931 *The Country Comes to Town* (Wright) (pr); *Shadow on the Mountain* (pr); *Upstream* (pr)
- 1931/32 *Industrial Britain* (Flaherty) (pr, co-ed)
- 1932 *King Log* (pr); *The New Generation* (pr); *The New Operator* (pr); *O'er Hill and Dale* (Wright) (pr); *The Voice of the World* (pr)
- 1933 *Aero-Engine* (pr); *Cargo from Jamaica* (Wright) (pr); *The Coming of the Dial* (pr); *Eskimo Village* (pr); *Line Cruising South* (Wright) (pr); *So This Is London* (pr); *Telephone Workers* (pr); *Uncharted Waters* (pr); *Windmill in Barbados* (Wright) (pr)
- 1934 *BBC: Droitwich* (Watt) (pr); *Grantown Trawler* (Cavalcanti) (pr, ph); *Pett and Pott* (Cavalcanti) (pr); *Post Haste* (pr); *Six-Thirty Collection* (Watt) (pr); *Song of Ceylon* (Wright) (pr, co-sc); *Spring Comes to England* (co-pr); *Spring on the Farm* (pr); *Weather Forecast* (pr)
- 1935 *BBC: The Voice of Britain* (co-pr); *Coalface* (Cavalcanti) (pr); *Introducing the Dial* (pr)
- 1936 *Night Mail* (Watt and Wright) (pr, co-sc); *The Saving of Bill Blewett* (Watt) (pr); *Trade Tattoo* (pr)

- 1937 *Calender of the Year* (pr); *Children at School* (Wright) (co-pr); *Four Barriers* (pr); *Job in a Million* (pr); *Line to Tschierva Hut* (Cavalcanti) (pr); *The Smoke Menace* (co-pr); *We Live in Two Worlds* (pr)
- 1938 *The Face of Scotland* (Wright) (pr)
- 1939 *The Londoners* (co-pr)
- 1951 *Judgment Deferred* (exec pr); *Brandy for the Parson* (exec pr)
- 1952 *The Brave Don't Cry* (exec pr); *Laxdale Hall* (exec pr); *The Oracle* (exec pr); *Time Gentlemen Please* (exec pr); *You're Only Young Twice* (exec pr)
- 1953 *Man of Africa* (exec pr); *Orders Are Orders* (exec pr)
- 1959 *Seawards the Great Ships* (treatment)
- 1961/62 *Heart of Scotland* (treatment)

Publications

By GRIERSON: books—

Grierson on Documentary, edited by Forsyth Hardy, revised edition, London, 1966.

By GRIERSON: articles—

- “Future for British Film,” in *Spectator* (London), 14 May 1932.
- “The Symphonic Film I,” in *Cinema Quarterly* (London), Spring 1933.
- “The Symphonic Film II,” in *Cinema Quarterly* (London), Spring 1934.
- “One Hundred Percent Cinema,” in *Spectator* (London), 23 August 1935.
- “Dramatising Housing Needs and City Planning,” in *Films* (London), November 1939.
- “Post-War Patterns,” in *Hollywood Quarterly*, January 1946.
- “Prospect for Documentary,” in *Sight and Sound* (London), Summer 1948.
- “Flaherty as Innovator,” in *Sight and Sound* (London), October/December 1951.
- “The Front Page,” in *Sight and Sound* (London), April/June 1952.
- “The BBC and All That,” in *Quarterly of Film, Radio, Television* (Berkeley), Fall 1954.
- “Making of *Man of Africa*,” in *Films and Filming* (London), October 1954.
- “The Prospect for Cultural Cinema,” in *Film* (London), January/February 1956.
- “I Derive My Authority from Moses,” in *Take One* (Montreal), January/February 1970.
- “The Golden Years of Grierson,” interview with Elizabeth Sussex, in *Sight and Sound* (London), Summer 1972.
- “Grierson on Documentary: Last Interview,” with Elizabeth Sussex, in *Film Quarterly* (Berkeley), Fall 1972.

On GRIERSON: books—

- Rotha, Paul, *Rotha on Film*, London, 1958.
- Rotha, Paul, *Documentary Film*, 4th Edition, London, 1964.
- Lovell, Alan, and Jim Hillier, *Studies in Documentary*, New York, 1972.

Sussex, Elizabeth, *The Rise and Fall of British Documentary: The Story of the Film Movement Founded by John Grierson*, Berkeley, 1975.

Beveridge, J.A., *John Grierson—Film Master*, New York, 1978.

Hardy, Forsyth, *John Grierson: A Documentary Biography*, London, 1979.

Evans, Gary, *John Grierson and the National Film Board: The Politics of Wartime Propaganda*, Toronto, 1984.

Ellis, Jack C., *John Grierson: A Guide to References and Resources*, Boston, 1986.

Nelson, Joyce, *The Colonized Eye: Rethinking the Grierson Legend*, Toronto, 1988.

Ellis, Jack C., *The Documentary Idea*, Englewood Cliffs, New Jersey, 1989.

Aitken, Ian, *Film and Reform: John Grierson and the Documentary Film Movement*, London and New York, 1990.

Chittock, John, editor, and Julian Petley, researcher and compiler, *Researchers' Guide to John Grierson: Films, Reference Sources, Collections, Data*, London, 1990.

Winston, Brian, *Claiming the Real: The Griersonian Documentary and Its Legitimations*, London, 1995.

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On GRIERSON: articles—

- Lambert, Gavin, “Who Wants True?,” in *Sight and Sound* (London), April/June 1952.
- Ellis, Jack C., “The Young Grierson in America,” in *Cinema Journal* (Evanston, Illinois), Fall 1968.
- Ellis, Jack C., “John Grierson's First Years at the National Film Board,” in *Cinema Journal* (Evanston, Illinois), Fall 1970.
- Sussex, Elizabeth, “John Grierson,” in *Sight and Sound* (London), Spring 1972.
- James, R., “Le Rêve de Grierson,” in *Cinéma Québec* (Montreal), May 1972.
- Ellis, Jack C., “Grierson at University,” in *Cinema Journal* (Evanston), Spring 1973.
- Dickinson, T., “The Rise and Fall of the British Documentary,” in *Film Comment* (New York), January/February 1977.
- Goetz, W., “The Canadian Wartime Documentary,” in *Cinema Journal* (Evanston), Spring 1977.
- MacGann, R.D., “Subsidy for the Screen: Grierson and Group Three/1951–55,” in *Sight and Sound* (London), Summer 1977.
- Herrick, D., “The Canadian Connection: John Grierson,” in *Cinema Canada* (Montreal), September/October 1978.
- Cox, K., “The Grierson Files,” in *Cinema Canada* (Montreal), June/July 1979.
- “John Grierson,” in *Film Dope* (London), October 1980.
- Ellis, Jack C., “Changing of the Guard: From the Grierson documentary to Free Cinema,” in *Quarterly Review of Film Studies* (New York), Winter 1982.
- Pratley, Gerald, “Only Grierson,” in *Films and Filming* (London), March 1982.
- Swann, P., “John Grierson and the G.P.O. Film Unit, 1933–39,” in *Historical Journal of Film, Radio and TV* (Abindon, Oxon), March 1983.

- Ellis, Jack C., "The Final Years of British Documentary as the Grierson Movement," in *Journal of Film and Video* (Boston), Fall 1984.
- Tomaselli, K., "Grierson in South Africa: Culture, State, and Nationalist Ideology in the South African Film Industry: 1940–41," in *Cinema Canada* (Montreal), September 1985.
- Donald, J., "Machines of Democracy: Education and Entertainment in Inter-War Britain," in *Critical Quarterly*, vol. 30, no. 3, 1988.
- "Grierson Issue" of *Historical Journal of Film, Radio, and TV* (Abingdon, Oxon), vol. 9, no. 3, 1989.
- Forsyth, S., "The Failures of Nationalism and Democracy: Grierson and Gouzenko," in *Canadian Journal of Film Studies* (North York, Ontario), vol. 1, no. 1, 1990.
- Pilard, P., "John Grierson et le cinéma documentaire," in *Cinémaction* (Paris), no. 60, July 1991.
- Acland, C.R., "National Dreams, International Encounters: The Formation of Canadian Film Culture in the 1930s," in *Canadian Journal of Film Studies* (North York, Ontario), vol. 3, no. 1, Spring 1994.

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More than any one other person, John Grierson was responsible for the documentary film as it has developed in the English-speaking countries. He was the first to use the word *documentary* in relation to film, applying it to Robert Flaherty's *Moana* while Grierson was in the United States in the 1920s.

Grierson took the term and his evolving conception of a new kind and use of film back to Britain with him in 1927. There he was hired by Stephen Tallents, secretary of the Empire Marketing Board, a unique government public relations agency intended to promote the marketing of the products of the British Empire.

The first practical application of Grierson's ideas at the EMB was *Drifters* in 1929, a short feature about herring fishing in the North Sea. Following its success, Grierson established, with the full support of Tallents, the Empire Marketing Board Film Unit instead of pursuing a career as an individual filmmaker. He staffed the Film Unit with young people, mostly middle class and well educated (many were from Cambridge University). Basil Wright, Arthur Elton, Edgar Anstey, and Paul Rotha were among the early recruits; Stuart Legg and Harry Watt came later, as did Humphrey Jennings. Alberto Cavalcanti joined the group shortly after it moved to the General Post Office and served as a sort of co-producer and co-teacher with Grierson.

The training at the EMB Film Unit and subsequently the General Post Office Film Unit was ideological as well as technical and aesthetic. The young filmmakers exposed to it came to share Grierson's broad social purposes and developed an extraordinary loyalty to him and to his goals. It was in this way that the British documentary movement was given shape and impetus.

Grierson wanted documentaries to inform the public about their nation and involve them emotionally with the workings of their government. His assumptions were as follows: if people at work in one part of the Empire are shown to people in the other parts, and if a government service is presented to the population at large, an understanding and appreciation of the interrelatedness of the modern world, and of our dependency on each other, will develop and everyone will want to contribute his or her share to the better functioning of the whole. On these assumptions was based the first

phase in Grierson's lifelong activity on behalf of citizenship education. Phase one included some of the most innovative, lovely, and lasting of the British documentaries: *Drifters*, *Industrial Britain*, *Granton Trawler*, *Song of Ceylon*, *Coal Face*, and *Night Mail*. Phase two, which began in the mid-1930s, consisted of calling public attention to pressing problems faced by the nation, insistence that these problems needed to be solved, and suggestions about their causes and possible solutions. Since these matters may have involved differing political positions (and in any case did not relate directly to the concerns of the sponsoring General Post Office), Grierson stepped outside the GPO to enlist sponsorship from private industry. Big oil and gas concerns were especially responsive to his persuasion. The subjects dealt with in this new kind of documentary included unemployment (*Workers and Jobs*), slums (*Housing Problems*), malnutrition among the poor (*Enough to Eat?*), smog (*The Smoke Menace*), and education (*Children at School*). Unlike the earlier British documentaries, these films were journalistic rather than poetic, and seemed quite unartistic. Yet they incorporated formal and technical experiments. Most notable among these was the direct interview, with slum dwellers in *Housing Problems*, for example, presaging the much later cinéma vérité method. The direct interview remains a standard technique of television documentary today.

Grierson's use of institutional sponsorship—public and private—to pay for his kind of filmmaking, rather than depend on returns from the box office, was a key innovation in the development of documentary. A second innovation, complementing the first, was nontheatrical distribution and exhibition: going outside the movie theaters to reach audiences in schools and factories, union halls and church basements.

During the ten years between *Drifters* and Grierson's departure for Canada in 1939, the sixty or so filmmakers who comprised the British documentary movement made over three hundred films. These films and the system they came out of became models for other countries. Paul Rotha, one of Grierson's principal lieutenants, went on a six-month missionary expedition to the United States in 1937, and film people from America and other countries visited the documentary units in Britain. Grierson, meanwhile, carried his ideas not only to Canada, where he drafted legislation for the National Film Board and became its first head, but to New Zealand, Australia, and later South Africa, all of which established national film boards.

The National Film Board of Canada stands as the largest and most impressive monument to Grierson's concepts and actions relating to the use of film by governments in communicating with their citizens. During his Canadian years he moved beyond national concerns to global ones. The Film Board's *The World in Action*, a monthly series for the theaters along *March of Time* lines, expressed some of these concerns. His ideas regarding the education of citizens required in a world at war, and a new world to follow, were expressed in major essays that have inspired many who have read them. "The Challenge of Peace," reprinted in *Grierson on Documentary*, is one of them.

It is for his many-faceted, innovative leadership in film and in education that Grierson is most to be valued. As a theoretician he articulated the basis of the documentary film, its form and function, its aesthetic and its ethic. As a teacher he trained and, through his writing and speaking, influenced many documentary filmmakers, not only in Britain and Canada but throughout the world. As a producer he was responsible to one extent or another for thousands of films, and he played a decisive creative role in some of the most important of them. In addition, he was an adroit political figure and dedicated civil servant for most of his life. Whether in the employ of a government or

not, his central concern was always with communicating to people (of a nation and of the world) the information and attitudes that he thought would help them to lead more useful, productive, satisfying, and rewarding lives.

—Jack C. Ellis

GRIFFITH, D.W.

Nationality: American. **Born:** David Wark Griffith on Oldham County Farm, near Centerfield, Kentucky, 23 January 1875. **Education:** District schools in Oldham County, Shelby County, and Louisville, Kentucky. **Family:** Married 1) Linda Arvidson, 1906 (divorced 1936); 2) Evelyn Baldwin, 1936 (divorced 1947). **Career:** As “Lawrence Griffith,” “Alfred Lawrence,” “Lawrence Brayington,” and “Thomas Griffith,” actor in regional stock companies, 1895–99; actor in New York and in touring companies, 1899–1906; actor for Edison Company and Biograph Pictures, also sold scenarios to Biograph and American Mutoscope, 1907; director and scriptwriter for Biograph (approximately 485 one- and two-reelers), 1908–13; began association with cameraman G.W. (Billy) Bitzer, and with actress Mary Pickford, 1909; supervised Mack Sennett’s first films, 1910; made first film with Lillian and Dorothy Gish, *An Unseen Enemy*, 1912; joined Reliance Majestic (affiliated with Mutual), 1913; became partner in Triangle Pictures, 1915; travelled to Britain to aid war effort, 1917; engaged by Paramount, 1918; with Pickford,

Fairbanks, and Chaplin, formed United Artists, 1919; built own studio at Mamaroneck, New York, 1920; directed three pictures for Paramount, 1925–26; returned to United Artists, 1927 (through 1931); directed his first talking picture, *Abraham Lincoln*, 1930; resigned as head of his own production company, resigned from United Artists Board and sold UA stock, 1932–33; returned to Hollywood to work on *One Million B.C.*, 1939. **Awards:** Director of the Year, 1931, and Special Award, 1936, from Academy of Motion Picture Arts and Sciences; Honorary Doctorate, University of Louisville, 1945. **Died:** In Los Angeles, 23 July 1948.

Films as Director and Scriptwriter:

(at Biograph):

- 1908 *The Adventures of Dolly; The Redman and the Child; The Tavern Keeper's Daughter; The Bandit's Waterloo; A Calamitous Elopement; The Greaser's Gauntlet; The Man and the Woman; For Love of Gold; The Fatal Hour; For a Wife's Honor; Balked at the Altar; The Girl and the Outlaw; The Red Girl; Betrayed by a Hand Print; Monday Morning in a Coney Island Police Court; Behind the Scenes; The Heart of Oyama; Where the Breakers Roar; The Stolen Jewels; A Smoked Husband; The Zulu's Heart; The Vaquero's Vow; Father Gets in the Game; The Barbarian, Ingomar; The Planter's Wife; The Devil; Romance of a Jewess; The Call of the Wild; After Many Years; Mr. Jones at the Ball; Concealing a Burglar; Taming of the Shrew; The Ingrate; A Woman's Way; The Pirate's Gold; The Guerrilla; The Curtain Pole; The Song of the Shirt; The Clubman and the Tramp; Money Mad; Mrs. Jones Entertains; The Feud and the Turkey; The Test of Friendship; The Reckoning; One Touch of Nature; An Awful Moment; The Helping Hand; The Maniac Cook; The Christmas Burglars; A Wreath in Time; The Honor of Thieves; The Criminal Hypnotist; The Sacrifice; The Welcome Burglar; A Rural Elopement; Mr. Jones Has a Card Party; The Hindoo Dagger; The Salvation Army Lass; Love Finds a Way; Tragic Love; The Girls and a Daddy*
- 1909 *Those Boys; The Cord of Life; Trying to Get Arrested; The Fascinating Mrs. Frances; Those Awful Hats; Jones and the Lady Book Agent; The Drive for Life; The Brahma Diamond; Politician's Love Story; The Jones Have Amateur Theatricals; Edgar Allan Poe; The Roué's Heart; His Wife's Mother; The Golden Louis; His Ward's Love; At the Altar; The Prussian Spy; The Medicine Bottle; The Deception; The Lure of the Gown; Lady Helen's Escapade; A Fool's Revenge; The Wooden Leg; I Did It, Mama; The Voice of the Violin; And a Little Child Shall Lead Them; The French Duel; Jones and His New Neighbors; A Drunkard's Reformation; The Winning Coat; A Rude Hostess; The Road to the Heart; The Eavesdropper; Schneider's Anti-Noise Crusade; Twin Brothers; Confidence; The Note in the Shoe; Lucky Jim; A Sound Sleeper; A Troublesome Satchel; Tis an Ill Wind That Blows No Good; The Suicide Club; Resurrection; One Busy Hour; A Baby's Shoe; Eloping with Auntie; The Cricket on the Hearth; The Jilt; Eradicating*



D.W. Griffith

- Auntie; What Drink Did; Her First Biscuits; The Violin Maker of Cremona; Two Memories; The Lonely Villa; The Peach Basket Hat; The Son's Return; His Duty; A New Trick; The Necklace; The Way of Man; The Faded Lilies; The Message; The Friend of the Family; Was Justice Served?; Mrs. Jones' Lover or 'I Want My Hat!'; The Mexican Sweethearts; The Country Doctor; Jealousy and the Man; The Renunciation; The Cardinal's Conspiracy; The Seventh Day; Tender Hearts; A Convict's Sacrifice; A Strange Meeting; Sweet and Twenty; The Slave; They Would Elope; Mrs. Jones' Burglar; The Mended Lute; The Indian Runner's Romance; With Her Card; The Better Way; His Wife's Visitor; The Mills of the Gods; Franks; Oh, Uncle; The Sealed Room; 1776 or The Hessian Renegades; The Little Darling; In Old Kentucky; The Children's Friend; Comata, the Sioux; Getting Even; The Broken Locket; A Fair Exchange; The Awakening; Pippa Passes; Leather Stockings; Fools of Fate; Wanted, a Child; The Little Teacher; A Change of Heart; His Lost Love; Lines of White on the Sullen Sea; The Gibson Goddess; In the Watches of the Night; The Expiation; What's Your Hurry; The Restoration; Nursing a Viper; Two Women and a Man; The Light That Came; A Midnight Adventure; The Open Gate; Sweet Revenge; The Mountaineer's Honor; In the Window Recess; The Trick That Failed; The Death Disc; Through the Breakers; In a Hemp Bag; A Corner in Wheat; The Redman's View; The Test; A Trap for Santa Claus; In Little Italy; To Save Her Soul; Choosing a Husband; The Rocky Road; The Dancing Girl of Butte; Her Terrible Ordeal; The Call; The Honor of His Family; On the Reef; The Last Deal; One Night, and Then—; The Cloister's Touch; The Woman from Mellon's; The Duke's Plan; The Englishman and the Girl*
- 1910 *The Final Settlement; His Last Burglary; Taming a Husband; The Newlyweds; The Thread of Destiny; In Old California; The Man; The Converts; Faithful; The Twisted Trail; Gold Is Not All; As It Is in Life; A Rich Revenge; A Romance of the Western Hills; Thou Shalt Not; The Way of the World; The Unchanging Sea; The Gold Seekers; Love Among the Roses; The Two Brothers; Unexpected Help; An Affair of Hearts; Romona; Over Silent Paths; The Implement; In the Season of Buds; A Child of the Ghetto; In the Border States; A Victim of Jealousy; The Face at the Window; A Child's Impulse; The Marked Time-Table; Mugsy's First Sweetheart; The Purgation; A Midnight Cupid; What the Daisy Said; A Child's Faith; The Call to Arms; Serious Sixteen; A Flash of Light; As the Bells Rang Out; An Arcadian Maid; The House with the Closed Shutters; Her Father's Pride; A Salutary Lesson; The Usurer; The Sorrows of the Unfaithful; In Life's Cycle; Wilful Peggy; A Summer Idyll; The Modern Prodigal; Rose o' Salem Town; Little Angels of Luck; A Mohawk's Way; The Oath and the Man; The Iconoclast; Examination Day at School; That Chink at Golden Gulch; The Broken Doll; The Banker's Daughters; The Message of the Violin; Two Little Waifs; Waiter No. Five; The Fugitive; Simple Charity; The Song of the Wildwood Flute; A Child's Strategem; Sunshine Sue; A Plain Song; His Sister-in-Law; The Golden Supper; The Lesson; When a Man Loves; Winning Back His Love; His Trust; His Trust Fulfilled; A Wreath of Orange Blossoms; The Italian Barber; The Two Paths; Conscience; Three Sisters; A Decree of Destiny; Fate's Turning; What Shall We Do with Our Old?; The Diamond Star; The Lily of the Tenements; Heart Beats of Long Ago*
- 1911 *Fisher Folks; His Daughter; The Lonedale Operator; Was He a Coward?; Teaching Dad to Like Her; The Spanish Gypsy; The Broken Cross; The Chief's Daughter; A Knight of the Road; Madame Rex; His Mother's Scarf; How She Triumphed; In the Days of '49; The Two Sides; The New Dress; Enoch Arden, Part I; Enoch Arden, Part II; The White Rose of the Wilds; The Crooked Road; A Romany Tragedy; A Smile of a Child; The Primal Call; The Jealous Husband; The Indian Brothers; The Thief and the Girl; Her Sacrifice; The Blind Princess and the Poet; Fighting Blood; The Last Drop of Water; Robby the Coward; A Country Cupid; The Ruling Passion; The Rose of Kentucky; The Sorrowful Example; Swords and Hearts; The Stuff Heroes Are Made Of; The Old Confectioner's Mistake; The Unveiling; The Eternal Mother; Dan the Dandy; The Revue Man and the Girl; The Squaw's Love; Italian Blood; The Making of a Man; Her Awakening; The Adventures of Billy; The Long Road; The Battle; Love in the Hills; The Trail of the Books; Through Darkened Vales; Saved from Himself; A Woman Scorned; The Miser's Heart; The Failure; Sunshine through the Dark; As in a Looking Glass; A Terrible Discovery; A Tale of the Wilderness; The Voice of the Child; The Baby and the Stork; The Old Bookkeeper; A Sister's Love; For His Son; The Transformation of Mike; A Blot on the 'Scutcheon; Billy's Strategem; The Sunbeam; A String of Pearls; The Root of Evil*
- 1912 *The Mender of the Nets; Under Burning Skies; A Siren of Impulse; Iola's Promise; The Goddess of Sagebrush Gulch; The Girl and Her Trust; The Punishment; Fate's Interception; The Female of the Species; Just like a Woman; One Is Business, the Other Crime; The Lesser Evil; The Old Actor; A Lodging for the Night; His Lesson; When Kings Were the Law; A Beast at Bay; An Outcast among Outcasts; Home Folks; A Temporary Truce; The Spirit Awakened; Lena and the Geese; An Indian Summer; The Schoolteacher and the Waif; Man's Lust for Gold; Man's Genesis; Heaven Avenges; A Pueblo Legend; The Sands of Dee; Black Sheep; The Narrow Road; A Child's Remorse; The Inner Circle; A Change of Spirit; An Unseen Enemy; Two Daughters of Eve; Friends; So Near, Yet So Far; A Feud in the Kentucky Hills; In the Aisles of the Wild; The One She Loved; The Painted Lady; The Musketeers of Pig Alley; Heredity; Gold and Glitter; My Baby; The Informer; The Unwelcome Guest; Pirate Gold; Brutality; The New York Hat; The Massacre; My Hero; Oil and Water; The Burglar's Dilemma; A Cry for Help; The God Within; Three Friends; The Telephone Girl and the Lady; Fate; An Adventure in the Autumn Woods; A Chance Deception; The Tender Hearted Boy; A Misappropriated Turkey; Brothers; Drink's Lure; Love in an Apartment Hotel*
- 1913 *Broken Ways; A Girl's Strategem; Near to Earth; A Welcome Intruder; The Sheriff's Baby; The Hero of Little Italy; The Perfidy of Mary; A Misunderstood Boy; The Little Tease; The Lady and the Mouse; The Wanderer; The House of Darkness; Olaf—An Atom; Just Gold; His Mother's Son;*

The Yaqui Cur; The Ranchero's Revenge; A Timely Interception; Death's Marathon; The Sorrowful Shore; The Mistake; The Mothering Heart; Her Mother's Oath; During the Round-up; The Coming of Angelo; An Indian's Loyalty; Two Men of the Desert; The Reformers or The Lost Art of Minding One's Business; The Battle at Elderbush Gulch (released 1914); *In Prehistoric Days* (*Wars of the Primal Tribes; Brute Force*); *Judith of Bethulia* (+ sc) (released 1914)

Films as Director:

(after quitting Biograph):

- 1914 *The Battle of the Sexes; The Escape; Home, Sweet Home; The Avenging Conscience*
- 1915 ***The Birth of a Nation*** (+ co-sc, co-music)
- 1916 ***Intolerance*** (+ co-music)
- 1918 *Hearts of the World* (+ sc under pseudonyms, co-music arranger); *The Great Love* (+ co-sc); *The Greatest Thing in Life* (+ co-sc)
- 1919 *A Romance of Happy Valley* (+ sc); *The Girl Who Stayed at Home; True-Heart Susie; Scarlet Days; Broken Blossoms* (+ sc, co-music arranger); *The Greatest Question*
- 1920 *The Idol Dancer; The Love Flower; Way down East*
- 1921 *Dream Street* (+ sc); *Orphans of the Storm*
- 1922 *One Exciting Night* (+ sc)
- 1923 *The White Rose* (+ sc)
- 1924 *America: Isn't Life Wonderful* (+ sc)
- 1925 *Sally of the Sawdust*
- 1926 *That Royle Girl; The Sorrows of Satan*
- 1928 *Drums of Love; The Battle of the Sexes*
- 1929 *Lady of the Pavements*
- 1930 *Abraham Lincoln*
- 1931 *The Struggle* (+ pr, co-music arranger)

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* * *

Perhaps no other director has generated such a broad range of critical reaction as D.W. Griffith. For students of the motion picture,

Griffith's is the most familiar name in film history. Generally acknowledged as America's most influential director (and certainly one of the most prolific), he is also perceived as being among the most limited. Praise for his mastery of film technique is matched by repeated indictments of his moral, artistic, and intellectual inadequacies. At one extreme, Kevin Brownlow has characterized him as "the only director in America creative enough to be called a genius." At the other, Paul Rotha calls his contribution to the advance of film "negligible" and Susan Sontag complains of his "supreme vulgarity and even inanity"; his work "reeks of a fervid moralizing about sexuality and violence" and his energy comes "from suppressed voluptuousness."

Griffith started his directing career in 1908, and in the following five years made some 485 films, almost all of which have been preserved. These films, one or two reels in length, have customarily been regarded as apprentice works, films in which, to quote Stephen Zito, "Griffith borrowed, invented, and perfected the forms and techniques that he later used to such memorable effect in *The Birth of a Nation*, *Intolerance*, *Broken Blossoms*, and *Way Down East*." These early "Biographs" (named after the studio at which Griffith worked) have usually been studied for their stylistic features, notably parallel editing, camera placement, and treatment of light and shadow. Their most famous structuring devices are the last-minute rescue and the cross-cut.

In recent years, however, the Biographs have assumed higher status in film history. Many historians and critics rank them with the most accomplished work in Griffith's career. Vlada Petric, for instance, calls them "masterpieces of early cinema, fascinating lyrical films which can still affect audiences today, conveying the content in a cinematic manner often more powerful than that of Griffith's later feature films." Scholars have begun studying them for their characters, images, narrative patterns, themes, and ideological values, finding in them a distinctive signature based on Griffith's deep-seated faith in the values of the woman-centered home. Certain notable Biographs—*The Musketeers of Pig Alley*, *The Painted Lady*, *A Corner in Wheat*, *The Girl and Her Trust*, *The Battle of Elderbush Gulch*, *The Unseen Enemy*, and *A Feud in the Kentucky Hills*—have been singled out for individual study.

Griffith reached the peak of his popularity and influence in the five years between 1915 and 1920, when he released *The Birth of a Nation*, *Intolerance*, *Broken Blossoms*, and *Way Down East*. He also directed *Hearts of the World* during this period, a film that incorporates newsreel and faked documentary footage into an epic fictional narrative. A First World War propaganda epic, *Hearts of the World*, alone among his early spectacles, is ignored today. But in 1918 it was the most popular war film of its time, and rivalled *The Birth of a Nation* as the most profitable of all Griffith's features. Today, it is usually studied as an example of World War I hysteria or as a pioneering effort at government-sponsored mass entertainment.

Although Griffith's epics are generally grouped together, Paul Goodman points out that his films are neither so ideologically uniform nor so consistent as recent writers have generally assumed. With equal fervor Griffith could argue white supremacy and make pleas for toleration, play the liberal crusader and the reactionary conservative, appear tradition-bound yet remain open to experimentation, saturate his work in Victorian codes while struggling against a Victorian morality. Frustrated by his inability to find consistent

ideological threads in Griffith's work, Norman Silverstein has called Griffith the father of anarchy in American films because his luminous movements in these epics never appear to sustain a unified whole.

Yet, as Robert Lang observes, the epics do share broad formal characteristics, using history as a chaotic background for a fictional drama that stresses separation and reunification. Whether set in the French Revolution (*Orphans of the Storm*), the American Revolution (*America*), the Civil War (*Birth of a Nation*), or in the various epochs of *Intolerance*, the Griffith epic is an action-centered spectacle that manipulates viewer curiosity with powerfully propulsive, intrinsically developmental scenes culminating in a sensational denouement.

Griffith also made a much different sort of feature during these years—the pastoral romance. These have only recently received serious critical attention. In these films, which are stripped of spectacle and historical surroundings, the cast of principal characters does not exceed two or three, the action is confined in time and space, and the story is intimate. Here, in films like *Romance of Happy Valley*, *True-Heart Susie*, and *The Greatest Question*, Griffith experiments with alternative narrative possibilities, whereby he extends the techniques of exposition to the length of a feature film. Strictly narrative scenes in these films are suspended or submerged to convey the illusion of near-plotlessness. The main figures, Griffith implied (usually played by Lillian Gish and Bobby Harron), would emerge independent of fable; atmosphere would dominate over story line.

From the start, critics and reviewers found the near absence of action sequences and overt physical struggle noteworthy in the Griffith pastorals, but differed widely in their evaluation of it. Most of the original commentators assumed they had found a critical shortcoming, and complained about the thinness of plot, padded exposition, and frequent repetition of shots. Even Kenneth MacGowan, who alone among his contemporaries preferred Griffith's pastorals to his epics, scored the empty storyline of *The Romance of Happy Valley* for its "loose ends and dangling characters." More recent critics, on the other hand—notably Jean Mitry, John Belton, and Rene Kerdyk—have found transcendental virtues in the forswearing of event-centered plots. Ascribing to Griffith's technique a liberating moral purpose, Mitry called *True-Heart Susie* "a narrative which follows characters without entrapping them, allowing them complete freedom of action and event." For John Belton, *True-Heart Susie* is one of Griffith's "purest and most immediate films" because, "lacking a 'great story' there is nothing between us and the characters." Equating absence of action sequences with the elimination of formal structure, Belton concludes that "it is through the characters not plot that Griffith expresses and defines the nature of the characters' separation."

If these judgments appear critically naive (plainly these films have plots and structures even if these are less complex than in *Intolerance* and *Birth*), they raise important questions Griffith scholars continue to debate: how does Griffith create the impression that characters exist independent of action, and, in a temporal medium, how does Griffith create the impression of narrative immobility?

By and large, Griffith's films of the mid- and late 1920s have not fared well critically, although they have their defenders. The customary view—that Griffith's work became dull and undistinguished when he lost his personal studio at Mamaroneck in 1924—continues to prevail, despite calls from John Dorr, Arthur Lennig, and Richard Roud for re-evaluation. The eight films he made as a contract director for Paramount and United Artists are usually studied (if at all) as examples of late 1920s studio style. What critics find startling about

them—particularly the United Artists features—is not the lack of quality, but the absence of any identifiable Griffith traits. Only *Abraham Lincoln* and *The Struggle* (Griffith's two sound films) are recognizable as his work, and they are usually treated as early 1930s oddities.

—Russell Merritt

GUERRA, Ruy

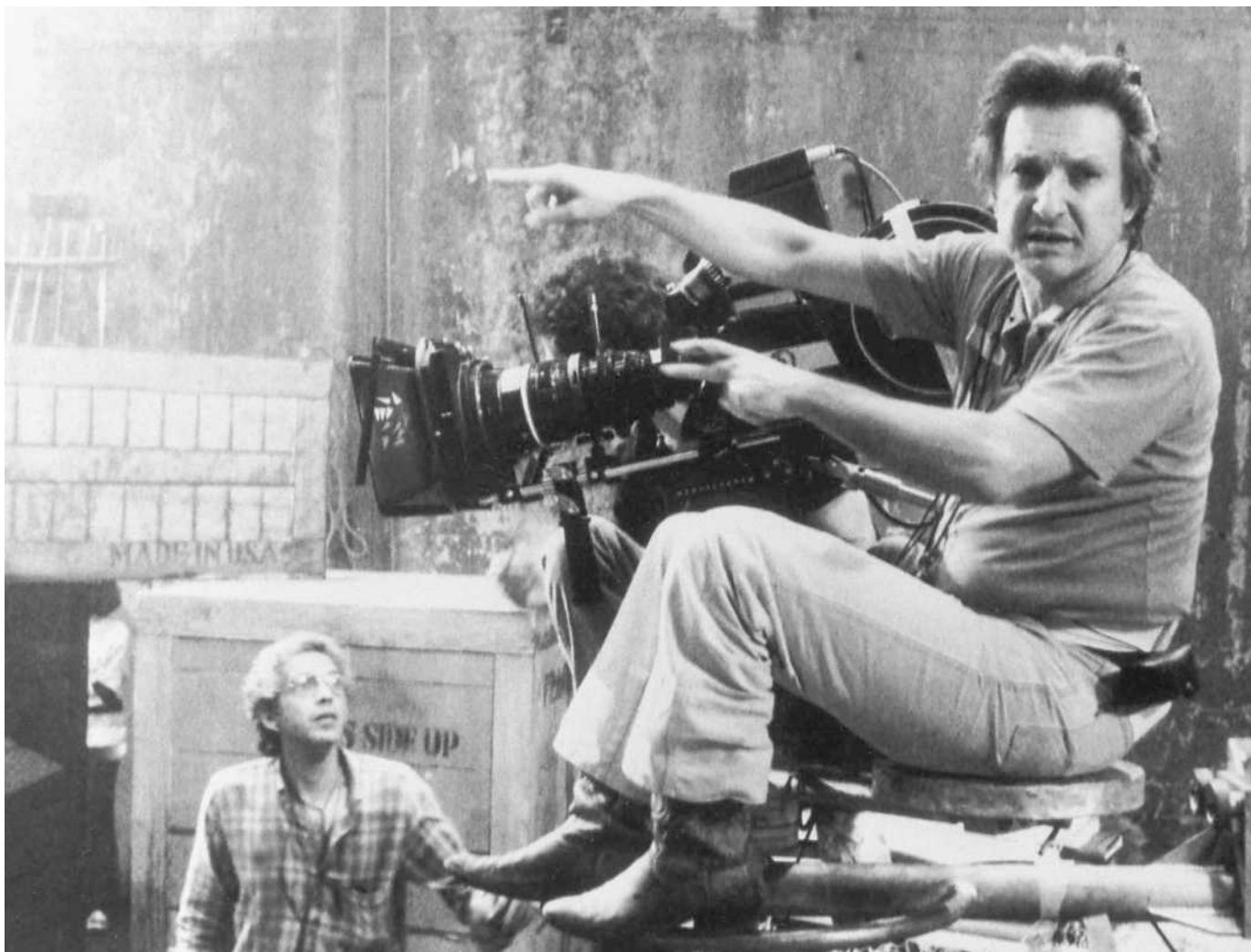
Nationality: Mozambiquian. **Born:** Lourenço Marques, Mozambique, 22 August 1931. **Education:** Educated in Mozambique and Portugal. **Career:** Attended IDHEC, Paris, 1952–54; Théâtre National Populaire, 1955; assistant director in Paris, 1956–57; invited to direct *Joana* (unrealized), in Brazil, 1958; remained in Brazil until returning to Paris, 1967; following independence of Mozambique, returned to help plan film industry, late 1970s.

Films as Director:

- 1954 *Les Hommes et les autres* (+ sc) (short, IDHEC diploma work)
- 1960 *Oros* (+ sc) (short, unfinished)
- 1961 *O cavalo de Oxumaire* (*The Horse of Oxumaire*) (co-d, + co-sc, unfinished)
- 1962 *Os cafajestes* (*The Unscrupulous Ones*) (+ co-sc)
- 1964 *Os fuzis* (*The Guns*) (+ co-sc, co-ed)
- 1967 "Vocabulaire" episode of *Loin du Viêt-nam* (not included in released version) (+ sc)
- 1969 *Sweet Hunters* (+ co-sc)
- 1970 *Os deuses e os mortos* (*The Gods and the Dead*) (+ co-sc, co-ed)
- 1978 *A queda* (*The Fall*) (co-d, + co-sc, co-music, co-ed)
- 1979 *Mueda, memória e massacre* (*Mueda, Memory, and Massacre*) (+ co-ph, ed)
- 1983 *Erendira* (+ sc)
- 1986 *Opera do Malandro*
- 1988 *Fábula de la bella palomera* (*Fable of the Beautiful Pigeon-Fancier*)
- 1989 *Kuarup*
- 1991 *Me alquilo para sonar*
- 1999 *Monsanto* (for TV)
- 2000 *Estorvo* (+ co-sc)

Other Films:

- 1955 *Souvenir de Paris* (Théocary) (asst d); *Chiens perdus, sans collier* (Delannoy) (asst d)
- 1957 *S.O.S. Noronha* (Rouquier) (asst d, role)
- 1958 *Le Tout pour le tout* (Dally) (asst d)
- 1963 *Os mendigos* (role)
- 1969 *Benito Cereno* (Roullet) (role)



Ruy Guerra

- 1970 *Le Maître du temps* (Pollet) (role); *Le Mur* (Roullet) (role)
 1971 *Les Soleils de l'Ile de Pâques* (Kast) (role); *O homem das estrelas* (*Man and the Stars*) (Barreto) (role)
 1972 *Aguirre, der Zorn Göttes* (*Aguirre, the Wrath of God*) (Herzog) (role)

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 Interview with Rui Nogueira, in *Image et Son* (Paris), December 1974.
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 Zele, Van, "Os Fuzis," in *Image et Son* (Paris), November 1969.
 Demeure, Jacques, "Pour un réalisme magique," in *Positif* (Paris), January 1971.
 "Le 'cinema nôvo' brésilien Issue" of *Études Cinématographiques* (Paris), no. 93–96, 1972.

“Ruy Guerra,” in *Film Dope* (London), March 1981.
 Larraz, E., “Une collection hispanique: ‘Amours difficiles,’” in *Cinemaction*, October 1990.
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 Lasarte, F., “Marquez og de levende billeder,” in *Kosmorama*, Fall 1991.

* * *

A truly cosmopolitan artist, Ruy Guerra was born in Mozambique of Portuguese settlers, secured his higher education in Lisbon, and studied cinema at the Paris IDHEC. He was one of the leaders of the Brazilian *cinema novo* with two films that broke new ethical and aesthetic ground, *Os cafajestes* and *Os fuzis*. He shot *Sweet Hunters* in French and in English, and went back to Mozambique after it became independent to organize the newly born cinema industry. After returning he completed a documentary, *Mueda, memória e massacre*, before going to Mexico to adapt Gabriel García Márquez’s *Erendira* in 1983. Besides writing his own scripts, Guerra is the author of lyrics for Latin American pop songs (sung in particular by Baden Powell), and an actor in his own right (he took on roles in Herzog’s *Aguirre* and in Serge Roullet’s adaptation of *Benito Cereno*).

The product of a cultural melting pot, Guerra’s style is hard to define. Very classical in form (except in the extraordinary *Os deuses e os mortos*, the epitome of Brazilian tropicalist aesthetics, which featured virtuoso camera movements and sequence shots), his style shows none of the *external* signs of modernity, such as non-chronological sequences, manipulation of the sound track, or elaborate framing. On the other hand, it displays a very unusual use of rhythm, and makes use of a great variety of tempos in a way that is akin to that found in some Japanese films, such as those of Kurosawa.

Guerra is preoccupied, even obsessed with the theme of frustration and disappointed expectations. Guerra’s interest in social issues was evident in his first film, *Os cafajestes*, about penniless young loafers in Rio who blackmail a girl after having taken photos of her in the nude. *Os fuzis*, set in the northeast of Brazil, pits a sergeant and four soldiers guarding a harvest destined for town (to profit the landowner mayor) against the covetous desires of hungry peasants. Thirteen years later Guerra shot a sequel, *A queda* (*The Fall*), with the same actors to show what happened to the characters after a decade spent in the big city.

Os deuses e os mortos presents in grand operatic manner a feud between two families of farmers. This film reveals another aspect of Guerra’s personality: a taste for magic and dream, an interest in myths and surrealism. The economic and the psychic are bound together in this difficult and fascinating work. *Sweet Hunters*, Guerra’s most poetic film (with Sterling Hayden, Susan Strasberg, and Stuart Whitman), is set on an island where the three characters act out their obsessions and frustrated desires. Allan, a keen ornithologist, is waiting for the migration of birds, his wife Clea for the arrival of a man who has escaped from a nearby prison, and his sister for her departure.

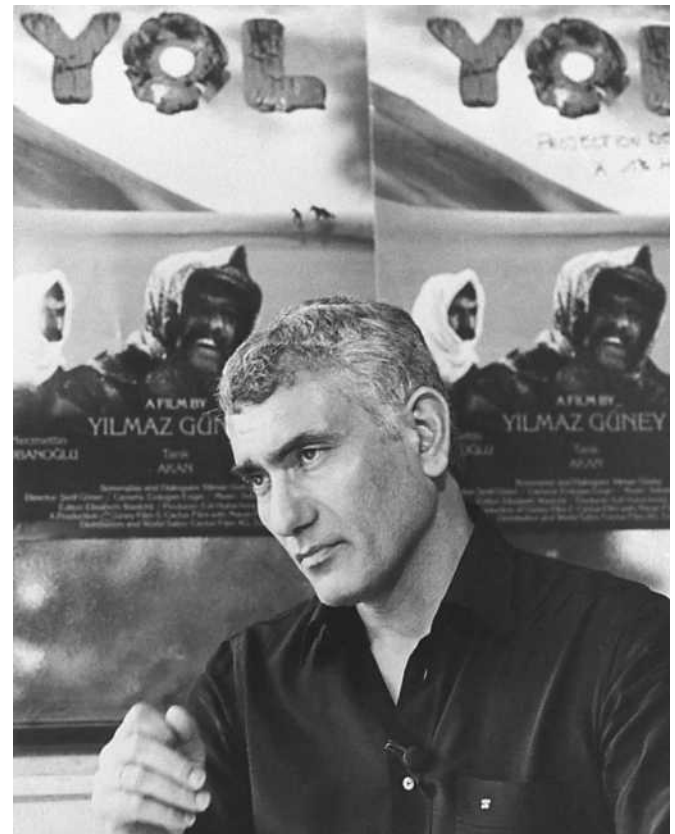
Given his interest in dreams and legends, Guerra was a logical choice to adapt García Márquez’s novella *Erendira*. The film is set in an imaginary country where a mythical and monstrous grandmother (Irene Pappas) sells her granddaughter as a prostitute. A picaresque

tale of economic exploitation, with ironical characters and nightmarish situations, it offers a good synthesis of Guerra’s style even if the faithfulness of his adaptation does not allow him to give full vent to his ordinarily richer and more personal inspiration.

—Michel Ciment

GÜNEY, Yilmaz

Nationality: Turkish. **Born:** Yilmaz Putun in village near Adana in southern Turkey, 1937. **Education:** Educated in law in Ankara; studied economics in Istanbul. **Career:** Worked for film distribution company, 1952; began working with director Atif Yilmaz, 1958; sentenced to eighteen months in prison and six months exile for publishing “communist” novel *Equations with 3 Strangers*, 1961; began career in commercial cinema, as writer and actor, known as “Cirkin kral” (“The Ugly King”), 1963; founded Güney-Filmcilik production company, 1968; arrested on charge of sheltering wanted anarchist students, imprisoned without trial for twenty-six months, 1972 (released under general amnesty, 1974); alleged to have shot judge in restaurant, sentenced to twenty-four years hard labor (later commuted to eighteen years); while in prison, allowed to continue scripting films and overseeing productions, 1974–80; films banned following military takeover, 1980; escaped to France, 1981, stripped of Turkish citizenship. **Awards:** Best Film (co-recipient), Cannes Festival, for *Yol*, 1982. **Died:** Of cancer, in Paris, 9 September 1984.



Yilmaz Güney

Films as Director:

- 1966 *At avrat silah (The Horse, the Woman, and the Gun)* (+ sc, role)
 1967 *Bana kursun islemez (Bullets Cannot Pierce Me)* (+ sc, role);
Benim adım Kerim (My Name Is Kerim) (+ sc, role)
 1968 *Pire Nuri (Nuri the Flea)* (co-d, + sc, role); *Seyyit Han*
"Topragin Gelini" (*Seyyit Khan, Bride of the Earth*) (+ sc,
 role as Seyyit Han)
 1969 *Ac kurtlar (The Hungry Wolves)* (+ sc, role); *Bir cirkin adam*
(An Ugly Man) (+ sc, role)
 1970 *Umut (Hope)* (+ co-sc, role as Cabar); *Piyade Osman (Osman*
the Wanderer) (co-d, + sc, role); *Yedi belalilar (The Seven*
No-goods) (co-d, + sc, role)
 1971 *Kacaklar (The Fugitives)* (+ sc, role); *Vurguncular (The*
Wrongdoers) (+ sc, role); *Ibret (The Example)* (co-d, + sc,
 role); *Yarin son gündür (Tomorrow Is the Final Day)* (+ sc,
 role); *Umutsuzlar (The Hopeless Ones)* (+ sc, role); *Aci*
(Pain) (+ sc, role); *A it (Elegy)* (+ sc, role as Copano lu);
Baba (The Father) (+ sc, role as Cemal, the Boatman)
 1974 *Arkadas (The Friend)* (+ sc, role as the friend); *Endise*
(Anxiety) (co-d, + sc)
 1975 *Zavallilar (The Poor Ones)* (co-d, + co-sc, role as Abu)
(begun 1972)
 1982 *Le Mur (The Wall)* (+ sc, role)

Other Films:

- 1958 *Alageyik (The Hind)* (Yilmaz) (co-sc, role); *Bu vatanin cocuklari*
(The Children of This Country) (Yilmaz) (co-sc, role)
 1959 *Karacao lanin kara sevdasi (Karacao lan's Mad Love)* (Yilmaz)
 (co-sc); *Tütün zamani (Arlburnu)* (role)
 1960 *Clum perdesi (The Screen of Death)* (Yilmaz) (asst d)
 1961 *Dolandiricilar (The King of Thieves)* (Yilmaz) (asst d); *Kizil*
vazo (The Red Vase) (Yilmaz) (asst d); *Seni kaybederensen*
(If I Lose You) (Yilmaz) (asst d); *Yaban gülü (The Desert*
Laughs) (Utku) (co-sc); *Dolandiricilar sahi (Yilmaz)* (role);
Tatli-Bela (Yilmaz) (role)
 1963 *Ölüme yalnız gidilar (The Dead Only Perish)* (Yalinkilic)
 (sc); *Ikisi de cesurdu (Two Brave Men)* (co-sc, role)
 1964 *Hergün ölmektense (Ceylan)* (sc, role); *Kamali zeybek (Hero*
with a Knife) (Akinci) (sc, role); *Da larin kurdu Kocero*
(Kocero, Mountain Wolf) (Utku) (sc, role); *Halimeden*
mektup var (Doğan) (role); *Kocao lan (Demirel)* (role);
Kara sahin (Akinci) (role); *Mor defter (Ergün)* (role); *10*
Korkusuz adam (Basaran) (role); *Prangasiz mahkumlar*
(Ariburnu) (role); *Zimba gibi delikanli (Jöntürk)* (role)
 1965 *Kasimpasali (Akinci)* (sc, role); *Kasimpasali recep (Akinci)*
 (sc, role); *Konyakci (The Drunkard)* (Basaran) (sc, role);
Kirallar kiralı (King of Kings) (Olgac) (sc, role); *Ben*
öldükçe yasarim (Sa iro lu) (role); *Beyaz atli adam (Jöntürk)*
 (role); *Da larin o lu (Atadeniz)* (role); *Davudo (Kazankaya)*
 (role); *Gönül kusu (Gülner)* (role); *Sayili kabadayilar*
(Kazankaya) (role); *Kan Gövdeyi götürdü (Atadeniz)* (role);
Kahreden kursun (Atadeniz) (role); *Haracima dokunma*
(Kazankaya) (role); *Kanlı bu day (Ceylan)* (role); *Korkusuzlar*
(Evin) (role); *Silaha yeminliydim (Inci)* (role); *Sokakta kan*
vardi (Turkali) (role); *Tehlikeli adam (Kazankaya)* (role);

- Torpedo Yilmaz (Okcugil)* (role); *Üçünü de mihlarim*
(Olgac) (role); *Yarali kartal (Dursun)* (role)
 1966 *Burcak tarlasi (Utku)* (sc); *Aslanlarin dönüşü (Return of the*
Heroes) (Atadeniz) (sc, role); *Esrefpasali (Tokatli)* (sc,
 role); *Hudutlarin kanunu (The Law of Smuggling)* (Akad)
 (sc, role); *Yedi da in aslani (Seven Wild Lions; The Moun-*
tain King) (Atadeniz) (sc, role); *Tilki Selim (Crafty Selim)*
 (Hancer) (sc, role); *Aanasi yi it do urmus (Kurthan)* (role);
Cirkin kiral (Atadeniz) (role); *Kovboy Ali (Atadeniz)* (role);
Silahlarin kanunu (Atadeniz) (role); . . . *Veda silahlara*
veda . . . (Jöntürk) (role); *Yi it yarali olur (Görec)* (role)
 1967 *At hirsizi banus (Jöntürk)* (sc, role); *Seytanin o lu (Aslan)* (sc,
 role); *Balatli arif (Yilmaz)* (role); *Bomba Kemal (Kurthan)*
 (role); *Büyük cellatlar (Duru)* (role); *Cirkin kiral affetmez*
 (Atadeniz) (role); *Eskiya celladi (Jöntürk)* (role); *Ince*
cumali (Duru) (role); *Kizilirmak-Karakoyun (Akad)* (role);
Kozano lu (Yilmaz) (role); *Kuduz recep (Sa ir lu)* (role);
Kurbanlik katil (Akad) (role)
 1968 *Azrail benim (The Executioner)* (sc, role); *Kargaci Halil*
(Halil, the Crow-Man) (Yalinkilic) (sc, role); *Aslan bey*
 (Yalinkilic) (role); *Beyo lu canavari (Görec)* (role);
Canpazari (Görec) (role); *Marmara hasan (Aslan)* (role);
Öldürmek hakkimdir (Ergün) (role)
 1969 *Belanin yedi türlü (Seven Kinds of Trouble)* (Ergün) (sc,
 role); *Bin defa ölü (Aslan)* (role); *Cifte tabancali*
kabadayi (Aslan) (role); *Güney ölüm saciyor (Aslan)* (role);
Kan su gibi akacak (Atadeniz) (role); *Kursunlarin kanunu*
(Ergün) (role)
 1970 *Imzam kanla yazilir (I Sign in Blood)* (Aslan) (sc, role);
Sevgili muhafizin (My Dear Bodyguard) (Jöntürk) (sc,
 role); *Seytan kayaliklari (Devil Crag)* (Filmer) (sc, role);
Cifte yürekli (Evin) (role); *Kanimin son damlasina kadar*
(Figenli) (role); *Onu Allah affetsin (Elmas)* (role); *Son*
kizgin adam (Davuto lu) (role); *Zeyno (Yilmaz)* (role)
 1971 *Cirkin ve cesur (Ozer)* (role); *Namus ve silah (Görec)* (role)
 1972 *Sabte yar (Görec)* (role)
 1975 *Izin (Leave)* (Gürsü) (sc); *Bir gün mutlaka (One Day Cer-*
tainly) (Olgac) (sc)
 1978 *Sürü (The Herd)* (Ökten) (sc, pr supervision)
 1979 *Düşman (The Enemy)* (Ökten) (sc, pr supervision)
 1981 *Yol (The Way)* (sc, pr supervision, ed)

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* * *

Yilmaz Güney's life was fully as dramatic as any of his films. The son of a rural worker, he supported himself through studies at university in Ankara and Istanbul. Though his career was interrupted by a series of arrests for political activities, he established himself as a scriptwriter and actor in the 1960s and developed a wide popular following. More than a film star in the conventional sense, he became something of a popular myth, a figure in whose sufferings and ruthless quest for vengeance the poor and oppressed could see their lives and aspirations reflected.

When Güney turned to directing in the late 1960s, his first films were in the same commercial tradition as his early hits. But the early 1970s saw a fresh burst of creativity, brought to an end by a new prison sentence of two years. After his release he completed one of his most interesting films, *Arkadas (The Friend)*, in 1974, before finding himself back in prison, this time on a murder charge for which he received a sentence of twenty-four years imprisonment. But even this could not put a stop to his career. He maintained contact with the outside world and continued scripting films, some of which, like *Sürü (The Herd)*, achieved international success. When he finally made his escape from Turkey in 1981 he was able to work on yet another film he had scripted, *Yol (The Way)*, which won the Cannes Grand Prix in 1982.

Perhaps Güney's major achievement as an actor-director in the early 1970s was to make the transition from the heroic superman figure of his early films, such as *Ac Kurlar (The Hungry Wolves)*, to the vulnerable individual of his later work. In the series of masterly

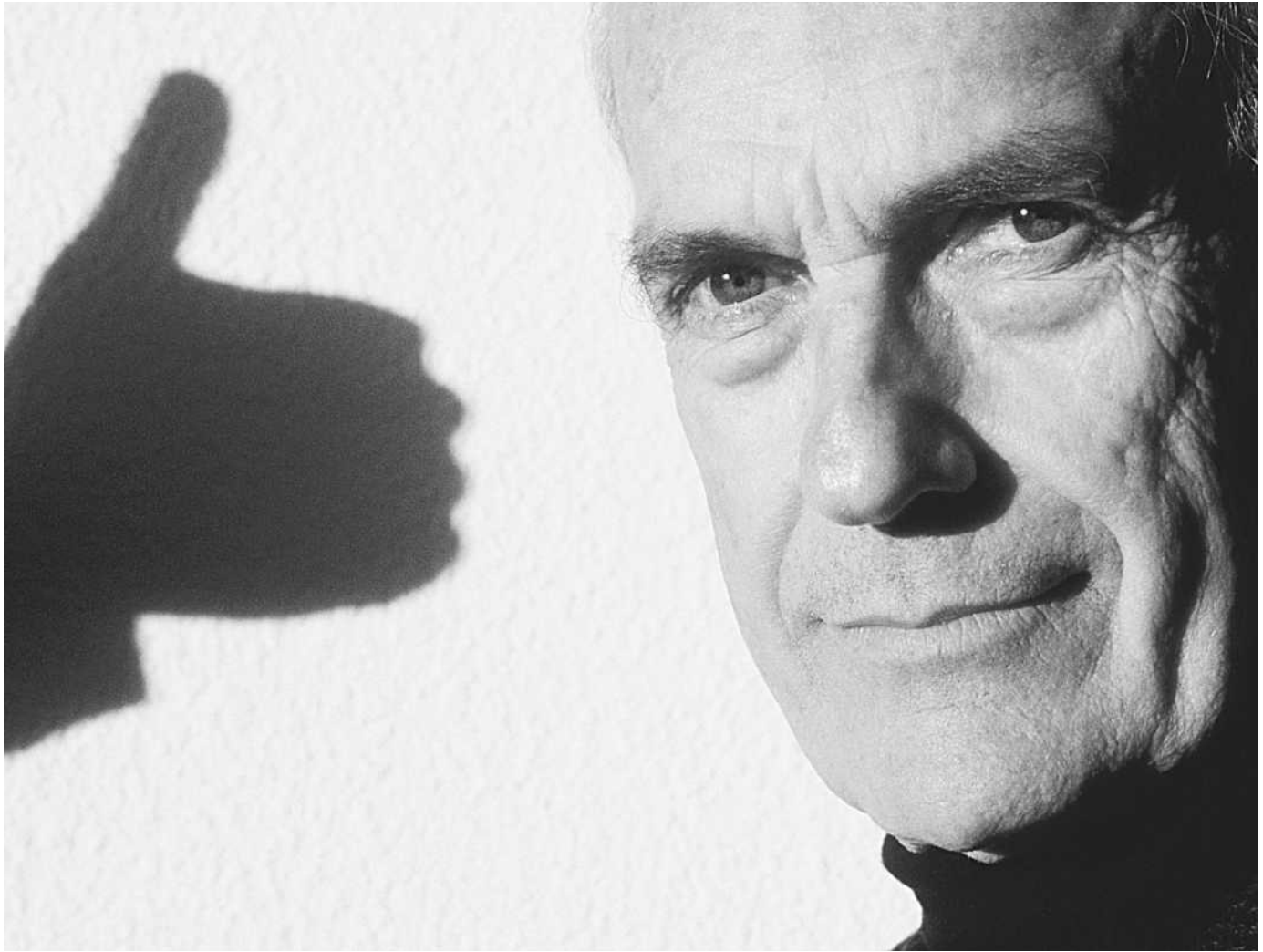
films that begin with the ironically titled *Umut (Hope)* in 1970, the failure of the isolated individual acting alone becomes the uniting thread of Güney's work. Already, in *The Hungry Wolves*, the picture of Turkish society portrayed by Güney is most remarkable for what is lacking: no concerned government to maintain the law, no self-help for the terrorized peasants, no acceptable role for women, no vision beyond instinctive revolt on the part of the bandits. These factors continue to form the background for the series of defeated individuals in both rural settings as in the bandit film *A it (Elegy)* and the urban environment as in *Baba (The Father)* and *Zavallılar (The Poor Ones)*. The one film which posits a set of positive values is his last completed work as a director before his arrest in 1974, *The Friend*. But even here the vision is a dark one, for the intellectual hero (played by Güney) confronts an erstwhile friend with his empty life and thereby drives him to suicide.

The next film Güney began, *Endise (Anxiety)*, was completed by his friend and former assistant Serif Gören following Güney's arrest. He was to spend eight years in prison, but he continued to write film scripts indefatigably. Among his best films of this period are those which offer a vivid picture of the life of peasants in the still feudal world of his native district, Adana: *Anxiety* and *The Herd*, the latter directed by Zeki Ökten. Güney's final Turkish work, *Yol*, which he edited himself in exile, is even wider in its scope, offering an image of the whole breadth of Turkey through its intercut stories of five detainees released from prison for a week who travel home to their families. Despite Güney's strong political commitment, his films are social studies rather than overtly political tracts. He himself never failed to make the distinction between his political activity, which is directed towards revolutionary change in society, and his filmmaking. For Güney, the fictional feature film remained first and foremost a popular form, a way of communicating with a mass audience, and, as *Yol* shows, he used in an exemplary way the possibilities it offers for stating and examining the contradictions that underlie modern Turkish society.

—Roy Armes

GUTIÉRREZ ALEA, Tomás

Nationality: Cuban. **Born:** Havana, 11 December 1928. **Education:** Studied law at the University of Havana; attended Centro Sperimentale, Rome, 1951–53. **Career:** Worked with Cine-Revista newsreel organisation, late 1950s; following establishment of Instituto Cubano del Arte e Industria Cinematograficos (ICAIC) by revolutionary government, began making documentaries, 1959; later collaborated with younger filmmakers, in keeping with ICAIC policy. **Awards:** Union of Writers of the URSS Award, Moscow International Film Festival, for *Historias de la revolucion*, 1961; Grand Coral—First Prize, for *Tiempo de revancha*, 1982; Grand Coral—First Prize, for *Hasta cierto punto*, 1983; Silver Berlin Bear Award and Teddy Award, Berlin International Film Festival, Golden Kikito, Gramado Latin Film Festival, ARCI-NOVA Award, FIPRESCI Award, Grand Coral—First Prize, OCIC Award, and Special Jury Award, Sundance Film Festival, for *Strawberry and Chocolate*, 1994; Grand Coral—Second Prize, shared with Juan Carlos Tabío, Havana Film Festival,



Tomás Gutiérrez Alea

1995, Jury Award, Ft. Lauderdale International Film Festival, 1996, Golden Kikito, Gramado Latin Film Festival, 1996, and Latin America Cinema Award—Honorable Mention, Sundance Film Festival, 1996, all for *Guantanamo*. **Died:** Of lung cancer, Havana, 16 April 1996.

Films as Director:

1947 <i>La Caperucita roja; El Faquir</i> 1950 <i>Una Confusión cotidiana</i> 1953 <i>Il Sogno de Giovanni Bassain</i> 1955 <i>El Mégano</i> 1959 <i>Esta tierra nuestra</i> (+ sc, ed) 1960 <i>Asamblea general; Historias de la revolución (Stories of the Revolution)</i> (+ sc) 1961 <i>Muerte al invasor</i> 1962 <i>Las Doce sillas (The Twelve Chairs)</i> (+ sc) 1964 <i>Cumbite</i> (+ sc) 1966 <i>La Muerte de un burócrata (Death of a Bureaucrat)</i> (+ sc)	1968 <i>Memorias del subdesarrollo (Historias del subdesarrollo; Inconsolable Memories; Memories of Underdevelopment)</i> (+ sc, ro) 1971 <i>Una Pelea cubana contra los demonios (A Cuban Fight against Demons)</i> (+ sc) 1974 <i>El Arte del tabaco</i> 1975 <i>El Camino de la mirra y el incienso</i> 1976 <i>La Última cena (The Last Supper)</i> 1977 <i>De cierta manera (One Way or Another)</i> (+ sc); <i>La Sexta parte del mundo</i> 1979 <i>Los Sobrevivientes (The Survivors)</i> (+ sc) 1984 <i>Hasta cierto punto (Up to a Certain Point; Up to a Point)</i> 1988 <i>Cartas del parque (Letters from the Park)</i> (+ sc) 1991 <i>Contigo en la distancia (Far Apart)</i> 1993 <i>Fresa y chocolate (Strawberry and Chocolate)</i> 1994 <i>Guantanamo</i> (+ sc)

Other Films:

- 1975 *El Otro Francisco (The Other Francisco)*

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Interview with J. R. MacBean, in *Film Quarterly* (Berkeley), Spring 1985.

“The Viewer’s Dialectic,” in *Reviewing Histories: Selections from New Latin American Cinema*, edited by Coco Fusco, Buffalo, New York, 1987.

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In 1946, when he was 17 years old, Tomás Gutiérrez Alea came into possession of a 16mm movie camera. As he related later in a *Cineaste* essay titled "I Wasn't Always a Filmmaker," his first effort was a Kafkaesque comedy called *Una confusión cotidiana* (*An Everyday Confusion*). "The film was about ten minutes long, I worked with actors, and the experience was exciting and fun. From then on, I knew what I wanted to be."

Though he went to law school at the University of Havana (where one of his fellow students was Fidel Castro), he pursued his true interest even there, making two films for the Cuban Communist Party. He wasn't a party member at that time, but was responding to a culture of student activism that had dominated his campus for the previous three decades.

In 1951 Gutiérrez Alea went to Rome to continue his studies at the Centro Sperimentale di Cinematografia. He arrived just after the peaking of post-war neorealism, of which his new school was still very much a center of influence. One of his fellow students was Gabriel Garcia Marquez. Returning to Cuba two years later, the future director found minimal opportunity to pursue his profession, but a fertile landscape for his political and social activism. In his absence the country had been come under the military dictatorship of Fulgencio Batista.

Gutiérrez Alea joined a group making a clandestine, neorealist-inspired film about charcoal burners, intended to expose the conditions imposed on the poor by American neocolonialism. The film, *El Megano*, which took a year to make, was shown once, at a 1956 screening on the University of Havana campus. It was then seized by the authorities, and the filmmakers were interrogated. That same year Gutiérrez Alea finally found paid work as a filmmaker, making short documentaries and humorous films for a weekly TV series called *Cinerevista*. He worked for a Mexican producer named Manuel Barbachano Ponce, who two years later would produce Luis Buñuel's *Nazarin*.

After Castro came to power on December 31, 1958, Alea was recruited by the Cultural Directorate of the Rebel Army to make a documentary called *Esta tierra nuestra* (*This Land of Ours*). Meanwhile, the Revolutionary Government was establishing an official film production house called the Cuban Institute of Cinematographic Art and Industry; its first head was Alfredo Guevara, who had been involved in the making of *El Megano*. Gutiérrez Alea became one of its founding members.

Over the next eight years, Gutiérrez Alea made another documentary and three feature films, including a satire on revolutionary excess called *La muerte de un burócrata* (*Death of a Bureaucrat*). Then in 1968 he began work on what was to become his most influential films, *Memorias de subdesarrollo* (*Memories of Underdevelopment*).

Based on a novella by Edmundo Desnoes called *Inconsolable Memories*, Gutiérrez Alea's film combined its fictional elements with documentary footage to create a portrait of a bourgeois intellectual who wants to be a part of the revolutionary ferment going on all around him, but remains disconnected, watching the transformation of Havana society through binoculars from his apartment balcony. This breaking down of the barriers between fiction and reality was widely exploited in the Cuban film industry, and was to have a wide influence on world cinema when it was finally shown in America and France in 1973 and 1974.

In America the National Society of Film Critics honored *Memorias de subdesarrollo* by inviting its director to a ceremony to accept a plaque and a \$2000 award. The U.S. State Department refused to grant Gutiérrez Alea a visa, and threatened the Society with legal action if it delivered the award in any other way. The *New York Times* editorialized on the situation on January 19, 1974: "The absurdity of such sanctions must be measured against the fact that the USA is now busily encouraging trade with the Communist superpowers. But the transmission of a prize for cultural achievement is treated as a subversive act . . . At a time when détente with the Soviet Union and the normalization of relations with Communist China are rightfully considered diplomatic triumphs, the suggestion that Cuban filmmakers might constitute a menace only exposes American officialdom to ridicule."

While Gutiérrez Alea always defended the Cuban revolution abroad, he also accepted the responsibility of critiquing it at home. This dual response is exemplified by the way he responded to the issues of oppression experienced by gay men and lesbians under the Castro regime. In 1984 the director participated over several issues of the *Village Voice* in a polemical discussion with Cuban expatriate cinematographer Nestor Almendros. This was in response to Almendros' documentary about the official anti-gay oppression in Cuba called *Improper Conduct*.

Gutiérrez Alea forthrightly defended the Cuban regime against what he viewed as Almendros' "half-truths," and tried to place the attitudes against homosexuality in a wider context of Cuba's Catholic and Spanish traditions. Working in Cuba however, Gutiérrez Alea had already made one film, *Hasta un cierto punto* (*Up to a Certain Point*), which analyzed the machismo underlying anti-gay prejudice, and in 1993 he would produce a film, *Frese y chocolate* (*Strawberry and Chocolate*) which brought the issue to the forefront of political debate in Cuba.

Because of deteriorating health, Gutiérrez Alea had to bring in a frequent collaborator, Juan Carlos Tabío, to co-direct this film. Tabío also served in the same capacity on Gutiérrez Alea's final project, *Guantanamo*. The director succumbed to lung cancer on April 16, 1996, at the age of 67. He was widely eulogized as the brightest star of the Cuban cinema, at a time when it was matched in the hemisphere only by Brazil in its artistic excellence and social and political relevance.

—Stephen Brophy

GUY, Alice

Nationality: French. **Born:** Born in Saint-Mandé, 1 July 1873. Also known as Alice Guy-Blaché and Alice Blaché. **Education:** Convent du Sacré-Coeur, Viry, France 1879–85; religious school at Ferney,

and brief term in Paris; studied stenography. **Family:** Married Herbert Blaché-Bolton, 1907 (divorced 1922), two children. **Career:** Secretary to Léon Gaumont, 1895; directed first film, *La Fée aux choux*, 1896 (some sources give 1900); director of Gaumont film production, 1897–1907; using Gaumont “chronophone,” made first sound films, 1900; moved to United States with husband, who was to supervise Gaumont subsidiary Solax, 1907; ceased independent production, lectured on filmmaking at Columbia University, 1917; assistant director to husband, 1919–20; returned to France, 1922; moved to United States, 1964. **Awards:** Legion of Honor, 1955. **Died:** In Mahwah, New Jersey, 24 March 1968.

Films as Director and Scriptwriter:

- 1896 *La Fée aux choux* (*The Cabbage Fairy*)
- 1897 *Le Pêcheur dans le torrent*; *Leçon de danse*; *Baignade dans le torrent*; *Une nuit agitée*; *Coucher d'Yvette*; *Danse fleur de lotus*; *Ballet Libella*; *Le Planton du colonel*; *Idylle*; *L'Aveugle*
- 1897/98 *L'Arroseur arrosé*; *Au réfectoire*; *En classe*; *Les Cambrioleurs*; *Le Cocher de fiacre endormi*; *Idylle interrompue*; *Chez le magnétiseur*; *Les Farces de Jocko*; *Scène d'escamotage*; *Déménagement à la cloche de bois*; *Je vous y prrrrends!*
- 1898/99 *Leçons de boxe*; *La Vie du Christ* (11 tableaux)
- 1899/1900 *Le Tondeur de chiens*; *Le Déjeuner des enfants*; *Au cabaret*; *La Mauvaise Soupe*; *Un Lunch*; *Erreur judiciaire*; *L'Aveugle*; *La Bonne Absinthe*; *Danse serpentine par Mme Bob Walter*; *Mésaventure d'un charbonnier*; *Monnaie de lapin*; *Les Dangers de l'acoolisme*; *Le Tonnelier*; *Transformations*; *Le Chiffonnier*; *Retour des champs*; *Chez le Maréchal-Ferrant*; *Marché à la volaille*; *Courte échelle*; *L'Angélus*; *Bataille d'oreillers*; *Bataille de boules de neige*; *Le marchand de coco*
- 1900 *Avenue de l'Opéra*; *La petite magicienne*; *Leçon de danse*; *Chez le photographe*; *Sidney's Joujoux* series (nine titles); *Dans les coulisses*; *Au Bal de Flore* series (three titles); *Ballet Japonais* series (three titles); *Danse serpentine*; *Danse du pas des foulards par des almées*; *Danse de l'ivresse*; *Coucher d'une Parisienne*; *Les Fredaines de Pierrette* series (four titles); *Vénus et Adonis* series (five titles); *La Tarantelle*; *Danse des Saisons* series (four titles); *La Source*; *Danse du papillon*; *La Concierge*; *Danses* series (three titles); *Chirurgie fin de siècle*; *Une Rage de dents*; *Saut humidifié de M. Plick*
- 1900/01 *La Danse du ventre*; *Lavatory moderne*; *Lecture quotidienne*
- 1900/07 (Gaumont “Phonoscènes”, i.e. films with synchronized sound recorded on a wax cylinder): *Carmen* (twelve scenes); *Mireille* (five scenes); *Les Dragons de Villars* (nine scenes); *Mignon* (seven scenes); *Faust* (twenty-two scenes); *Polin* series (thirteen titles); *Mayol* series (thirteen titles); *Dranem* series of comic songs (twelve titles); Series recorded in Spain (eleven titles); *La Prière* by Gounod
- 1901 *Folies Masquées* series (three titles); *Frivolité*; *Les Vagues*; *Danse basque*; *Hussards et grisettes*; *Charmant FrouFrou*; *Tel est pris qui croyait prendre*
- 1902 *La fiole enchantée*; *L'Equilibriste*; *En faction*; *La Première Gamelle*; *La Dent récalcitrante*; *Le Marchand de ballons*; *Les Chiens savants*; *Miss Lina Esbrard Danseuse Cosmopolite et Serpentine* series (four titles); *Les Clowns*; *Sage-femme de première classe*; *Quadrille réaliste*; *Une Scène en cabinet particulier vue à travers le trou de la serrure*; *Farces de cuisinière*; *Danse mauresque*; *Le Lion savant*; *Le Pommier*; *La Cour des miracles*; *La Gavotte*; *Trompé mais content*; *Fruits de saison*; *Pour secourir la salade*
- 1903 *Potage indigeste*; *Illusioniste renversant*; *Le Fiancé ensorcelé*; *Les Apaches pas veinards*; *Les Aventures d'un voyageur trop pressé*; *Ne bougeons plus*; *Comment monsieur prend son bain*; *La Main du professeur Hamilton* ou *Le Roi des dollars*; *Service précipité*; *La Poule fantaisiste*; *Modelage express*; *Faust et Méphistophélès*; *Lutteurs américains*; *La Valise enchantée*; *Compagnons de voyage encombrants*; *Cake-Walk de la pendule*; *Répétition dans un cirque*; *Jocko musicien*; *Les Braconniers*; *La Liqueur du couvent*; *Le Voleur sacrilège*; *Enlèvement en automobile et mariage précipité*
- 1903/04 *Secours aux naufragés*; *La Mouche*; *La Chasse au cambrioleur*; *Nos Bon Etudiants*; *Les Surprises de l'affichage*; *Comme on fait son lit on se couche*; *Le Pompon malencontreux 1*; *Comment on disperse les foules*; *Les Enfants du miracle*; *Pierrot assassin*; *Les Deux Rivaux*
- 1904 *L'Assassinat du Courrier de Lyon*; *Vieilles Estampes* series (four titles); *Mauvais coeur puni*; *Magie noire*; *Rafle de chiens*; *Cambrioleur et agent*; *Scènes Directoire* series (three titles); *Duel tragique*; *L'Attaque d'un diligence*; *Culture intensive ou Le Vieux Mari*; *Cible humaine*; *Transformations*; *Le Jour du terme*; *Robert Macaire et Bertrand*; *Electrocitée*; *La Rêve du chasseur*; *Le Monolutteur*; *Les Petits Coupeurs de bois vert*; *Clown en sac*; *Triste Fin d'un vieux savant*; *Le Testament de Pierrot*; *Les Secrets de la prestidigitatation dévoilés*; *La Faim . . . L'occasion . . . L'herbe tendre*; *Militaire et nourrice*; *La Première Cigarette*; *Départ pour les vacances*; *Tentative d'assassinat en chemin de fer*; *Paris la nuit* ou *Exploits d'apaches à Montmartre*; *Concours de bébés*; *Erreur de poivrot*; *Volée par les bohémiens* (*Rapt d'enfant par les romanichels*); *Les Bienfaits du cinématographe*; *P tissier et ramoneur*; *Gage d'amour*; *L'Assassinat de la rue du Temple* (*Le Crime de la rue du Temple*); *Le Réveil du jardinier*; *Les Cambrioleurs de Paris*
- 1905 *Réhabilitation*; *Douaniers et contrebandiers* (*La Guérité*); *Le Bébé embarrassant*; *Comment on dort à Paris!*; *Le Lorgnon accusateur*; *La Charité du prestidigitateur*; *Une Noce au lac Saint-Fargeau*; *Le Képi*; *Le Pantalon coupé*; *Le Plateau*; *Roméo pris au piège*; *Chien jouant à la balle*; *La Fantassin Guignard*; *La Statue*; *Villa dévalisée*; *Mort de Robert Macaire et Bertrand*; *Le Pavé*; *Les Maçons*; *La Esmeralda*; *Peintre et ivrogne*; *On est poivrot, mais on a du cœur*; *Au Poulailleur!*
- 1906 *La Fée au printemps*; *La Vie du marin*; *La Chaussette*; *La Messe de minuit*; *Pauvre pompier*; *Le Régiment moderne*; *Les Druides*; *Voyage en Espagne* series (fifteen titles); *La Vie de Christ* (25 tableaux); *Conscience de prêtre*; *L'Honneur du Corse*; *J'ai un hanneton dans mon pantalon*; *Le Fils du garde-chasse*; *Course de taureaux à Nîmes*; *La Pègre de Paris*; *Lèvres closes* (*Sealed Lips*); *La Crinoline*; *La Voiture cellulaire*; *La Marâtre*; *Le Matelas alcoolique*; *A la recherche d'un appartement*

- 1907 *La vérité sur l'homme-singe* (Ballet de Singe); *Déménagement à la cloche de bois*; *Les Gendarmes*; *Sur la barricade* (L'enfant de la barricade)
- 1910 *A Child's Sacrifice* (The Doll)
- 1911 *Rose of the Circus*; *Across the Mexican Line*; *Eclipse*; *A Daughter of the Navajos*; *The Silent Signal*; *The Girl and the Bronco Buster*; *The Mascot of Troop "C"*; *An Enlisted Man's Honor*; *The Stampede*; *The Hold-Up*; *The Altered Message*; *His Sister's Sweetheart*; *His Better Self*; *A Revolutionary Romance*; *The Violin Maker of Nuremberg*
- 1912 *Mignon or The Child of Fate*; *A Terrible Lesson*; *His Lordship's White Feather*; *Falling Leaves*; *The Sewer*; *In the Year 2000*; *A Terrible Night*; *Mickey's Pal*; *Fra Diavolo*; *Hotel Honeymoon*; *The Equine Spy*; *Two Little Rangers*; *The Bloodstain*; *At the Phone*; *Flesh and Blood*; *The Paralytic*; *The Face at the Window*
- 1913 *The Beasts of the Jungle*; *Dick Whittington and His Cat*; *Kelly from the Emerald Isle*; *The Pit and the Pendulum*; *Western Love*; *Rogues of Paris*; *Blood and Water*; *Ben Bolt*; *The Shadows of the Moulin Rouge*; *The Eyes that Could Not Close*; *The Star of India*; *The Fortune Hunters*
- 1914 *Beneath the Czar*; *The Monster and the Girl*; *The Million Dollar Robbery*; *The Prisoner of the Harem*; *The Dream Woman*; *Hook and Hand*; *The Woman of Mystery*; *The Yellow Traffic*; *The Lure*; *Michael Strogoff*; *or The Courier to the Czar*; *The Tigress*; *The Cricket on the Hearth*
- 1915 *The Heart of a Painted Woman*; *Greater Love Hath No Man*; *The Vampire*; *My Madonna*; *Barbara Frietchie* (co-d)
- 1916 *What Will People Say?*; *The Girl with the Green Eyes*; *The Ocean Waif*; *House of Cards*;
- 1917 *The Empress*; *The Adventurer*; *A Man and the Woman*; *When You and I Were Young*; *Behind the Mask*
- 1918 *The Great Adventure*
- 1920 *Tarnished Reputation*

Other Films:

- 1919 *The Divorcee* (asst d); *The Brat* (asst d)
- 1920 *Stronger than Death* (asst d)

Publications

By GUY: book—

Autobiographie d'une pionnière du cinéma 1873–1968, Paris, 1976; published as *The Memoirs of Alice Guy-Blaché*, edited by Anthony Slide, Metuchen, New Jersey, 1986.

By GUY: articles—

- “Woman's Place in Photoplay Production,” in *The Moving Picture World* (New York), 11 July 1914.
- Letter in *Films in Review* (New York), May 1964.
- “La Naissance du cinéma,” in *Image et Son* (Paris), April 1974.
- “Tournez, mesdames . . .,” in *Ecran* (Paris), August/September 1974.

On GUY: books—

- Slide, Anthony, *Early Women Directors*, New York, 1977.
- Elsaesser, Thomas, and Adam Barker, editors, *Early Cinema: Space-Frame-Narrative*, London, 1990.
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- Levine, H.Z., “Madame Alice Blaché,” in *Photoplay* (New York), March 1912.
- Ford, Charles, “The First Female Producer,” in *Films in Review* (New York), March 1964.
- Smith, F.L., “Alice Guy-Blaché,” in *Films in Review* (New York), April 1964.
- Lacassin, Francis, “Out of Oblivion: Alice Guy-Blaché,” in *Sight and Sound* (London), Summer 1971.
- Mitry, Jean, “A propos d'Alice Guy,” in *Ecran* (Paris), July 1976.
- Deslandes, J., “Sur Alice Guy: polémique,” in *Ecran* (Paris), September 1976.
- Peary, Gerald, “Czarina of the Silent Screen,” in *Velvet Light Trap* (Madison, Wisconsin), Winter 1977.
- Dixon, W.W., “Alice Guy: Forgotten Pioneer of the Narrative Cinema,” in *New Orleans Review*, vol. 19, no. 3–4, 1992.

* * *

Alice Guy was the first person, or among the first, to make a fictional film. The story-film was quite possibly “invented” by her in 1896 when she made *La Fée aux choux* (*The Cabbage Fairy*). Certain historians claim that films of Louis Lumière and Georges Méliès preceded Guy's first film. The question remains debatable; Guy claimed precedence, devoting much effort in her lifetime to correcting recorded errors attributing her films to her male colleagues, and trying to secure her earned niche in film history. There is no debate regarding Guy's position as the world's first woman filmmaker.

Between 1896 and 1901 Guy made films averaging just seventy-five feet in length; from 1902 to 1907 she made numerous films of all types and lengths using acrobats, clowns, and opera singers as well as large casts in ambitious productions based on fairy and folk tales, Biblical themes, paintings, and myths. The “tricks” she used—running film in reverse and the use of double exposure—were learned through trial-and-error. In this period she also produced “talking pictures,” in which Gaumont's Chronophone synchronized a projector with sound recorded on a wax cylinder.

One of these sound films, *Mireille*, was made by Guy in 1906. Herbert Blaché-Bolton joined the film crew of *Mireille* to learn directing. Alice Guy and Herbert were married in early 1907. The couple moved to the United States, where they eventually set up a studio in Flushing, New York. The Blachés then established the Solax Company, with a Manhattan office. In its four years of existence, Solax released 325 films, including westerns, military movies, thrillers, and historical romances. Mme. Blaché's first picture in the United States was *A Child's Sacrifice* (in 1910), which centers on a girl's attempts to earn money for her family. In her *Hotel Honeymoon* of 1912, the moon comes alive to smile at human lovers, while in *The Violin Maker of Nuremberg*, two apprentices contend for the affections of their instructor's daughter.

The Blachés built their own studio at Fort Lee, New Jersey, a facility with a daily printing capacity of 16,000 feet of positive film. For its inauguration in February 1912, Mme. Blaché presented an evening of Solax films at Weber's Theatre on Broadway. In that year she filmed two movies based on operas: *Fra Diavolo* and *Mignon*, each of which were three-reelers that included orchestral accompaniment. Her boldest enterprises were films using animals and autos.

Cataclysmic changes in the film industry finally forced the Blachés out of business. They rented, and later sold, their studio, then directed films for others. In 1922 the Blachés divorced. Herbert directed films until 1930, but Alice could not find film work and never made another film. She returned to France, but without prints of her films she had no evidence of her accomplishments. She could not find work in the French film industry either. She returned to the United States in 1927 to search the Library of Congress and other film depositories for her films, but her efforts in vain: only a half-dozen of her one-reelers survive. In 1953 she returned to Paris, where, at age seventy-eight, she was honored as the first woman filmmaker in the world. Her films, characterized by innovation and novelty, explored all genres and successfully appealed to both French and American audiences. Today she is finally being recognized as a unique pioneer of the film industry.

—Louise Heck-Rabi

GUZMÁN, Patricio

Nationality: Chilean. **Born:** Santiago de Chile, 11 August 1941. **Education:** Escuela oficial de cinematografía (EOC), Madrid, graduated 1969. **Career:** After writing novels, joined Filmic Institute, Catholic University in Santiago, 1965; left for Spain, 1967; returned to Chile, joined Chile-Films (national film production company), heading Documentary Film Workshops, 1970; constituted Group of the Third Year to produce *The Battle of Chile*, imprisoned shortly after September coup d'état, 1973; moved to Cuba, 1974, completed *The Battle of Chile*, 1977; moved to Spain, 1980.

Films as Director:

- 1965 *Viva la libertad* (*Hail to Freedom*) (short)
- 1966 *Artesanía popular* (*Popular Crafts*) (short); *Electroshow* (short)
- 1967 *Cien Metros con Charlot* (*One Hundred Meters with Chaplin*); *Escuela de sordomudos* (*School for Deafmutes*)
- 1968 *La tortura* (*Torture*); *Imposibrante*
- 1969 *Opus seis* (*Opus Six*); *El Paraiso ortopedico* (*Orthopedic Paradise*)
- 1970 *Elecciones municipales* (*Municipal Elections*); *El primer año* (*The First Year*)
- 1972 *La respuesta de Octubre* (*The Response in October*); *Comandos comunales* (*Communal Organization*); *Manuel Rodriguez* (unfinished)
- 1974 *La batalla de Chile: La lucha de un pueblo sin armas* (*The Battle of Chile: The Struggle of an Unarmed People*) Part 1: *La insurrección de la burguesía* (*Insurrection of the Bourgeoisie*)
- 1976 Part 2: *El golpe de estado* (*Coup d'état*)
- 1979 Part 3: *El poder popular* (*The Popular Power*)

- 1983 *La rosa de los vientos* (*Rose of the Winds*)
- 1986 *En el Nombre de Dios*
- 1992 *La Cruz del Sur*
- 1997 *Chile, la memoria obstinada* (*Chile, the Obstinate Memory*)

Publications

By GUZMÁN: books—

La insurrección de la burguesía, edited by Racinante, Caracas, 1975.
La batalla de Chile: La lucha de un pueblo sin armas, Madrid, 1977.
El cine contra el fascismo, with P. Sempere, edited by Fernando Torres, Valencia, 1977.

By GUZMÁN: articles—

“Le Cinéma dans la politique de l'Unité Populaire,” in *Jeune Cinéma* (Paris), November 1974.
 “La Bataille du Chili II,” interview with Marcel Martin, in *Ecran* (Paris), January 1977.
 “Politics and the Documentary in People's Chile,” interview with Julianne Burton, in *Socialist Review*, October 1977.
 “La batalla de Chile,” interview with Carlos Galiano, in *Cine Cubano* (Havana), no. 91–92, 1978.
 “Chile,” 3: Guzmán,” and “Chile,” in *Framework* (Norwich), Spring and Autumn 1979.
 Interview with Z. M. Pick, in *Ciné-Tracts* (Montreal), Winter 1980.

On GUZMÁN: books—

Burton, Julianne, editor, *Cinema and Social Change in Latin America: Conversations with Filmmakers*, Austin, Texas, 1986.
 King, John, *Magical Realism: A History of Cinema in Latin America*, London, 1990.

On GUZMÁN: articles—

Gauthier, Guy, “Chili: la première année,” in *Image et Son* (Paris), March 1973.
 Gauthier, Guy, “‘La Bataille du Chili, première partie: L'Insurrection de la bourgeoisie,’” in *Image et Son* (Paris), January 1976.
 Niogret, Hubert, “‘La Batalla de Chile: el golpe de estado,’” in *Positif* (Paris), July/August 1976.
 Delmas, Jean, “‘La Batalla de Chile, deuxième partie: Le Coup d'état,’” in *Jeune Cinéma* (Paris), February 1977.
 West, Dennis, “‘The Battle of Chile,’” in *Cineaste* (New York), vol. 11, no. 2, 1978.
 West, Dennis, “Documenting the End of the Chilean Road to Socialism: *La Batalla de Chile*,” in *The American Hispanist*, February 1978.
 “‘La Batalla de Chile Section’” of *Cine Cubano* (Havana), March 1978.
 Angry Arts group, “‘Battle of Chile in Context,’” and V. Wallis, “‘Battle of Chile: Struggle of People without Arms,’” in *Jump Cut* (Chicago), November 1979.
 Mouesca, J., “‘El cine chileno en el exilio (1973–1983),’” in *Cine Cubano* (Havana), no. 109, 1984.
 Obituary, in *Variety* (New York), 14 January 1991.

* * *

Chilean director Patricio Guzmán studied fiction filmmaking in Spain in the 1960s, but he eventually dropped plans to make fiction features when he returned to Chile during the presidency of the Marxist-socialist Salvador Allende (1970–73). Guzmán is above all a political filmmaker, and the intense everyday political activities in Allende's Chile stimulated Guzmán to take to the streets and factories in order to make documentary records of those fast-paced events. In all three of his documentaries on Allende's Chile—*El primer año*, *La respuesta de Octubre*, and *La batalla de Chile*—the director rejected archival footage and the compilation approach in favor of immersing himself in significant political events in order to obtain actuality footage.

Guzmán's success in obtaining meaningful and abundant actuality footage is due in large part to his (and his colleagues') marked ability to understand and foresee the flow of political events. Political savvy coupled with rigorous and disciplined production techniques allowed Guzmán and his production groups to overcome formidable obstacles, including financial and technical difficulties. To film the three feature-length parts of the masterwork *La batalla de Chile*, the director and his collective had access to one 16mm Eclair camera and one Nagra tape recorder; film stock, unavailable in Chile, had been sent from abroad by a European colleague. During his stay in Allende's Chile, Guzmán successfully combined his personal political militancy with his concept of the role of the filmmaker. Guzmán, a committed Marxist, wished to make films that would help Allende's leftist Popular Unity coalition take power. Marx and Engels (*Manifesto of the Communist Party*) viewed classes as the protagonists of history, and conflict as an inherent dimension of class societies; Guzmán follows this Marxist conception in that classes are the

protagonists of his films and events are framed in terms of class conflict. In accordance with the Marxist-Leninist revolutionary view that there can be no peaceful transition to socialism before the repressive machinery of the bourgeois state is broken up and replaced, the first two parts of *La batalla de Chile* follow the military's drift to the right as well as the anti-Allende activities of the opposition-dominated legislature. Both *La respuesta de Octubre* and part three of *La batalla de Chile* center on workers organizing as a class in order to achieve self-emancipation and transform the world created by the bourgeoisie.

The style of the journalistic *El primer año* is unexceptional, and it was only with *La batalla de Chile* that Guzmán found a distinctive documentary style. This style is characterized by the frequent use of the sequence shot, which the director prefers because it is a synthetic device allowing spectators to see events unfolding in front of their eyes without breaks in the flow of the images. *El primer año* and *La respuesta de Octubre* have not circulated widely outside of Allende's Chile. Inside Allende's Chile, these documentaries were well received by working-class audiences. *La respuesta de octubre* was particularly popular with workers who, heartened to see their efforts to create worker-controlled industrial zones documented on film, facilitated the documentary's distribution in the country's factories.

Guzmán's international reputation as a documentary filmmaker has been secured by *La batalla de Chile*, hailed by both Marxist and non-Marxist critics in many countries as a landmark in the history of the political documentary.

—Dennis West

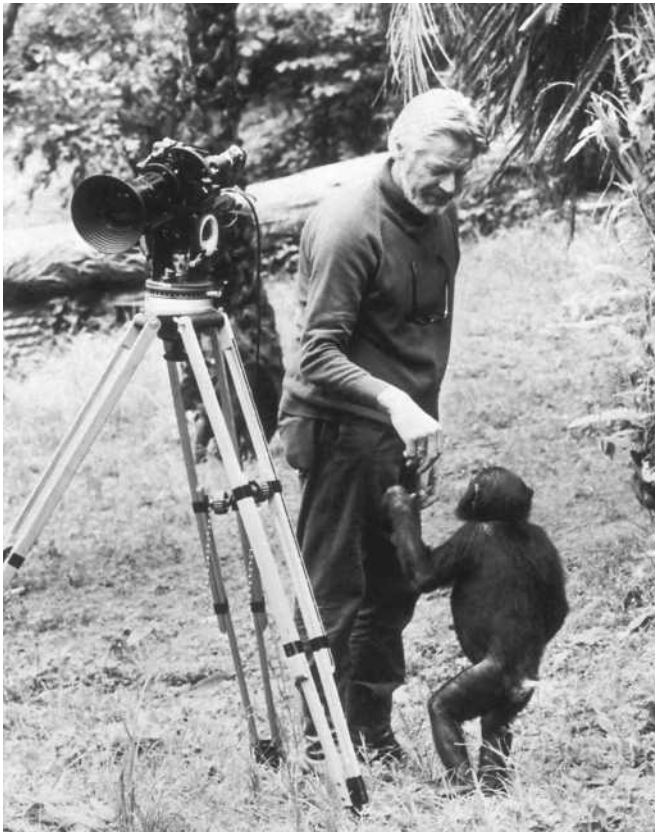
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HAANSTRA, Bert

Nationality: Dutch. **Born:** Holten, Holland, 31 May 1916. **Education:** Academy of Arts, Amsterdam. **Career:** Painter and press photographer, from late 1930s; joined Royal Dutch Shell Film Unit, 1952; producer and manager, Shell Film Unit, Venezuela, 1956; founded production company, Bert Haanstra Filmproductie, 1960. **Awards:** Grand Prix (documentary), Cannes Festival, for *Mirror of Holland*, 1951. **Died:** 23 October 1997, in Hilversum, Netherlands.

Films as Director:

- 1948 *De Muiderkring herleeft (The Muyder Circle Lives Again)* (+ sc, ph, ed)
1950 *Spiegel van Holland (Mirror of Holland)* (+ sc, ph, ed)
1951 *Nederlandse beeldhouwkunst tijdens de late Middeleeuwen (Dutch Sculpture)* (+ co-ed); *Panta Rhei (All Things Flow)* (+ sc, ph, ed)



Bert Haanstra

- 1952 *Dijkbouw (Dike Builders)* (+ sc, ed)
1954 *Ont staan en vergaan (The Changing Earth)* (+ sc); *De opsporing van aardolie (The Search for Oil)* (+ sc); *De verkenningsboring (The Wildcat)* (+ sc); *Het olieveld (The Oilfield)* (+ sc)
1955 *The Rival World (Strijd zonder einde)* (+ ed, sc); *God Shiva* (+ sc, pr, ed); *En de zee was niet meer (And There Was No More Sea)* (+ pr, sc, ed)
1957 *Rembrandt, schilder van de mens (Rembrandt, Painter of Man)* (+ pr, sc, ed)
1958 *Over glas gesproken (Speaking of Glass)* (+ pr, sc, ed); *Glas (Glass)* (+ co-ed, pr, sc); *Fanfare* (+ co-sc, co-ed)
1960 *De zaak M.P. (The M.P. Case)* (+ co-sc, co-ed, pr)
1962 *Zoo* (+ pr, sc, ed); *Delta Phase I* (+ pr, sc, ed)
1963 *Alleman (The Human Dutch)* (+ co-sc, narration for English and German versions)
1966 *De stem van het water (The Voice of the Water)* (+ co-sc, pr, ed)
1967 *Retour Madrid (Return Ticket to Madrid)* (+ co-pr, co-ph)
1972 *Bij de beesten af (Ape and Super Ape)* (+ pr, sc, ed, co-commentary, co-add'l ph, narration)
1975 *Dokter Pulder zaait papavers (Dr. Pulder Sows Poppies, When the Poppies Bloom Again)* (+ pr)
1978 *Nationale Parken . . . noodzaak (National Parks . . . a Necessity, National Parks in the Netherlands)* (+ pr, sc, ed)
1979 *Een pak slaag (Mr. Slotter's Jubilee)* (+ pr)
1983 *Vroeger kon je lachen (One Could Laugh in Former Days)* (+ pr, sc); *Nederland (The Netherlands)* (+ pr, sc, ed)
1988 *Kinderen van Ghana*

Other Films:

- 1949 *Myrte en de demonen (Myrte and the Demons)* (Schreiber) (ph); *Boer Pietersen schiet in de roos (Bull's Eye for Farmer Pietersen)* (Brusse) (ph)
1955 *Belgian Grand Prix* (Hughes) (co-ph)
1957 *De gouden Ilsy (The Golden Ilsy)* (van der Linden) (ph); *Olie op reis (Pattern of Supply)* (Pendry) (pr)
1959 *Paleontologie (Schakel met het verleden; Story in the Rocks)* (van Gelder) (pr, tech advisor)
1960 *Lage landen (Hold Back the Sea)* (Sluizer) (tech advisor)
1962 *De overval (The Silent Raid)* (Rotha) (co-sc, uncredited)
1968 *Pas assez (Not Enough; Niet genoeg)* (van der Velde) (ed)
1970 *Trafic (Tati)* (collaborator); *Summer in the Fields* (van der Linden) (ed)
1972 *Grierson* (Blais) (role as interviewee)
1979 *Juliana in zeventig bewogen jaren (Juliana in Seventy Turbulent Years)* (Kohlhaas) (advisor)

Publications

By HAANSTRA: articles—

“Gresprek met Bert Haanstra en prof. dr. G.P. Behrends,” with R. du Mèe and others, in *Skoop* (Amsterdam), vol.8, no.6, 1972.

“Geen klachten over hoeveelheid aandacht voor Nederlandse film,” in *Skoop* (Amsterdam), February 1976.

Interview with Freddy Sartor, in *Film en Televisie + Video* (Brussels), November 1996.

On HAANSTRA: book—

Verdaasdonk, Dorothee, editor, *Bert Haanstra*, Amsterdam, 1983.

On HAANSTRA: articles—

“Director of the Year,” in *International Film Guide*, London, 1966.
Cowie, Peter, “Bert Haanstra,” in *Focus on Film* (London), Spring 1972.

“Bert Haanstra,” in *Film Dope* (London), March 1981.

Bertina, B.J., “Haanstra en het onverzorgde corpus van Dorothee Verdaasdonk,” in *Skoop* (Amsterdam), December 1983/January 1984.

“Niet van deze wereld,” in *Skoop*, December-January 1987–1988.

Daems, Jo, “Het beste van Bert Haanstra. Lang verborgen schat (her)ontdekt,” in *Film en Televisie + Video* (Brussels), May-June 1990.

Hommel, Michel, and Hauffmann, F., “Hulot in de menigte. Twee kapiteins op een schip,” in *Skrien* (Amsterdam), June-July 1991.

Monster, Ruud, and others, “Ecce homo. Hommage Bert Haanstra,” in *Skrien* (Amsterdam), August-September 1996.

Obituary, in *Skrien* (Amsterdam), December-January 1997–1998.

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Bert Haanstra is one of Holland’s most renowned filmmakers. The twenty-eight films he made between 1948 and 1988 belong to various genres. His first films were documentaries. Typical of these, and a hallmark of Haanstra’s personal style, is the frequent use of “rhyming images” and of images blending into each other. Critics responded warmly to the lyrical and pictorial qualities of Haanstra’s early work. In his films about oil drilling, commissioned by Shell, Haanstra showed that instructional films can be of artistic as well as informative value.

Haanstra’s first feature film, *Fanfare*, was a comedy and a big hit at the box office. The film, however, was also praised for its artistic importance and considered by many as a turning point in Dutch film: “This film should set the tone for the future production of Dutch feature-films,” wrote a critic. His second feature film, *De zaak M. P.*, was very coolly received, however, and Haanstra turned again to making documentaries.

Discussions in the 1960s about the establishment of a tradition of Dutch feature films—a tradition lacking at that time—were heavily influenced by the views on film expressed by the French *nouvelle vague* cineastes. Haanstra’s long documentaries, *Alleman*, *De stem van het water*, and *Bij de beesten af*, show him perfectly able to catch the peculiarities of human behavior, especially those of the Dutch. These three films still enjoy a firm reputation in Holland and

elsewhere. *Alleman* and *Bij de beesten af* were nominated for Academy Awards. Although the number of movie-goers in Holland has sharply decreased, Haanstra’s public has remained large and loyal.

In 1975 Haanstra made his first novel-based film. *Dokter Pulder zaait papavers* gives a subtle and detailed analysis of a number of fundamental human problems: loss of love, social failure, aging, and addiction to drugs and liquor. The film is psychologically convincing and full of tension. *Een pak slaag*, again based on a novel by Anton Koolhaas, failed to interest the public. In 1983 Haanstra brought out another feature film with Simon Carmiggelt as the main character listening to the tragicomic monologues of various ordinary people. Carmiggelt’s ability to render this type of monologue had won a wide audience for his daily columns, which have appeared since 1945 in a Dutch newspaper. The film, *Vroeger kon je lachen*, was well received.

By virtue of Haanstra’s diversity of films and of his great reputation with critics and the public, Haanstra made an invaluable contribution to the establishment of a Dutch film tradition. He remains a very important representative of the Dutch documentary school, which grew to fame in the 1960s and won countless awards at international film festivals. Haanstra’s own films have won over 70 prizes; he received an Academy Award for *Glas*, a short documentary film. As a director of feature films he convinced a large audience that Dutch films can (and should) be judged according to the same standards as important foreign films.

His films, and also his cooperation with Simon Carmiggelt and Anton Koolhaas, show that Haanstra’s work is firmly rooted in Dutch culture, which, however, he transcended by taking it as an example of more general aspects of human behavior. This is beautifully exemplified in *Bij de beesten af*. Although his films do not contain explicit political statements, Haanstra was anything but a “neutral observer.” By the art of montage he gave his films a deeper meaning which not infrequently embodied a critical view of human society and poignant tragicomic scenes.

—Dorothee Verdaasdonk

HALLSTROM, Lasse

Nationality: Swedish. **Born:** Stockholm, Sweden, 1946. **Family:** Married actress Lena Olin; one daughter, Tora, 1995. **Career:** Made 16mm film as a teenager that was eventually screened on Swedish TV; filmed and edited inserts for Swedish TV; directed program “Shall We Dance” for Danish TV; director and producer of TV programs and feature films. **Awards:** Academy Award nominations, director and screenplay, for *My Life as a Dog*. **Agent:** International Creative Management, 8942 Wilshire Blvd., Beverly Hills, California, 90211, U.S.A.

Films as Director:

1975 *A Lover and His Lass*

1977 *ABBA—The Movie*



Lasse Hallström

- 1979 *Father to Be*
- 1981 *The Rooster*
- 1983 *Happy We*
- 1985 *My Life as a Dog* (+ co-sc)
- 1986 *The Children of Bullerby Village*
- 1987 *More about the Children of Bullerby Village*
- 1991 *Once Around* (+ sc)
- 1993 *What's Eating Gilbert Grape* (+ co-exec pr)
- 1995 *Something to Talk About*
- 1996 *The Golden Hour*
- 1999 *The Cider House Rules*
- 2000 *Chocolat*

Other Films:

- 1993 *World of Film* (television special) (role)

Publications

By HALLSTROM: articles—

Interview with W. Schneider, in *Video*, June 1988.

Interview with Anneli Jordahl and H. Lagher, in *Chaplin* (Stockholm), vol. 33, no. 2, 1991.

On HALLSTROM: articles—

Powers, John, "What's Eating Gilbert Grape," in *New York*, 17 January 1994.

Alleva, Richard, "What's Eating Gilbert Grape," in *Commonweal*, 22 April 1994.

Schickel, Richard, "Something to Talk About," in *Time*, 14 August 1995.

Travers, Peter, "Something to Talk About," in *Rolling Stone*, 24 August 1995.

Blocker, Jane, "Woman-House: Architecture, Gender, and Hybridity in 'What's Eating Gilbert Grape?,'" in *Camera Obscura* (Bloomington), September 1996.

Rooney, David, "The Cider House Rules," in *Variety* (New York), 13 September 1999.

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Lasse Hallström's career has been built upon the substantial foundation of a single film, *My Life as a Dog*, the film that brought him immediate international recognition and achieved (for a film in a foreign language) an appreciable popular success outside Sweden, and on the strength of which he was invited to Hollywood. The lure of Hollywood is obviously very potent—especially if you are a young filmmaker on the threshold of your career. Whether it was wise of Hallström to accept the invitation remains, at this point, after three Hollywood movies of varying distinction, open to discussion.

Hallström's is the kind of gentle, somewhat diffident talent that can easily get submerged or misused in the Hollywood machinery, its businessmen's eyes on box office receipts as production costs (and stars' salaries) soar into the stratosphere.

My Life as a Dog is a minor masterpiece, and one of the finest films about childhood ever made, sensitive without sentimentality, generous but clear-sighted, disturbing in its full awareness of what W. B. Yeats called "the ignominy of boyhood," in turns painful, poignant, and hilarious. Essentially, it is a film about survival, celebrating the resilience of its young hero Ingemar while unflinchingly depicting experiences that must leave lifetime scars.

One can imagine such a film being made within the Hollywood context only in a much softened, sentimentalized, and bowdlerized form. The early sequences depict Ingemar's experiences in a family from which the father is completely absent (according to Ingemar, loading bananas somewhere abroad, a task for which the boy tries to convince himself that his father is indispensable—though this may be either pure fantasy or a lie he has been told by adults who lie to him as matter of course), and otherwise consisting of a mother who is dying of (presumably) consumption and an elder brother who has inoculated himself with insensitivity and an assumption of superiority—a "family" in which his only comfort is a dog on which he showers his otherwise unwanted attentions, and which is casually (while Ingemar is away) "put to sleep" as a mere inconvenience. A running theme is Ingemar's exposure to adult sexuality in its multitudinous variety. Especially problematic in Hollywood would be his relationship with a young girl who wants to be perceived as a boy in order to continue playing on the boys' football team, and who becomes Ingemar's sparring partner/opponent in the boxing ring—her ambivalence to her sexuality expressed in her attempts to conceal her developing breasts

whilst repeatedly attracting Ingemar's attention to them. The film ends with them huddled up together on a sofa, their complicated sexual/gender problems apparently resolved.

Of Hallstrom's three Hollywood films the second, *What's Eating Gilbert Grape?*, is clearly the most successful; it is also, not coincidentally, the closest to *My Life as a Dog*, the characters so memorably incarnated by Johnny Depp and Leonardo di Caprio both relating in somewhat different ways to Ingemar, with Juliette Lewis replacing his idiosyncratic and rebellious girlfriend. Far less audacious than the Swedish film, it is nevertheless a very offbeat project for Hollywood, conceived perhaps as much for its variously eccentric stars as for its atypical director. It allows Hallstrom license to develop his favorite themes—the dysfunctional family, survival within conditions so unpromising as to appear to predetermine defeat—and his finest qualities of generosity and emotional delicacy. One might single out (because on paper they would appear particularly hazardous) Depp's scenes with Mary Steenburgen, the lonely and desperate older woman who uses him as a sexual outlet. Hazardous because such a situation has traditionally (and not only in Hollywood films) been taken as a pretext for the most vindictive and gloating cruelties at the woman's expense. Here, Hallstrom achieves the perfect balance between conflicting needs, each treated with equal sympathy: Steenburgen's sense of deprivation, Depp's need to extricate himself from a situation he has entered into because he is used to being used (everyone in the film has claims on him) and now feels to be false. The least successful seems to me Hallstrom's Hollywood debut, *Once Around*, although it contains some wonderful scenes and fine performances: its central premise, that a wealthy and aggressive American businessman, with the kind of energy that goes into the multiplication of dollars, might legitimately incarnate the "life force," rejuvenating (with occasional setbacks) all the other characters, is quite simply inadmissible, at least as presented here, without apparent irony.

Hallstrom's film *Something to Talk About* got a generally bad press (a side-effect, perhaps, of backlash against Julia Roberts, as mindless as the previous adulation); it seems to me a more interesting, intelligent, and coherent film than it has been given credit for. It does, however, raise a question: a new departure for Hallstrom (one would never, I think, guess it was his film), or evidence of his final absorption into "Hollywood" and all that word has come to convey? My present inclination is to defend it, as I think it has been misrepresented. It has been perceived, generally, as a somewhat banal account of how Dennis Quaid, the unfaithful husband, gets his comeuppance and learns to behave "correctly." In fact, Quaid is presented no more critically than the other characters. The real subject of the film (and the real meaning of its title) is that sexual and gender tensions and problems in marriage should be "something to talk about," not push under the carpet. The film's critique of marital infidelity (in the older, as well as the younger, generation) rests essentially on the old but still operative "double standard": husbands do it, wives don't. Roberts's exposure of its ubiquity, although greeted on all sides with horror, becomes an act of liberation, potentially for everyone, male and female. It is only superficially that the film can be read along conventional lines ("Husbands should be punished for infidelity"); it is open to a different reading, that our attitudes toward marriage, sex, fidelity, etc., all need to be rethought and, above all, opened to discussion. It seems to be an open question as to where Hallstrom will, or indeed can, go from here.

—Robin Wood

HANI, Susumu

Nationality: Japanese. **Born:** Tokyo, 19 October 1926. **Education:** Graduated from Jiyu Gakuen, Tokyo. **Family:** Married actress Sachiko Hidari, 1960. **Career:** Began working for Kyoto News Agency, 1945; joined Iwanami Eiga production company, initially as still photographer, 1950; directed first film, 1952; producer, writer and director for TV, from 1959; formed Hani productions, mid-1960s. **Awards:** First Prize (educational short), Venice Festival, and First Prize (short film), Cannes Festival, for *Children Who Draw*, 1955; Special Jury Prize for Best Direction, Moscow festival, for *Children Hand in Hand*, 1965.

Films as Director:

- 1952 *Seikatsu to mizu* (*Water in Our Life*) (co-d, co-sc) Yuki matsu (Snow Festival) (+ sc)
- 1953 *Machi to gesui* (*The Town and Its Drains*) (+ sc)
- 1954 *Anata no biru* (*Your Beer*) (+ sc); *Kyoshitsu no kodomotachi* (*Children in the Classroom*) (+ sc)
- 1955 *Eo kaku kodomotachi* (*Children Who Draw*) (+ sc)
- 1956 *Group no shido* (*Group Instruction*) (+ sc); *Soseiji gakkyu* (*Twin Sisters*) (+ sc); *Dobutsuen nikki* (*Zoo Story*) (feature) (+ sc)
- 1958 *Shiga Naoya* (+ sc); *Horyu-ji* (*Horyu Temple*) (+ sc); *Umi wa ikiteiru* (*The Living Sea*) (feature) (+ sc); *Nihon no buyo* (*Dances in Japan*) (+ sc); *Tokyo 1958* (co-d, co-sc, co-ed)
- 1960 *Furyo shonen* (*Bad Boys*)
- 1962 *Mitasareta seikatsu* (*A Full Life*) (+ co-sc); *Te o tsunagu kora* (*Children Hand in Hand*)
- 1963 *Kanojo to kare* (*She and He*) (+ co-sc)
- 1965 *Bwana Toshi no uta* (*The Song of Bwana Toshi*) (+ co-sc)
- 1966 *Andesu no hanayome* (*Bride of the Andes*) (+ sc)
- 1968 *Hatsuoki jig ok uhen* (*Inferno of First Love*; *Nanami: Inferno of First Love*) (+ co-sc)
- 1969 *Aido* (*Aido, Slave of Love*)
- 1970 *Mio* (+ sc, co-ed)
- 1972 *Gozenchu no jikanwari* (*Timetable; Morning Schedule*) (+ co-sc)
- 1981 *Afurika monogatari* (*A Tale of Africa*) (co-d)

Publications

By HANI: books—

Engishinai shuyakutachi [The Leading Players Who Do Not Act, The Non-professional Actor], 1958.

Camera to maiku no ronri [Aesthetics of Camera and Microphone], 1960.



Susumu Hani

Afurika konnan ryoko [My Travels in Africa, Report about Film Making in Africa], 1965.

Andes ryoko [Travels in the Andes, Report About Film Making in the Andes], 1966.

By HANI: articles—

Interview with James Blue, in *Film Comment* (New York), Spring 1969.

“En préparant Mio,” in *Ecran* (Paris), July/August 1972.

“Susumu Hani: a decouvrir avec *Bwana Toshi*,” interview with A. Tournès, in *Jeune Cinéma* (Paris), April/May 1979.

On HANI: books—

Mellen, Joan, *Voices from the Japanese Cinema*, New York, 1975.

Sato, Tadao, *Currents in Japanese Cinema*, Tokyo, 1982.

Richie, Donald, *Japanese Cinema: An Introduction*, New York, 1990.

Davis, Darrell William, *Picturing Japaneseness: Monumental Style, National Identity, Japanese Film (Film and Culture)*, New York, 1995.

On HANI: article—

“Susumu Hani,” in *Film Dope* (London), September 1981.

* * *

Susumu Hani was born in Tokyo in 1928, the son of a famous liberal family. After schooling, he worked for a while as a journalist at Kyoto Press and entered filmmaking as a documentarist in 1950 when he joined Iwanami Productions. Most of his later dramatic features reflect his early documentary training, relying on authentic locations, amateur actors, hand-held camera techniques, and an emphasis upon contemporary social issues.

His film career comprises three areas: documentary films; narratives relating to social problems, especially among the young; and dramas focusing on the emerging woman. Of the 18 documentaries made between 1952 and 1960, the best known are *Children in the Classroom* and *Children Who Draw Pictures*. The latter won the 1957 Robert Flaherty Award.

Hani's first dramatic feature, *Bad Boys*, further develops many of his previous concerns. The film, a loose series of situations about

reform school, was enacted by former inmates who improvised dialogue. For Hani, truth emerges from the juxtaposition of fiction and fact. He also believes that all people have an innate capacity for acting. Subsequent films, which deal with the effect of post-war urban realities on the lives of the young, include *Children Hand in Hand* and *Inferno of First Love*. The former depicts young children in a provincial town and especially one backward child who becomes the butt of the other children's malicious teasing and pranks; the latter is a story of two adolescents in modern Tokyo, each of whom has been exploited, who find with each other a short-lived refuge.

Like his earlier documentaries, these films explore themes relating to broken homes, the alienation of modern society, the traumatic effects of childhood, the oppressiveness of a feudal value system, and the difficulty of escaping, even in an alternative social structure. To all these films Hani brings a deep psychological understanding of the workings of the human psyche. Finally, each of these films focuses on individual growth and self-awakening, although Hani is clear to indicate that the problems cannot be solved on a personal level. Both topics—growing self-awareness and a critique of the existing social order—connect these works with Hani's second major theme, the emergence of women.

Hani's first film on this subject was *A Full Life*, which deals with the efforts of a young wife, married to a self-involved older man, to forge a life of her own in the competitive world of modern Tokyo. After demeaning work and involvement in the student demonstrations of the early 1960s, the wife returns home, a changed woman.

Hani's other films on this topic are *She and He*, the depiction of a middle-class marriage in which the wife gains independence by her kindness to a local ragpicker, and *Bride of the Andes*, the story of a mail-order Japanese bride in Peru who finds personal growth through her relationship with South American Indians. As in *A Full Life*, none of these women are able to make a full break with their husbands. However, through personal growth (usually affected by contact with a group or person marginal to society), they are able to challenge the patriarchal values of Japanese society as represented by their husbands and to return to the relationship with new understanding and dignity. Both films starred Sachiko Hidari, who was then his wife.

Contact with a non-Japanese society and challenging Japanese xenophobia also occur in *The Song of Bwana Toshi*, which was filmed in Kenya and deals with Toshi, an ordinary Japanese man living in Central Africa. Here he cooperates with natives and rises above his isolation to establish brotherhood with foreigners.

Hani's subsequent work, *Timetable*, combines his interest in contemporary youth with his continued interest in modern women. The story deals with two high school girls who decide to take a trip together. The fiction feature, which is narrated, was filmed in 8mm and each of the major actors was allowed to shoot part of the film. Further, the audience is informed of who is shooting, thereby acknowledging the filmmaker within the context of the work. The use of 8mm is not new for Hani. More than half of his fourth film was originally shot in 8mm. Likewise, the use of a narrator dates back to *A Full Life*. Throughout his career, Hani has concerned himself with people who have difficulty in communicating with one another. His documentaries, narratives on social problems, and dramas on emerging women have established his reputation as one of the foremost psychologists of the Japanese cinema.

—Patricia Erens

HARTLEY, Hal

Nationality: American. **Born:** Lindenhurst, New York, 3 November 1959. **Education:** Attended Massachusetts College of Art, late 1970s; State University of New York at Purchase Film School, graduated with honors, 1984. **Family:** Married to actress Miho Nikaido. **Career:** Freelance production assistant, mid-1980s; worked for Action Productions (public service announcements), whose president sponsored Hartley's first feature, *The Unbelievable Truth*, 1989; this film's success at the Toronto Film Festival led to its commercial release by Miramax, 1990. **Awards:** Deauville and Sao Palo International Film Festivals, Audience Awards, for *Trust*, 1990; Tokyo International Film Festival, Silver Award, for *Amateur*, 1994; Cannes Film Festival, Best Screenplay, for *Henry Fool*, 1998. **Address:** c/o True Fiction Pictures, 12 W. 27th St., New York, NY 10001, U.S.A.

Films as Director:

- 1984 *Kid* (short, student thesis film) (+ sc, ed, pr)
- 1987 *The Cartographer's Girlfriend* (short) (+ ed, pr)
- 1988 *Dogs* (short) (+ pr, co-sc)
- 1990 *The Unbelievable Truth* (+ sc, ed, pr)
- 1991 *Trust* (+ sc); *Theory of Achievement* (short, for TV) (+ sc, mus); *Surviving Desire* (for TV) (+ sc, ed); *Ambition* (short, for TV) (+ sc)
- 1992 *Simple Men* (+ sc, co-pr, mus)



Hal Hartley

- 1994 *Amateur* (+ sc, pr, mus); *NYC 3/94* (short) (+ pr, sc); *Opera No. 1* (short) (+ sc, mu)
 1995 *Flirt* (+ sc, mus, role)
 1997 *Henry Fool* (+ pr, sc, mu)
 1998 *The Book of Life* (for TV) (+ sc)
 2000 *Kimono* (+ sc)

Publications

By HARTLEY: books—

Simple Men and Trust (screenplays), London and Boston, 1992.
Amateur (screenplay), London and Boston, 1994.
Flirt (screenplay), London and Boston, 1996.
Henry Fool (screenplay), London and Boston, 1998.

By HARTLEY: articles—

“The Particularity and Peculiarity of Hal Hartley,” interview with Justin Wyatt, in *Film Quarterly*, Fall 1998.
 “Hal Hartley—Nobody’s Fool,” interview with Dov Kirnits, <http://filmink-online.com/hbs.cgi?feature=37>, May 2000.

On HARTLEY: articles—

Fuller, Graham, “Hal Hartley’s World of Trouble and Desire,” in *Interview* (New York), September 1992.
 Hogue, Peter, “Bands of Outsiders,” in *Film Comment* (New York), January-February 1993.
 Sarris, Andrew, “Trusting Hal Hartley,” in *Film Comment* (New York), January-February 1993.
 Bauer, Douglas, “An Independent Vision,” in *Atlantic Monthly* (Boston), April 1994.
 Comer, Brooke, “Amateur’s Tenebrous Images,” in *American Cinematographer* (Hollywood), August 1995.
 Jones, Kent, “Hal Hartley: The Book I Read Was in Your Eyes,” in *Film Comment* (New York), July-August 1996.
 Gilbey, Ryan, “Pulling the Pin on Hal Hartley,” in *Sight and Sound* (London), November 1998.
 Hernandez, Eugene, “Digital Video: Catch the Wave,” in *The Independent*, January-February 1999.

* * *

Well known in Europe, but more of a cult favorite than a box-office draw in his native United States, Hal Hartley has been held in high critical esteem for his quirky feature films and shorts and, incidentally, for putting Long Island on the map of famed cinematic locales. Writing his own screenplays, punctuating the dramas with his own sparse music, and working often with the same actors and technicians, Hartley is a model of the resolutely independent film artist. His 1997 *Henry Fool*, given wider distribution and greater media coverage than any of his previous works, is still far from mainstream American fare.

Hartley’s screenplays are among the most distinctive features of his cinema. Reminiscent of both David Mamet (perhaps the film

House of Games as well as certain plays) and Harold Pinter (chiefly the period of *The Homecoming*), Hartley’s dialogue tends toward the laconic and the absurd: occasionally downright hilarious and almost always droll, especially when spoken by mostly humorless characters. Of the actors whom Hartley has used a number of times, Martin Donovan is supreme in his deadpan delivery of lines, with exactly the right amount of dry irony, anger, or cluelessness, as the moment calls for—though stage actor Thomas Jay Ryan, making his film debut as Henry Fool, speaks as if born to the Hartley world.

Of cinematic influences, Jean-Luc Godard has constantly been singled out. Occasionally Hartley appears to be doing a conscious homage, as in the sudden burst into dance in *Surviving Desire*, a nod to *Bande à part* (*Band of Outsiders*)—but a dance scene in *Simple Men*, similarly unexpected but more elaborately choreographed and integrated into the story, seems altogether original. The stylization of violence in *Amateur* also recalls Godard, though the shoving matches of most of the earlier films are pure Hartley. Perhaps more subtly Godardian, *Weekend* vintage, are the vacant landscapes of “Long Island” (actually Texas, for the most part) in *Simple Men*, where characters more or less stumble through their peculiar lives.

The Unbelievable Truth displays Hartley’s unmistakable style and tone. With a plot suited for either soap opera or film noir in its melodrama and romantic entanglements—an ex-con returns to the town where he caused the deaths of two people, and where he is shunned by most but loved by a rebellious young woman—the film is instead a black comedy with a bent toward real romance, all centered around the question of trusting people enough to accept their versions of “the true story.” Hartley’s hometown of Lindenhurst, a rather ramshackle-looking small town half metamorphosed into a commuter suburb, seems the perfect pale backdrop for his oddball characters.

Trust superficially resembles *The Unbelievable Truth*, with Adrienne Shelley again as a rebellious youth, Lindenhurst as locus of American family dysfunction, and some of the same droll comedy. Yet it has a considerably darker tone overall, with its brutal parents, severely asocial hero (Martin Donovan), and unexpected violence—as in the liquor store clerk’s attack upon the Shelley character. In its confident handling of mixed moods it foreshadows the emotional complexities of *Henry Fool*. *Simple Men*, set on a more rural Long Island after a brief stop in Lindenhurst, has a wilder plot than *Trust* and if anything more outrageous comedy, as two sons—a criminal and a college student—follow clues in search of their long-missing father, a reputed terrorist bomber. The cynical Bill, who notes that “you don’t need an ideology to knock over a liquor store,” has been betrayed in love, and so is determined to seduce women by appearing to be “mysterious, thoughtful, deep, but modest” and then “throw them away.” Of course he falls for a woman who claims to find him all of those things (she manages to use all four adjectives in a short conversation), although the words seem to apply much more to her. The less-experienced Dennis falls for an eccentric Rumanian who turns out to be his father’s new girlfriend. When he points out that his father is a womanizer—a married man who has also stood her up—she tells him he should be more respectful. Including two actors from *The Unbelievable Truth* who essentially reprise their roles as garage mechanic and assistant—and featuring a nun who answers a question about a medallion with, “It’s the Holy Blessed Virgin, you idiot,” before wrestling the man to the ground—*Simple Men* often crosses the border into farce, then withdraws to a dryer detachment. Again issues of truth and reliability are central, though this film is in addition more directly concerned with masculine values and behavior than any

of the others. The story is almost always focused upon the two brothers and their attitudes toward their father, or their confusion about women; the women are rarely seen apart from men observing them; the talk is very often macho, though at one point the two couples and another would-be lover preposterously launch into a discourse about Madonna and modern women's "control over the exploitation of their own bodies."

Amateur, more or less commissioned by Isabel Huppert, who stars in it, is yet more melodramatic, featuring an amnesiac (Donovan again), evidently a sadistic criminal in his "former life," who is befriended by an ex-nun who wants to write pornography—the pair of them having to flee various crazed and criminal types. Here the themes of trust and the knowability of a mysterious person's past are developed through the most lurid situations. *Flirt* is equally about love and betrayal, but is also an experiment in structure: Hartley's fifth feature is actually a trilogy of short films, each using some of the same dialogue and following the same dramatic trajectory, but with different settings (New York, Berlin and Tokyo) and gender relations, according to whether the character accused of flirting—i.e., being unwilling to commit—is straight or gay, male or female. Some critics found the film boring and pretentious because of its schematic nature and extreme self-reflexivity (in the Tokyo segment the director himself plays a character named "Hal" who carries around a can of a film called "Flirt"). However, those content to enjoy some very witty variations on the first segment's patterns, and to savor contrasts of locale—e.g., the Tokyo is unexpectedly in a dance-studio with performers in white makeup and gauzy outfits—may find *Flirt* delightful (though with the usual disturbing edge of violence), even if lacking "profundity."

Henry Fool features the Hartley style on what he himself has called a more "epic" scale, beginning with length (it's more than a half hour longer than any of his other features). Once again we have a man with a mysterious criminal past ("An honest man is always in trouble, Simon. Remember that. . . I've been bad. Repeatedly. But why brag?"), dead-end blue-collar lives, a contrasting pair of pals (like the brothers in *Simple Men*), sudden violence (more vicious, less stylized than usual), themes of trust and betrayal, and splendidly non-sequitur dialogue from characters who take themselves very seriously. (Henry looking through *Hustler*: "I refuse to discriminate between modes of knowing.") A parable with an ambiguous message, the film is initially less focused upon Henry than upon Simon Grim, a despairing garbage man whom Henry encourages to write down his thoughts. The poem Simon comes up with has profound but unpredictable effects on everyone who reads it: a mute Asian clerk at World of Donuts begins to sing; his mother commits suicide; many find it obscene, but Camille Paglia (as herself) loves its "pungent, squalid element. . . the authentically trashy voice of American culture"; Sweden gives him the Nobel Prize for Literature, while Henry's much talked about "confessions" are rejected as bad writing by Simon and his publisher. *Henry Fool* must have more moments than any film in history in which people read intently, their lives changed by words on a page. Hartley could be accused of condescending to his often pathetic Queens characters, but the film is more shocking than and certainly as funny as any of his previous work.

All of Hartley's films call attention to their own artifice, most typically through their stylized dialogue and distinctive manner of acting. *The Book of Life*, an hour-long work commissioned by French television for an end-of-the-millennium series, pursues some new directions, experimenting with digital video and a prominent musical score for a Second-Coming tale of Jesus in Manhattan (with Martin

Donovan in the lead role and singer P.J. Harvey as Mary Magdalene). But whatever directions Hartley pursues, one may expect his work still to feature a curious balance of artifice and passion, melodrama and cool wit.

—Joseph Milicia

HAWKS, Howard

Nationality: American. **Born:** Howard Winchester Hawks in Goshen, Indiana, 30 May 1896. **Education:** Pasadena High School, California, 1908–13; Phillips Exeter Academy, New Hampshire, 1914–16; Cornell University, New York, degree in mechanical engineering, 1917. **Military Service:** Served in U.S. Army Air Corps, 1917–19. **Family:** Married 1) Athole (Hawks), 1924 (divorced 1941); 2) Nancy Raye Gross, 1941 (divorced), one daughter; 3) Mary (Dee) Hartford (divorced), two sons, two daughters. **Career:** Worked in property dept. of Famous Players-Lasky during vacations, Hollywood, 1916–17; designer in airplane factory, 1919–22; worked in independent production as editor, writer, and assistant director, from 1922; in charge of story dept. at Paramount, 1924–25; signed as director for Fox, 1925–29; directed first feature, *Road to Glory*, 1926; formed Motion Picture Alliance for the Preservation of American Ideals, with Borden Chase, 1944. **Awards:** Quarterly Award, Directors Guild of America, for *Red River*, 1948/49; Honorary Oscar for "A master American filmmaker whose creative efforts hold a distinguished place in world



Howard Hawks (center), John Wayne, and Joanne Dru on the set of *Red River*

cinema,” 1974. **Died:** In Palm Springs, California, 26 December 1977.

Films as Director:

- 1926 *The Road to Glory* (+ story); *Fig Leaves* (+ story)
- 1927 *The Cradle Snatchers*; *Paid to Love*; *Fazil*
- 1928 *A Girl in Every Port* (+ co-sc); *The Air Circus* (co-d)
- 1929 *Trent's Last Case*
- 1930 *The Dawn Patrol*
- 1931 *The Criminal Code*
- 1932 *The Crowd Roars* (+ story); *Tiger Shark*; *Scarface: The Shame of a Nation* (+ pr, bit role as man on bed)
- 1933 *Today We Live*; *The Prizefighter and the Lady* (*Everywoman's Man*) (Van Dyke; d parts of film, claim disputed)
- 1934 *Viva Villa!* (Conway; d begun by Hawks); *Twentieth Century*
- 1935 *Barbary Coast*; *Ceiling Zero*
- 1936 *The Road to Glory*; *Come and Get It* (co-d)
- 1938 ***Bringing up Baby***
- 1939 *Only Angels Have Wings*
- 1940 ***His Girl Friday***
- 1941 *The Outlaw* (Hughes; d begun by Hawks); *Sergeant York*; *Ball of Fire*
- 1943 *Air Force*
- 1944 *To Have and Have Not*
- 1946 ***The Big Sleep***
- 1947 *A Song Is Born* (remake of *Ball of Fire*)
- 1948 ***Red River*** (+ pr)
- 1949 *I Was a Male War Bride* (*You Can't Sleep Here*)
- 1952 *The Big Sky* (+ pr); “The Ransom of Red Chief” episode of *O. Henry's Full House* (episode cut from some copies) (+ pr); *Monkey Business*
- 1953 *Gentlemen Prefer Blondes*
- 1955 *Land of the Pharaohs* (+ pr)
- 1959 ***Rio Bravo*** (+ pr)
- 1962 *Hatari!* (+ pr)
- 1963 *Man's Favorite Sport* (+ pr)
- 1965 *Red Line 7000* (+ story, pr)
- 1966 *El Dorado* (+ pr)
- 1970 *Rio Lobo* (+ pr)

Other Films:

- 1917 *A Little Princess* (Neilan) (d some scenes, uncredited; prop boy)
- 1923 *Quicksands* (Conway) (story, sc, pr)
- 1924 *Tiger Love* (Melford) (sc)
- 1925 *The Dressmaker from Paris* (Bern) (co-story, sc)
- 1926 *Honesty—the Best Policy* (Bennett and Neill) (story, sc); *Underworld* (von Sternberg) (co-sc, uncredited)
- 1932 *Red Dust* (Fleming) (co-sc, uncredited)
- 1936 *Sutter's Gold* (Cruze) (co-sc, uncredited)
- 1937 *Captain Courageous* (Fleming) (co-sc, uncredited)
- 1938 *Test Pilot* (Fleming) (co-sc, uncredited)
- 1939 ***Gone with the Wind*** (Fleming) (add'l dialogue, uncredited); *Gunga Din* (Stevens) (co-sc, uncredited)
- 1943 *Corvette K-225* (*The Nelson Touch*) (Rosson) (pr)
- 1951 *The Thing* (*The Thing from Another World*) (Nyby) (pr)

Publications

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Hawks on Hawks, edited by Joseph McBride, Berkeley, 1982.

By HAWKS: articles—

- Interview with Jacques Becker, Jacques Rivette, and François Truffaut, in *Cahiers du Cinéma* (Paris), February 1956.
- Interview in *Movie* (London), 5 November 1962.
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- Interview with James R. Silke, Serge Daney, and Jean-Louis Noames, in *Cahiers du Cinéma* (Paris), November 1964.
- Interview, in *Interviews with Film Directors*, by Andrew Sarris, New York, 1967.
- Interview with Jean-Louis Comolli, Jean Narboni, and Bertrand Tavernier, in *Cahiers du Cinéma* (Paris), July/August 1967.
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- “Do I Get to Play the Drunk This Time,” an interview in *Sight and Sound* (London), Spring 1971.
- Interviews with Naomi Wise and Michael Goodwin, in *Take One* (Montreal), November/December 1971 and March 1973.
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- "Hawks Issue" of *Cahiers du Cinéma* (Paris), January 1963.
- "Hawks Issue" of *Movie* (London), 5 December 1962.
- Comolli, Jean-Louis, "Howard Hawks ou l'ironique," in *Cahiers du Cinéma* (Paris), November 1964.
- Brackett, Leigh, "A Comment on the Hawksian Woman," in *Take One* (Montreal), July/August 1971.
- Wise, Naomi, "The Hawksian Woman," in *Take One* (Montreal), April 1972.
- "Hawks Issue" of *Filmkritik* (Munich), May/June 1973.
- Wood, Robin, "To Have (Written) and Have Not (Directed)," in *Film Comment* (New York), May/June 1973.
- Haskell, Molly, "Howard Hawks: Masculine Feminine," in *Film Comment* (New York), March/April 1974.
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- "Hawks Section" of *Positif* (Paris), July/August 1977.
- "Dossier: le cinéma de Howard Hawks," in *Cinématographe* (Paris), March 1978.
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- McBride, J., "Hawks," in *Film Comment* (New York), March/April 1978.
- Burdick, D.M., "Danger of Death: The Hawksian Woman as Agent of Destruction," in *Post Script* (Jacksonville, Florida), Fall 1981.
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- Lev, P., "Elaborations on a Theme," in *Quarterly Review of Film Studies* (New York), Spring 1984.
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- Schickel, Richard, *The Men Who Made the Movies: Howard Hawks*, for television, United States, 1973.
- Blumenberg, Hans, *Ein verdammtes gutes Leben (A Hell of a Good Life)*, West Germany, 1978.

* * *

Howard Hawks was perhaps the greatest director of American genre films. Hawks made films in almost every American genre, and

each of these films could well serve as one of the very best examples and artistic embodiments of the type: gangster (*Scarface*), private eye (*The Big Sleep*), western (*Red River*, *Rio Bravo*), screwball comedy (*Bringing up Baby*), newspaper reporter (*His Girl Friday*), prison picture (*The Criminal Code*), science fiction (*The Thing*), musical (*Gentlemen Prefer Blondes*), race-car drivers (*The Crowd Roars*, *Red Line 7000*), and air pilots (*Only Angels Have Wings*). But into each of these narratives of generic expectations Hawks infused his particular themes, motifs, and techniques.

Born in the Midwest at almost the same time that the movies themselves were born in America, Hawks migrated with his family to southern California when the movies did; he spent his formative years working on films, learning to fly, and studying engineering at Cornell University. His initial work in silent films as a writer and producer would serve him well in his later years as a director, when he would produce and, if not write, then control the writing of his films as well. Although Hawks' work has been consistently discussed as exemplary of the Hollywood studio style, Hawks himself did not work for a single studio on a long-term contract. Instead, he was an independent producer who sold his projects to every Hollywood studio.

Whatever the genre of a Hawks film, it bore traits that made it unmistakably a Hawks film. The narrative was always elegantly and symmetrically structured and patterned. This quality was a sign of Hawks' sharp sense of storytelling as well as his sensible efforts to work closely with very talented writers: Ben Hecht, William Faulkner, and Jules Furthman being the most notable among them. Hawks' films were devoted to characters who were professionals with fervent vocational commitments. The men in Hawks' films were good at what they did, whether flying the mail, driving race cars, driving cattle, or reporting the news. These vocational commitments were usually fulfilled by the union of two apparently opposite physical types who were spiritually one: either the union of the harder, tougher, older male and a softer, younger, prettier male (John Wayne and Montgomery Clift in *Red River*, Wayne and Ricky Nelson in *Rio Bravo*), or by a sharp, tough male and an equally sharp, tough female (Cary Grant and Rosalind Russell in *His Girl Friday*, Bogart and Bacall in *To Have and Have Not* and *The Big Sleep*, John Barrymore and Carole Lombard in *Twentieth Century*). This spiritual alliance of physical opposites revealed Hawks' unwillingness to accept the cultural stereotype that those who are able to accomplish difficult tasks are those who appear able to accomplish them.

This tension between appearance and ability, surface and essence in Hawks' films led to several other themes and techniques. Characters talk very tersely in Hawks' films, refusing to put their thoughts and feelings into explicit speeches which would either sentimentalize or vulgarize those internal abstractions. Instead, Hawks' characters reveal their feelings through their actions, not by what they say. Hawks deflects his portrayal of the inner life from explicit speeches to symbolic physical objects—concrete visual images of things that convey the intentions of the person who handles, uses, or controls the piece of physical matter. One of those physical objects—the coin which George Raft nervously flips in *Scarface*—has become a mythic icon of American culture itself, symbolic in itself of American gangsters and American gangster movies (and used as such in both *Singin' in the Rain* and *Some Like It Hot*). Another of Hawks' favorite actions, the lighting of cigarettes, became his subtextual way of showing who cares about whom without recourse to dialogue.

Consistent with his narratives, Hawks' visual style was one of dead-pan understatement, never proclaiming its trickiness or brilliance but effortlessly communicating the values of the stories and the

characters. Hawks was a master of point-of-view, knowledgeable about which camera perspective would precisely convey the necessary psychological and moral information. That point of view could either confine us to the perceptions of a single character (Marlowe in *The Big Sleep*), ally us with the more vital of two competing life styles (with the vitality of Oscar Jaffe in *Twentieth Century*, Susan Vance in *Bringing up Baby*, Walter Burns in *His Girl Friday*), or withdraw to a scientific detachment that allows the viewer to weigh the paradoxes and ironies of a love battle between two equals (between the two army partners in *I Was a Male War Bride*, the husband and wife in *Monkey Business*, or the older and younger cowboy in *Red River*). Hawks' films are also masterful in their atmospheric lighting; the hanging electric or kerosene lamp that dangles into the top of a Hawks frame became almost as much his signature as the lighting of cigarettes.

Hawks' view of character in film narrative was that actor and character were inseparable. As a result, his films were very improvisatory. He allowed actors to add, interpret, or alter lines as they wished, rather than force them to stick to the script. This trait not only led to the energetic spontaneity of many Hawks films, but also contributed to the creation or shaping of the human archetypes that several stars came to represent in our culture. John Barrymore, John Wayne, Humphrey Bogart, and Cary Grant all refined or established their essential personae under Hawks' direction, while many actors who would become stars were either discovered by Hawks or given their first chance to play a major role in one of his films. Among Hawks' most important discoveries were Paul Muni, George Raft, Carole Lombard, Angie Dickinson, Montgomery Clift, and his Galatea, Lauren Bacall.

Although Hawks continued to make films until he was almost seventy-five, there is disagreement about the artistic energy and cinematic value of the films he made after 1950. For some, Hawks' artistic decline in the 1950s and 1960s was both a symptom and an effect of the overall decline of the movie industry and the studio system itself. For others, Hawks' later films—slower, longer, less energetically brilliant than his studio-era films—were more probing and personal explorations of the themes and genres he had charted for the three previous decades.

—Gerald Mast

HAYNES, Todd

Nationality: American. **Born:** Los Angeles, California, 2 January 1961. **Education:** Received a Bachelor of Arts degree, with honors, from Brown University, where he majored in semiotics and art. **Career:** Founded Apparatus Productions, a non-profit organization that funds and produces short films, 1987; directed first feature, *Poison*, 1991. **Awards:** Golden Gate Award, for *Superstar: The Karen Carpenter Story*, 1987; Special Jury Prize Sundance Festival, Teddy Award Best Feature, Berlin Festival, Critics Award, Locarno Festival, Special Prize of the Jury, Catalonian International Film Festival, and Best Director nomination and Best First Feature nomination, Independent Spirit Award, for *Poison*, 1991; American Independent Award, Seattle International Film Festival, and Best Director

nomination and Best Screenplay nomination, Independent Spirit Award, for *Safe*, 1995; Best Artistic Contribution, Cannes Film Festival, Channel 4 Director's Award, Edinburgh International Film Festival, and Best Director nomination, Independent Spirit Award, for *Velvet Goldmine*, 1998. **Office:** Bronze Eye Productions, 525 Broadway, Room 701, New York, NY 10012-4015.

Films as Director:

- 1978 *The Suicide* (short) (+ pr)
- 1982 *Letter from a Friend* (short)
- 1983 *Sex Shop* (short)
- 1985 *Assassins: A Film concerning Rimbaud* (short) (+ pr)
- 1987 *Superstar: The Karen Carpenter Story* (short)
- 1991 *Poison* (+ sc)
- 1993 *Dottie Gets Spanked* (short) (for TV)
- 1995 *Safe* (+ sc)
- 1998 *Velvet Goldmine* (+ sc, co-story)

Other Films:

- 1988 *Muddy Hands* (pr); *Cause and Effect* (pr)
- 1989 *La Divina* (pr); *He Was Once* (pr, role)
- 1990 *Anemone Me* (pr); *Oreos with Attitude* (pr)
- 1992 *Swoon* (Kalin) (role as Phrenology Head)

Publications

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- “Cinematic/Sexual Transgression,” interview with J. Wyatt, in *Film Quarterly* (Berkeley), no. 3, 1993.
- “We Can’t Get There from Here,” in *Nation* (New York), 5 July 1993.
- “Dollie Gets Spanked,” interview with J. Painter, in *Film Threat* (Beverly Hills), April 1994.
- “Antibodies,” interview with Larry Gross in *Filmmaker* (New York), Summer 1995.
- “Kelly Reichardt,” in *BOMB* (New York), Fall 1995.

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Todd Haynes directing Toni Colette

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 Schorr, S., "Diary of a Sad Housewife," in *Artforum* (New York), Summer 1995.

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Stephens, C., "Gentlemen Prefer Haynes," in *Film Comment* (New York), July/August 1995.

Dargis, M., "Endangered Zone," in *Village Voice* (New York), 4 July 1995.

Taubin, Amy, "Nowhere to Hide," in *Sight and Sound* (London), May 1996.

Mazierska, E., "Przecucie apokalipsy," in *Kino* (Warsaw), September 1996.

Reid, R., "UnSafe at Any Distance: Todd Haynes' Visual Culture of Health and Risk," in *Film Quarterly* (Berkeley), Spring 1998.

Udovitch, M., "Two Guys Named Todd," in *Esquire* (New York), October 1998.

Mueller, M., "Glam Bake," in *Premiere* (New York), December 1998.

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Todd Haynes is no stranger to controversy. He began his career making outrageously personal short films that comment on the manner in which pop culture impacts on the individual. One of them—*Superstar: The Karen Carpenter Story*, featuring an all-doll cast—had to be yanked from distribution because of legal complications, and now is considered an underground classic. *Poison*, Haynes's initial, equally incendiary feature, was financed in part by the New York State Council on the Arts and the National Endowment for the Arts. Because of its subject matter, this support resulted in cries of outrage from those who prefer that publicly funded art be as inoffensive as a painting of a bowl of fruit. Whether *Poison* is or is not to one's individual taste, it is a film of high artistic aspiration. *Poison* is inspired by the writings of Jean Genet, and consists of a trio of skillfully interwoven stories. The first is a mockumentary about a seven-year-old boy who shot and killed his father and then summarily disappeared. How did this happen? Who was the boy, and why was he driven to such an act? A number of clues are offered by his mother. "I mean, I punished him," she matter-of-factly tells the camera. "His father beat him, just like any kid." Later, she observes, "He was a meek soul. People pick on meek souls."

The second story is a 1950s science-fiction movie parody, in which a brilliant scientist ingests some serum and becomes disfigured. People stare at him wherever he goes, and little girls spit at him. Eventually, he becomes the infamous "leper sex killer." In the third

story, a man arrives at a prison. He is an orphan and a thief, and he is gay. In jail, which he describes as “the counterfeit world of men among men,” he has found his true identity—as well as what he calls “the violence of love.” *Poison* is a jarring film about what it means to be different, what it is like to be so alienated from the mainstream that you feel more at home in a prison than in the outside world. Haynes shows how you are different and victimized if you are gay, physically deformed, or a sensitive child in a dysfunctional family. *Poison* is a disturbing film. It will make you uncomfortable, but it also will make you think.

In *Safe*, Haynes’s equally strong follow-up feature, he for the first time tells one story through the course of an almost-two-hour film. His heroine is Carol White (Julianne Moore), an emotionally disconnected, squeaky-clean San Fernando Valley housewife. Lately, she has been feeling run down, which she at first attributes to stress. But her body, and soon her mind, begin to deteriorate. Her doctor cannot diagnose her infirmity, instead suggesting that she see a psychiatrist. She eventually becomes convinced that the cause of her malady is environmental pollution, that she is “chemically sensitive” and “allergic to the twentieth century.” In a more conventional film, Carol not only would find a cure for her illness but would enter into an emotionally fulfilling romance with the agreeable guy (James LeGros) she meets at a New Age retreat. But Haynes had no intention of making a conventional film. He offers no easy answers to his heroine’s predicament, as she declines into a frail apparition of her former self. Hovering unquestionably over her deterioration is the harsh reality of AIDS and the New Age psychobabble that the individual is responsible for his own plight, regardless of the outside forces that one cannot control but that irrevocably impact on one’s physical and mental well-being. In *Safe*, Haynes has made a scary film without ghouls and gushing blood, a highly politicized story that does not overtly refer to political concerns. He subtly but chillingly captures Carol’s isolation by constantly posing her alone, sitting on a couch, or standing by her pool or looking in a mirror.

After *Poison* and *Safe*, two films of depth and texture, Haynes faltered with the fascinating yet frustrating *Velvet Goldmine*, a portrait of the glam rock era in Great Britain. The film is set during two time periods: the early 1970s, the heyday of a bisexual David Bowie-like glam rocker who stages his own murder; and a decade later, when a journalist sets out to write a piece commemorating the tenth anniversary of the rocker’s death. In depicting the writer’s exploration of his subject, Haynes employs a *Citizen Kane*-like framing contrivance.

What *Velvet Goldmine* has in common with Haynes’s earlier work is thematic, in that he offers a portrait of outcasts who are misunderstood and shunned by society and who end up acting out their sexual urges. Yet too much of the film is little more than an extended music video, with sequences featuring the glam rocker and others in performance. Haynes has created intriguing characters, to be sure. However, they are given short shrift. What is desperately missing from *Velvet Goldmine* is more characterization and depth in storytelling.

Meanwhile, Haynes has not abandoned the short-film form. Between *Poison* and *Safe* he made *Dottie Gets Spanked*, a twenty-seven-minute examination of the carnal fantasies of a young, highly imaginative boy who is obsessed with watching television sit-coms.

—Rob Edelman

HEIFITZ, Iosif

Nationality: Russian. **Born:** Iosif Yefimovitch Heifitz (sometimes transliterated as Josef Kheifits) in Minsk, Russia, 17 December 1905. **Education:** Leningrad School of Screen Arts, graduated 1927. **Family:** Married, two sons (filmmakers Vladimir and Dmitri Svetozarov). **Career:** Formed partnership with fellow student Alexander Zarkhi; they directed first film together, *A Song of Steel*, for Sovkino, 1928; joined Soyuzfilm, 1933, Lenfilm, 1935; ended partnership with Zarkhi, 1950. **Awards:** Stalin Prize, for *Razgrom Japonii*, 1945. **Died:** 24 April 1995, in St. Petersburg, Russia.

Films as Director:

- 1928 *Pesn o metallye (A Song of Steel)* (co-d, + co-sc, co-ed)
- 1930 *Veter v litso (Facing the Wind)* (co-d)
- 1931 *Polden (Noon)* (co-d, + co-sc)
- 1933 *Moya rodina (My Fatherland; My Country)* (co-d, + co-sc)
- 1935 *Goryachie dyenechki (Hectic Days)* (co-d, + co-sc)
- 1936 *Deputat Baltiki (Baltic Deputy)* (co-d, + co-sc)
- 1940 *Chlen pravitelstva (The Great Beginning; Member of the Government)* (co-d, + co-sc)
- 1942 *Yevu zovut Sukhe-Bator (His Name Is Sukhe-Bator)* (co-d, + co-sc)
- 1944 *Malakhov Kurgan* (co-d, + co-sc)
- 1945 *Razgrom Japonii (The Defeat of Japan)* (co-d, + co-sc, co-ed)
- 1946 *Vo imya zhizni (In the Name of Life)* (co-d, + co-sc)
- 1948 *Dragotsennye zerna (The Precious Grain)* (co-d)
- 1950 *Ogni Baku (Flames over Baku; Fires of Baku)* (co-d) (released 1958)
- 1953 *Vesna v Moskve (Spring in Moscow)* (co-d)
- 1954 *Bolshaya semya (The Big Family)*
- 1956 *Dyelo Rumyantseva (The Rumyantsev Case)* (+ co-sc)
- 1958 *Dorogoi moi chelovek (My Dear Fellow; My Dear Man)* (+ co-sc)
- 1960 *Dama s sobachkoi (The Lady with the Little Dog)* (+ sc)
- 1962 *Gorizont (Horizon)*
- 1964 *Dyen schastya (A Day of Happiness)* (+ co-sc)
- 1967 *V gorodye S (In the Town of S)* (+ sc)
- 1970 *Saliut Maria! (Salute, Maria)* (+ co-sc)
- 1973 *Plokhoy khoroshiy chelovek (The Duel; The Bad Good Man)* (+ sc)
- 1976 *Edinstvennaia (The Only One; The One and Only)* (+ co-sc)
- 1977 *Asya (Love Should Be Guarded)* (+ sc)
- 1979 *Vpervye zamuzhem (Married for the First Time)* (+ co-sc)
- 1982 *Shurochka*
- 1985 *Podsudimy (The Accused)* (+ co-sc)
- 1987 *Vspomnim, Tovarisc*
- 1988 *Vy chy, starichyo (Who Are You, Old People?)* (+ co-sc)
- 1989 *Brodyachij avtobus (Nomad Bus)* (+ co-sc)

Other Films:

- 1928 *Luna sleva (The Moon Is to the Left)* (Ivanov) (co-sc, asst-d)
- 1930 *Transport ognya (Transport of Fire)* (Ivanov) (co-sc, asst-d)

Publications

By HEIFITZ: articles—

- “Director’s Notes,” in *Iskusstvo Kino* (Moscow), no. 1, 1966.
 Interview in *Iskusstvo Kino* (Moscow), no. 2, 1971.
 Interview in *Soviet Film* (Moscow), no. 9, 1976.
 Article in *Soviet Film* (Moscow), no. 11, 1978.
 Hejfic, Iosif, “Vzlet i padenie Moej Rodiny,” in *Iskusstvo Kino* (Moscow), December 1990.

On HEIFITZ: books—

- Christie, Ian, and Richard Taylor, editors, *The Film Factory: Russian and Soviet Cinema in Documents 1896–1939*, London, 1988.
 Leyda, Jay, *Kino: A History of the Russian and Soviet Film*, Princeton, 1999.

On HEIFITZ: articles—

- Soviet Film* (Moscow), no. 2, 1967, and no. 2, 1971.
Panoráma, no. 4, 1976.
 Lipkov, “Iosif Heifits,” in *Soviet Film* (Moscow), February 1983.
 “Iosif Kheifits,” in *Film Dope* (London), September 1984.
 Gillett, John, and Claire Kitson, “Chekhov and After: The Films of Iosif Heifitz,” in *National Film Theatre Booklet* (London), December 1986.
 Dobrotvorsky, S., “Father and Sons,” in *Soviet Film* (Moscow), April 1987.
 Birchenough, Tom, “Iosif Kheifits,” in *Variety* (New York), 29 May 1995.
 Brandlmeier, Thomas, “Iosif Chejfic 4.12.1905 - 24.4.1995,” an obituary in, *EPD Film* (Frankfurt), August 1995.
 Goldovskaja, Marina, “Stariki,” in *Iskusstvo Kino* (Moscow), November 1995.

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It is impossible to discuss the career of Iosif Heifitz without also paying tribute to Alexander Zarkhi, with whom he worked for over twenty years after they both left the Leningrad Technicum of Cinema Art in 1927. The first film they made together was *A Head Wind*, but their first collaboration to gain prominence was *Baltic Deputy*, a landmark film of “socialist” or “historic” realism that transcends the genre’s usual bombastic propaganda, moral and political schematism, and impossibly perfect and idealised heroes and heroines. This film concerns an elderly professor who, despite the disapproval of his stuffy academic colleagues, joins the forces of revolution in 1917 and is eventually elected to the Petrograd Soviet by the sailors of the Baltic fleet. It contains both humour and humanistic values, and is particularly distinguished by an excellent central performance from Nikolai Cherkasov. Equally impressive, for the same reasons, is *Member of the Government*. Set during the rural collectivisation period and focusing on a young farm worker who rises to a government position despite the opposition of her husband, this film concerns the improved status of women in the USSR after

1917. A similar concentration on the social position of women can be seen in his later film, *Married for the First Time*. Vera Maretskaya is superb throughout *Member of the Government*, the first of several memorable female leading roles in Heifitz’s films.

Both Zarkhi and Heifitz benefited creatively from their split in 1950, although Heifitz has undoubtedly become better known. His impressive second film on his own, *The Big Family*, is recognised as one of the forerunners of the post-Stalin rejuvenation of the Soviet cinema. This film presents the lives of a family of shipbuilders with a feeling for everyday realities, a lively, detailed texture, a concern with the problems of the individual as opposed to the masses, and generally tries to avoid producing neat, formulaic, ideologically “sound” solutions.

In 1960 Heifitz made the film for which he is probably best known, *The Lady with the Little Dog*, the first of a Chekhov trilogy including *In the Town of S* and *The Bad Good Man*. It is hardly surprising that the director should have been drawn to Chekhov, nor that his Chekhov adaptations are among his finest works, for both share an understanding of the complexity of human beings, a feeling for the minute, telling detail, and a remarkable ability to conjure an almost tangible sense of atmosphere. Indeed, in the trilogy some of the most “Chekhovian” moments are not in the original stories at all! Thus, it is hardly surprising to find Heifitz admitting (in an interview in *Soviet Film*) that “much as I love Dostoevsky I regard Chekhov as my teacher.” Stressing Chekhov’s concern with the importance of clear and legible writing (in both senses of the word), he adds: “I try to apply the laws of Chekhovian prose, with due adjustments to suit our time, in my films about the present. I have always considered Chekhov to be among the most modern of writers, and have never treated him as a venerable, ‘moth-eaten’ classic. To me Chekhov has always been an example of a social-minded writer. . . . The hallmark of Chekhov’s approach is that, while describing these small, weak people living in an atmosphere of triviality and inaction, he preserved his faith in a better future and in the power of the human spirit. So he imparted to them an important quality—the capacity to make a critical judgment of the surrounding world and of oneself. This is the quality that I prize most highly.”

Thus, in spite of his obvious relish for period feel in Chekhov (and Turgenev, in the beautiful *Asya*), Heifitz was obviously a great deal more than a “period” director. Claiming that modern Soviet filmmakers are “heirs to the humanistic tradition of Russian literature,” he once said that his films are “a panorama of the better part of a century.” Looking at the remarkable gallery of characters he presented with his mix of everyday heroism and humanity, it is hard to disagree. Heifitz was not a stylistic innovator, but his films, whether set in the past or present, all exhibit an equally strong feeling for the minutiae of daily life and the humanity of their characters. In this last respect it should be pointed out that Heifitz was a masterly director of actors, and that he largely “discovered” Nikolai Cherkasov, Vera Maretskaya, Iya Savvina and Alexei Batalov, all of whom gave some of their finest performances in his films. As he himself stated, “many directors today strive for documentary realism and naturalness of tone. But in that case individuality disappears, and the human voice with its infinite inflections gives way to banality.” Heifitz added: “Directing in the cinema means above all directing the actor. The actor is the focal point of the director’s efforts and experience.”

—Julian Petley

HENNING-JENSEN, Astrid and Bjarne

Nationality: Danish. **Born:** Frederiksberg, Denmark; Astrid (née Astrid Smahl): 10 December 1914; Bjarne: 6 October 1908. **Family:** Married 6 October 1938. **Career:** Bjarne actor at various theatres, Astrid actress at "Riddersalen," Copenhagen, 1931–38; Bjarne director at Nordisk Films Kompagni, 1940–50; Astrid assistant director, 1941, then director, 1943, at Nordisk; Astrid at Norsk Film A/S, Oslo, 1950–52; Bjarne and Astrid both worked as freelance writers and directors for film, theatre, radio, and television, from early 1950s. **Awards:** Astrid: Director Prize, Venice, for *Denmark Grows Up*, 1947; Cannes Festival Prize for *Palle Alone in the World*, 1949; Catholic Film Office Award, Cannes Festival, and Technik Prize, for *Paw*, 1960; Best Director, Berlin Festival, for *Winter Children*, 1979. Bjarne: Director Prize, Venice, for *Ditte: Child of Man*, 1946. **Address:** Astrid: Frederiksberg Allé 76, DK-1820 Copenhagen V, Denmark. **Died:** Bjarne, 1995.

Films as Directors:

- 1940 *Cykledrengene i Tørvegraven* (Bjarne only)
- 1941 *Hesten paa Kongens Nytorv* (Bjarne only); *Brunkul* (Bjarne only); *Arbejdet kalder* (Bjarne only); *Chr. IV som Bygherre* (*Christian IV: Master Builder*) (Bjarne only)
- 1942 *Sukker* (*Sugar*) (Bjarne only)
- 1943 *Korn* (*Corn*) (Bjarne only); *Hesten* (*Horses*) (Bjarne only); *Føllet* (Bjarne only); *Papir* (*Paper*) (Bjarne only); *Naar man kun er ung* (*To Be Young*) (Bjarne only); *S.O.S. Kindtand* (*S.O.S. Molars*)
- 1944 *De danske Sydhavsøer* (*Danish Island*) (Bjarne only)
- 1945 *Flyktingar finner en hamn* (*Fugitives Find Shelter*); *Dansk politi i Sverige* (Astrid only); *Folketingsvalg 1945; Brigaden i Sverige* (*Danish Brigade in Sweden*) (Bjarne only); *Frihedsfonden* (*Freedom Committee*) (Bjarne only)
- 1946 *Ditte Menneskebarn* (*Ditte: Child of Man*) (Bjarne d, Astrid asst)
- 1947 *Stemning i April; De pokkers unger* (*Those Blasted Kids*); *Denmark Grows Up* (Astrid co-d only)
- 1948 *Kristinus Bergman*
- 1949 *Palle alene i Verden* (*Palle Alone in the World*) (Astrid only)
- 1950 *Vesterhavsdrenge* (*Boys from the West Coast*)
- 1951 *Kranes Konditori* (*Krane's Bakery Shop*) (Astrid only)
- 1952 *Ukjent mann* (*Unknown Man*) (Astrid only)
- 1953 *Solstik*
- 1954 *Tivoligarden spiller* (*Tivoli Garden Games*); *Ballettens børn* (*Ballet Girl*) (Astrid only)
- 1955 *Kaerlighed pa kredit* (*Love on Credit*) (Astrid only, + sc); *En saelfangst i Nordgrønland* (Bjarne only); *Hvor bjergene sejler* (*Where Mountains Float*) (Bjarne only)
- 1959 *Hest på sommerferie* (Astrid only); *Paw* (*Boy of Two Worlds, The Lure of the Jungle*) (Astrid only)
- 1961 *Een blandt mange* (Astrid only)
- 1962 *Kort är sommaren* (*Short Is the Summer*) (Bjarne only)
- 1965 *De blå undulater* (Astrid only)
- 1966 *Utro* (*Unfaithful*) (Astrid only)

- 1967 *Min bedstefar er en stok* (Astrid only)
- 1968 *Nille* (Astrid only)
- 1969 *Mig og dig* (*Me and You*) (Astrid only)
- 1974 *Skipper & Co.* (Bjarne only)
- 1978 *Vinterbørn* (*Winter Children*) (Astrid only, + sc, ed)
- 1980 *Øjeblikket* (*The Moment*) (Astrid only)
- 1986 *Barndommens gade* (*Street of Childhood*) (Astrid only)
- 1991 *In Spite Of*
- 1995 *Bella, My Bella*

Other Films:

- 1937 *Cocktail* (Astrid: role)
- 1938 *Kongen bød* (Bjarne: role)
- 1939 *Genboerne* (Bjarne: role)
- 1940 *Jens Langkniv* (Bjarne: role)
- 1942 *Damen med de lyse Handsker* (Christensen) (Bjarne: role)

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Astrid and Bjarne Henning-Jensen started as stage actors, but shortly after they married in 1938 they began working in films. Bjarne Henning-Jensen directed several government documentaries beginning in 1940 and he was joined by Astrid in 1943. At that time the Danish documentary film, strongly influenced by the British documentary of the 1930s, was blooming, and Bjarne Henning-Jensen played an important part in this. In 1943 he made his first feature film, with Astrid serving as assistant director. *Naar man kun er ung* was a light, everyday comedy, striving for a relaxed and charming style, but it was too cute, and it was politely received. Their next film, *Ditte Menneskebarn*, was their breakthrough, and the two were instantly considered as the most promising directors in the postwar Danish cinema. The film was an adaptation of a neoclassical novel by Martin Andersen-Nexø. It was a realistic story of a young country girl and her tragic destiny as a victim of social conditions. The novel, published between 1917 and 1921, was in five volumes, but the Henning-Jensens used only parts of the novel. The sentimentality of the book was, happily, subdued in the film, and it is a sensitive study of a young girl in her milieu. The film was the first example of a more realistic and serious Danish film and it paralleled similar trends in contemporary European cinema, even if one would refrain from calling the film neorealistic. It was a tremendous success in Denmark and it also won a certain international recognition.

Astrid and Bjarne Henning-Jensen's film was a sincere attempt to introduce reality and authentic people to the Danish film. They continued this effort in their subsequent films, but a certain facile approach, a weakness for cute effects, and a sensibility on the verge of sentimentality made their films less and less interesting. In the 1950s Bjarne Henning-Jensen returned to documentaries. In 1955 he made the pictorially beautiful *Hvor bjergene sejler*, about Greenland. He attempted a comeback to features in 1962 with a rather pedestrian adaptation of Knut Hamsun's novel *Pan* called *Kort är sommaren*. His last film, in 1974, was a failure. Astrid Henning-Jensen continued making films on her own. She made two carefully directed and attractive films in Norway, and in the 1960s she tried to keep up with

the changing times in a couple of films. But it was not until the last few years that she regained her old position. In *Vinterbørn*, about women and their problems in a maternity ward, and in *Øjeblikket*, treating the problems of a young couple when it is discovered that the woman is dying of cancer, she worked competently within an old established genre in Danish films, the problem-oriented popular drama.

—Ib Monty

HEPWORTH, Cecil

Nationality: British. **Born:** Lambeth, London, 19 March 1874. **Career:** Patented hand-feed lamp for optical lantern, 1895; assistant projectionist to Birt Acres, 1896; became cameraman for Charles Urban, 1898; formed Hepwix Films at Walton-on-Thames, worked as actor and director, and patented film developing system; formed Hepworth Manufacturing Company, 1904; patented Vivaphone “Talking Film” device and became first chairman, Kinematograph Manufacturer’s Association, 1910; founded British Board of Film Censors, 1911; founded Hepworth Picture Plays, 1919 (company goes bankrupt, 1923); technical advisor and producer, National Screen Service, 1936. **Died:** In Greenford, Middlesex, 9 February 1953.

Films as Director:

- 1898 *Oxford and Cambridge Boat Race* (short); *The Interrupted Picnic* (short); *Exchange Is No Robbery* (short); *The Immature Punter* (short); *The Quarrelsome Anglers* (short); *Two Fools in a Canoe* (short)
- 1899 *Express Train in a Railway Cutting* (short)
- 1900 *Wiping Something off the Slate* (short); *The Conjurer and the Boer* (short); *The Punter’s Mishap* (short); *The Gunpowder Plot* (short); *Explosion of a Motor Car* (short); *The Egg-Laying Man* (short); *Clown and Policeman* (short); *Leap-frog as Seen by the Frog* (short); *How It Feels to Be Run Over* (short); *The Eccentric Dancer* (short); *The Bathers* (short); *The Sluggard’s Surprise* (short); *The Electricity Cure* (short); *The Beggar’s Deceit* (short); *The Burning Stable* (short); *Topsy Turvy Villa* (short); *The Kiss* (short)
- 1901 *How the Burglar Tricked the Bobby* (short); *The Indian Chief and the Seidlitz Powder* (short); *Comic Grimacer* (short); *Interior of a Railway Carriage* (short); *Funeral of Queen Victoria* (short); *Coronation of King Edward VII* (short); *The Glutton’s Nightmare* (short)
- 1902 *The Call to Arms* (short); *How to Stop a Motor Car* (short)
- 1903 *The Absent-minded Bootblack* (short); *Alice in Wonderland* (short); *Firemen to the Rescue* (short); *Saturday’s Shopping* (short)
- 1904 *The Jonah Man* (short)
- 1905 *Rescued by Rover* (short); *Falsely Accused* (short); *The Alien’s Invasion* (short); *A Den of Thieves* (short)
- 1907 *A Seaside Girl* (short)
- 1908 *John Gilpin’s Ride* (short)

- 1909 *Tilly the Tomboy* (short)
- 1911 *Rachel’s Sin* (short)
- 1914 *Blind Fate* (short); *Unfit or The Strength of the Weak* (short); *The Hills Are Calling* (short); *The Basilisk*; *His Country’s Bidding* (short); *The Quarry Mystery* (short); *Time the Great Healer*; *Morphia the Death Drug* (short); *Oh My Aunt* (short)
- 1915 *The Canker of Jealousy*; *A Moment of Darkness* (short); *Court-Martialled*; *The Passing of a Soul* (short); *The Bottle*; *The Baby on the Barge*; *The Man Who Stayed at Home*; *Sweet Lavender*; *The Golden Pavement*; *The Outrage*; *Iris*
- 1916 *Trelawney of the Wells*; *A Fallen Star*; *Sowing the Wind*; *Annie Laurie*; *Comin’ thro’ the Rye*; *The Marriage of William Ashe*; *Molly Bawn*; *The Cobweb*
- 1917 *The American Heiress*; *Nearer My God to Thee*
- 1918 *The Refugee*; *Tares*; *Broken in the Wars*; *The Blindness of Fortune*; *The Touch of a Child*; *Boundary House*
- 1919 *The Nature of the Beast*; *Sunken Rocks*; *Sheba*; *The Forest on the Hill*
- 1920 *Anna the Adventuress*; *Alf’s Button*; *Helen of Four Gates*; *Mrs. Erricker’s Reputation*
- 1921 *Tinted Venus*; *Narrow Valley*; *Wild Heather*; *Tansy*
- 1922 *The Pipes of Pan*; *Mist in the Valley*; *Strangling Threads*; *Comin’ Thro’ the Rye* (second version)
- 1927 *The House of Marney*
- 1929 *Royal Remembrances*

Publications

By HEPWORTH: books—

Animated Photography, London, 1898.

Came the Dawn: Memories of a Film Pioneer, New York, 1951.

By HEPWORTH: articles—

“My Film Experiences,” in *Pearson’s Magazine* (London), 1920.

“Those Were the Days,” in *Penguin Film Review* (London), no. 6, 1948.

On HEPWORTH: books—

Barnes, John, *The Beginnings of Cinema in England*, London, 1976.

Barnes, John, *Pioneers of the British Film 1894–1901*, London, 1983.

On HEPWORTH: articles—

“Cecil Hepworth Comes Through,” in *Era* (London), 3 May 1935.

“Hepworth: His Studios and Techniques,” in *British Journal of Photography* (London), 15 and 22 January 1971.

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The son of a famous magic lanternist and photographer named T.C. Hepworth (who authored an important early volume titled *The*

Book of the Lantern), Cecil Hepworth was—along with Robert W. Paul—the best known and most important of early British film pioneers. In the first twenty years of British cinema, Hepworth's place is easy to determine. He was a major figure who wrote the first British book on cinematography, *Animated Photography, the A.B.C. of the Cinematograph* (published in 1897) and who produced *Rescued by Rover*, which is to British cinema what D.W. Griffith's *The Adventures of Dollie* is to the American film industry. But as the industry grew, Cecil Hepworth failed to grow along with it, and as the English critic and historian Ernest Betts has written, "although a craftsman and a man of warm sympathies, an examination of his career shows an extremely limited outlook compared with Americans or his contemporaries."

A cameraman before turning to production in the late 1890s, "Heppy," as he was known to his friends and colleagues, founded the first major British studio at Walton-on-Thames (which was later to become Nettlefold Studios). He experimented with sound films before 1910 and was also one of the few British pioneers to build up his own stable of stars, not borrowed from the stage, but brought to fame through the cinema. Alma Taylor, Chrissie White, Stewart Rome, and Violet Hopson were his best known "discoveries." So omnipotent was Hepworth in British cinema prior to the First World War that major American filmmakers such as Larry Trimble and Florence Turner were eager to associate with him when they journeyed to England from the United States to produce films.

Hepworth's problem and the cause of his downfall was shared with many other pioneers. He did not move with the times. His films were always exquisitely photographed and beautiful to look at, but they were totally devoid of drama. The editing techniques which he had displayed in *Rescued by Rover* were forgotten by the teens. His productions were all too often like the magic lantern presentations of his father, lifeless creations featuring slow dissolves from one sequence or even one bit of action to the next, even when it was obvious to others that quick cuts were needed. Hepworth appeared to despise anything that would bring movement to his films, preferring that the camera linger on the pictorial beauty of the scene. Nowhere is this more apparent than in Hepworth's best-known feature, *Comin' thro' the Rye* (which he filmed twice, in 1916 and 1922). As Iris Barry was forced to admit, when writing of the latter version, it is "a most awful film." Bankruptcy and a closed mind drove Cecil Hepworth from the industry which he had helped to create. He returned late in life to supervise the production of trailers for National Screen Service, and also served as chairman of the History Research Committee of the British Film Institute, at which time he also wrote his autobiography, *Came the Dawn*.

—Anthony Slide

HERZOG, Werner

Nationality: German. **Born:** Werner Stipetic in Sachrang, 5 September 1942. **Education:** Classical Gymnasium, Munich, until 1961; University of Munich, early 1960s. **Family:** Married journalist Martje Grohmann, one son. **Career:** Worked as a welder in a steel factory for

U.S. National Aeronautics and Space Administration; founded Werner Herzog Filmproduktion, 1966; walked from Munich to Paris to visit film historian Lotte Eisner, 1974. **Awards:** Bundesfilmpreis, and Silver Bear, Berlinale, for *Signs of Life*, 1968; Bundespreis, and Special Jury Prize, Cannes Festival, for *Every Man for Himself and God against All*, 1975; Best Director, Cannes Festival, for *Fitzcarraldo*, 1982. **Address:** Turkenstr. 91, D-80799 München, Germany.

Films as Director (beginning 1966, films are produced or co-produced by Werner Herzog Filmproduktion)

- 1962 *Herakles* (+ pr, sc)
- 1964 *Spiel im Sand* (*Game in the Sand*) (unreleased) (+ pr, sc)
- 1966 *Die beispiellose Verteidigung der Festung Deutschkreuz* (*The Unprecedented Defense of the Fortress of Deutschkreuz*) (+ pr, sc)
- 1967 *Lebenszeichen* (*Signs of Life*) (+ sc, pr)
- 1968 *Letzte Worte* (*Last Words*) (+ pr, sc); *Massnahmen gegen Fanatiker* (*Precautions against Fanatics*) (+ pr, sc)
- 1969 *Die fliegenden Ärzte von Ostafrika* (*The Flying Doctors of East Africa*) (+ pr, sc); *Fata Morgana* (*Mirage*) (+ sc, pr)
- 1970 *Auch Zwerge haben klein angefangen* (*Even Dwarfs Started Small*) (+ pr, sc, mu arrangements); *Behinderte Zukunft* (*Handicapped Future*) (+ pr, sc)
- 1971 *Land des Schweigens und der Dunkelheit* (*Land of Silence and Darkness*) (+ pr, sc)
- 1972 *Aguirre, der Zorn Gottes* (*Aguirre, the Wrath of God*) (+ pr, sc)
- 1974 *Die grosse Ekstase des Bildschnitzers Steiner* (*The Great Ecstasy of the Sculptor Steiner*) (+ pr, sc); *Jeder für sich und Gott gegen alle* (*Every Man for Himself and God against All*; *The Enigma of Kaspar Hauser*) (+ pr, sc)
- 1976 *How Much Wood Would a Woodchuck Chuck* (+ pr, sc); *Mit mir will keiner spielen* (*No One Will Play with Me*) (+ pr, sc); *Herz aus Glas* (*Heart of Glass*) (+ pr, co-sc, bit role as glass carrier)
- 1977 *La Soufrière* (+ pr, sc, narration, appearance)
- 1978 *Stroszek* (+ pr, sc)
- 1979 *Nosferatu—Phantom der Nacht* (*Nosferatu, the Vampire*) (+ pr, sc, bit role as monk); *Woyzeck* (+ pr, sc)
- 1980 *Woyzeck; Glaube und Währung* (*Creed and Currency*)
- 1981 *Fitzcarraldo* (+ pr, sc)
- 1983 *Where the Green Ants Dream* (*Wo Die Grünen Ameisen Träumen*)
- 1984 *Ballade vom Kleinen Soldaten* (*Ballad of the Little Soldier*); *Gasherbrum—Der leuchtende Berg* (*Gasherbrum—The Dark Glow of the Mountains*)
- 1987 *Cobra Verde* (+ sc)
- 1988 *Wodaabe—Die Hirten der Sonne* (*Herdsmen of the Sun*); *Les Gaulois* (*The French*)
- 1989 *Es ist nicht leicht ein Gott zu sein* (*It Isn't Easy Being God*)
- 1990 *Echos aus Einem Dustern Reich* (*Echoes from a Somber Kingdom*)
- 1991 *Schrie aus Stein* (*Scream of Stone*); *Jag Mandir* (*The Eccentric Private Theatre of the Maharajah of Udaipur*)
- 1992 *Lektionen in Finsternis* (*Lessons of Darkness*)
- 1993 *Bells from the Deep* (*Glocken aus der Tiefe*)



Werner Herzog

- 1994 *Die Verwandlung der Welt in Musik (The Transformation of the World into Music)*
 1995 *Tod für fünf Stimmen (Death for Five Voices)* (+ sc)
 1997 *Little Dieter Needs to Fly* (+ sc, Narrator)
 1999 *Mein liebster Feind—Klaus Kinski*
 2000 *Invincible* (+ co-sc)

Publications

By HERZOG: books—

- Werner Herzog: *Drehbücher I*, Munich, 1977.
 Werner Herzog: *Drehbücher II*, Munich 1977.
Sur le chemin des glaces: Munich-Paris du. 23.11 au 14.12.1974, Paris, 1979.
 Werner Herzog: *Stroszek, Nosferatu: Zwei Filmerzählungen*, Munich, 1979.
Screenplays, New York, 1980.
Fitzcarraldo: The Original Story, Seattle, 1983.

- Cobra Verde*, Munich, 1987.
Vom Gehen im Eis (Of Walking in Ice), London, 1994.

By HERZOG: articles—

- “Rebellen in Amerika,” in *Filmstudio* (Frankfurt), May 1964.
 “Neun Tage eines Jahres,” in *Filmstudio* (Frankfurt), September 1964.
 “Mit den Wölfen heulen,” in *Filmkritik* (Munich), July 1968.
 “Warum ist überhaupt Seiendes und nicht vielmehr Nichts?,” in *Kino* (West Berlin), March/April 1974.
 Interview with S. Murray, in *Cinema Papers* (Melbourne), December 1974.
 “Every Man for Himself,” interview with D. L. Overbey, in *Sight and Sound* (London), Spring 1975.
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- "Werner Herzog," in *Film Dope* (London), March 1982.
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* * *

Werner Herzog, more than any director of his generation, has through his films embodied German history, character, and cultural richness. While references to verbal and other visual arts would be out of place in treating most film directors, they are key to understanding Herzog. For his techniques he reaches back into the early part of the twentieth century to the Expressionist painters and filmmakers; back to the Romantic painters and writers for the luminance and allegorization of landscape and the human figure; even further beyond into sixteenth-century Mannerist extremes of Mathias Günwald; and throughout his nation's heritage for that peculiarly Germanic grotesque. In all these technical and expressive veins, one finds the qualities of exaggeration, distortion, and the sublimation of the ugly.

More than any, "grotesque" presents itself as a useful term to define Herzog's work. His use of an actor like Klaus Kinski, whose

singularly ugly face is sublimated by Herzog's camera, can best be described by such a term. Persons with physical defects like deafness and blindness, and dwarfs, are given a type of grandeur in Herzog's artistic vision. Herzog, as a contemporary German living in the shadow of remembered Nazi atrocities, demonstrates a penchant for probing the darker aspects of human behavior. Herzog's vision renders the ugly and horrible sublime, while the beautiful is omitted and, when included, destroyed or made to vanish (like the beautiful Spanish noblewoman in *Aguirre*).

Closely related to the grotesque in Herzog's films is the influence of German expressionism on him. Two of Herzog's favorite actors, Klaus Kinski and Bruno S., have been compared to Conrad Veidt and Fritz Kortner, prototypical actors of German expressionistic dramas and films during the teens and 1920s. Herzog's actors make highly stylized, indeed often stock, gestures; in close-ups, their faces are set in exaggerated grimaces.

The characters of Herzog's films often seem deprived of free will, merely reacting to an absurd universe. Any exertion of free will in action leads ineluctably to destruction, death, or at best frustration by the unexpected. The director is a satirist who demonstrates what is wrong with the world but, as yet, seems unable or unwilling to articulate the ways to make it right; indeed, one is at a loss to find in his world view any hope, let alone prescription, for improvement.

Herzog's mode of presentation has been termed by some critics as romantic and by others as realistic. This seeming contradiction can be resolved by an approach that compares him with those Romantic artists who first articulated elements of the later realistic approach. Critics have found in the quasi-photographic paintings of Caspar David Friedrich an analogue for Herzog's super-realism. As with these artists, there is an aura of unreality in Herzog's realism. Everything is seen through a camera that rarely goes out of intense, hard focus. Often it is as if his camera is deprived of the normal range of human vision, able only to perceive part of the whole through a telescope or a microscope.

In this strange blend of romanticism and realism lies the paradoxical quality of Herzog's talent: he, unlike Godard, Resnais, or Altman, has not made great innovations in film language; if his style is to be defined at all it is as an eclectic one; and yet, his films do have a distinctive stylistic quality. He renders the surface reality of things with such an intensity that the viewer has an uncanny sense of seeing the essence beyond. *Aguirre*, for example, is unrelenting in its concentration on filth, disease, and brutality; and yet it is also an allegory which can be read on several levels: in terms of Germany under the Nazis, America in Vietnam, and more generally on the bestiality that lingers beneath the facade of civilized conventions. In one of Herzog's romantic tricks within his otherwise realistic vision, he shows a young Spanish noblewoman wearing an ever-pristine velvet dress amid mud and squalor; further, only she of all the rest is not shown dying through violence and is allowed to disappear almost mystically into the dense vegetation of the forest: clearly, she represents that transcendent quality in human nature that incorruptibly endures. This figure is dropped like a hint to remind us to look beyond mere surface.

One finds, however, in *Fitzcarraldo*, Herzog's supreme apotheosis of the spiritual dimensions of the rain forest. As much in the production as in the substance of the film, the Western Imperialist will to reshape the wilderness is again and again met with reversals that render that will meaningless. The protagonist's titanic effort to get a riverboat over a hill from one river to another is achieved only to be

thwarted by the natives who cut the ropes, sending it careening downstream through the rapids in a sacrifice to their river deity. The boat ends up uselessly back where it began: a massive symbol of human futility. Only the old gramophone shown playing records of Caruso throughout the jungle voyage offers—like the Spanish noblewoman in *Aguirre*—Herzog's vision of beauty that rarely escapes being rendered meaningless by an otherwise absurd universe.

Herzog's Australian film *Where Green Ants Dream* does penance for any taint of Western Imperialism that *Fitzcarraldo* might have given him. The director comes down hard against the modern way of life. This film is saved from tendentiousness by movements of human comedy through which a very sympathetic hero learns from the Native Australians, and by Herzog's much-loved 360-degree pans over the flatness of the Outback. This technique is also used by Herzog to convey the sense of flat immensity of sub-Saharan Africa in *Herdsmen of the Sun*, a lyrical celebration of the Wodaabe tribesmen, who bend Western gender expectations by having the men and women reverse roles in courtship. Here, too, Herzog evidences his German heritage by following in the African footsteps of his greatest—if most problematic—filmmaking compatriot: Leni Riefenstahl, whose last work was a documentary of a sub-Saharan tribe to the east of the Wodaabe.

—Rodney Farnsworth

HILL, Walter

Nationality: American. **Born:** Long Beach, California, 10 January 1942. **Education:** Attended University of Americas, Mexico City, 1959–60; Michigan State University, B.A., 1962, M.A., 1963. **Career:** Began in films as writer; directed first film, *Hard Times*, 1975; created *Dog and Cat* TV series, 1977. **Address:** c/o Lone Wolf Co., 8800 Sunset Boulevard, Suite 210, Los Angeles, CA 90069, U.S.A.

Films as Director:

- 1975 *Hard Times (The Streetfighter)* (+ co-sc)
- 1978 *The Driver* (+ sc)
- 1979 *The Warriors* (co-sc)
- 1980 *The Long Riders*
- 1981 *Southern Comfort* (co-sc)
- 1982 *48 Hrs.* (+ sc)
- 1984 *Streets of Fire* (+ sc, pr)
- 1985 *Brewster's Millions*
- 1986 *Crossroads*
- 1987 *Extreme Prejudice*
- 1988 *Red Heat* (+ sc, pr)
- 1989 *Johnny Handsome; Tales from the Crypt* (TV series) (+ co-exec pr)
- 1990 *Another 48 Hrs.*
- 1992 *Trespass*
- 1993 *Geronimo: An American Legend* (+ pr)
- 1995 *Wild Bill* (+ sc)
- 1996 *Last Man Standing* (+ sc)
- 2000 *Supernova*



Walter Hill

Other Films:

- 1968 *The Thomas Crown Affair* (Jewison) (2nd asst-d)
- 1969 *Take the Money and Run* (Allen) (asst-d)
- 1972 *Hickey and Boggs* (Culp) (sc); *The Getaway* (Peckinpah) (sc)
- 1973 *The Thief Who Came to Dinner* (Yorkin) (sc); *The Mackintosh Man* (Huston) (sc)
- 1975 *The Drowning Pool* (Rosenberg) (co-sc)
- 1979 *Alien* (Scott) (co-pr)
- 1986 *Aliens* (Cameron) (co-pr); *Blue City* (Manning) (co-sc, pr)
- 1992 *Alien 3* (sc, pr)
- 1994 *The Getaway* (sc)

Publications

By HILL: articles—

- Interview with A. J. Silver and E. Ward, in *Movie* (London), Winter 1978/79.
- “Making *Alien*,” an interview with M. P. Carducci, in *Cinefantastique* (Oak Park, Illinois), no. 1, 1979.
- Interview with M. Greco, in *Film Comment* (New York), May/June 1980.
- Interview with Pat Broeske, in *Films in Review* (New York), December 1981.
- “Dead End Streets,” an interview with D. Chute, in *Film Comment* (New York), July/August 1984.

- Interview with A. Hunter, in *Films and Filming* (London), October 1984.
- “Walter Hill,” an interview with L. Gross, in *Bomb*, Winter 1993.
- “Hill on Hawks,” an interview with T. Davis, in *Sight and Sound* (London), Spring 1997.

On HILL: book—

- Cantero, Marcial, *Walter Hill*, Madrid, 1985.

On HILL: articles—

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- Sragow, M., “Don’t Jesse James Me,” in *Sight and Sound* (London), Summer 1982.
- Rafferty, T., “The Paradoxes of Home: Three Films by Walter Hill,” in *Film Quarterly* (Berkeley), Fall 1982.
- Sragow, M., “Hill’s Street Blues,” in *American Film* (Washington, D.C.), June 1984.
- Hearing, D., “*Red Heat*—Cross-Culture Cop Caper,” in *American Cinematographer* (Los Angeles), June 1988.
- Revue du Cinéma/Image et Son* (Paris), June 1990.
- Roth, P. A., “The Virtue of Violence: The Dimensions of Development in Walter Hill’s *The Warriors*,” in *Journal of Popular Culture*, vol. 24, no. 3, 1990.
- “Walter Hill,” in *CinemAction*, January 1992.
- Solman, Gregory, “At Home on the Range: Walter Hill,” in *Film Comment*, March/April 1994.

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Established in the early 1970s as a writer of action movies (earlier he had ambitions to illustrate comic books), Walter Hill went almost unnoticed for his first two directorial ventures. Not so with his third. *The Warriors* reportedly occasioned gang fights in the United States, while one British newspaper dubbed it “the film they mustn’t show here.” Replete with highly stylized violence, *The Warriors* has been described by Hill as “a comic book rock ‘n’ roll version of the Xenophon story.” It is a precise description: the movie takes the *Anabasis* and adapts it to an appropriately mythical setting among the street gangs of modern New York. The stranded Warriors fight their way home through the subways and streets of an extraordinary fantasy city. This world, as so often in Hill’s movies, is evacuated of any sense of the everyday, and is rendered with the use of the strong reds, yellows, and blues of comic book design. In its subway scenes especially, colors leap from the screen much as, say, a Roy Lichtenstein picture leaps from the canvas, its direct assault on our vision as basic as that of a comic strip.

The pleasure of the movie lies in that style, transforming its much-maligned violence into a kind of ritual dance. Given this transformation, you could as well accuse Hill of celebrating gang warfare as you could accuse Lichtenstein of condoning aerial combat in his painting *Whaam!* The fascination of Hill’s cinema is that it evokes and elaborates upon mythical worlds, in the case of *The Warriors* grounded in ancient Greece and in comics, though in his other movies more often based in the cinema itself. Thus *Driver* eliminates orthodox characterization in favour of thriller archetypes: the Driver, the Detective, and the Girl, as the credits list them. They revolve around each other in a world of formally defined roles, roles made archetypal by movies themselves. *The Long Riders*, in presenting a version of the

Jesse James story, traps its characters in their own movie mythology so that they even seem to be aware that they are playing out a sort of destiny born of the Western genre, a sense of fate which also imbues Hill's other outstanding Western, *Geronimo: An American Legend*. *Southern Comfort* manipulates and undermines the war-movie ideology of the small military group, while *48 Hrs.* pursues its unstoppable and richly entertaining action in precisely the fashion of a Don Siegel cop movie—*Madigan*, say, or *Dirty Harry*. It is as if Hill's project is to tour the popular genres, and although he made a sequence of poor films in the latter half of the 1980s, in 1993 *Geronimo* triumphantly demonstrated that he remains one of the most intelligent genre directors in the modern cinema. This heralded something of a resurgence in the quality of his work, if not in commercial success, with *Wild Bill* and *Last Man Standing* (a version of Kurosawa's *Yojimbo*) demonstrating his continuing grasp of genre conventions and narrative technique. He remains highly skilled in the use of chase and confrontation, adept at the montage methods so central to action-movie tension, while offering us not a "reality" but a distillation of the rules of the genre game. In his films we are witness to the *enmything* of characters, if that neologism is not too pompous for so pleasurable an experience, a self-conscious evocation of genre but without the knowing, postmodern wink which often attends such exercises. Hill manages to take the genre seriously *and* to reflect upon it, in *Wild Bill* even to the reflexive point at which Bill Hickock is represented as both victim and product of his own *enmything*.

Inevitably such immersion in popular genre conventions, however skilled, risks critical opprobrium. Although *Geronimo* has deservedly received its share of positive comment—in part, of course, because it treats its Native Americans with more sensitivity than has generally been the case in genre cinema—*The Warriors*, *Southern Comfort*, *48 Hrs.*, and *Last Man Standing*, have all been dismissed as shallow and morally suspect, lacking in the "seriousness" considered necessary to redeem their almost exclusive focus upon action. This, however, is to miss the real pleasures of Hill's cinema, its visual power, its narrative force, and its absorbing concern with myth-making and myth-breaking. These, too, are qualities to which the label "serious" may properly be applied.

—Andrew Tudor



Alfred Hitchcock

Ministry of Information, 1944; directed first film in color, *Rope*, 1948; producer and host, *Alfred Hitchcock Presents* (*The Alfred Hitchcock Hour* from 1962), for TV, 1955–65. **Awards:** Irving Thalberg Academy Award, 1968; Chevalier de la Légion d'Honneur, 1971; Commander of the Order of Arts and Letters, France, 1976; Life Achievement Award, American Film Institute, 1979; Honorary Doctorate, University of Southern California; Knight of the Legion of Honour of the Cinémathèque Française; knighted, 1980. **Died:** Of kidney failure, in Los Angeles, 29 April 1980.

HITCHCOCK, Alfred

Nationality: British. **Born:** Alfred Joseph Hitchcock in Leytonstone, London, 13 August 1899, became U.S. citizen, 1955. **Education:** Salesian College, Battersea, London, 1908; St. Ignatius College, Stamford Hill, London, 1908–13; School of Engineering and Navigation, 1914; attended drawing and design classes under E.J. Sullivan, London University, 1917. **Family:** Married Alma Reville, 2 December 1926, daughter Patricia born 1928. **Career:** Technical clerk, W.T. Henley Telegraph Co., 1914–19; title-card designer for Famous Players-Lasky at Islington studio, 1919; scriptwriter and assistant director, from 1922; directed two films for producer Michael Balcon in Germany, 1925; signed with British International Pictures as director, 1927; directed first British film to use synchronized sound, *Blackmail*, 1929; signed with Gaumont-British Studios, 1933; moved to America to direct *Rebecca* for Selznick International Studios, decided to remain, 1939; returned to Britain to make short films for

Films as Director:

- 1922 *Number Thirteen* (or *Mrs. Peabody*) (incomplete)
- 1923 *Always Tell Your Wife* (Croise; completed d)
- 1926 *The Pleasure Garden* (*Irrgarten der Leidenschaft*); *The Mountain Eagle* (*Der Bergadler*; *Fear o' God*); *The Lodger*; *A Story of the London Fog* (*The Case of Jonathan Drew*) (+ co-sc, bit role as man in newsroom, and onlooker during Novello's arrest)
- 1927 *Downhill* (*When Boys Leave Home*); *Easy Virtue*; *The Ring* (+ sc)
- 1928 *The Farmer's Wife* (+ sc); *Champagne* (+ adapt); *The Manxman*
- 1929 *Blackmail* (+ adapt, bit role as passenger on "tube") (silent version also made); *Juno and the Paycock* (*The Shame of Mary Boyle*)
- 1930 *Elstree Calling* (Brunel; d after Brunel dismissed, credit for "sketches and other interpolated items"); *Murder* (*Mary*,

- Sir John greift ein!* (+ co-adapt, bit role as passerby) *An Elastic Affair* (short)
- 1931 *The Skin Game* (+ co-sc)
- 1932 *Rich and Strange (East of Shanghai)* (+ co-sc): *Number Seventeen* (+ co-sc)
- 1933 *Waltzes from Vienna (Strauss's Great Waltz; The Great Waltz)*
- 1934 *The Man Who Knew Too Much*
- 1935 ***The Thirty-nine Steps*** (+ bit role as passerby)
- 1936 *Secret Agent; Sabotage (The Woman Alone)*
- 1937 *Young and Innocent (The Girl Was Young)* (+ bit as photographer outside courthouse)
- 1938 ***The Lady Vanishes*** (+ bit role as man at railway station)
- 1939 *Jamaica Inn*
- 1940 *Rebecca* (+ bit role as man outside phone booth); *Foreign Correspondent* (+ bit role as man reading newspaper)
- 1941 *Mr. and Mrs. Smith* (+ bit role as passerby); *Suspicion*
- 1942 *Saboteur* (+ bit role as man by newsstand)
- 1943 *Shadow of a Doubt* (+ bit role as man playing cards on train)
- 1944 *Life Boat* (+ bit role as man in "Reduco" advertisement); *Bon Voyage* (short); *Aventure Malgache (The Malgache Adventure)* (short)
- 1945 *Spellbound* (+ bit role as man in elevator)
- 1946 ***Notorious*** (+ story, bit role as man drinking champagne)
- 1947 *The Paradine Case* (+ bit role as man with cello)
- 1948 *Rope* (+ bit role as man crossing street)
- 1949 *Under Capricorn*; *Stage Fright* (+ bit role as passerby)
- 1951 ***Strangers on a Train*** (+ bit role as man boarding train with cello)
- 1953 *I Confess* (+ bit role as man crossing top of flight of steps)
- 1954 *Dial M for Murder* (+ bit role as man in school reunion dinner photo); ***Rear Window*** (+ bit role as man winding clock); *To Catch a Thief* (+ bit role as man at back of bus); *The Trouble with Harry* (+ bit role as man walking past exhibition)
- 1955 *The Man Who Knew Too Much* (+ bit role as man watching acrobats);
- 1956 *The Wrong Man* (+ intro appearance)
- 1957 ***Vertigo*** (+ bit role as passerby)
- 1959 ***North by Northwest*** (+ bit role as man who misses bus)
- 1960 ***Psycho*** (+ bit role as man outside realtor's office)
- 1963 ***The Birds*** (+ bit role as man with two terriers)
- 1964 *Marnie* (+ bit role as man in hotel corridor)
- 1966 *Torn Curtain* (+ bit role as man in hotel lounge with infant)
- 1969 *Topaz* (+ bit role as man getting out of wheelchair)
- 1972 *Frenzy* (+ bit role as man in crowd listening to speech)
- 1976 *Family Plot* (+ bit role as silhouette on office window)

Other Films:

- 1920 *The Great Day* (Ford) (inter-titles des); *The Call of Youth* (Ford) (inter-titles des)
- 1921 *The Princess of New York* (Crisp) (inter-titles des); *Appearances* (Crisp) (inter-titles des); *Dangerous Lies* (Powell) (inter-titles des); *The Mystery Road* (Powell) (inter-titles des); *Beside the Bonnie Brier Bush (The Bonnie Brier Bush)* (Crisp) (inter-titles des)
- 1922 *Three Live Ghosts* (Fitzmaurice) (inter-titles des); *Perpetua (Love's Boomerang)* (Robertson and Geraghty) (inter-titles des); *The Man from Home* (Fitzmaurice) (inter-titles des);

- Spanish Jade* (Robertson and Geraghty) (inter-titles des); *Tell Your Children* (Crisp) (inter-titles des)
- 1923 *Woman to Woman* (Cutts) (co-sc, asst-d, art-d, ed); *The White Shadow (White Shadows)* (Cutts) (art-d, ed)
- 1924 *The Passionate Adventure* (Cutts) (co-sc, asst-d, art-d); *The Prude's Fall* (Cutts) (asst-d, art-d)
- 1925 *The Blackguard (Die Prinzessin und der Geiger)* (Cutts) (asst-d, art-d)
- 1932 *Lord Camber's Ladies* (Levy) (pr)
- 1940 *The House across the Bay* (Mayo) (d add'l scenes); *Men of the Lightship* (MacDonald, short) (reediting, dubbing of U.S. version)
- 1941 *Target for Tonight* (Watt) (supervised reediting of U.S. version)
- 1960 *The Gazebo* (Marshall) (voice on telephone telling Glenn Ford how to dispose of corpse)
- 1963 *The Directors* (pr: Greenblatt) (appearance)
- 1970 *Makin' It* (Hartog) (documentary appearance from early thirties)
- 1977 *Once upon a Time . . . Is Now* (Billington, for TV) (role as interviewee)

Publications

By HITCHCOCK: book—

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By HITCHCOCK: articles—

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- "On Suspense and Other Matters," in *Films in Review* (New York), April 1950.
- Interview with Claude Chabrol, in *Cahiers du Cinéma* (Paris), February 1955.
- Interview with Catherine de la Roche, in *Sight and Sound* (London), Winter 1955/56.
- "Rencontre avec Alfred Hitchcock," with François Truffaut, in *Cahiers du Cinéma* (Paris), September 1956.
- "Alfred Hitchcock Talking," in *Films and Filming* (London), July 1959.
- Interview with Ian Cameron and V.F. Perkins, in *Movie* (London), 6 January 1963.
- "Hitchcock on Style," in *Cinema* (Beverly Hills), August/September 1963.
- "*Rear Window*," in *Take One* (Montreal), November/December 1968.
- "Alfred Hitchcock: The German Years," an interview with B. Thomas, in *Action* (Los Angeles), January/February 1973.
- "Hitchcock," transcript of address to Film Society of Lincoln Center, 29 April 1974, in *Film Comment* (New York), July/August 1974.
- "Hitchcock," an interview with Andy Warhol, in *Inter/View* (New York), September 1974.
- "Surviving," an interview with John Taylor, in *Sight and Sound* (London), Summer 1977.

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- Amengual, Barthélémy, and Raymond Borde, *Alfred Hitchcock*, Paris, 1957.
- Rohmer, Eric, and Claude Chabrol, *Hitchcock*, Paris, 1957.

- Bogdanovich, Peter, *The Cinema of Alfred Hitchcock*, New York, 1962.
- Perry, George, *The Films of Alfred Hitchcock*, London, 1965.
- Wood, Robin, *Hitchcock's Films*, London, 1965; published as *Hitchcock's Films Revisited*, New York, 1989.
- Douchet, Jean, *Alfred Hitchcock*, Paris, 1967.
- Simsolo, Noel, *Alfred Hitchcock*, Paris, 1969.
- Taylor, John Russell, *Hitch*, New York, 1978.
- Bellour, Raymond, *L'Analyse du film*, Paris, 1979.
- Fieschi, J.-A., and others, *Hitchcock*, Paris, 1981.
- Hemmeter, Thomas M., *Hitchcock the Stylist*, Ann Arbor, Michigan, 1981.
- Bazin, Andre, *The Cinema of Cruelty: From Buñuel to Hitchcock*, New York, 1982.
- Narboni, Jean, editor, *Alfred Hitchcock*, Paris, 1982.
- Rothman, William, *Hitchcock—The Murderous Gaze*, Cambridge, Massachusetts, 1982.
- Spoto, Donald, *The Dark Side of Genius: The Life of Alfred Hitchcock*, New York, 1982.
- Weis, Elisabeth, *The Silent Scream: Alfred Hitchcock's Sound Track*, Rutherford, New Jersey, 1982.
- Belton, John, *Cinema Stylists*, Metuchen, New Jersey, 1983.
- Phillips, Gene D., *Alfred Hitchcock*, Boston, 1984.
- Douchet, Jean, *Alfred Hitchcock*, Paris, 1985.
- Deutelbaum, Marshall, and Leland Poague, *A Hitchcock Reader*, Ames, Iowa, 1986.
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- * * *
- In a career spanning just over fifty years (1925–1976), Hitchcock completed fifty-three feature films, twenty-three in the British period, thirty in the American. Through the early British films we can trace the evolution of his professional/artistic image, the development of both the Hitchcock style and the Hitchcock thematic. His third film (and first big commercial success), *The Lodger*, was crucial in establishing him as a maker of thrillers, but it was not until the mid-1930s that his name became consistently identified with that genre. In

the meantime, he assimilated the two aesthetic influences that were major determinants in the formation of his mature style: German Expressionism and Soviet montage theory. The former, with its aim of expressing emotional states through a deformation of external reality, is discernible in his work from the beginning (not surprisingly, as he has acknowledged Lang's *Die müde Tod* as his first important cinematic experience, and as some of his earliest films were shot in German studios). Out of his later contact with the Soviet films of the 1920s evolved his elaborate editing techniques: he particularly acknowledged the significance for him of the Kuleshov experiment, from which he derived his fondness for the point-of-view shot and for building sequences by cross-cutting between person seeing/thing seen.

The extreme peculiarity of Hitchcock's art (if his films do not seem very odd it is only because they are so familiar) can be partly accounted for by the way in which these aesthetic influences from high art and revolutionary socialism were pressed into the service of British middle-class popular entertainment. Combined with Hitchcock's all-pervasive scepticism ("Everything's perverted in a different way, isn't it?"), this process resulted in an art that at once endorsed (superficially) and undermined (profoundly) the value system of the culture within which it was produced, be that culture British or American.

During the British period the characteristic plot structures that recur throughout Hitchcock's work are also established. I want here to single out three examples of his work, not because they account for *all* of the films, but because they link the British to the American period, because their recurrence is particularly obstinate, and because they seem, taken in conjunction, central to the thematic complex of Hitchcock's total *oeuvre*. The first Hitchcock theme is the story about *the accused man*: this is already established in *The Lodger* (in which the male protagonist is suspected of being Jack the Ripper); it often takes the form of the "double chase," in which the hero is pursued by the police and in turn pursues (or seeks to unmask) the actual villains. Examples in the British period are *The 39 Steps* and *Young and Innocent*. In the American period it becomes the commonest of all Hitchcock plot structures: *Saboteur*, *Spellbound*, *Strangers on a Train*, *I Confess*, *To Catch a Thief*, *The Wrong Man*, *North by Northwest*, and *Frenzy* are all based on it.

A second Hitchcock plot device is the story about *the guilty woman*: although there are guilty women in earlier films, the structure is definitively established in *Blackmail*, Hitchcock's (and Britain's) first sound film. We may also add *Sabotage* from the British period, but it is in the American period that examples proliferate: *Rebecca* (Hitchcock's first Hollywood film), *Notorious*, *Under Capricorn*, *The Paradine Case*, *Vertigo*, *Psycho* (the first third), *The Birds*, and *Marnie* are all variations on the original structure.

It is striking to observe that the opposition of the two themes discussed above is almost complete; there are very few Hitchcock films in which the accused man turns out to be guilty after all (*Shadow of a Doubt* and *Stage Fright* are the obvious exceptions; *Suspicion* would have been a third if Hitchcock had been permitted to carry out his original intentions), and no Hitchcock film features an accused woman who turns out to be innocent (*Dial M for Murder* comes closest, but even there, although the heroine is innocent of murder, she is guilty of adultery). Second, it should be noticed that while the falsely accused man is usually (not quite always) the central consciousness of type one, it is less habitually the case that the guilty woman is the central consciousness of type two: frequently, she is the object of the male protagonist's investigation. Third, the outcome of

the guilty woman films (and this may be dictated as much by the Motion Picture Production Code as by Hitchcock's personal morality) is dependent upon the *degree* of guilt: the woman can sometimes be "saved" by the male protagonist (*Blackmail*, *Notorious*, *Marnie*), but not if she is guilty of murder or an accomplice to it (*The Paradine Case*, *Vertigo*).

Other differences between the two types of films are also evident. One should note the function of the opposite sex in the two types, for example. The heroine of the falsely accused man films is, typically, hostile to the hero at first, believing him guilty; she subsequently learns to trust him, and takes his side in establishing his innocence. The function of the male protagonist in the guilty woman films, on the other hand, is either to save the heroine or to be destroyed (at least morally and spiritually) by her. It is important to recognize that the true nature of the guilt is always sexual, and that the falsely accused man is usually seen to be contaminated by this (though innocent of the specific crime, typically murder, of which he is accused). Richard Hannay in *The 39 Steps* can stand as the prototype of this: when he allows himself to be picked up by the woman in the music hall, it is in expectation of a sexual encounter, the notion of sexual disorder being displaced on to "espionage," and the film systematically moves from this towards the construction of the "good" (i.e., socially approved) couple. The very title of *Young and Innocent*, with its play on the connotations of the last word, exemplifies the same point, and it is noteworthy that in that film the hero's *sexual* innocence remains in doubt (we only have his own word for it that he was not the murdered woman's gigolo). Finally, the essential Hitchcockian dialectic can be read from the alternation, throughout his career, of these two series. On the whole, it is the guilty woman films that are the more disturbing, that leave the most jarring dissonances: here, the potentially threatening and subversive female sexuality, precariously contained within social norms in the falsely accused man films, erupts to demand recognition and is answered by an appalling violence (both emotional and physical); the cost of its destruction or containment leaves that "nasty taste" often noted as the dominant characteristic of Hitchcock's work.

It is within this context that the third plot structure takes on its full significance: the story about the *psychopath*. Frequently, this structure occurs in combination with the falsely accused man plot (see, for example, *Young and Innocent*, *Strangers on a Train*, *Frenzy*), with a parallel established between the hero and his perverse and sinister adversary, who becomes a kind of shadowy alter ego. Only two Hitchcock films have the psychopath as their indisputably central figure, but they (*Shadow of a Doubt*, *Psycho*) are among his most famous and disturbing. The Hitchcock villain has a number of characteristics which are not necessarily common to all but unite in various combinations: a) Sexual "perversity" or ambiguity: a number are more or less explicitly coded as gay (the transvestite killer in *Murder!*, Philip in *Rope*, Bruno Anthony in *Strangers on a Train*); others have marked mother-fixations (Uncle Charlie in *Shadow of a Doubt*, Anthony Perkins in *Psycho*, Bob Rusk in *Frenzy*), seen as a source of their psychic disorder; (b) Fascist connotations: this becomes politically explicit in the U-boat commander of *Lifeboat*, but is plain enough in, for example, *Shadow of a Doubt* and *Rope*; (c) The subtle associations of the villain with the devil: Uncle Charlie and Smoke in *Shadow of a Doubt*, Bruno Anthony in the paddle-boat named Pluto in *Strangers on a Train*, Norman Bates' remark to Marion Crane that "no one ever comes here unless they've gotten off the main highway" in *Psycho*; (d) Closely connected with these

characteristics is a striking and ambiguous fusion of power and impotence operating on both the sexual and non-sexual levels. What is crucially significant here is that this feature is by no means restricted to the villains. It is shared, strikingly, by the male protagonists of what are perhaps Hitchcock's two supreme masterpieces, *Rear Window* and *Vertigo*. The latter aspect of Hitchcock works also relates closely to the obsession with control (and the fear of losing it) that characterized Hitchcock's own methods of filmmaking: his preoccupation with a totally finalized and story-boarded shooting script, his domination of actors and shooting conditions. Finally, it's notable that the psychopath/villain is invariably the most fascinating and seductive character of the film, and its chief source of energy. His inevitable destruction leaves behind an essentially empty world.

If one adds together all these factors, one readily sees why Hitchcock is so much more than the skillful entertainer and master craftsman he was once taken for. His films represent an incomparable exposure of the sexual tensions and anxieties (especially male anxieties) that characterize a culture built upon repression, sexual inequality, and the drive to domination.

—Robin Wood

HOLGER-MADSEN

Nationality: Danish. **Born:** Holger Madsen, 11 April 1878, began spelling name with hyphen, 1911. **Career:** Actor in Danish provinces, 1896–1904, and in Copenhagen, from 1904; actor in films, from 1907; directed first film, 1912; director for Nordisk Films Kompagni, 1913–20; worked in Germany, from 1920; returned to Denmark, 1930; manager of small Copenhagen cinema, 1938–43. **Died:** 30 November 1943.

Films as Director:

- 1912 *Kun en Tigger* (+ role)
- 1913 *Under Savklingens Taender* (*The Usurer's Son*) (+ role); *Under Mindernes Trae* (*Dengamle Baenk, Left Alone*); *Skaebnens Veje* (*Under Kaerlighedens Aag*; *In the Bonds of Passion*); *Det mrkej*; *Punkt* (*Staalkongens Vilje*; *The Steel King's Last Wish*); *Mens Pesten raser* (*Laegens Hustru*; *During the Plague*); *Ballettens Datter* (*Danserinden*; *Unjustly Accused*); *Elskovsleg* (*Love's Devotee*); *Prinsesse Elena* (*The Princess's Dilemma*); *Den hvide Dame* (*The White Ghost*); *Fra Fyrste til Knejspevaert* (*The Gambler's Wife*); *Millionaerdrengen* (*The Adventures of a Millionaire's Son*); *Guldet og vort Hjerte* (*Et vanskeligt Valg*; *The Heart's Voice*)
- 1914 *Tempeldanserindens Elskov* (*Bajaderens Haevn*; *The Bayadere's Revenge*); *Brnevennerne*; (*A Marriage of Convenience*); *En Opstandelse* (*Genopstandelsen*; *A Resurrection*); *Husassistenten* (*Naar Fruen skifter Pige*; *The New Cook*); *Svngaengersken*; (*The Somnambulist*); *Opiumsdrmmen*; (*The Opium Smoker's Dream*); *Den mystiske Fremmede* (*A Deal with the Devil*); *Endelig Alene* (*Alone at Last*); *Min Ven Levy* (*My Friend Levy*); *Ned med Vaabnene* (*Lay Down Your Arms*); *Trold kan taemmes* (*The Taming of the Shrew*); *De Forviste* (*Uden Faedreland*; *Without a Country*); *Et Huskors* (*Lysten styret*; *Enough of It*); *Barnets Magt* (*The Child*); *Et Haremseventyr* (*An Adventure in a Harem*); *Evangeliemandens Liv* (*The Candle and the Moth*); *Kaerlighedens Triumf* (*Testamentet*; *The Romance of a Will*); *Krig og Kaerlighed* (*Love and War*); *Spiritisten* (*A Voice from the Past*); *Det stjaalne Ansigt* (*The Missing Admiralty Plans*); *En Aeresoprejsning* (*Misunderstood*); *Liykken draeber*
- 1915 *Cigaretpigen* (*The Cigarette Maker*); *Hvem er Gentlemantyven* (*Strakoff the Adventurer*); *En Ildprvej* (*A Terrible Ordeal*); *Danserindens Haevn* (*Circus Arrives*; *The Dancer's Revenge*); *Danserindens Kaerlighedsdrmm*; (*Den Ddsdmtej*; *A Dancer's Strange Dream*; *The Condemned*); *Den frelsende Film* (*The Woman Tempted Me*); *Grevinde Hjertels*; (*The Beggar Princess*); *Guldets Gift* (*The Tempting of Mrs. Chestney*); *Den hvide Djaevel* (*Caught in the Toils*; *The Devil's Protege*); *Hvo som elsker sin Fader* or *Faklen* (*Who So Loveth His Father's Honor*); *I Livets Braending* (*The Crossroads of Life*); *Manden uden Fremtid* (*The Man without a Future*); *Den omstridte Jord* (*Jordens Haevn*; *The Earth's Revenge*); *Sjaeletyven* (*The Unwilling Sinner*; *His Innocent Dupe*); *Det unge Blod* (*The Buried Secret*); *Krigens Fjende* (*Acostates frstej*; *Offer*; *The Munition Conspiracy*); *En Kunstners Gennembrud* (*Den Ddesj Sjael*; *The Soul of the Violin*)
- 1916 *For sin Faders Skyld* (*The Veiled Lady*; *False Evidence*); *Maaneprinsessen* (*Kamaeleonen*; *The Mysterious Lady*; *The May-Fly*); *Brnenesj*; *Synd* (*The Sins of the Children*); *Fange no. 113* (*Convict No. 113*); *Hans rigtige Kone* (*Which Is Which*); *Hendes Moders Lftej* (*Ddensj*; *Kontrakt*; *A Super Shylock*); *Hittebarnet* (*The Foundling of Fate*); *Hvor Sorgerne glemmes* (*Ssterj*; *Cecilies Offer*; *Sister Cecilia*); *Livets Gglespil*; (*An Impossible Marriage*); *Manden uden Smil*; *Nattens Mysterium* (*Who Killed Barno O'Neal*); *Nattevandrereren* (*Edison Maes Dagbog*; *Out of the Underworld*); *Pax Aeterna*; *Lydia* (*The Music Hall Star*); *Lykken* (*The Road to Happiness*; *Guiding Conscience*); *Praestens Datter*; *Testamentets Hemmelighed* (*Den Ddesj Rstj*; *The Voice of the Dead*; *Nancy Keith*); *Den Aerelsej* (*The Infamous*; *The Prison Taint*); *Smil* (*Far's Sorg*; *Father Sorrow*; *The Beggar Man of Paris*)
- 1917 *Himmelskibet* (*A Trip to Mars*); *Retten sejrer* (*Justice Victorious*); *Hendes Helt* (*Vogt dig for dine Venner*)
- 1918 *Folkets Ven* (*A Friend of the People*); *Mod Lyset* (*Toward the Light*); *Manden, der sejrede* (*The Man Who Tamed the Victors*; *Fighting Instinct*)
- 1919 *Gudernes Yndling* (*Digterkongen*; *Trials of Celebrity*; *The Penalty of Fame*); *Har jeg Ret til at tage mit eget Liv* (*Flugten fra Livet*; *The Flight from Life*; *Beyond the Barricade*); *Det Strstej i Verden* (*Janes gode Ven*; *The Greatest in the World*; *The Love That Lives*)
- 1921 *Am Webstuhl der Zeit*; *Tobias Buntschuh* (+ role); *Den dvende Stad* (*Die sterbende Stadt*)
- 1922 *Pömpferly's Kampf mit dem Schneeschuh* (co-d)
- 1923 *Das Evangelium*; *Zaida*, die Tragödie eines Modells
- 1924 *Der Mann um Mitternacht*
- 1925 *Ein Lebenskünstler*
- 1926 *Die seltsame Nacht*; *Die Sporck'schen Jäger*; *Spitzen*
- 1927 *Die heilige Lüge*

- 1928 *Freiwillig; Die seltsame Nacht der Helga Wansen; Was ist los mit Nanette*
 1934 *Kbenhavn; Kalundborg og—? (co-d)*
 1936 *Sol over Danmark*

Films as Actor:

- 1907 *Den sorte Hertug*
 1908 *Magdalene; En grov Spøg (A Practical Joke and a Sad End); Verdens Herkules (Hercules the Athlete); Karneval (The Bank Director, Carnival); Svend Dyrings Hus (The Stepmother); De smaa Landstrygere (Sold to Thieves); Smaeklaasen (The Spring Lock); Natten før Kristians Fødselsdag (The Night before Christian's Birthday); Rulleskøjterne (On Roller Skates); Sherlock Holmes I; Sherlock Holmes III*
 1909 *Den graa Dame (The Gray Dame)*
 1911 *Det store Fald og Malstrømmen; Ddssejleren; or Dynamitattentatet paa Fyrtaarnet; Den svarte doktor*
 1912 *Paa Livets Skyggeside*
 1913 *Elskovs Mast*
 1931 *Praesten i Vejlbj; Krudt med Knald*
 1933 *Fem raske Piger; Med tuld Musik*
 1934 *Lyner; 7-9-13*
 1935 *Kidnapped*

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The two leading directors at Nordisk Films Kompagni in the Golden Age of the Danish cinema from 1910 to 1914 were August Blom and Holger-Madsen. They were similar in many respects. They both started as actors, but unlike Blom, Holger-Madsen began as a director with companies other than Nordisk. When he came to Nordisk he worked in almost all of the genres of the period—sensational films, comedies, farces, dramas, and tragedies. Gradually, though, Holger-Madsen developed his own personality, both in content and style.

Holger-Madsen specialized in films with spiritual topics. His main film in this genre was *Evangeliiemandens Liv*, in which Valdemar Psilander plays the leading part of a dissolute young man of good family who suddenly realizes how empty and pointless his life is. He becomes a Christian and starts working as a preacher among the poor and the social outcasts of the big city. He succeeds in rescuing a young man from the path of sin. Several of the clichés of the period are featured in this tale, but the characterization of the hero is largely free of sentimentality, and Holger-Madsen coached Psilander into playing the role with a mature calm, and genuine strength of feeling. Formally the film is exquisite. The sets, the camerawork, and the lighting are executed with great care, and the film is rich in striking pictorial compositions, which was the director's forte.

Holger-Madsen had a predilection for extraordinary, often bizarre images and picturesque surroundings. With his cameraman, Marius Clausen, he emphasized the visual look of his films. His use of side light, inventive camera angles, and close-ups, combined with unusual sets, made him an original stylist. He was not very effective in his cutting technique, but he could establish marvelously choreographed scenes in which people moved in elegant patterns within the frame.

Holger-Madsen's reputation as an idealistic director led him to direct the big prestige films with pacifist themes which Ole Olsen, the head of Nordisk Films Kompagni, wanted to make in the naive hope that he could influence the fighting powers in the First World War. The films were often absurdly simple, but Holger-Madsen brought his artistic sense to the visual design of these sentimental stories. One of his most famous films is *Himmelskibet* from 1917, a work about a scientist who flies to Mars in a rocket ship. There he is confronted with a peaceful civilization. The film has obtained a position as one of the first science-fiction films.

When the Danish cinema declined, Holger-Madsen went to Germany. Returning to Denmark after the 1920s, he was offered the opportunity of directing during the early sound film period, but his productions were insignificant. He was a silent film director; the image was his domain, and he was one of the craftsmen who molded and refined the visual language of film.

—Ib Monty

HOLLAND, Agnieszka

Nationality: Polish. **Born:** Warsaw, Poland, 28 November 1948. **Education:** Graduated from the Filmowa Akademii Muzycznych Umeni (FAMU) film school in Prague, where she studied directing. **Career:** Maintained her studies in Prague even after the Soviet invasion; was jailed by the authorities after months of harassment by



Agnieszka Holland

police, 1970; returned to Poland and became member of film collective "X," headed by Andrzej Wajda, 1972; began career as a production assistant to director Krzysztof Zanussi on *Illumination*, 1973; worked in Polish theatre and television, 1970s; began authoring scripts of films directed by Wajda, 1979; directed first feature, *Provincial Actors*, 1979; moved to Paris after the declaration of martial law in Poland, and began making documentaries for French television, 1981; earned first major international acclaim for *Angry Harvest*, 1985; member of board of directors of Zespoly Filmowne; member of board of directors of Polish Filmmakers Association. **Awards:** Award at TV Films and Plays Festival, Olsztyn, 1976; Prize at San Remo Festival, and MIFED, Milan, 1976, for *Sunday Children*; Grand Prix, Koszalin Festival, 1979, for *Provincial Actors*; Co-winner, International Critics Prize, Cannes Festival, 1980, for *Provincial Actors*; Grand Prize, Gdansk Festival, 1981, for *The Fever*; New Cinema Grand Prize, Montreal Festival, 1981, for *A Woman Alone*; Oscar nomination, Best Foreign Language Film, 1985, for *Angry Harvest*; Golden Globe Award, Best Foreign Language Film, National Board of Review, Best Foreign Language Film, and Oscar nomination, Best Screenplay, 1990, for *Europa, Europa*. **Agent:** William Morris, 151 E. Camino Drive, Beverly Hills, CA 90212.

Films as Director/Screenwriter:

- 1973 *Le Complot* (co-d only)
- 1974 *Evening at Abdon's* (*An Evening at Abdon*) (for TV)
- 1976 *Niedzielne Dzieci* (*Sunday Children*) (for TV)
- 1977 *Something for Something* (for TV); *Screen Tests* (episode in sketch film)
- 1979 *Aktorzy prowincjonalni* (*Provincial Actors*)
- 1981 *Fever* (*The Fever: The Story of the Bomb*)
- 1982 *A Woman Alone* (*A Lonely Woman*) (co-dir)
- 1984 *Bittere ernte* (*Angry Harvest*)
- 1988 *To Kill a Priest* (*Le complot*) (co-sc)
- 1990 *Europa, Europa*
- 1991 *Olivier, Olivier*
- 1993 *The Secret Garden* (d only)
- 1995 *Total Eclipse* (d only)
- 1997 *Washington Square*
- 1999 *The Third Miracle*
- 2001 *Golden Dreams; Julia Walking Home* (+ co-sc)

Other Films:

- 1976 *Blizna* (*The Scar*) (Kieslowski) (ro as Secretary)
- 1978 *Dead Case* (sc); *Bez znieczulenia* (*Without Anesthesia; Rough Treatment*) (Wajda) (sc)
- 1981 *Cziowiek z zelaza* (*Man of Iron*) (Wajda) (sc)
- 1982 *Przegluchanie* (role as Witowska)
- 1983 *Danton* (Wajda) (sc)
- 1984 *Ein Liebe en Deutschland* (*A Love in Germany*) (Wajda) (sc)
- 1987 *Anna* (Bogayevicz) (sc); *Les Possedes* (sc)
- 1988 *La Amiga* (sc)
- 1990 *Korczak* (Wajda) (sc)
- 1993 *Trois Couleurs: Bleu* (Kieslowski) (additional dialogue)
- 1994 *Trois Couleurs: Rouge* (Kieslowski) (script consultant)

Publications

By HOLLAND: book—

Olivier, Olivier (*Script and Director Series*), with Regis Debray, Yves Lapointe, Gaile Sarma, Leon Steinmetz, Anga Karetnikova and Inga Karetnikova, Westport, Connecticut, 1996.

By HOLLAND: articles—

- "Agnieszka Holland: le cinema polonais continue d'exister mais un lui a coupe le souffle," interview by P. Li in *Avant-Scene Cinéma* (Paris), December 1983.
- "Lessons from the Past," interview by Peter Brunette in *Cineaste* (New York), no. 1, 1986.
- "Off-screen: A Pole Apart," interview by J. Hoberman in *Village Voice* (New York), 18 March 1986.
- "Dialogue on Film: Agnieszka Holland," in *American Film* (New York), September 1986.
- "Lekja historii," interview by J. Wroblewski in *Kino* (Warsaw), August 1989.
- Holland, Agnieszka, "Felix dia Wajdy," in *Kino* (Warsaw), April 1991.
- "Spotkanie z Agnieszka Holland," interview by T. Lubelshi in *Kino* (Warsaw), April 1991.
- "Nowa gra," interview by Z. Benedyktow in *Kino* (Warsaw), 16 February 1992.
- "Feint Praise," an interview with Jonathan Romney, in *Time Out* (London) 13 May 1992.
- "Holland," interview by E. Krolikowska-Avis in *Kino* (Warsaw), October 1992.
- "Out of the Ruins: Lonely People," an interview with Amy Taubin and M. Burman, in *Sight and Sound* (London), October 1993.
- Interview, in *Kino* (Warsaw), November 1993.
- "Raising Hell," an interview with Nick Bradshaw, in *Time Out* (London), 9 April 1997.
- "The Escape of Bresson," in *DGA Magazine* (Los Angeles), May-June 1997.
- "Squaring Off," an interview with A. Taubin, in *Village Voice* (New York), 14 October 1997.

On HOLLAND: articles—

- "Agnieszka Holland," in *Avant-Scene Cinéma* (Paris), December 1983.
- Warchol, T., "The End of a Beginning," in *Sight and Sound* (London), no. 3, 1986.
- Stone, Judy, "Behind *Angry Harvest*: Polish Politics and Exile," in *New York Times*, 16 March 1986.
- Taubin, Amy, "Woman of Irony," in *Village Voice* (New York), 2 July 1991.
- Quart, Barbara, "Three Central European Women Directors Revisited," in *Cineaste* (New York), no. 4, 1993.
- Blinken, A. J., "Going to Extremes," in *Harper's Bazaar* (New York), February 1993.
- Cohen, R., "Holland without a Country," in *New York Times*, 8 August 1993.
- Taubin, Amy, "Imagination among the Ruins," in *Village Voice* (New York), 17 August 1993.
- Clark, J., and H. S. Hamble, "Filmographies," in *Premiere* (New York), September 1993.

Quart, Barbara, "The Secret Garden of Agnieszka Holland," in *Ms.* (New York), September/October 1993.
 Gaydos, Stephen, "For Holland, Less Is More," in *Variety* (New York), 30 October 1995.
 Possu, T., in *Filmihullu* (Helsinki), no. 5, 1995.
 Lally, K., "Holland's America," in *Film Journal* (New York), October 1997.

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The death camps were liberated decades ago. Auschwitz and Birkenau, Chelmno and Dachau—the ABCD's of the Final Solution—have long been silent memorials to the mass murder of millions. Despite this passage of time—and despite the media-induced impression that Steven Spielberg's *Schindler's List* is the only movie ever made that confronts the extermination of a people during the Second World War—the Holocaust was and is a fertile subject for cinematic exploration. One filmmaker whose body of work has been profoundly affected by the events of the era is director-screenwriter Agnieszka Holland.

Holland is a Polish Jew who was born scant years after the end of the war. She is not so much interested in the politics of the era, in how and why the German people allowed Hitler to come to power. Rather, a common theme in her films is the manner in which individuals responded to Hitler and the Nazi scourge. This concern is most perfectly exemplified in what is perhaps her most distinguished film to date: *Europa, Europa*, a German-made feature based on the memoirs of Salomon Perel, who as a teenaged German Jew survived World War II by passing for Aryan in a Hitler Youth academy. This thoughtful, tremendously moving film was the source of controversy on two accounts: it depicts a Jew who compromises himself in order to insure his survival; and it was not named as Germany's official Best Foreign Language Film Academy Award entry, making it ineligible in that category for an Oscar. However, it did earn Holland a nomination for Best Adapted Screenplay.

Even though Holland only wrote the script for *Korczak*—the film was directed by her mentor, Andrzej Wajda—it too is one of her most impassioned works. Her simple, poignant screenplay chronicles the real-life story of a truly gentle, remarkable man: Janusz Korczak (Wojtek Pszoniak), a respected doctor, writer, and children's rights advocate who operated a home for Jewish orphans in Warsaw during the 1930s. Korczak's concerns are people and not politics. "I love children," he states, simply and matter-of-factly. "I fight for years for the dignity of children." In his school, he offers his charges a humanist education. And then the Nazis invade his homeland. Given his station in life, Korczak easily could arrange his escape to freedom. But he chooses to remain with his children and do whatever he must to keep his orphanage running and his children alive, even after they all have been imprisoned in the Warsaw Ghetto.

After directing several theatrical and made-for-television features in Poland, Holland came to international attention in 1985 with *Angry Harvest*, a superb drama about a wealthy farmer who offers to shelter a Jewish woman in his cellar in World War II Poland. His repressed sexuality transforms this act of kindness into one of hypocrisy, as he attempts to abuse his guest. Films like *Angry Harvest*, *Korczak*, and *Europa, Europa* serve an essential purpose: they are tools that can be used to educate young people, Jew and non-Jew alike, about the exploitation and extermination of a race. They are monuments, as much to the memory of generations past as to the survival of generations to come.

Another of Holland's themes—which by its very nature also may be linked to the Holocaust—is the loss of innocence among children that occurs by odd, jarring circumstances, rather than the natural progression of growing into adulthood. *Olivier, Olivier*, like *Europa, Europa* and *Korczak*, also is a based-on-fact narrative. It is the intricate account of a country couple whose youngest offspring, Olivier, mysteriously disappears. Six years later he "reappears," but is no longer the special child who was a joy to his family. Instead, he is a Parisian street hustler who claims to have forgotten his childhood. One also can understand Holland's attraction to *The Secret Garden*, an adaptation of the Frances Hodgson Burnett children's story about a ten-year-old orphan who revitalizes a neglected garden in her uncle's Victorian mansion. And one can see how she would be drawn to *Washington Square*, Henry James's story of an awkward, unattractive young woman, the daughter of a well-heeled, domineering doctor, who is wooed by a poor-but-handsome fortune hunter. The characters in *Washington Square*, *The Secret Garden*, and *Olivier, Olivier* are further linked in that they share complex familial bonds.

Religion has had a significant presence in Holland's films. In *Europa, Europa*, the young hero chooses to disavow his Judaism in order to insure his survival. *To Kill a Priest* is the story of an ill-fated activist priest in Poland, while *The Third Miracle* deals with a self-doubting clergyman whose job is to scrutinize the lives of potential saints. In these films, Holland is concerned with various aspects of theology, including religious identity, the manner in which religion affects the individual's worldview, and how the religious establishment deals with the passions and politics of its adherents.

Most of Holland's films have been artistically successful. Two exceptions have been *To Kill a Priest*, an ambitious but ultimately clumsy drama; and *Total Eclipse*, about the relationship between French poets Arthur Rimbaud and Paul Verlaine (and based on a play by Christopher Hampton). *Total Eclipse* was a fiasco—one of the more eagerly anticipated yet disappointing films of 1995. Thankfully, however, these failures comprise the minority of Holland's filmic output.

—Rob Edelman

HOOPER, Tobe

Nationality: American. **Born:** Austin, Texas, 1946. **Education:** Studied film at the University of Texas. **Career:** Directed commercials and music videos, including "Dancing with Myself," for Billy Idol; director of TV series' *The Equalizer* (1985), *Amazing Stories* (1987), *Nowhere Man* (1995), *Dark Skies* (1996), *Perversions of Science* (1997), and *The Others* (2000); assistant director, University of Texas film school. **Agent:** William Morris Agency, 151 El Camino Dr., Beverly Hills, CA 90212, U.S.A.

Films as Director:

1963 *The Heisters*
 1969 *Eggshells*
 1974 *The Texas Chainsaw Massacre* (+ sc, pr, composer)
 1976 *Eaten Alive* (+ composer)
 1979 *Salem's Lot: The Movie*; *Salem's Lot* (TV miniseries); *The Dark* (replaced by John Cardos)

- 1981 *The Funhouse*
- 1982 *Poltergeist*
- 1985 *Lifeorce*
- 1986 *The Texas Chainsaw Massacre, Part 2* (+ composer); *Invaders from Mars*
- 1989 *Spontaneous Combustion* (+ sc)
- 1990 *I'm Dangerous Tonight* (for TV)
- 1993 *Tobe Hooper's Night Terrors*; *John Carpenter Presents Body Bags* (*Body Bags*) (for TV, + ro as morgue worker)
- 1995 *The Mangler* (+ sc)
- 1997 *Perversions of Science* (for HBO)
- 1998 *The Apartment Complex* (for Showtime)
- 2000 *Crocodile*

Other Films:

- 1986 *Fangoria's Weekend of Horrors* (doc) (ro as himself)
- 1992 *Sleepwalkers* (Garris) (ro as forensic technician)

Publications

By HOOPER: articles—

“*The Texas Chainsaw Massacre*,” interview with Marc Savlov, in *Austin Chronicle*, 2 November 1998.

On HOOPER: articles—

Simpson, Mike, “The Horror Genre: *Texas Chainsaw Massacre*,” in *Filmmakers Newsletter*, vol. 8, no. 10, August 1975.

Williams, Tony. “*The Texas Chainsaw Massacre*,” in *Movie*, no. 25, Winter 1977/78.

Sharrett, Christopher, “The Idea of Apocalypse in *The Texas Chainsaw Massacre*,” in *Planks of Reason*, Barry Keith Grant, editor, Metuchen, New Jersey, 1984.

Brottman, Mikita, “Once upon a Time in Texas: *The Texas Chainsaw Massacre* as Inverted Fairytale,” in *Necronomicon: The Journal of Horror and Erotic Cinema, Book One*, edited by Andy Black, London, 1996.

Freeland, Cynthia, “*The Texas Chainsaw Massacre*,” in *The Naked and the Undead: Evil and the Appeal of Horror*, Colorado, 2000.

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Tobe Hooper's career as a director began at the ripe old age of three, when he went around shooting footage with his family's 8mm camera. While growing up, Hooper continued to make films, and spent as much time as he could watching movies in the Austin, Texas, theatre managed by his father. “My entire filmic vocabulary came from those days,” he once noted. “It became a way of life, a way of looking at things.” Hooper's first production, *Eggshells* (1969), took place in a haunted commune toward the end of the Vietnam conflict, and garnered very little attention. “There was a poltergeist in the house, but it was treated subtly. The effects got lost in the statement of the film, so it primarily played at art houses. It only got about fifty play dates.” Judging from *Eggshells* and another early effort, *The Heisters* (1963), no one could have predicted the attention and storm

of controversy that would accompany Hooper's next effort, *The Texas Chainsaw Massacre* (1974).

Inspired by the real-life story of Wisconsin serial killer Ed Gein (as was *Psycho* before it, and *The Silence of the Lambs* years later), *The Texas Chainsaw Massacre*—co-written by Hooper and Kim Henkel, and made on a budget of only \$140,000—generated heated debate over the aesthetic merits and potentially negative social effects of modern horror cinema. The story, which begins with some voice-over by a young (and then unknown) John Laroquette, tells of five teenagers on a road trip who have the misfortune of bunking down next to an all-male family of cannibalistic ex-slaughterhouse workers. Without a doubt, the most memorable baddie is Leatherface (Gunnar Hansen in the role of a lifetime), he of the eponymous chainsaw and gruesome visage. Upon viewing this intense film, with its relentless pace and documentary pretensions, critic Rex Reed declared it one of the most frightening movies ever made. Immediately, the Museum of Modern Art purchased a print for its permanent collection, and the film was honored in the “Director's Fortnight” at Cannes. The accolades continued to pour in—the prestigious London Film Festival went so far as to name *The Texas Chainsaw Massacre* Outstanding Film of the Year in 1974. Eventually grossing close to \$31 million at U.S. box offices, and spawning three sequels, Hooper's labor of love stood for a time as one of the most profitable independent films in motion picture history.

Having earned name recognition and a bevy of devoted fans, Hooper's next effort, *Eaten Alive* (1976; also co-written by Henkel) was a disappointment, despite its promising cast. Known by turns as *Death Trap*, *Horror Hotel*, *Starlight Slaughter*, and *Murder on the Bayou*, the film stars Neville Brand (Al Capone in the original *Untouchables* television series) as a psychotic innkeeper with a penchant for murdering guests and feeding them to his pet alligator. Robert Englund, who would go on to make it big as Freddy Krueger in Wes Craven's immensely popular *Nightmare on Elm Street* series, had a bit part. On the one hand, *Eaten Alive* seemed too much like *Texas Chainsaw Massacre* for its own good, with its showcasing of random acts of gratuitous violence; on the other hand, it lacked all of the former movie's grim humor and agonizing tension.

Three years later, Hooper had his second success, this time on television, with *Salem's Lot*—a faithful, albeit understated, rendition of Stephen King's atmospheric vampire novel (James Mason co-stars). The most uncanny scene has infected youngster Danny Glick (Brad Savage) floating outside a friend's window, tapping on the pane and pleading with him to open it. Returning to the big screen in 1981, Hooper directed *The Funhouse*, an underrated horror tale about four adolescents who spend the night at a carnival funhouse, only to be stalked by a disfigured killer. Based on an early novel by Dean Koontz (who wrote it under a pseudonym), the film was quickly dismissed by both reviewers and fans of the genre, though in retrospect, its self-reflexivity makes it years ahead of its time.

1982 saw Hooper's biggest commercial success, the Steven Spielberg-penned and -produced haunted house film, *Poltergeist*. Made on a budget that dwarfed anything he had worked with before (approximately \$11 million), Hooper did an excellent job of evoking a creepy atmosphere and utilizing cutting-edge special effects technology. Although criticized for being a little too polished (quite a change from Hooper's *Texas Chainsaw Massacre* days!), *Poltergeist* was a huge hit, grossing upwards of \$76 million, and spawning two sequels plus a network television show. Sadly, the original film's notoriety has increased since its release, due to the deaths of co-stars

Dominique Dunne (murdered by her boyfriend shortly after it opened) and Heather O'Rourke, the little girl with the phone (from intestinal sterosis) six years later.

An inexplicable unevenness has plagued Hooper throughout his career, as is testified to by his work in the 1980s. After *Poltergeist* came the science fiction-horror hybrid *Lifeforce*—a thoroughly average effort at combining vampires, aliens, and female nudity. Next came the very dark, very gory, and surprisingly intelligent horror comedy, *The Texas Chainsaw Massacre, Part 2* (1986), starring Dennis Hopper as a former Texas Ranger seeking revenge for the chainsaw murder of his brother. A disappointing big-budget remake of the 1953 sci-fi classic *Invaders from Mars* followed. Since then, Hooper has moved back and forth between the big and small screen; highlights include the pilot for a popular television series, *Nowhere Man* (1995), starring Bruce Greenwood as a documentary photographer whose whole life is seemingly erased in the course of one evening. An original, talented, and unpredictable director, Tobe Hooper's contributions to the horror genre are many, and his developing projects are eagerly anticipated.

—Steven Schneider

HOU Hsiao-Hsien

Nationality: Taiwanese. **Born:** Hour Shiaw-shyan (name in pinyin, Hou Xiaoxian) in Meixian, Kuangtung (Canton) province, 8 April 1947; moved to Hualien, Taiwan, 1948. **Education:** Attended the film program of the Taiwan National Academy of the Arts, 1969–72. **Career:** Electronic calculator salesman, 1972–73; script boy, then assistant director, from 1974; scriptwriter, from 1975; directed first film, *Cute Girls*, 1979; sold house to finance *Growing Up*, 1982; actor in *When Husband Is out of Town*, for TV, and director of music video, 1985. **Awards:** Best Director Award, Asian-Pacific Film Festival, for *A Summer at Grandpa's*, 1985; Golden Lion Award, Venice Festival, and Best Director, Golden Horse Awards, Taiwan, for *A City of Sadness*, 1989.

Films as Director:

- 1979 *Chiu Shih Liu Liu Tê T'a* (*Cute Girls*) (+ sc)
- 1980 *Feng Erh T'i T'a Ts'ai* (*Cheerful Wind*) (+ sc)
- 1982 *Tsai Nei Ho P'an Ch'ing Ts'ao Ch'ing* (*The Green, Green Grass of Home*) (+ sc)
- 1983 Episode of *Erh Tzu Tê Ta Wan Ou* (*The Sandwich Man; Son's Big Doll*)
- 1984 *Fêng Kuei Lai Tê Jen* (*The Boys from Fengkuei*) (+ co-sc); *Tung Tung Te Chia Ch'i* (*A Summer at Grandpa's*)
- 1985 *T'ung Nein Wang Shih* (*A Time to Live and a Time to Die*)
- 1986 *Lien Lien Feng Ch'eng* (*Dust in the Wind*) (+ role)
- 1987 *Ni Luo Ho Nü Erh* (*Daughter of the Nile*) (+ role)
- 1989 *Pei Ch'ing Ch'eng Shih* (*A City of Sadness*) (+ role)
- 1993 *The Puppetmaster*
- 1995 *Haonan Haonu* (*Good Men, Good Women*)
- 1996 *Nanguo zaijian, nanguo* (*Goodbye South, Goodbye*)
- 1998 *Hai shang hua* (*Flowers of Shanghai*)

Other Films:

- 1974 *Yun shen Pu Chih Ch'u* (*Lost in the Deep Cloud*) (asst-d); *Chin shui Lou Tai* (*A Better Chance*) (asst-d)
- 1975 *Tao Hua Neu Tou Chao Kung* (*The Beauty and the Old Man*) (sc, asst-d); *Yueh Hsia Lao Jen* (*The Matchmaker*) (sc, asst-d)
- 1976 *Ai Yu Ming T'ien* (*Love Has Tomorrow*) (asst-d); *Yen Shuió Han* (*The Glory of the Sunset*) (asst-d); *Nan Hai Yü Nü Hai Tê Chan Chêng* (*The War between Boys and Girls*) (asst-d)
- 1977 *Ts'ui Hu Han* (*The Chilly Green Lake*) (asst-d); *Yen P'o Chiang Shang* (*On the Foggy River*) (sc, asst-d); *Tsao an Taipei* (*Good Morning, Taipei*) (sc); *Pei Chih Ch'iu* (*Sadness of Autumn*) (sc)
- 1978 *Tso Yeh Yü Hsiao Hsiao* (*The Rushing Rain of Last Night*) (sc, asst-d); *Wo T'a Laong Erh Lai* (*I Come with the Wave*) (sc, asst-d)
- 1979 *T'ien Liang Hao Kê Ch'iu* (*What a Cold but Wonderful Autumn*) (sc, asst-d); *Ch'iu Lien* (*Autumn Lotus*) (sc)
- 1980 *P'eng P'eng I Ch'uan Hsin* (*Pounding Hearts*) (sc, asst-d)
- 1981 *Ch'iao Ju Ts'ai Tieh Fei Fei Fei* (*A Butterfly Girl*) (sc, asst-d)
- 1982 *Hsiao Pi Te Ku Shih* (*Growing Up*) (co-pr, co-sc, asst-d)
- 1984 *Yu Ma Ts'ai Tzu* (*Ah Fei*) (co-sc); *Hsiao Pa Pa Te T'ien K'ung* (*Out of the Blue*) (co-sc); *Ch'ing Mei Chu Ma* (*Taipei Story*) (role); *Tsui Hsiang Nien Tê Chi Chieh* (sc)
- 1995 *Qunian dongtian* (*Heartbreak Island*) (co-sc, exec pr)
- 1999 *Borderline* (pr)

Publications

By HOU: articles—

- Interview with Olivier Assayas, in *Cahiers du Cinéma* (Paris), December 1984.
- Interview with Tony Rayns, in *Monthly Film Bulletin* (London), June 1988.
- "Not the Best Possible Face," an interview with Tony Rayns, in *Monthly Film Bulletin* (London), June 1990.
- "City of Sadness," an interview in *Film*, March 1990.
- "Straniero in patria," an interview with Z. Yan, in *Cinema Forum*, March 1991.
- "History's Subtle Shadows," an interview with P. H. P. Chiao, in *Cinemaya*, Autumn 1993.
- Interview with M. Ciment, in *Positif*, December 1993.
- Interview with T. Jousse, in *Cahiers du Cinéma*, December 1993.
- "The Puppetmaster," an interview with F. Sartor, in *Film und Televisie + Video*, January 1994.
- "Good Men, Good Women," an interview with Alain Masson and Michel Ciment, in *Positif* (Paris), May 1996.
- Interview with Yann Tobin, Michel Ciment, and Pierre Eisenreich, in *Positif* (Paris), November 1998.

On HOU: articles—

- "A Taiwan Tale," in *Film*, April 1989.
- Huang, Vivian, "Taiwan's Social Realism," in *The Independent* (New York), January/February 1990.
- Combs, Richard, "Dust in the Wind," in *Monthly Film Bulletin* (London), April 1990.

Grosoli, F., "Lo sguardo diretto di Hou Xiaoxian," in *Cinema Forum*, March 1991.

"Hou's *City of Sadness* Is Key to Success," in *Variety*, 17 February 1992.

Cheshire, G., "Time Span: The Cinema of Hou Hsiao-Hsien," in *Film Comment*, November/December 1993.

Delval, D., "Le maitre de marionnettes," in *Grand Angle*, January 1994.

Bouquet, Stéphane, Oliver Assayas, and Antoine de Baecque, "Goodbye South, Goodbye," in *Cahiers du Cinéma* (Paris), April 1997.

* * *

Hou Hsiao-hsien is the most internationally renowned of the filmmakers associated with Taiwan's "New Cinema" movement. The "New Cinema" was forged out of the country's aging industry in the early 1980s by a group of emerging filmmakers, most of whom were in their early thirties at the time. The members of this cohesive group helped each other make films, and were strongly supported in turn by a group of film critics belonging to the same generation. Their works diverged from mainstream films of the time both in style and in content; instead of the escapist romances and propaganda films in melodramatic form that dominated Taiwan's film market in the 1970s, this new wave of filmmakers used a realistic style to convey their socially concerned themes.

The experiences of life in Taiwan figure prominently in Hou's work, due to his personal background: Hou, who has lived in Taiwan for most of his life, was a year old in 1948 when he and his family, on a visit from the mainland, were forced to remain more or less permanently as a result of the Civil War. Unlike the previous generation of filmmakers, who were brought up and educated in mainland China and who hired professionals to dub all the dialogue with standard Mandarin, the official language of both Taiwan and mainland China, Hou began using large amounts of the Taiwanese dialect spoken by most of the island's inhabitants. Following *The Sandwich Man*, Hou also mixed in the dialect of the ancient Hakkas ethnic group, as well as Japanese. (Japan had occupied Taiwan for almost fifty years, previous to the Nationalist takeover.) While the previous generation of filmmakers identified with or bowed to the Nationalist strategy of mandating exclusive use of the Mandarin language to "Chinacize" the people of Taiwan, Hou and his peers, whether mainlander or islander, recognized the fact that Taiwan was not synonymous with China. Due to this break from the state-enforced ideology, the New Cinema practitioners were able to begin to face and examine the sources and manifestations of their society's problems.

Perhaps most dynamic in this rapidly industrializing country was the emotional as well as physical dislocation resulting from the urbanization of Taiwan's traditionally rural culture. The conflict between urban and rural values is a recurring theme in Hou's films. Hou, who grew up in the countryside and moved to Taipei at the beginning of his college studies, retains a strong attachment to traditional Taiwanese values. On the screen, he uses country living and sentiments in the idyllic scene structure of his films. In *A Summer at Grandpa's*, the protagonist Tung Tung, a young boy who grew up in Taipei but stayed at his grandfather's in the country while his mother was hospitalized, gained "real" childhood experiences—playing in the river and exchanging his toy car with another child's live turtle, as well as more gritty life experiences—learning of the complexities of social relationships through the rape of an insane

woman and her subsequent unsuccessful pregnancy. Contrasted with the positive influences one can gain from country life in most of Hou's films are the attractions of the city, with its opportunities for a living wage and concomitant confusion of an alien social structure, and its dissimilar types of human relationships.

In *The Boys from Fengkuei*, when three young men arrive at Kaohsiung, they find that their friend's sister, who has moved to the city from their hometown, has somehow become "morally corrupted." While they wander around on the streets of the city, a stranger on a motorcycle collects their money to see an underground porno film, sending them into an empty building still under construction. Instead of a movie screen, they view the city landscape from huge holes awaiting windows. A silent long take and a long shot shows the three naive boys staring at the city—the farce turning out to be their first taste of the bitterness of the city—without anger but with a deep sense of helplessness.

That the urban experience can prove damaging to one's physical as well as mental health is illustrated in *Dust in the Wind*. The protagonist Ah-Yuan is beaten up by his boss's wife for failing to deliver a lunch box to her son, and some friends of Ah-Yuan, including his girlfriend, are injured during their work. While these country children are wounded by the city, they can always go back to their rural homes to recuperate from their mental and physical injuries. However, in *Daughter of the Nile*, when the teenaged girl Shao Yang and her brother Shao Fang settle in the city of Taipei, they become the orphans of the world. *Daughter of the Nile* is Hou's first and thus far only film that takes place entirely in Taipei. Hou's shots of the dark city illuminated by the colorful neon signs eerily demonstrate the materialism that dislocates the youths, and finally takes Shao Fang's life.

The uneasiness and the difficulties of adjusting to social changes was the other theme in almost all of Hou's directorial works. In *The Sandwich Man*, Hou used a clown costume as the symbol of this discomfort. In *Dust in the Wind*, this discomfort is transformed into physical suffering when the rural teenagers are beaten and otherwise abused by their working environment. Death also played the main metaphoric role of the transition in *A Time to Live and a Time to Die*: the deaths of protagonist Ah-ha's father, mother, and grandmother punctuate his stages of growing up as well as his ideological divergence from the Nationalist party between the years 1958 and 1966. Similarly, in *A City of Sadness*, each of the four brothers of the Lin family was killed either physically or mentally in differing political climates and social circumstances during the 1940s, their deaths indicating their failure in adjusting to the new eras.

Hou's achievement is not only in his cinematic sensitivities but also in his social consciousness. As much as he is a filmmaker, Hou is a historical and social commentator of the first order.

In May 2000, Hou's position in the West was curiously anomalous: the majority of serious critics regarded him as among the three or four most important living filmmakers, yet his films remained inaccessible to the great majority of filmgoers, shown only in film festivals and occasional Cinematheque retrospectives. None had been granted a wide release; a very few hovered in the dim hinterlands of availability on obscure videos—poor color, wrong format, inadequate subtitles. There were no clear indications that this situation would change in the foreseeable future.

It must be admitted that Hou's films—especially the later ones—present the viewer with certain problems, and not only because they demand some awareness of Taiwanese political and cultural history during the second half of the last century. From *City of Sadness* on,

their treatment of narrative structure has become increasingly challenging and unorthodox. One feels at times that Hou shoots only the sequences that really engage him, leaving the audience to fill in narrative hiatuses with a combination of common sense and imagination. The many characters are seldom given the careful, emphatic introductions to which Hollywood has accustomed us, and closeups are rare, point-of-view shots non-existent; sequences are often entirely in long-shot. In short, Hou expects us to work, concentrate, be vigilant; the films construct a spectator who is at once detached but sympathetic.

Each of the recent works requires detailed treatment to do it justice; *City of Sadness* is discussed in the companion volume on *Films*. *The Puppetmaster* is a complex study of the relationship of the artist to the social and political vicissitudes of history, raising central questions of responsibility, of the essentially political nature of all art (conscious or not). *Good Men, Good Women* pursues these themes in different ways, focussing now on actors; it is built upon an intricate double narrative and a complicated time-scheme. Criminality has played a significant thematic role in a number of Hou's films (*Daughter of the Nile*, *City of Sadness*); it becomes central to *Goodbye South, Goodbye*, which one might describe as Hou's first gangster thriller, though a characteristically idiosyncratic and off-beat one.

Most recently, we have had the extraordinary *Flowers of Shanghai*, in some ways the most readily accessible of this group of films. Set entirely inside an expensive Shanghai brothel, it follows the complex lives and interactions of the courtesans and their clients, their stories told mainly in sequence-shots, with a more mobile camera than we are accustomed to in Hou's films, where static long takes have generally predominated. The film's great visual beauty and grace are matched by the delicacy of its insights, the respect with which Hou treats both his characters and his audiences. Not surprisingly, it headed many critics' lists of the "best films of the '90s."

—Vivian Huang, updated by Robin Wood

HOWARD, Ron

Nationality: American. **Born:** Duncan, Oklahoma, 1 March 1954; son of Rance (an actor, writer, and director) and Jean (an actress; maiden name, Speegle) Howard. **Education:** Attended the University of Southern California and Los Angeles Valley College. **Family:** Married Cheryl Alley, 7 June 1975; children: Bryce Dallas, Paige Carlyle, Jocelyn Carlyle, Reed. **Career:** First appeared on the *Lassie* TV series at age one; appeared in TV series beginning in 1960, including *The Andy Griffith Show*, 1960–68, *The Smith Family*, 1971–72, *Happy Days*, 1974–80, and as voice on *Fonz and the Happy Days Gang*, 1980–82; president, Major H Productions, 1977; producer and executive producer of TV series, including *Maximum Security*, 1985, *Parenthood*, 1990, *Sports Night*, 1998, and *Felicity*, 1998; founder (with others), Imagine Films Entertainment, Inc., 1986. **Awards:** Director of the Year, National Association of Theatre Owners, 1985; Louella Parsons Award, Hollywood Women's Press Club, 1985; American Cinematheque Award, 1990; Directors Guild of America DGA Award, outstanding achievement in motion pictures, for *Apollo 13*, 1996; DGA Award, outstanding miniseries, 1998, and PGA Golden Laurel Award, television producer of the year



Ron Howard

award in longform, 1999, for *From the Earth to the Moon*. **Office:** Imagine Films Entertainment, Inc., 1925 Century Park East, Los Angeles, CA 90067. **Agent:** Bryan Lourd and Richard Lovett, Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212.

Films as Director:

- 1969 *Deed of Derring-Do*
- 1977 *Grand Theft Auto* (+ sc)
- 1978 *Cotton Candy* (+ sc)
- 1980 *Skyward* (for TV) (+ exec pr)
- 1981 *Through the Magic Pyramid (Tut and Tuttle)* (for TV)
- 1982 *Night Shift*
- 1984 *Splash*
- 1985 *Cocoon*
- 1986 *Gung Ho (Working-Class Man)* (+ exec pr)
- 1988 *Willow*
- 1989 *Parenthood* (+ sc)
- 1991 *Backdraft*
- 1992 *Far and Away* (+ sc, pr)
- 1994 *The Paper*
- 1995 *Apollo 13* (+ music exec pr)
- 1996 *Ransom*
- 1999 *Ed TV* (+ pr)
- 2000 *How the Grinch Stole Christmas*

Films as Actor:

- 1955 *Frontier Woman* (uncredited bit part)
- 1959 *The Journey* (billed as Ronny Howard) (as Billy Rhineland)
- 1961 *Door-to-Door Maniac (Five Minutes to Live)* (as Bobby)
- 1962 *The Music Man* (billed as Ronny Howard) (as Winthrop Paroo)

- 1963 *The Courtship of Eddie's Father* (billed as Ronny Howard) (as Eddie)
- 1965 *Village of the Giants* (billed as Ronny Howard) (as Genius)
- 1967 *A Boy Called Nuthin'* (for TV) (as Richie "Nuthin'" Caldwell)
- 1970 *Smoke* (for TV) (as Chris)
- 1971 *The Wild Country (The Newcomers)* (billed as Ronny Howard) (as Virgil)
- 1973 *Happy Mother's Day, Love George* (as Johnny); *American Graffiti* (billed as Ronny Howard) (as Steve Bolander)
- 1974 *The Spikes Gang* (as Les Richter); *Locusts* (for TV) (as Donny Fletcher); *The Migrants* (for TV) (as Lyle Barlow)
- 1975 *Huckleberry Finn* (for TV) (as Huckleberry Finn)
- 1976 *The Shootist* (as Gillom Rogers); *The First Nudie Musical* (for TV) (as Actor at Audition); *I'm a Fool; Eat My Dust!* (as Hoover Niebold)
- 1977 *Grand Theft Auto* (as Sam Freeman)
- 1979 *More American Graffiti* (as Steve Bolander)
- 1980 *Act of Love* (for TV) (as Leon Cybulkowski)
- 1981 *Bitter Harvest* (for TV) (as Ned De Vries); *Fire on the Mountain* (for TV) (as Lee Mackie)
- 1983 *When Your Lover Leaves* (for TV)
- 1986 *Return to Mayberry* (for TV) (as Opie Taylor)
- 1992 *The Magical World of Chuck Jones* (for TV) (as himself)
- 1997 *Frank Capra's American Dream* (for TV) (as Host/Narrator)
- 1999 *From Star Wars to Star Wars: The Story of Industrial Light & Magic* (doc) (as himself/interviewee)
- 2000 *The Independent* (as himself); *Chuck Jones: Extremes and In-Betweens, a Life in Animation* (as himself)
- 2001 *Osmosis Jones*

Films as Executive Producer:

- 1980 *Leo and Loree*
- 1983 *When Your Lover Leaves* (for TV)
- 1985 *No Greater Gift* (for TV); *Into Thin Air* (for TV)
- 1987 *Take Five* (for TV); *No Man's Land*
- 1988 *Clean and Sober*; *Lone Star Kid*; *Vibes*
- 1991 *Closet Land*

Films as Producer:

- 1996 *The Chamber*
- 1997 *Inventing the Abbotts*
- 1998 *From the Earth to the Moon* (mini, for TV)
- 1999 *Student Affairs* (for TV); *Beyond the Mat*
- 2001 *Eye See You*; *How to Eat Fried Worms*

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Interview in *Playboy* (Chicago), May 1994.

Interview in *Time Out* (London), no. 1380, 29 January 1997.

Interview in *Radio Times* (London), 8 February 1997.

Interview in *Premiere* (Boulder), April 1999.

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Kramer, Barbara, *Ron Howard: Child Star and Hollywood Director*, Berkeley Heights, New Jersey, 1998.

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* * *

Ron Howard is the rare Hollywood success story—a child star who became one of the film industry's most successful and prolific directors. As little Ronny Howard, the sweet-faced redhead spent the better part of his childhood in front of the cameras playing easygoing Opie Taylor on *The Andy Griffith Show* (1960–68). His small-screen success playing the personable son of the widowed Andy Griffith earned Howard numerous film roles similarly playing good-natured father's sons. In *The Music Man*, he made his musical debut singing "Gary, Indiana"; in Vincente Minelli's *The Courtship of Eddie's Father*, Howard starred as another sweet son of a widower opposite Glenn Ford.

After graduating from high school and attending the University of Southern California, Howard returned to acting in George Lucas's milestone 1950s film, *American Graffiti*, playing Steve, the clean-cut, All-American boy about to leave for college. The film spawned the TV sitcom *Happy Days*, in which Howard played the lead role of the straight arrow, good-natured Richie Cunningham for six seasons. It was time put to good use as Howard learned everything he could about the business.

Howard directed his first film while still acting on *Happy Days*. Like so many first-time directors, Howard received an early break from the low-budget, independent film king Roger Corman. Howard's *Grand Theft Auto* (1977) is rather unsophisticated car crash-filled action fare. His next film, however, made much more of an impression. *Night Shift* is a wacky but endearing comedy about two morgue attendants who double as pimps. The unlikely premise succeeded due as much to Howard's brisk direction as to Michael Keaton's effective acting in his screen debut.

Howard's next film catapulted the young director to the Hollywood A-list. *Splash*, a romantic fantasy about a man and a mermaid starring Tom Hanks and Darryl Hannah, proved a hit with 1980s audiences, who welcomed Howard's wholesome values. Howard brought the same feel-good ethos to 1985's *Cocoon*, a sci-fi fantasy about senior citizens who discover the fountain of youth. The respect accorded Howard by the film community gave him the ability to attract some of Hollywood's best veteran performers, such as Jessica Tandy, Don Ameche, Hume Cronyn, Wilford Brimley, and Maureen Stapleton, bringing the film a heavy dose of class. Although the film was a huge hit with audiences, some critics, such as Pauline Kael, felt that Howard "overwork[ed] his ecumenical niceness—his attempt to provide something for all age groups and all faiths." But Hollywood

and American audiences couldn't get enough of Howard's family values, and he followed up with *Cocoon II* as well as *Willow*, another lavish but far less successful fantasy.

In 1985 Howard joined forces with producer Brian Grazer to form Imagine Films Entertainment. Their company, with Howard as executive producer, oversaw such popular 1980s fare as *Clean and Sober* and *The 'Burbs*. But whenever Howard took the helm as director, audiences came to expect comforting, sweet, and often humorous films such as *Parenthood* (1991).

In the early 1990s Howard began to expand his vision, bringing more ambitious fare to the screen—from the firefighting romance-adventure *Backdraft* (1992); to the Tom Cruise-Nicole Kidman Irish-American epic *Far and Away* (1992); to the comedy-drama about tabloid journalism, *The Paper* (1994). But Howard's somewhat sentimental, all-American values continued to permeate his cinematic vision.

In 1995 Howard assembled an all-star cast led by Tom Hanks to take on his most challenging film to date. *Apollo 13* depicts the near-disastrous lunar mission in April 1970. But the film is as much about the heroism of the men and women of NASA, and about America's space program in general. Roger Ebert wrote, "Ron Howard's film of this mission is directed with a single-mindedness and attention to detail that makes it riveting. . . . He knows he has a great story, and he tells it in a docudrama that feels like it was filmed on location in outer space." Hailed by critics and audiences alike as one of the year's best films, *Apollo 13* earned Howard the Directors Guild Award for 1995.

Howard followed up his success on *Apollo 13* with the rather mindless Mel Gibson adventure *Ransom*. But his next film, *Inventing the Abbotts*, brought Howard back to more familiar territory—the 1950s. This time the mature Howard delved beneath the happy veneer of small-town America. Blessed with what one critic called "the most beautiful cast in the world," Howard examined repressed teenage angst and explored crises of sex, love, and identity at the intersection of rich and poor in Middle America. Though the fresh, crisp, and pretty feel of the film was very Howardesque, the themes ran deeper than many of his previous efforts.

The same held true of his 1999 comedy, *Ed TV*, a satire about late twentieth-century celebrity. Starring Matthew McConaughey and Jenna Elfman, Howard tried to use humor to skewer America's obsession with fame. Though the picture was moderately well received, it demonstrated the increasing depth of Howard's thematic interests.

Ron Howard once remarked that he became a director in order to avoid being typecast as an actor. He has also refused to be typecast as a director. Although all of his films are explorations of the human experience, he has ventured into many genres—science fiction, fantasy, epic adventure, romance, comedy, drama, satire—as well as into countless worlds. Ultimately, Howard sees himself and his directorial career as a work in progress. He has said, "One of the great things about being a director as life choice is that it can never be mastered. Every story is its own kind of expedition, with its own set of challenges."

It would be impossible to guess what the future will hold for Howard, other than that he will undoubtedly continue to make films at the brisk pace of roughly one a year, and he will explore the human condition with the all-American values and respect for Hollywood tradition inculcated as a child playing all-American boys beloved by all-American audiences.

—Victoria Price

HUILLET, Danièle

See STRAUB, Jean-Marie, and Danièle HULLET

HUSTON, John

Nationality: Irish/American. **Born:** John Marcellus Huston, son of actor Walter, in Nevada, Missouri, 5 August 1906, became Irish citizen, 1964. **Education:** Attended boarding school in Los Angeles and at Lincoln High School, Los Angeles, 1923–24. **Military Service:** Served in Signal Corps, Army Pictorial Service, 1942–45, discharged at rank of major. **Family:** Married 1) Dorothy Jeanne Harvey, 1926 (divorced 1933); 2) Leslie Black, 1937 (divorced 1944); 3) Evelyn Keyes, 1946 (divorced 1950), one adopted son; 4) Ricki Soma, 1950 (died 1969), one son, two daughters including actress Anjelica; also son Daniel by Zoë Sallis; 5) Celeste Shane, 1972 (divorced 1977). **Career:** Doctors in St. Paul, Minnesota, diagnose Huston with enlarged heart and kidney disease; taken to California for cure, 1916; boxer in California, 1920s; actor in New York, 1924; competition horseman, Mexico, 1927; journalist in New York, 1928–30; scriptwriter and actor in Hollywood, 1930; worked for Gaumont-British, London, 1932; moved to Paris with intention of studying painting, 1933; returned to New York, editor *Midweek Pictorial*, stage actor, 1934; writer for Warner Bros., Hollywood, 1936; directed first film, *The Maltese Falcon*, 1941; with William Wyler and Philip Dunne, formed Committee for the 1st Amendment to counteract HUAC investigation, 1947; formed Horizon Pictures with Sam Spiegel, 1948; formed John Huston Productions for unrealized project *Matador*, 1952; moved to Ireland, 1955; narrator for TV, from mid-1960s; moved to Mexico, 1972. **Awards:** Legion of Merit, U.S. Armed Services, 1944; Oscar for Best Direction, for *Treasure of the Sierra Madre*, 1947. **Died:** Of pneumonia, in Newport, Rhode Island, 28 August 1987.

Films as Director:

- 1941 *The Maltese Falcon* (+ sc)
- 1942 *In This Our Life* (+ co-sc, uncredited); *Across the Pacific* (co-d)
- 1943 *Report from the Aleutians* (+ sc); *Tunisian Victory* (Capra and Boulting; d some replacement scenes when footage lost, + co-commentary)
- 1945 *San Pietro (The Battle of San Pietro)* (+ sc, co-ph, narration)
- 1946 *Let There Be Light* (unreleased) (+ co-sc, co-ph); *A Miracle Can Happen (On Our Merry Way)* (King Vidor and Fenton; d some Henry Fonda/James Stewart sequences, uncredited)
- 1948 *The Treasure of the Sierra Madre* (+ sc, bit role as man in white suit); *Key Largo* (+ co-sc)
- 1949 *We Were Strangers* (+ co-sc, bit role as bank clerk)
- 1950 *The Asphalt Jungle* (+ co-sc)
- 1951 *The Red Badge of Courage* (+ sc)
- 1952 *The African Queen* (+ co-sc)
- 1953 *Moulin Rouge* (+ pr, co-sc)
- 1954 *Beat the Devil* (+ co-pr, co-sc)
- 1956 *Moby Dick* (+ pr, co-sc)
- 1957 *Heaven Knows, Mr. Allison* (+ co-sc); *A Farewell to Arms* (Charles Vidor; d begun by Huston)
- 1958 *The Barbarian and the Geisha*; *The Roots of Heaven*

- 1960 *The Unforgiven*
 1961 ***The Misfits***
 1963 *Freud (Freud: The Secret Passion)* (+ narration); *The List of Adrian Messenger* (+ bit role as Lord Ashton)
 1964 *The Night of the Iguana* (+ co-pr, co-sc)
 1965 *La bibbia (The Bible)* (+ role, narration)
 1967 ***Casino Royale*** (co-d, role); *Reflections in a Golden Eye* (+ voice heard at film's beginning)
 1969 *Sinful Davey; A Walk with Love and Death* (+ role); *De Sade* (Enfield; d uncredited) (+ role as the Abbe)
 1970 *The Kremlin Letter* (+ co-sc, role)
 1971 *The Last Run* (Fleischer; d begun by Huston)
 1972 *Fat City* (+ co-pr); *The Life and Times of Judge Roy Bean* (+ role as Grizzly Adams)
 1973 *The Mackintosh Man*
 1975 *The Man Who Would Be King* (+ co-sc)
 1976 *Independence* (short)
 1979 *Wise Blood* (+ role)
 1980 *Phobia*
 1981 *Victory (Escape to Victory)*
 1982 *Annie*
 1984 *Under the Volcano*
 1985 *Prizzi's Honor*
 1987 ***The Dead***

Other Films:

- 1929 *The Shakedown* (Wyler) (small role); *Hell's Heroes* (Wyler) (small role)
 1930 *The Storm* (Wyler) (small role)
 1931 *A House Divided* (Wyler) (dialogue, sc)
 1932 *Murders in the Rue Morgue* (Florey) (dialogue, sc)
 1935 *It Started in Paris* (Robert Wyler) (co-adapt, sc); *Death Drives Through* (Cahn) (co-story, sc)
 1938 *Jezebel* (Wyler) (co-sc); *The Amazing Dr. Clitterhouse* (Litvak) (co-sc)
 1939 *Juarez* (Dieterle) (co-sc)
 1940 *The Story of Dr. Ehrlich's Magic Bullet (Dr. Ehrlich's Magic Bullet)* (Dieterle) (co-sc)
 1941 ***High Sierra*** (Walsh) (co-sc); *Sergeant York* (Hawks) (co-sc)
 1946 ***The Killers*** (Siodmak) (sc, uncredited); *The Stranger* (Welles) (co-sc, uncredited); *Three Strangers* (Negulesco) (co-sc)
 1951 *Quo Vadis* (LeRoy) (pre-production work)
 1963 *The Cardinal* (Preminger) (role as Cardinal Glennon); *The Directors* (pr: Greenblatt, short) (appearance)
 1968 *Candy* (Marquand) (role as Dr. Dunlap); *The Rocky Road to Dublin* (Lennon) (role as interviewee)
 1970 *Myra Breckenridge* (Sarne) (role as Buck Loner)
 1971 *The Bridge in the Jungle* (Kohner) (role as Sleight); *The Deserter* (Kennedy) (role as General Miles); *Man in the Wilderness* (Sarafian) (role as Captain Henry)
 1974 *Battle for the Planet of the Apes* (Thompson) (role as Law-giver); ***Chinatown*** (Polanski) (role as Noah Cross)
 1975 *Breakout* (Gries) (role as Harris); *The Wind and the Lion* (Milius) (role as John Hay)
 1976 *Sherlock Holmes in New York* (Sagal) (role as Professor Moriarty)
 1977 *Tentacles* (Hellman) (role as Ned Turner); *Il grande attacco (La battaglia di Mareth; The Biggest Battle)* (Lenzi) (role);

- El triangulo diabolico de la Bermudas (Triangle: The Bermuda Mystery; The Mystery of the Bermuda Triangle)* (Cardona) (role); *Angela* (Sagal) (role)
 1978 *Il visitatore (The Visitor)* (Paradisi) (role)
 1979 *Jaguar Lives* (Pintoff) (role); *Winter Kills* (Richert) (role)
 1980 *Head On* (Grant) (role); *Agee* (Spears) (role as interviewee)
 1981 *To the Western World* (Kinmonth) (narrator)
 1982 *Cannery Row* (Ward) (narrator)
 1983 *Lovesick* (Brickman) (role as psychiatrist)

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The Maltese Falcon, New York, 1974.
The Treasure of the Sierra Madre, edited by James Naremore, Madison, Wisconsin, 1979.
The Asphalt Jungle, with Ben Maddow, Carbondale, Illinois, 1980.
An Open Book, New York, 1980.
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- Interview with Karel Reisz, in *Sight and Sound* (London), January/ March 1952.
 “How I Make Films,” interview with Gideon Bachmann, in *Film Quarterly* (Berkeley), Fall 1965.
 “Huston!,” interview with C. Taylor and G. O’Brien, in *Inter/View* (New York), September 1972.
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 “John Huston, The Bible and James Bond,” in *Cahiers du Cinéma in English* (New York), no. 5, 1966.
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 Huston, Danny, *The Making of The Dead*, U.S., 1989.

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Few directors have been as interested in the relationship of film to painting as has John Huston and, perhaps, none has been given as little credit for this interest. This lack of recognition is not completely surprising. Criticism of film, despite the form’s visual nature, has tended to be derived primarily from literature and not from painting or, as might be more reasonable, a combination of the traditions of literature, painting, theater, and the unique forms of film itself.

In a 1931 profile in *The American Mercury* that accompanied a short story by John Huston, the future director said that he wanted to write a book on the lives of French painters. The following year, unable to or dissatisfied with work as a film writer in London, Huston moved to Paris to become a painter. He studied for a year and a half, making money by painting portraits on street corners and singing for pennies. Even after he became an established film director, Huston continued to indulge his interest in painting, “retiring” from filmmaking from time to time to concentrate on his painting.

Each of Huston’s films has reflected this prime interest in the image, the moving portrait, and the use of color—as well as the poetic possibilities of natural dialogue. Each film has been a moving canvas on which Huston explores his main subject: the effect of the individual ego on the group and the possibility of the individual’s survival.

Huston began exploring his style of framing in his first film, *The Maltese Falcon*. Following his sketches, he set up shots like the canvases of paintings he had studied. Specifically, Huston showed an interest in characters appearing in the foreground of a shot, with their faces often covering half the screen. Frequently, too, the person whose face half fills the screen is not talking, but listening. The person reacting thus becomes more important than the one speaking or moving.

Huston's first film as a director presented situations he would return to again and again. Sam Spade is the obsessed professional, a man who will adhere to pride and dedication, to principle unto death. Women are a threat, temptations that can only sway the hero from his professional commitment. They may be willfully trying to deceive, as with Brigid and Iva, or they may, as in later Huston films, be the unwitting cause of the protagonist's defeat or near-defeat. In *The Asphalt Jungle*, for example, the women in the film are not evil; it is the men's obsession with them that causes disaster.

Even with changes and cuts, a film like *The Red Badge of Courage* reflects Huston's thematic and visual interests. Again, the film features a group with a quest that may result in death. These soldiers argue, support each other, pretend they are not frightened, brag, and, in some cases, die. In the course of the action, both the youth and the audience discover that the taking of an isolated field is not as important as the ability of the young men to face death without fear. Also, as in other Huston films, the two central figures in *The Red Badge of Courage*, the youth and Wilson, lie about their attitudes. Their friendship solidifies only when both confess that they have been afraid during the battle and have fled.

Visually, Huston continued to explore an important aspect of his style: the placement of characters in a frame so that their size and position reflect what they are saying and doing. He developed this technique with Bogart, Holt, and Walter Huston in *The Treasure of the Sierra Madre* and Audie Murphy and Bill Mauldin in *The Red Badge of Courage*. Early in *The African Queen*, for instance, after Rosie's brother dies, there is a scene in which Rosie is seated on the front porch of the mission. Charlie, in the foreground, dominates the screen while Rosie, in the background, is small. As Charlie takes control of the situation and tells Rosie what must be done, he raises his hand to the rail and his arm covers our view of her. Charlie is in command.

Thematically, *Moulin Rouge* was a return to Huston's pessimism and exploration of futility. The director identified with the character of Lautrec who, like Huston, was given to late hours, ironic views of himself, performing for others, sardonic wit, and a frequent bitterness toward women. Lautrec, like Huston, loved horses, and frequently painted pictures of them.

The narrative as developed by Huston and Ray Bradbury in *Moby Dick* is in keeping with the director's preoccupation with failed quests. Only one man, Ishmael, survives. All the other men of the *Pequod* go down in Ahab's futile attempt to destroy the whale. But Huston sees Ahab in his actions and his final gesture as a noble creature who has chosen to go down fighting.

The Roots of Heaven is yet another example of Huston's exploration of an apparently doomed quest by a group of vastly different people, led by a man obsessed. In spite of the odds, the group persists in its mission and some of its members die. As in many Huston films, the quest is not a total failure; there is the likelihood of continuation, if not success, but the price that must be paid in human lives is high.

Huston's *The Misfits* again featured a group on a sad and fruitless quest. The group, on a search for horses, find far fewer than they had expected. The expedition becomes a bust and the trio of friends are at odds over a woman, Roslyn (Marilyn Monroe), who opposes the killing and capturing of the horses.

With the exception of Guido, the characters represent the least masked or disguised group in Huston's films. Perhaps it is this very element of never-penetrated disguise in Guido that upset Huston and drove him to push for a motivation scene, an emotional unmasking of the character.

As a Huston film, *Freud* has some particular interests: Huston serves as a narrator, displaying an omnipotence and almost Biblical detachment that establishes Freud as a kind of savior and messiah. The film opens with Huston's description of Freud as a kind of hero or God on a quest for mankind. "This is the story of Freud's descent into a region as black as hell, man's unconscious, and how he let in the light," Huston says in his narration. The bearded, thin look of Freud, who stands alone, denounced before the tribunal of his own people, also suggests a parallel with Christ. Freud brings a message of salvation which is rejected, and he is reluctantly denounced by his chief defender, Breuer.

Of all Huston's films, *The List of Adrian Messenger* is the one that deals most literally with people in disguise. George, who describes himself as unexcused evil, hides behind a romantic or heroic mask that falls away when he is forced to face the detective, who functions very much like Freud. The detective penetrates the masks, revealing the evil, and the evil is destroyed.

Huston's touch was evident in *The Night of the Iguana* in a variety of ways. First, he again took a group of losers and put them together in an isolated location. The protagonist, Shannon, once a minister, has been reduced to guiding tourists in Mexico. At the furthest reaches of despair and far from civilization, the quest for meaning ends and the protagonist is forced to face himself. Religion is an important theme. The film opens with Richard Burton preaching a sermon to his congregation. It is a startling contrast to Father Mapple's sermon in *Moby Dick*. Shannon is lost, confused, his speech is gibberish, an almost nonsensical confession about being unable to control his appetites and emotions. The congregation turns away from him.

This choice between the practical and the fantastic is a constant theme in Huston's life and films. There is also a choice between illusion and reality, a choice Huston finds difficult to make. Religion is seen as part of the fantasy world, a dangerous fantasy that his characters must overcome if they are not to be destroyed or absorbed by it. This theme is present in *The Bible*, *Wise Blood*, and *Night of the Iguana*. Huston's negative religious attitude is also strong in *A Walk with Love and Death*, which includes three encounters with the clergy. In the first, Heron is almost killed by a group of ascetic monks who demand that he renounce the memory of Claudia and "repent his knowledge of women." The young man barely escapes with his life. These religious zealots counsel a move away from the pleasure of the world and human love, a world that Huston believes in.

There are clearly constants in Huston's works—man's ability to find solace in animals and nature, the need to challenge oneself—but his world is unpredictable, governed by a whimsical God or no God at all. Each of Huston's characters seeks a way of coming to terms with that unpredictability, establishing rules of behavior by which he can live.

The Huston character, like Cain or Adam, is often weak, and frequently his best intentions are not sufficient to carry him through to success or even survival. The more a man thinks in a Huston film, the more dangerous it is for his survival. Conversely, however, his films suggest that those who are carried away by emotion, or too much introspection, are doomed. Since the line between loss of control and rigidity is difficult to walk, many Huston protagonists do not survive. It takes a Sam Spade, Sergeant Allison, or Abraham, very rare men indeed, to remain alive in this director's world.

Reflections in a Golden Eye raised many questions about the sexuality inherent in many of the themes that most attracted Huston: riding horses, hunting, boxing, and militarism. The honesty with which the director handles homosexuality is characteristic of his

willingness to face what he finds antithetical to his own nature. In the film, the equation of Leonora and her horse is presented as definitely sexual, and at one point Penderton actually beats the horse in a fury because he himself is impotent. Huston also includes a boxing match in the film which is not in the novel. The immorally provocative Leonora watches the match, but Penderton watches another spectator, Williams. *Reflections* becomes an almost comic labyrinth of voyeurism, with characters spying on other characters.

Huston's protagonists often represent extremes. They are either ignorant, pathetic, and doomed by their lack of self-understanding (Tully and Ernie in *Fat City*, Dobbs in *The Treasure of the Sierra Madre*, Peachy and Danny in *The Man Who Would Be King*) or intelligent, arrogant, but equally doomed by their lack of self-understanding (Penderton in *Reflections in a Golden Eye* and Ahab in

Moby Dick). Between these extremes is the cool, intelligent protagonist who will sacrifice everything for self-understanding and independence (Sam Spade in *The Maltese Falcon*, and Freud). Huston always finds the first group pathetic, the second tragic, and the third heroic. He reserves his greatest respect for the man who retains his dignity in spite of pain and disaster.

Many of Huston's films can be divided between those involving group quests that fail and those involving a pair of potential lovers who must face a hostile world. Generally, Huston's films about such lovers end in the union of the couple or, at least, their survival. In that sense, *A Walk with Love and Death*, starring his own daughter, proved to be the most pessimistic of his love stories, and *Annie*, his most commercial venture, proved to be his most optimistic.

—Stuart M. Kaminsky

ICHIKAWA, Kon

Nationality: Japanese. **Born:** Uji Yamada in Ise, Mie Prefecture, 20 November 1915. **Education:** Ichioka Commercial School, Osaka. **Family:** Married scriptwriter Natto Wada, 1948. **Career:** Worked in animation dept. of J.O. Studios, Kyoto, from 1933; assistant director on feature-filmmaking staff, late 1930s; transferred to Tokyo when J.O. became part of Toho company, early 1940s; collaborated on scripts with wife, 1948–56; used pen name “Shitei Kuri” (after Japanese rendering of Agatha Christie), from 1957; writer and director for TV, 1958–66. **Awards:** San Giorgio Prize, Venice Festival, for *Harp of Burma*, 1956.

Films as Director:

- 1946 *Musume Dojoji* (*A Girl at Dojo Temple*) (+ co-sc)
 1947 *Toho senichi-ya* (*1001 Nights with Toho*) (responsible for some footage only)



Kon Ichikawa

- 1948 *Hana hiraku* (*A Flower Blooms*); *Sanbyaku rokujugo-ya* (*365 Nights*)
 1949 *Ningen moyo* (*Human Patterns*; *Design of a Human Being*); *Hateshinaki jonetsu* (*Passion without End*; *The Endless Passion*)
 1950 *Ginza Sanshiro* (*Sanshiro of Ginza*); *Netsudeichi* (*Heat and Mud*; *The Hot Marshland*) (+ co-sc); *Akatsuki no tsuiseki* (*Pursuit at Dawn*)
 1951 *Ieraishan* (*Nightshade Flower*) (+ co-sc); *Koibito* (*The Lover*) (+ co-sc); *Mukokuseki-sha* (*The Man without a Nationality*); *Nusumareta koi* (*Stolen Love*) (+ co-sc); *Bungawan Solo* (*River Solo Flows*) (+ co-sc); *Kekkon koshinkyoku* (*Wedding March*) (+ co-sc)
 1952 *Rakkii-san* (*Mr. Lucky*); *Wakai hito* (*Young People, Young Generation*) (+ co-sc); *Ashi ni sawatta onna* (*The Woman Who Touched Legs*) (+ co-sc); *Ano te kono te* (*This Way, That Way*) (+ co-sc)
 1953 *Puu-san* (*Mr. Pu*) (+ co-sc); *Aoiro kakumei* (*The Blue Revolution*); *Seishun Zenigata Heiji* (*The Youth of Heiji Zenigata*) (+ co-sc); *Ai-jin* (*The Lover*)
 1954 *Watashi no subete o* (*All of Myself*) (+ co-sc); *Okuman choja* (*A Billionaire*) (+ co-sc); *Josei ni kansuru juni-sho* (*Twelve Chapters on Women*)
 1955 *Seishun kaidan* (*Ghost Story of Youth*); *Kokoro* (*The Heart*)
 1956 *Biruma no tategoto* (*The Burmese Harp*; *Harp of Burma*); *Shokei no heya* (*Punishment Room*); *Nihonbashi* (*Bridge of Japan*)
 1957 *Manin densha* (*The Crowded Streetcar*) (+ co-sc); *Tohoku no zummu-tachi* (*The Men of Tohoku*) (+ sc); *Ana* (*The Pit*; *The Hole*) (+ sc)
 1958 *Enjo* (*Conflagration*)
 1959 *Sayonara, konnichiwa* (*Goodbye, Hello*) (+ co-sc); *Kagi* (*The Key*; *Odd Obsession*) (+ co-sc); *Nobi* (*Fires on the Plain*); *Jokyo II: Mono o takaku uritsukeru onna* (*A Woman's Testament, Part 2: Women Who Sell Things at High Prices*)
 1960 *Bonchi* (+ co-sc); *Ototo* (*Her Brother*)
 1961 *Kuroijunin no onna* (*Ten Dark Women*)
 1962 *Hakai* (*The Outcast*; *The Broken Commandment*); *Watashi wa nisai* (*I Am Two*; *Being Two Isn't Easy*)
 1963 *Yukinojo henge* (*An Actor's Revenge*; *The Revenge of Yukinojo*); *Taiheiyo hitoribotchi* (*My Enemy, the Sea*; *Alone on the Pacific*)
 1964 *Zeni no odori* (*The Money Dance*; *Money Talks*) (+ sc)
 1965 *Tokyo Orimpikku* (*Tokyo Olympiad*) (+ co-sc)
 1967 *Toppo Jijo no botan senso* (*Toppo Gigio and the Missile War*) (+ co-sc)
 1969 *Kyoto* (+ sc)
 1970 *Nihon to Nihonjin* (*Japan and the Japanese*) (+ sc)
 1972 *Ai futatabi* (*To Love Again*)

- 1973 *Matatabi (The Wanderers)* (+ pr, co-sc); “The Fastest” episode of *Visions of Eight*
 1975 *Wagahai wa neko de aru (I Am a Cat)*
 1976 *Tsuma to onna no aida (Between Women and Wives)* (co-d); *Inugami-ke no ichizoku (The Inugami Family)* (+ co-sc)
 1977 *Akuma no temari-uta (A Rhyme of Vengeance; The Devil’s Bouncing Ball Song)* (+ sc); *Gokumonto (The Devil’s Island; Island of Horrors)* (+ co-sc)
 1978 *Jo-bachi (Queen Bee)* (+ co-sc)
 1980 *Koto (Ancient City)* (+ co-sc); *Hi no tori (The Phoenix)* (+ co-sc)
 1982 *Kofuku (Lonely Hearts, Happiness)* (+ co-sc)
 1983 *Sasame Yuki (The Makioka sisters; Fine Snow)*
 1985 *Ohan; Biruma no tategoto (The Burmese Harp)*
 1987 *Eiga Joyu (The Actress); Taketori Monogatari (Princess from the Moon)*
 1991 *Tenkawa Densetsu Satsujin Jiken*
 1993 *Fusa* (+ sc)
 1994 *47 Ronin*
 1996 *Yatsuhaka-mura (The 8-Tomb Village)* (+ sc)
 1999 *Dora-heita*

Other Film:

- 1970 *Dodes’ka-den* (Kurosawa) (pr)

Publications

By ICHIKAWA: books—

Seijocho 271 Banchi, with Natto Wada, Tokyo, 1961.
Kon, with Shuntaro Tanikawa, Kyoto, 1999.

By ICHIKAWA: articles—

Article in *Filmmakers on Filmmaking*, edited by Harry M. Geduld, Bloomington, Indiana, 1967.
 “Kon Ichikawa at the Olympic Games,” an interview in *American Cinematographer* (Los Angeles), November 1972.

On ICHIKAWA: books—

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 Soumi, Angelo, *Kon Ichikawa*, Florence, 1975.
 Mellen, Joan, *The Wave at Kenji’s Door: Japan through Its Cinema*, New York, 1976.
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 Allyn, John, *Kon Ichikawa: A Guide to References and Resources*, Boston, 1985.

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Richie, Donald, “The Several Sides of Kon Ichikawa,” in *Sight and Sound* (London), Spring 1966.
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 “Ichikawa Issue” of *Cinema* (Los Angeles), no. 2, 1970.
 Johnson, W., “Ichikawa and *The Wanderers*,” in *Film Comment* (New York), September/October 1975.
 Gillett, John, “Kon Ichikawa,” in *Film Dope* (London), January 1983.
 Oliva, Ljubomír, in *Film a Doba* (Prague), December 1985.
 Schidlow, Joshka, “Découvrir Kon Ichikawa,” in *Télérama* (Paris), 3 August 1994.
 Elley, Derek, “47 Ronin (*Shijushichinin ni shikaku*),” in *Variety* (New York), 26 September 1994.
 Matteuzzi, F., “Fuochi nella pianura: Immagini del tempo,” in *Cineforum* (Bergamo), June 1996.

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Kon Ichikawa is noted for a wry humor that often resembles black comedy, for his grim psychological studies—often of misfits and outsiders—and for the visual beauty of his films. He is noted as one of Japan’s foremost cinematic stylists, and has commented, “I began as a painter and I think like one.”

His early films show a perverse sense of humor as they reveal human foibles and present an objective view of corruption. In *Mr. Pu*, a projector breaks down while showing scenes of an atomic explosion. In *A Billionaire*, a family dies from eating radioactive tuna, leaving only a lazy elder son and a sympathetic tax collector. In *The Key*, a group of rather selfish, despicable people are poisoned inadvertently by a senile old maid, who becomes the only survivor. The film is a study of an old man who becomes obsessed with sex to compensate for his fears of impotency. He becomes a voyeur, and through the manipulation of the camera, we come to share in this activity. Slowly, however, he emerges as being sympathetic while the other characters are revealed in their true light.

Throughout his career Ichikawa has proven himself a consistent critic of Japanese society, treating such themes as the rebirth of militarism (*Mr. Pu*), the harshness and inhumanity of military feudalism (*Fires on the Plain*), the abuse of the individual within the family (*Bonchi* and *Her Brother*), as well as familial claustrophobia and the tendency of repression to result in perversion and outbreaks of violence (*The Key*). His films usually refuse a happy ending, and Ichikawa has been frequently criticized for an unabashed pessimism, bordering on nihilism.

Two of his most important films, *Harp of Burma* and *Fires on the Plain*, deal with the tragedies of war. The former concerns a soldier who adopts Buddhist robes and dedicates himself to burying the countless Japanese dead on Burma; the latter is about a group of demoralized soldiers who turn to cannibalism. A third work, *Tokyo Olympiad*, provided a new approach to sports films, giving as much attention to human emotions and spectator reactions as to athletic feats. Ichikawa is a master of the wide screen and possesses a strong sense of composition, creating enormous depth with his use of

diagonal and overhead shots. Often he utilizes black backgrounds to isolate images within the frame, or a form of theatrical lighting, or he blocks out portions of the screen to alter the format and ratio.

Ichikawa remains fascinated with experimental techniques. His excellent use of the freeze frame in *Kagi* reflects his case study approach to characterization. He has also done much in the way of color experimentation. *Kagi* is bathed in blues, which bleach skin tones to white, thus creating corpse-like subjects. *Her Brother* is so filtered that it resembles a black and white print with dull pinks and reds. On most of his films, Ichikawa has used cameramen Kazuo Miyagawa or Setsuo Kobayashi.

After *Tokyo Olympiad* Ichikawa encountered many studio difficulties. His projects since then include a twenty-six-part serialization of *The Tale of Genji* and *The Wanderers*, a parody of gangster films with a nod to *Easy Rider*, plus a dozen documentaries and fiction features, among which *The Inugami Family*, a suspense thriller, proved to be the biggest box office success in Japanese film history.

—Patricia Erens

IMAI, Tadashi

Nationality: Japanese. **Born:** Tokyo, 8 January 1912. **Education:** Tokyo Imperial University, until 1935. **Family:** Married in 1934 and 1955. **Career:** Assistant at J.O. Studio, Kyoto, from 1935; directed first film, *Numazu Hei-gakko*, 1939; joined Communist party, late 1940s; left Toho, helped initiate independent film production movement, 1950; “prestige director” for Toei, Daiei, and other studios, 1953 through 1960s; resumed independent production, 1969. **Awards:** Mainichi Film Competition Award, for *The People’s Enemy*, 1946; five Kinema Jumbo Awards for Best Japanese Film, 1950s. **Died:** 22 November 1991.

Films as Director:

- 1939 *Numazu Hei-gakko* (*Numazu Military Academy*); *Waga kyokan* (*Our Teacher*)
- 1940 *Tajiko mura* (*The Village of Tajiko*); *Onna no machi* (*Women’s Town*); *Kakka* (*Your Highness*)
- 1941 *Kekkon no seitai* (*Married Life*)
- 1943 *Boro no kesshitai* (*The Suicide Troops of the Watch Tower*; *The Death Command of the Tower*)
- 1944 *Ikari no umi* (*Angry Sea*)
- 1945 *Ai to chikai* (*Love and Pledge*)
- 1946 *Minshu no teki* (*An Enemy of the People*; *The People’s Enemy*); *Jinsei tonbo-gaeri* (*Life Is like a Somersault*)
- 1947 *Chikagai nijuyo-jikan* (*Twenty-four Hours of a Secret Life*)
- 1949 *Aoi sanmyaku* (*Green Mountains*) parts I and II; *Onna no kao* (*A Woman’s Face*)
- 1950 *Mata au hi made* (*Until We Meet Again*)
- 1951 *Dokkoi ikiteiru* (*Still We Live*)
- 1952 *Yamabiko gakko* (*School of Echoes*)
- 1953 *Himeyuri no to* (*The Tower of Lilies*; *Himeyuri Lily Tower*); *Nigori-e* (*Muddy Water*)
- 1955 *Aisureba koso* (*Because I Love*), episode; *Koko ni izumi ari* (*Here Is a Fountain*); *Yukiko*
- 1956 *Mahiru no ankoku* (*Darkness at Noon*)

- 1957 *Kome* (*Rice*); *Junai monogatari* (*The Story of Pure Love*)
- 1958 *Yoru no tsuzumi* (*The Adulteress*; *Night Drum*); *Kiku to Isamu* (*Kiku and Isamu*)
- 1960 *Shiroi gake* (*The Cliff*; *White Cliff*)
- 1961 *Are ga minato no hikari da* (*That Is the Port Light*)
- 1962 *Nippon no obachan* (*Japanese Grandmothers*; *The Old Women of Japan*)
- 1963 *Bushido zankoku monogatari* (*Bushido: Samurai Saga*; *The Cruel Story of the Samurai’s Way*)
- 1964 *Echigo tsutsuishi oyashirazu* (*Death in the Snow*); *Adauchi* (*Revenge*)
- 1967 *Sato-gashi ga kazureru toki* (*When the Cookie Crumbles*)
- 1968 *Fushin no toki* (*The Time of Reckoning*)
- 1969 *Hashi no nai kawa* (*River without Bridges*)
- 1970 *Hashi no nai kawa* (*River without Bridges*) Part II
- 1971 *En to iu onna* (*A Woman Named En*)
- 1972 *Aa koe naki tomo* (*Ah! My Friends without Voice*); *Kaigun tokubetsu shonen hei* (*Special Boy Soldiers of the Navy*)
- 1974 *Kobayashi Takiji* (*The Life of a Communist Writer*)
- 1976 *Ani imoto* (*Mon and Ino*; *Older Brother and Younger Sister*); *Yoba* (*The Old Woman Ghost*)
- 1982 *Himeyuri no to* (*Himeyuri Lily Tower*) (remake)
- 1991 *Senso to Seishun* (*War and Youth*)

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On IMAI: books—

- Anderson, Joseph, and Donald Richie, *The Japanese Film*, New York, 1961; revised edition, Princeton, 1982.
- Mellen, Joan, *Voices from the Japanese Cinema*, New York, 1975.
- Mellen, Joan, *The Waves at Genji’s Door*, New York, 1976.

On IMAI: articles—

- Philippe, Pierre, “Imai: La Femme infidèle,” in *Cinéma* (Paris), February 1964.
- Tayama, Rikiya, “Imai Tadashi,” in *Image et Son* (Paris), July 1964.
- Iawaski, Akira, “La Production indépendante,” in *Cinéma* (Paris), September/October 1969.
- Obituary, in *Variety* (New York), 2 December 1991.
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- Obituary, in *Kino* (Warsaw), October 1992.

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After displaying early Marxist commitment, Tadashi Imai was forced to give up politics under Japan’s World War II military regime. Because of the regime’s ideological restriction, Imai’s first works were so-called “war-collaboration” films. Some of them are nonetheless valued for Western-style action sequence technique (for example, *The Death Command of the Tower*) and for the successful depiction of the personality of an army officer (*Our Teacher*).

Imai’s postwar return to Marxism surprised his audience. As early as 1946, he made a film that severely attacked corruption among the wartime rulers, and he preached on behalf of postwar democracy in *The People’s Enemy*. Imai’s real fame came with his record-breaking commercial success, *Green Mountains*, which became legendary for its reflection of the almost revolutionary excitement of the postwar

period. The film depicts, in a light, humorous style, the struggle at a small town high school against the established institutions and values.

Until We Meet Again became another legendary film for its romantic, lyrical treatment of tragic wartime love. In particular, the scene of the young lovers kissing through the window glass became famous. The Red Purge at the time of the Korean War drove Imai out of the organized film industry. He then became one of the most active filmmakers, initiating the postwar leftist independent film production movement.

His successive films fall into two main categories—films analyzing social injustice and oppression from the communist point of view, and meticulously made literary adaptations. The films of the first category outnumber the second. Imai was much influenced by Italian neorealism in his themes and semi-documentary method based on location shooting. The hardship and tribulations of the proletariat are depicted in *Still We Live* (about day-laborers), *Rice* (concerning farmers), and *That Is the Port Light* (about fishermen and problems between Japan and Korea). Social problems are treated in *School of Echoes* (concerning the progressive education movement in a poor mountain village), *Kiku and Isamu*, which deals with Japanese-black mixed-blood children, *Japanese Grandmother* (on the aged), and *River without Bridges I and II*, about discrimination against the outcast class. The mistaken verdict in a murder case is the subject of *Darkness at Noon*, which condemns the police and the public prosecutor. *Himeyuri Lily Tower*, another commercial hit, depicts tragic fighting on Okinawa toward the end of the war, showing the cruelty of both the Japanese and the American forces. *Night Drum*, *The Cruel Story of the Samurai's Way*, *Revenge*, and *A Woman Named En* focus on feudalism and its oppression from the viewpoint of its victims.

These films all embody an explicit and rather crude leftist point-of-view. However, Imai's talent at entertaining the audience with deft storytelling and comfortable pacing attracted popular and critical support for his work. Imai is especially skillful in powerful appeals to the audience's sentimentalism. His distinctive lyrical and humanistic style is valued and helps us to differentiate Imai from other more dogmatic leftist directors.

Imai is also appreciated for his depiction of details. This trait helped make his literary adaptations (e.g., *Muddy Water*) so successful that every ambitious actress was said to want to appear in Imai's films to obtain prizes. His collaboration with the excellent scenario writer, Yoko Mizuki, is indispensable to Imai's success.

Imai's unchanged formula of the poor being oppressed by the authorities became increasingly out-of-date through the 1960s and 1970s. However, his lyricism still proved to be attractive in more recent works, such as *Older Brother and Younger Sister*.

—Kyoko Hirano

IMAMURA, Shohei

Nationality: Japanese. **Born:** Tokyo, 1926. **Education:** Educated in technical school, Tokyo, until 1945; studied occidental history at Waseda University, Tokyo, graduated 1951. **Career:** Assistant director at Shochiku's Ofuna studios, 1951; moved to Nikkatsu studios,

1954; assistant to director Yuzo Kawashima, 1955–58; directed first film, *Nusumareta yokuju*, 1958; formed Imamura Productions, 1965; worked primarily for TV, from 1970; founder and teacher, Yokohama Broadcast Film Institute. **Awards:** Palme d'Or, Cannes Festival, for *The Ballad of Narayama*, 1983.

Films as Director:

- 1958 *Nusumareta yokuju* (*Stolen Desire*); *Nishi Ginza eki mae* (*Lights of Night*; *Nishi Ginza Station*) (+ sc); *Hateshinaki yokubo* (*Endless Desire*) (+ co-sc)
- 1959 *Nianchan* (*My Second Brother*; *The Diary of Sueko*) (+ co-sc)
- 1961 *Buta to gunkan* (*The Flesh Is Hot*; *Hogs and Warships*) (+ co-sc)
- 1963 *Nippon konchuki* (*The Insect Woman*) (+ co-sc)
- 1964 *Akai satsui* (*Unholy Desire*; *Intentions of Murder*) (+ co-sc)
- 1966 *Jinruigaku nyumon* (*The Pornographers: Introduction to Anthropology*) (+ co-sc, pr)
- 1967 *Ningen johatsu* (*A Man Vanishes*) (+ sc, role, pr)
- 1968 *Kamigami no fukaki yokubo* (*The Profound Desire of the Gods*; *Kuragejima: Tales from a Southern Island*) (+ co-pr, co-sc)
- 1970 *Nippon sengoshi: Madamu Omboro no seikatsu* (*History of Postwar Japan as Told by a Bar Hostess*) (+ co-pr, planning, role as interviewee)
- 1975 *Karayuki-san* (*Karayuki-san, the Making of a Prostitute*) (for TV) (+ co-pr, planning)
- 1979 *Fukushu suruwa ware ni ari* (*Vengeance Is Mine*)
- 1980 *Eijanaika* (*Why Not?*) (+ co-sc)
- 1983 *Narayama bushi-ko* (*The Ballad of Narayama*)
- 1987 *Zegen* (*The Pimp*)
- 1988 *Kuroi Ame* (*Black Rain*)
- 1997 *Unagi* (*The Eel*) (+ co-sc)
- 1998 *Kanzo Sensei* (*Dr. Akagi*) (+ co-sc)

Other Films:

- 1951 *Bakushu* (*Early Summer*) (Ozu) (asst d)
- 1952 *Ochazuke no aji* (*The Flavor of Green Tea over Rice*) (Ozu) (asst d)
- 1953 *Tokyo monogatari* (*Tokyo Story*) (Ozu) (asst d)
- 1954 *Kuroi ushio* (*Black Tide*) (Yamamura) (asst d)
- 1955 *Tsukiwa noborinu* (*Moonrise*) (Tanaka) (asst d)
- 1956 *Fusen* (*The Balloon*) (Kawashima) (co-sc)
- 1958 *Bakumatsu Taiyoden* (*Saheiji Finds a Way*; *Sun Legend of the Shogunate's Last Days*) (Kawashima) (co-sc)
- 1959 *Jigokuno magariago* (*Turning to Hell*) (Kurahara) (co-sc)
- 1962 *Kyupora no aru machi* (*Cupola Where the Furnaces Glow*) (Uravama) (sc)
- 1963 *Samurai no ko* (*Son of a Samurai*; *The Young Samurai*) (Wakasugi) (co-sc)
- 1964 *Keirin shonin gyojoki* (Nishimira) (co-sc)
- 1967 *Neon taiheiki-keieigaku nyumon* (*Neon Jungle*) (Isomi) (co-sc)
- 1968 *Higashi Shinaki* (*East China Sea*) (Isomi) (story, co-sc)



Shohei Imamura

Publications

By IMAMURA: book—

Sayonara dake ga jinsei-da [Life Is Only Goodbye: Biography of Director Yuzo Kawashima], Tokyo, 1969.

By IMAMURA: articles—

“Monomaniaque de l’homme. . .,” in *Jeune Cinéma* (Paris), November 1972.

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“Silence de Mort,” an interview with Gérard Pangon, in *Télérama* (Paris), 26 July 1995.

Interview with Yann Tobin and Hubert Niogret, in *Positif* (Paris), October 1997.

Interview with Pierre Eisenreich and Hubert Niogret, in *Positif* (Paris), December 1998.

“Dr. Akagi: Kanzo Sensei,” an interview with Freddy Sartor, in *Film en Televisie + Video* (Brussels), January 1999.

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Imamura Shohei no eiga [The Films of Shohei Imamura], Tokyo, 1971.

Mellen, Joan, *Voices from the Japanese Cinema*, New York, 1975.

Sugiyama, Heiichi, *Sekai no eiga sakka 8: Imamura Shohei* [Film Directors of the World 8: Shohei Imamura], Tokyo, 1975.

Bock, Audie, *Japanese Film Directors*, New York, 1978; revised edition, Tokyo, 1985.

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Quandt, James, editor, *Shohei Imamura*, Bloomington, 1999.

On IMAMURA: articles—

Yamada, Koichi, “Les Cochons et les dieux: Imamura Shohei,” in *Cahiers du Cinéma* (Paris), May/June 1965.

“Dossier on Imamura,” in *Positif* (Paris), April 1982.

Gillett, John, “Shohei Imamura,” in *Film Dope* (London), January 1983.

Casebier, A., “Images of Irrationality in Modern Japan: The Films of Shohei Imamura,” in *Film Criticism* (Edinboro, Pennsylvania), Fall 1983.

Kehr, Dave, “The Last Rising Sun,” in *Film Comment* (New York), September/October 1983.

“Imamura Section” of *Positif* (Paris), May 1985.

Baecque, Antoine de, “Histoire de douleur,” in *Cahiers du Cinéma* (Paris), November 1989.

Baecque, Antoine de, “Le meurtre du cochon rose,” in *Cahiers du Cinéma* (Paris), April 1990.

Boquet, Stéphane, “Imamura, le porc et son homme,” in *Cahiers du Cinéma* (Paris), April 1997.

* * *

Outrageous, insightful, sensuous, and great fun to watch, the films of Shohei Imamura are among the greatest glories of postwar Japanese cinema, yet Imamura remains largely unknown outside of Japan. Part of the reason, to be sure, lies in the fact that Imamura has until recently worked for small studios such as Nikkatsu or on his own independently financed productions. But it may also be because Imamura's films fly so furiously in the face of what most Westerners have come to expect of Japanese films.

After some amateur experience as a theater actor and director, Imamura joined Shochiku Studios in 1951 as an assistant director, where he worked under, among others, Yasujiro Ozu. His first important work, *My Second Brother*, an uncharacteristically gentle tale set among Korean orphans living in postwar Japan, earned him third place in the annual *Kinema Jumbo* “Best Japanese Film of the Year” poll, and from then on Imamura's place within the Japanese industry was established. Between 1970 and 1978, Imamura “retired” from feature filmmaking, concentrating his efforts instead on a series of remarkable television documentaries that explored little-known sides of postwar Japan. In 1978, Imamura returned to features with his greatest commercial and critical success, *Vengeance Is Mine*, a complex, absorbing study of a cold-blooded killer. In 1983, his film *The Ballad of Narayama* was awarded the Gold Palm at the Cannes Film Festival, symbolizing Imamura's belated discovery by the international film community.

Imamura has stated that he likes to make “messy films,” and it is the explosive, at times anarchic quality of his work that makes him appear “uncharacteristically Japanese” when seen in the context of Ozu, Mizoguchi, or Kurosawa. Perhaps no other filmmaker anywhere has taken up Jean-Luc Godard's challenge to end the distinction

between “documentary” and “fiction” films. In preparation for filming, Imamura will conduct exhaustive research on the people whose story he will tell, holding long interviews to extract information and to become familiar with different regional vocabularies and accents (many of his films are set in remote regions of Japan). Insisting always on location shooting and direct sound, Imamura has been referred to as the “cultural anthropologist” of the Japanese cinema. Even the titles of some of his films—*The Pornographers: Introduction to Anthropology* and *The Insect Woman* (whose Japanese title literally translates to “Chronicle of a Japanese Insect”)—seem to reinforce the “scientific” spirit of these works. Yet, if anything, Imamura's films argue against an overly clinical approach to understanding Japan, as they often celebrate the irrational and instinctual aspects of Japanese culture.

Strong female protagonists are usually at the center of Imamura's films, yet it would be difficult to read these films as “women's films” in the way that critics describe works by Mizoguchi or Naruse. Rather, women in Imamura's films are always the ones more directly linked to “ur-Japan,”—a kind of primordial fantasy of Japan not only preceeding “westernization” but before any contact with the outside world. In *The Profound Desire of the Gods*, a brother and sister on a small southern island fall in love and unconsciously attempt to recreate the myth of Izanagi and Izanami, sibling gods whose union founded the Japanese race. Incest, a subject which might usually be seen as shocking, is treated as a perfectly natural expression, becoming a crime only due to the influence of “westernized” Japanese who have come to civilize the island. Imamura's characters indulge freely and frequently in sexual activity, and sexual relations tend to act as a kind of barometer for larger, unseen social forces. The lurid, erotic spectacles in *Eijanaika*, for example, are the clearest indication of growing frustrations that finally explode in massive riots in the film's conclusion.

—Richard Peña

INGRAM, Rex

Nationality: Irish/American. **Born:** Reginald Ingram Montgomery Hitchcock in Dublin, 15 January 1893. **Education:** Saint Columba's College, Dublin; studied sculpture at Yale, 1911. **Military Service:** Served in Canadian Air Force (wounded in action), 1918. **Family:** Married 1) actress Doris Pawn, 1917 (divorced 1920); 2) Alice Terry, 1921. **Career:** Immigrated to United States, 1911; actor in England, 1912; assistant for Edison Co., New York, also scenario writer for Stuart Blackton and screen actor, 1913; moved to Vitagraph, 1914; hired by Fox, changed name to Rex Ingram, 1915; director for Universal, 1916; contracted by Paralta-W.W. Hodkinson Corp., 1918; joined Metro Pictures, 1920; moved to France, 1923; modernized Studios de la Victorine de Saint-Augustin, Nice, 1924; established Ingram Hamilton Syndicated Ltd. production company, London, 1928; moved to Egypt, 1934; returned to Hollywood, 1936. **Awards:** Honorary degree, Yale University; Légion d'honneur française. **Died:** In California, 1950.



Rex Ingram (with megaphone)

Films as Director:

- 1916 *The Great Problem* (Truth) (+ sc); *Broken Fetters* (A Human Pawn) (+ sc); *Chalice of Sorrow* (The Fatal Promise) (+ sc); *Black Orchids* (The Fatal Orchids) (+ sc)
- 1917 *The Reward of the Faithless* (The Ruling Passion) (+ sc); *The Pulse of Life* (+ sc); *The Flower of Doom* (+ sc); *Little Terror* (+ sc)
- 1918 *His Robe of Honor*; *Humdrum Brown*
- 1919 *The Day She Paid*
- 1920 *Under Crimson Skies* (The Beach Comber); *Shore Acres*; *Hearts Are Trumps*
- 1921 *The Four Horsemen of the Apocalypse* (+ pr); *The Conquering Power* (Eugenie Grandet); *Turn to the Right*
- 1922 *The Prisoner of Zenda*; *Trifling Women* (+ sc) (remake of *Black Orchids*); *Where the Pavement Ends* (+ sc)
- 1923 *Scaramouche* (+ pr)
- 1924 *The Arab* (L'Arabe) (+ sc)
- 1925 *Mare Nostrum* (+ co-pr)
- 1926 *The Magician* (+ co-pr, sc)
- 1927 *The Garden of Allah*

1929 *The Three Passions* (Les Trois Passions) (+ sc)

1931 *Baroud* (Love in Morocco; Passion in the Desert) (+ pr, co-sc)

Other Films:

- 1913 *Hard Cash* (Reid) (role, sc); *The Family's Honor* (Ridgely) (sc); *Beau Brummel* (Young) (role); *The Artist's Great Madonna* (Young) (role); *A Tudor Princess* (Dawley) (role)
- 1914 *Witness to the Will* (Lessey) (role); *The Necklace of Ramses* (Brabin) (role); *The Price of the Necklace* (Brabin) (role); *The Borrowed Finery* (role); *Her Great Scoop* (Costello and Gaillard) (role); *The Spirit and the Clay* (Lambart) (role); *The Southerners* (Ridgely and Collins) (role); *Eve's Daughter* (North) (role); *The Crime of Cain* (Marston) (role); *The Circus and the Boy* (Johnson) (role); *David Garrick* (Young) (role); *The Upper Hand* (Humphrey) (role); *Fine Feathers Make Fine Birds* (Humphrey) (role); *His Wedded Wife* (Humphrey) (role); *Goodbye, Summer* (Brooke) (role); *The Moonshine Maid and the Man* (Gaskill) (role)

- 1915 *Should a Mother Tell?* (Edwards) (sc); *The Song of Hate* (Edwards) (sc, role); *The Wonderful Adventure* (Thompson) (sc); *The Blindness of Devotion* (Edwards) (sc); *A Woman's Past* (Powell) (sc); *The Galley Slave* (Edwards) (co-sc, uncredited); *The Evil Men Do* (Costello and Gaillard) (role); *Snatched from a Burning Death* (Gaskill) (role)
- 1916 *The Cup of Bitterness* (sc)
- 1923 *Mary of the Movies* (McDermot) (role as a guest)
- 1925 *Greed* (von Stroheim) (co-ed 2nd cut)

Publications

By INGRAM: articles—

Interview with L. Montanye, in *Motion Picture Classic* (Brooklyn), July 1921.

Interview with J. Robinson, in *Photoplay* (New York), August 1921.
Article in *Motion Picture Directing*, by Peter Milne, New York, 1922.

On INGRAM: books—

Predal, Rene, *Rex Ingram*, Paris, 1970.

O'Leary, Liam, *Rex Ingram, Master of the Silent Cinema*, Dublin, 1980.

On INGRAM: articles—

Obituary in *New York Times*, 23 July 1950.

Geltzer, George, "Hollywood's Handsomest Director," in *Films in Review* (New York), May 1952.

O'Laoghaire, Liam, "Rex Ingram and the Nice Studios," in *Cinema Studies* (England), December 1961.

Bodeen, Dewitt, "Rex Ingram and Alice Terry," in two parts in *Films in Review* (New York), February and March 1975.

O'Leary, Liam, "Rex Ingram," in *Film Dope* (London), July 1983.

Graham, Ian, "Rex Ingram: A Seminal Influence, Unfairly Obscured," in *American Cinematographer* (Hollywood), vol. 74, no. 4, April 1993.

Bourget, J.-L., "Entre Stroheim et David Lean: le roi Ingram," in *Positif* (Paris), no. 404, October 1994.

On INGRAM: film—

Graham, Dan, *The Conquering Power: Rex Ingram 1893–1950*, 1990.

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Rex Ingram's work has tended to be overlooked and forgotten as a result of his retirement from films in the early 1930s, an era when sound had taken over the world of cinema. He began his career in films in 1913, working as designer, scriptwriter, and actor for Edison, Vitagraph, and Fox. In 1916 he directed his own story, *The Great Problem*, for Universal at the age of only twenty-three. His educational background was that of an Irish country rectory and the Yale

School of Fine Arts, where he studied sculpture under Lee Lawrie and developed an aesthetic sense which informed all his films.

The early films Ingram made for Universal have disappeared. His version of *La Tosca*, transferred to a Mexican setting as *Chalice of Sorrow*, and a 1922 remake of *Black Orchids* titled *Trifling Women*, earned critical attention for the quality of the acting and their visual beauty. Cleo Madison starred in both these films. The fragment that exists of *The Reward of the Faithless* shows a realism that is reminiscent of von Stroheim, who was later to acknowledge his indebtedness by allowing Ingram to do the second cutting on *Greed*. It may be noted also that greed was the theme of *The Conquering Power*. A characteristic element of Ingram's work was the use of grotesque figures like dwarfs and hunchbacks to offset the glamour of his heroes. After a period of ups and downs, he made another film for Universal in 1920, *Under Crimson Skies*, which won critical acclaim.

With the release of *The Four Horsemen of the Apocalypse* in 1921 Ingram achieved top status in his profession. Ordinarily, Valentino dominates discussion of this film, but Ingram's work on the feature is of the highest quality. Armed with his team of cameraman John Seitz and editor Grant Whytock, Ingram went on to make a dazzlingly successful series of films for Metro. His financial and artistic success gave him carte blanche and his name became a box-office draw. *The Conquering Power*, *The Prisoner of Zenda*, and *Scaramouche* featured his wife, the beautiful and talented Alice Terry, and the latter two films introduced a new star, Ramon Novarro, who also played with Alice Terry in the South Seas romance *Where the Pavement Ends*. Ingram made stars and knew how to get the best out of players. He came to be considered the equal of Griffith, von Stroheim, and DeMille.

In 1924 the formation of Metro-Goldwyn-Mayer saw a tightening up of front office control over the creative director and Ingram sought fresh fields to conquer. He made *The Arab* with Terry and Novarro in North Africa, a region that he fell in love with. He next moved to Nice, where he founded the Rex Ingram Studios and released his masterpiece *Mare Nostrum* in 1926 for "Metro-Goldwyn." (He would never allow his arch-enemy Louis B. Mayer to have a credit.) In this work Alice Terry gave her best performance as the Mata Hari-like heroine. This film as well as *The Four Horsemen*, both of which were authored by Blasco Ibañez, were later suppressed because of its anti-German sentiments.

The German-inspired *The Magician* featured Paul Wegener (the original *Golem*) and was based on a Somerset Maugham story. After *The Garden of Allah* Ingram broke with MGM in 1926. *The Three Passions*, with an industrial background, followed in 1929. His last film, *Baroud*, a sound film in which he himself played the lead, completed a distinguished career.

Ingram sold his studios in Nice, where he had reigned as an uncrowned king; as the Victorine Studios they were to become an important element in French film production. Ingram retired to North Africa and later rejoined his wife Alice Terry in Hollywood. He indulged his hobbies of sculpture, writing, and travel.

Ingram was the supreme pictorialist of the screen, a great director of actors, a perfectionist whose influence was felt not least in the films of David Lean and Michael Powell. The themes of his films ranged over many locations but his careful research gave them a realism and authenticity that balanced the essential romanticism of his work.

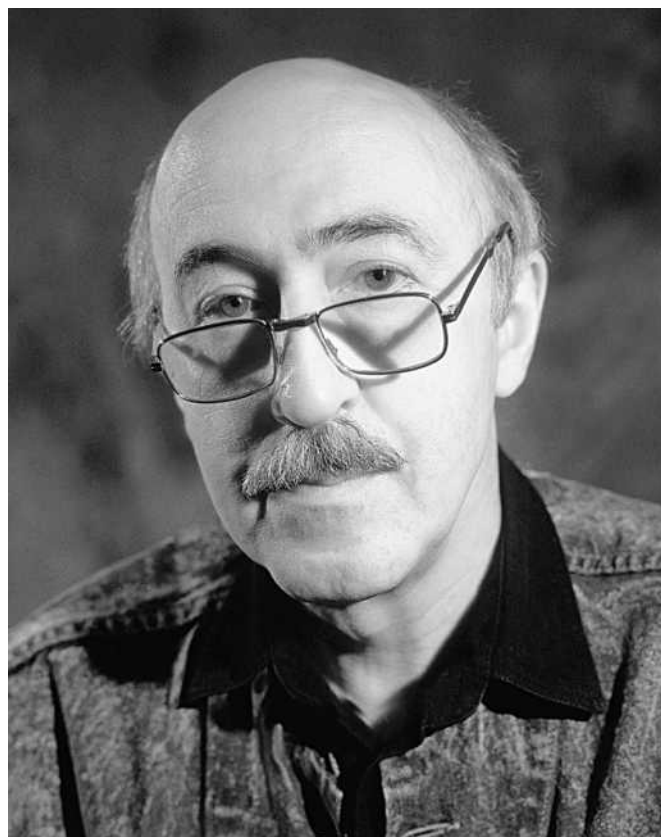
—Liam O'Leary

IOSELIANI, Otar

Nationality: Soviet Georgian. **Born:** 2 February 1934. **Education:** Educated in music, Tbilisi Conservatory; studied graphic art; degree in mathematics, Moscow University; studied under Alexander Dovzhenko, V.G.I.K., Moscow. **Career:** Directed first feature, *April*, 1961; failed to receive authorization for its distribution, abandoned filmmaking; returned to direct *Listopad*, 1966. **Awards:** FIPRESCI Prize, Berlin Festival, for *Pastorale*, 1982.

Films as Director:

- 1958 *Akvarel (Watercolor)* (short, for TV)
- 1959 *Sapovnela (The Song about Flowers)* (short)
- 1961 *April (Stories about Things)* (not released) (+ sc)
- 1964 *Tudzi (Cast-Iron)* (+ sc) (short)
- 1966 *Listopad (When Leaves Fall; Falling Leaves)*
- 1969 *Starinnaja gruzinskaja pesnja (Old Georgian Song)* (short)
- 1972 *Zil pevcij drozd (There Was a Singing Blackbird; There Lived a Thrush)* (+ co-sc)
- 1976 *Pastoral (The Summer in the Country)* (+ co-sc)
- 1982 *Lettre d'un cinéaste* (short, for TV)
- 1983 *Sept pièces pour cinéma noir et blanc (Seven Pieces for Black and White Cinema)*
- 1984 *Les Favoris de la Lune*
- 1988 *Un petit monastère en Toscane (A Little Monastery in Tuscany)*
- 1989 *Et la lumière fut (And Then There Was Light)*



Otar Ioseliani

- 1992 *La Chasse aux papillons (Chasing Butterflies)* (+ sc, ed)
- 1994 *Seule, Georgie*
- 1996 *Brigands, chapitre VII* (+ sc, ed)
- 1997 *Adieu, plancher des vaches! (Farewell, Home Sweet Home)* (+ sc, ed, ro as Father)

Publications

By IOSELIANI: articles—

- Interview with G. Kopanevová, in *Film a Doba* (Prague), May 1974.
- Interview with Michel Ciment, in *Positif* (Paris), May 1978.
- Interview with Serge Daney and S. Toubiana, in *Cahiers du Cinéma* (Paris), November 1979.
- Interview with A. Gerber, in *Film a Doba* (Prague), February 1981.
- Interview with Serge Toubiana and Alain Bergala, in *Cahiers du Cinéma* (Paris), February 1985.
- Interview with Michel Ciment, in *Positif* (Paris), November 1992.
- Interview with Jacques Kermabon and Marcel Jean, in *24 Images* (Montreal), April-May 1993.
- Interview with Michel Euvrard, in *Ciné-Bulles* (Montreal), Summer 1993.
- Interview with Iskra Bočinova, in *Kino* (Sophia), no. 1, 1996.
- Interview with René Prédal, in *Jeune Cinéma* (Paris), March-April 1997.

On IOSELIANI: articles—

- Cereteli, K., "Stat' ja iz gazety 'Zarja Vostoka'," in *Iskusstvo Kino* (Moscow), November 1973.
- "Il était une fois un merle chanteur de O. Ioseliani," in *Revue Belge du Cinéma* (Brussels), vol. 13, no. 1–2, 1975/76.
- Martin, Marcel, "L'Art 'Comme la vie' d'Otar Ioseliani," in *Image et Son* (Paris), September 1980.
- "Ioseliani Section" of *Positif* (Paris), January 1985.
- Gauthier, G., and R. Bassan, "Otar Ioseliani," in *Revue du Cinéma* (Paris), February 1985.
- Navailh, F., "Otar Ioseliani," in *Cinéma* (Paris), February 1985.
- Christie, Ian, "Pastoral Hide and Seek," in *Monthly Film Bulletin* (London), March 1985.
- Fell, H., "Wenn alles gut geht," in *EPD Film* (Frankfurt), June 1990.
- Bogomolov, Ju., and others, "U vremeni v gostjah?" in *Iskusstvo Kino* (Moscow), April 1993.

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The Georgian cinema, which has a history dating back to the 1920s, experienced a renaissance in the 1960s with Otar Ioseliani as its most remarkable representative. Together with Tarkovsky (but in a very different way) he is the Soviet director who has been the most uncompromising and the most consistent in his aesthetic approach. Born in 1934, he studied music as well as graphic art at the Tbilisi Conservatory, and graduated from Moscow University in mathematics. But finally he chose cinema as his favorite field and graduated from VGIK after attending Alexander Dovzhenko's class. His first film, *April*, of which little is known, was not released. His second, *When Leaves Fall*, shows the characteristic elements of his style. Ioseliani, like many of his contemporaries, is hostile to the cinema of Eisenstein—to his intellectual montage and to the theoretical aspect of his work. In presenting Jean Vigo as his master, Ioseliani insists

that he tries “to capture moments of passing life,” and in doing so wants to reach the ultimate goal of art. In a way, his films are close to the Czech new wave (Forman, Passer, Menzel), but realism is counterbalanced by a more formal treatment, particularly in the use of sound and off-screen space.

His films also show a disregard for conventional ways of life. Ioseliani's nonconformity, stubbornness, and frankness have alienated authorities. *When Leaves Fall* takes place in a wine factory and shows an innocent and honest young man trying to live in a bureaucratic universe. He does not wear a moustache, that Georgian symbol of bourgeois respectability.

There Was a Singing Blackbird, Ioseliani's third film, portrays the life of a musician in the Tbilisi orchestra who always arrives at the last minute to perform, being busy enjoying his life, drinking and courting girls. His behavior is an insult to an official morality based on work and duty. Ioseliani's fancifulness and sense of humor are shown at their best in this sprightly comedy that ends tragically with the hero's death. *Pastoral*, which had problems with the Moscow authorities (though the film was shown regularly in Georgia), is about a group of five musicians from the city who come to live with a peasant family. Ioseliani observes the opposition of city and country, and makes a young peasant girl the observer of this delightful conflict of manners and morals. Using many non-professionals—as in his earlier films—the director manages to show us poetically and with truthfulness the life of the Georgian people. Discarding any kind of plot, observing his characters with affection and irony, he is faithful to his anti-dogmatic stance: “Everyone is born to drink the glass of his life.” Ioseliani's limited output is of a very high level indeed.

—Michel Ciment

ITAMI, Juzo

Nationality: Japanese. **Born:** Yoshihiro Ikeuchi in Kyoto, May 15, 1933; the son of film director Mansaku Itami. **Education:** High school. **Family:** Married actress Nobuko Miyamoto, two children. **Career:** Amateur boxer and commercial designer; became film actor, 1960 (sometimes billed as Ichizo Itami); subsequently worked as a stage actor, TV actor and director, TV chat-show host, author, translator, and chef; also edited magazine on psychoanalysis; began directing films at age 50, 1984; earned international acclaim with *Tampopo*, 1986; stabbed gangland-style in his home, allegedly in retaliation for his depiction of Japanese mobsters in *Mimbo No Onna* (*Minbo, or the Gentle Art of Japanese Extortion/The Gangster's Moll/The Anti-Extortion Woman*), 1992. **Died:** Committed suicide by leaping from the roof of the Tokyo condominium in which he resided and worked, 20 December 1997.

Films as Director and Scriptwriter:

- 1984 *Ososhiki* (*The Funeral*)
- 1986 *Tampopo* (*Dandelion*)
- 1987 *Marusa no onna* (*A Taxing Woman*)
- 1988 *Marusa no onna II* (*A Taxing Woman Returns*)
- 1990 *A-Ge-Man* (*A-Ge-Man—Tales of a Golden Geisha*) (+ pr)
- 1991 *Minbo No Onna* (*Minbo, Or the Gentle Art of Japanese Extortion; The Gangster's Moll; The Anti-Extortion Woman*)

- 1995 *Daibyōnin* (*The Last Dance; The Seriously Ill*); *Shizukana seikatsu* (*A Quiet Life*)
- 1996 *Supa no onna* (*Supermarket Woman*)
- 1997 *Marutai no onna*

Films as Actor:

- 1960 *Kirai Kirai Kirai* (*Dislike*) (Edagawa); *Nise Daigakusei* (*The Phoney University Student*) (Masamura); *Ototo* (*Her Brother*) (Ichikawa)
- 1961 *Kuroi junin no onna* (*The Ten Dark Women*) (Ichikawa)
- 1963 *55 Days at Peking* (Ray)
- 1964 *Lord Jim* (Brooks)
- 1966 *Otoko no kao wa rirekisho* (*A Man's Face Is His History*) (Kato)
- 1967 *Nihon Shunka ko* (*A Treatise on Japanese Bawdy Songs*) (Oshima)
- 1974 *Imoto* (*My Sister, My Love*) (Fujita)
- 1975 *Wagahai wa noko dearu* (*I Am a Cat*) (Ichikawa)
- 1980 *Kusa Meikyu* (*Labyrinth in the Field*) (Terayama); *Yugure made* (*Until Dusk*) (Kuroki)
- 1983 *Sasameyuki* (*The Makioka Sisters*) (Ichikawa); *Kazoku gemu* (*The Family Game*) (Morita)
- 1985 *Setouchi shonen yakyu dan* (*MacArthur's Children*) (Shinoda)
- 1989 *Suito homu* (*Sweet Home*) (Kurosawa)

Publications

By ITAMI: books—

Yoroppa taikutsu nikki (*Diary of Boring Days in Europe*), Tokyo, 1965.
Onnatachi yo! (*Listen, Women*).
Nippon sekenbanashi taikai (*Panorama of Japanese Gossips*). *The Funeral Diary*, 1985.
Enjoy French Cooking with Me, 1987.

By ITAMI: articles—

Interview in *Cinéma* (Paris), June 1985.
 Interview with B. Meares, in *Cinema Papers* (Melbourne), July 1985.
 Interview with Tony Rayns, in *Monthly Film Bulletin* (London), April 1988.
 Interview with Alan Stanbrook, in *Films and Filming* (London), April 1988.
 Interview in *Films and Filming* (London), April 1988.
 Interview with L. Tanner, in *Films in Review* (New York), May 1988.
 “Death & Taxes,” an interview with Jeff Sipe, in *Sight and Sound* (London), Summer 1989.

On ITAMI: articles—

Canby, Vincent, “What’s So Funny about Japan?” in *New York Times*, 18 June 1989.
 Sipe, Jeffrey, “Death and Taxes: A Profile of Juzo Itami,” in *Sight and Sound* (London), Summer 1989.
 Efron, Sonni, “Japanese Director Juzo Itami Recovering after Gangland-Style Stabbing at Home,” in *Los Angeles Times*, 26 May 1992.



Juzo Itami

Sterngold, James, "A Director Boasts of His Scars, and Says He Is Right about Japan's Mob," in *New York Times*, 30 August 1992.
 "Five Arrested in Slashing of Tokyo Film Maker," in *New York Times*, 4 December 1992.

Kuzue, Suzuki, "Juzo Itami, director extraordinaire," in *Japan Quarterly* (Tokyo), July/September 1993.

Friedland, Jonathan, "Director Uses Films to Question Authority," in *Far Eastern Economic Review* (Hong Kong), 21 October 1993.
 Obituary, in *Washington Post*, 22 December 1997.

Obituary, in *New York Times*, 22 December 1997.

Obituary, in *Film-Dienst* (Cologne), 20 January 1998.

Obituary, in *Séquences* (Haute-Ville), March-April 1998.

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It is probable that Juzo Itami's films convey meanings to Japanese audiences that are not readily accessible to Westerners: they are pervasively concerned with rituals, customs, and practices that go back through centuries, and their interaction with contemporary economic and socio-political actualities. On the other hand, Itami is clearly aware of international cinematic practice, and his films seem

made partly with an international audience in mind. Offered here is a westerner's assessment of the films: incomplete, but nonetheless valid.

A Westerner, then, would situate Itami somewhere between Buñuel and Almodóvar, *The Funeral* leaning toward the former, *Tampopo* toward the latter (the two *Taxing Woman* movies, though not at all inconsistent with these in tone and attitude, stand apart from them because of their general irreverence and skepticism). Itami has not achieved the extraordinary distinction of Buñuel at his best (but neither did Buñuel until he was very old, and then in only a very few films). On the other hand, if *Tampopo*, in its comic-erotic audacities and its seemingly free and inconsequential handling of narrative, evokes a heterosexual Almodóvar, the comparison works very much in Itami's favour, underlining his greater maturity, discipline, and powers of self-criticism: casual *divertissement* as it may seem, *Tampopo* manifests a security of taste, tone, and attitude to which Almodóvar, with his apparently uncritical faith in the sanctity of his own impulses, cannot yet lay claim.

The Funeral can be at once "placed" and done justice to by being juxtaposed with, on the one hand, Buñuel's late films, and, on the other, Altman's *A Wedding*. Superficially, it has far more in common

with the latter: a satirical view of ritualized social performances and their emptiness, exposing the manifold hypocrisies they generate. Yet the complexity of attitude—the disturbing fusion of critical rigour and emotional generosity—is closer to Buñuel. *A Wedding*, among the worst films of one of the most uneven of directors, is more complicated than complex, its proliferation of characters and incident encompassed by Altman's contempt for all of it and his desire to assert his superiority: the simplicity and unpleasantness of the attitude precludes any possibility of genuine disturbance.

A Funeral analyses the traditional elaborate rites in documentary detail and precision, while simultaneously undercutting the reverence they are supposed to express with a pervasive sense of absurdity: the old man whose death necessitates all this ceremony, expenditure, and hypocrisy was an unlovable egoist for whom no one felt any particular affection or respect while he was alive. Yet Itami, unlike Altman, never presents his characters as merely stupid, and shows no inclination to demonstrate his superiority to them. If the tone is never *not* satirical, it is also never *only* satirical. One might single out as an example the disturbing interplay of conflicting responses generated by the scene where the son-in-law has sex in the bushes with his mistress while his wife (the dead man's daughter), fully aware of what is going on, quietly distracts herself on a swing. The juxtaposition of the seduction (treated as broad comedy) and the wife's sense of troubled hurt, which takes place in the context of death that encloses the whole action, creates a complex effect capped by the abrupt appearance of Chishu Ryu as the officiating priest, and the accumulated resonances he brings with him from so many Ozu movies. If this is not exactly the tone of *Viridiana*, we are at least not far from that of *The Discreet Charm of the Bourgeoisie*, though the comparison brings with it the reflection that Itami's film has no equivalent for the three "insert narratives" of the Buñuel and the dimension of radical pain and disturbance they introduce.

A Taxing Woman and *A Taxing Woman's Return* represent a remarkably successful attempt to appropriate a popular genre (criminal investigation) for purposes of radical social criticism. For the westerner, at least, they relate interestingly to the recent wave of feminist detective fiction centered on female investigators, of which Sara Paretsky's series of novels remains the most impressive example. There is a crucial difference between Paretsky's V.I. Warshawski and the heroine of Itami's movies: the former is a "private eye," a lone operator, the latter the leader of a government-employed team. Yet the parallel is strong: in both cases the woman becomes committed not simply to the solution of a specific "case" but to the exposure of the corruption and inherent criminality of the patriarchal-capitalist power structure. The radicalism has its limitations. The fact that the "taxing woman" (Itami's wife Nobuko Miyamoto) works for the government prohibits—for all the force of her personal crusade against corporate corruption—the raising of a key question: To what ends are taxes actually used within a capitalist state? The films attack the corruption but are unable to challenge the system that produces it. Itami's commitment to feminism is also somewhat dubious: one suspects that it is more an incidental offshoot of his desire to work with his extremely talented wife (a brilliant comedienne who commands rapid and subtle shifts of tone) rather than being rooted in any firm theoretical basis.

Despite these limitations, the films (together with their wide and international commercial success) are, like Paretsky's novels, sufficient proof that popular genres can be used to dramatize radical positions, and for once the sequel actually improves on the original: tougher, darker, with an altogether bleaker ending, its powerful and

disturbing rigour was doubtless made possible by the success of its more lightweight predecessor.

As Itami's career progressed, his films did not lose their bite. *A-Ge-Man* (*A-Ge-Man—Tales of a Golden Geisha*) is a discerning examination of conventional male-female associations, depicted via the perceptions of a modern-era geisha. *Minbo no onna* (*Minbo, or the Gentle Art of Japanese Extortion/The Gangster's Moll/The Anti-Extortion Woman*), a rapier-witted satire of Japanese organized crime, follows a gritty lawyer who takes on a blackmailing band of yakuza. Several days after the Japanese premiere of *Minbo no onna*, Itami was severely injured when his neck and face were slashed, allegedly by members of the yakuza. The incident served as sobering proof that Itami's brand of controversial, radical filmmaking, however high-spirited, can indeed be a dangerous business.

This tragedy, however, did not alter his cinematic style. In the aftermath of the stabbing, Itami commenced pondering the insincere, impersonal manner in which hospital patients in Japan are treated. The result was *Daibyonin* (*The Last Dance/The Seriously Ill*), a black comedy about a second-rate film director who is diagnosed with cancer.

Itami lampooned consumerism in *Supa no onna* (*Supermarket Woman*), in which supermarkets compete to lure customers. In *Marutai no onna* (*Woman of the Police Protection Program*), he told the story of an actress who finds herself in the title program after witnessing a killing and being threatened by the perpetrators, members of a religious cult. Itami stated that the concept of *Marutai no onna* evolved from his attack by the yakuza.

One of Itami's late-career films is a departure from the tone of his other work: *Shizukana seikatsu* (*A Quiet Life*), based on the novel by Nobel laureate Kenzaburo Oe which spotlights the writer's concerns about his disabled son. Primarily, though, Itami's films maintained their satiric edge. While they are universal in that their lampoonery extends beyond cultural boundaries, they specifically ridicule the hypocrisies of contemporary Japanese society.

In late 1997, Itami learned that *Flash*, a weekly magazine, was about to print an allegation that the filmmaker—who still was married to Nobuko Miyamoto—had an affair with an unidentified 26-year-old woman. Two days before the magazine was to hit newsstands, Itami committed suicide. In a note explaining his action, he vociferously denied the relationship, declaring, "My death is the only way to prove my innocence."

—Robin Wood

—Updated by Rob Edelman

IVENS, Joris

Nationality: Dutch. **Born:** Georg Henri Anton Ivens in Nijmegen, Holland, 18 November 1898. **Education:** Economische Hogeschool, Rotterdam, 1916–17 and 1920–21; studied chemistry and photography at Technische Hochschule, Charlottenberg, 1922–23. **Military Service:** Lieutenant in Artillery, 1917–18. **Family:** Married 1) photographer Germaine Krull, 1937 (divorced, 1943); 2) Marceline Loridan. **Career:** Technical director for CAPI (father's firm selling photographic equipment); travelled to USSR to meet Soviet filmmakers, 1930; made industrial documentaries in Holland, and began association with cinematographer John Fernhout (John Ferno), 1931; returned to USSR, 1932; clandestinely filmed striking Belgian miners

for *Borinage*, 1933; visited New York, formed group, with Ernest Hemingway, John Dos Passos, Lillian Hellman, Fredric March, and Luise Rainer, to finance films on contemporary events, 1936; filmed *Spanish Earth* during Spanish Civil War, 1937; filmed *400 Million* in China, 1938; made industrial documentaries, U.S., 1939–40; taught at University of Southern California, 1941; invited by John Grierson to direct *Alarme!* for national Film Board of Canada, 1942; worked on *Why We Fight* series, Hollywood, 1943–44; travelled to Sydney, Australia, to make *Indonesia Calls*, regarded as traitorous act by Dutch authorities, 1945–46; moved to Prague, 1947; taught in Lodz, Poland, 1950–51; moved to Paris, 1957; taught filmmaking in Peking, 1958; filmed in Italy and Africa, 1959–60; taught filmmaking in Cuba, 1960–61; taught in Chile, 1962–63; Ivens Archive established after retrospective at Nederlands Filmmuseum, 1964; made first of Vietnam War documentaries, 1965; made 12-part documentary, *Comment Yu-Kong déplaça les montagnes*, with Marceline Loridan and others, in China, 1971–75. **Member:** Filmliga film club, Amsterdam, from 1926. **Awards:** World Peace Prize, Helsinki, 1955; Palme d'Or for Best Documentary for *La Seine a rencontre Paris*, Cannes Festival, 1958; Diploma *Honoris Causa*, Royal College of Art, London, 1978. **Died:** Of a heart attack, in Paris, 28 June 1989.

Films as Director:

- 1911 *De brandende straal* or *Wigwam (Flaming Arrow)* (+ ed, ph)
 1927 *Zeedijk-Filmstudie (Filmstudy—Zeedijk)* (+ ed, ph)
 1928 *Etudes de mouvements* (+ ed, ph); *De Brug (The Bridge)* (+ ed, ph)
 1929 *Branding (The Breakers)* (co-d, ed, ph); *Regen (Rain)* (+ ed, ph) (sound version prepared 1932 by Helen van Dongen); *Ik-Film ('I' Film)* (co-d, ed, ph) (unfinished); *Schaatsenrijden (Skating; The Skaters)* (+ ed, ph) (unfinished); *Wij Bouwen (We Are Building)* (+ co-sc, ed, ph) [footage shot for but not used in *Wij Bouwen* used for following films: *Heien (Pile Driving)* (+ co-sc, ed, ph); *Nieuwe architectuur (New Architecture)* (+ co-sc, ed, ph); *Caissounbouw Rotterdam* (+ co-sc, ed, ph); *Zuid Limburg (South Limburg)* (+ co-sc, ed, ph)]
 1929/30 *N.V.V. Congres (Congres der Vakverenigingen)* (+ ed, ph); *Arm Drenthe* (+ ed, ph)
 1930 *De Tribune film: Breken en bouwen (The Tribune Film: Break and Build)* (+ ed, ph); *Timmerfabriek (Timber Industry)* (+ co-ph, co-ed); *Film-notities uit de Sovjet-Unie (News from the Soviet Union)* (+ ed); *Demonstratie van proletarische solidariteit (Demonstration of Proletarian Solidarity)* (+ ed)
 1931 *Philips-Radio (Symphonie industrielle, Industrial Symphony)* (+ co-ph, co-ed); *Creosoot (Creosote)* (+ sc, ph, ed)
 1932 *Pesn o Gerojach (Youth Speaks; Song of Heroes)* (+ ed)
 1933 *Zuyderzee* (+ sc, co-ph)
 1934 *Misère au Borinage (Borinage)* (co-d, co-sc, co-ed, co-ph); *Nieuwe Gronden (New Earth)* (+ sc, co-ph, co-ed, narration)
 1937 *The Spanish Earth* (+ sc, co-ph)
 1939 *The Four Hundred Million (China's Four Hundred Million)* (co-d, sc)
 1940 *Power and the Land* (+ co-sc); *New Frontiers* (unfinished)
 1941 *Bip Goes to Town; Our Russian Front* (co-d); *Worst of Farm Disasters*
 1942 *Oil for Aladdin's Lamp*
 1943 *Alarme! or Branle-Bas de combat (Action Stations!)* (+ sc, ed) (released in shorter version *Corvette Port Arthur*)
 1946 *Indonesia Calling* (+ sc, ed)
 1949 *Pierwsze lata (The First Years)* (+ co-ed, produced 1947)
 1951 *Pokoj zwyciezcy swiat (Peace Will Win)* (co-d)
 1952 *Naprzód młodzi (Freundschaft siegt; Friendship Triumphs)* (co-d); *Wyciąg pokoju Warszawa-Berlin-Praga (Friedensfahrt; Peace Tour)* (+ sc)
 1954 *Das Lied der Ströme (Song of the Rivers)* (+ co-sc)
 1957 *La Seine a rencontré Paris* (+ co-sc); *Die Abenteuer des Till Ulenspiegel (The Adventures of Till Eulenspiegel)* (co-d)
 1958 *Before Spring (Early Spring; Letters from China)* (+ sc, ed); *Six Hundred Million People Are with You* (+ ed)
 1960 *L' Italia non è un paese povero (Italy Is Not a Poor Country)* (+ co-sc, co-ed); *Demain à Nanguila (Nanguila Tomorrow)*
 1961 *Carnet de voyage* (+ sc); *Pueblos en armas (Cuba, pueblo armado; An Armed Nation)* (+ sc)
 1963 *... à Valparaiso* (+ sc); *El circo mas pequeño (Le Petit Chapiteau)*
 1964 *El tren de la victoria (Le Train de la victoire)*
 1966 *Pour le mistral* (+ co-sc); *Le Ciel, la terre (The Sky, the Earth)* (+ narration, appearance); *Rotterdam-Europoort (Rotterdam-Europort; The Flying Dutchman)*
 1967 Hanoi footage in *Loin du Viêt-nam (Far from Vietnam)* (co-d)
 1968 *Le Dix-septième parallèle (The Seventeenth Parallel)* (co-d, co-sc); *Agrippès à la terre* (co-d); *Déterminés à vaincre* (co-d)
 1969 *Rencontre avec le Président Ho Chi Minh* (co-d); (next 7 titles made as part of collective including Marceline Loridan, Jean-Pierre Sergeant, Emmanuele Castro, Suzanne Fen, Antoine Bonfanti, Bernard Ortion, and Anne Rullier): *Le Peuple et ses fusils (The People and Their Guns)*; *L' Armée populaire arme le peuple; La Guerre populaire au Laos; Le Peuple peut tout; Qui commande aux fusils; Le Peuple est invincible; Le Peuple ne peut rien sans ses fusils*
 1976 *Comment Yukong déplaça les montagnes* (in 12 parts totalling 718 minutes) (co-d)
 1977 *Les Kazaks—Minorité nationale—Sinking* (co-d); *Les Ouïgours—Minorité nationale—Sinkiang* (co-d)
 1988 *Une Histoire de vent* (co-d)

Other Films:

- 1929/30 *Jeugd-dag (Days of Youth)* (co-ed)
 1931 Short film in *VVVC Journal* series (ed)
 1956 *Mein Kind (My Child)* (Pozner and Machalz) (artistic supervisor)
 1957 *Die Windrose (The Wind Rose)* (Bellon and others) (co-supervisor)
 1972 *Grierson (Blais)* (role as interviewee)
 1981 *Conversations with Willard Van Dyke (Rothschild)* (role as interviewee)

Publications

By IVENS: books—

Lied der Ströme, with Valdimir Pozner, Berlin, 1957.
Joris Ivens, edited by W. Klaue and others, Berlin, 1963.

Autobiografie van een Filmer, Amsterdam, 1970.
The Camera and I, Berlin, 1974.
Entretiens avec Joris Ivens, with Claire Devarrieux, Paris, 1979.
Joris Ivens: ou, La Memoire d'un regard, with Robert Destanque, Paris, 1982.

By IVENS: articles—

Numerous articles in *Filmliga* (Amsterdam), 1928–32.
 “Notes on Hollywood,” in *New Theatre* (New York), 28 October 1936.
 “Collaboration in Documentary,” in *Film* (New York), 1940.
 “Apprentice to Film,” in *Theatre Arts* (New York), March and April 1946.
 “*Borinage*—A Documentary Experience,” in *Film Culture* (New York), no. 1, 1956.
 “Ik-Film,” in *Skoop* (Amsterdam), no. 2, 1964.
 “Ivens Issue” of *Film Culture* (New York), Spring 1972.
 “Entretien avec Joris Ivens and Marceline Lorian,” with J. Grant and G. Frot-Coutaz, in *Cinéma* (Paris), April 1976.
 “Joris Ivens Filming in China,” interview with D. Bickley, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), February 1977.
 Interview with E. Naaijkems and others, in *Skrien* (Amsterdam), October 1977.
 Interview with E. Decaux and B. Villien, in *Cinématographe* (Paris), September 1982.
 “*Borinage*,” in *Revue Belge du Cinéma* (Brussels), Winter 1983/ Spring 1984.
 Interview with P. van Bueren, in *Skoop* (Amsterdam), February/ March 1984.
 Interview with D. Shaffer, in *Cineaste* (New York), vol. 14, no. 1, 1985.
 Interview with Albrecht Betz, “A Source Is Revealed,” *Historical Journal of Film, Radio, and Television* (Abingdon, England), vol. 18, no. 4, October 1998.

On IVENS: books—

Hemingway, Ernest, *The Spanish Earth*, Cleveland, 1938.
 Zalzman, Abraham, *Joris Ivens*, Paris, 1963.
 Grelier, Robert, *Joris Ivens*, Paris, 1965.
 Wegner, Hans, *Joris Ivens, Dokumentarist der Wahrheit*, Berlin, 1965.
 Lorian, Marceline, *Dix-septième Parallèle, la guerre du peuple*, Paris, 1968.
 Meyer, Han, *Joris Ivens, de weg naar Vietnam*, Utrecht, 1970.
 Kremeier, Klaus, *Joris Ivens, ein Filmer an den Fronten der Weltrevolution*, Berlin, 1976.
Joris Ivens: 50 jaar wereldcineast, Nederlands Filmmuseum, Amsterdam, 1978.
 Delmar, Rosalind, *Joris Ivens: 50 Years of Film-making*, London, 1979.
 Cavatorta, Silvano, and Daniele Maggioni, *Joris Ivens*, Firenze, 1979.
 Passek, Jean-Loup, editor, *Joris Ivens: Cinquante ans de cinéma*, Paris, 1979.
 Böker, Carlos, *Joris Ivens, Film-Maker: Facing Reality*, Ann Arbor, Michigan, 1981.
 Brunel, Claude, *Joris Ivens*, Paris, 1983.

Waugh, Thomas, editor, “*Show Us Life*”: *Toward a History and Aesthetics of the Committed Documentary*, Metuchen, New Jersey, 1984.
 Schoots, Hans, *Gevaarlijk leven: een biografie van Joris Ivens*, Amsterdam, 1995.

On IVENS: articles—

Ferguson, Otis, “Guest Artist,” in the *New Republic* (New York), 15 April and 13 May 1936.
 Grenier, Cynthia, “Joris Ivens: Social Realist vs. Lyric Poet,” in *Sight and Sound* (London), Spring 1958.
 “Ivens Issue” of *Cine Cubano* (Havana), no. 3, 1960.
 Waugh, Thomas, “How Yukong Moved the Mountains: Filming the Cultural Revolution,” in *Jump Cut* (Berkeley), 30 December 1976.
 Sklar, Robert, “Joris Ivens—The China Close-Up,” in *American Film* (Washington, D.C.), June 1978.
 Hogenkamp, B., “Joris Ivens 50 jaar wereldcineast,” in *Skrien* (Amsterdam), November 1978.
 van Dongen, Helen, “Ik kwam Joris Ivens tegen: ‘waarom ben je bij de film gegaan?’,” in *Skoop* (Amsterdam), November 1978.
 Cavatorta, Silvano, and Daniele Maggioni, “Joris Ivens” (special issue), *Castoro Cinema* (Firenze), no. 66, 1979.
 Jervis, N., “The Chinese Connection: Filmmaking in the People’s Republic,” in *Film Library Quarterly* (New York), no. 1, 1979.
 Hogenkamp, B., “Joris Ivens and the Problems of the Documentary Film,” in *Framework* (Norwich, England), Autumn 1979.
 Waugh, Thomas, “Travel Notebook—A People in Arms: Joris Ivens’ Work in Cuba,” in *Jump Cut* (Berkeley), May 1980.
 Waugh, Thomas, and P. Pappas, “Joris Ivens Defended,” letters, in *Cineaste* (New York), Fall 1980.
 “Ivens Issue” of *Avant-Scène du Cinéma* (Paris), 1 January 1981.
 Waugh, Thomas, “Men Cannot Act in Front of the Camera in the Presence of Death,” in *Cineaste* (New York), vol. 12, no. 2, 1982.
 “Joris Ivens,” in *Film Dope* (London), July 1983.
 “Special Section,” in *Film und Fernsehen* (Potsdam), vol. 14, no. 7, July 1986.
Revue du Cinéma/Image et Son (Paris), March 1989.
 China, “The Wind and Joris Ivens,” in *Sight and Sound* (London), vol. 58, no. 4, August 1989.
 Conomos, John, “An Air of Truth,” (obituary), *Filmnews*, vol. 19, no. 8, September 1989.
 Costa, J. M., “Les rêves des hommes,” in *24 Images* (Montreal), vol. 46, November-December 1989.
 Groenewout, E. van’t, “*Ich Hasse Stillstand*,” in *Film und Fernsehen* (Potsdam), vol. 18, no. 1, January 1990.
 Schulz, D., “Hommage fuer Joris Ivens,” in *Film und Fernsehen* (Potsdam), vol. 21, no. 4, 1993.

On IVENS: film—

Hudon, Wieslaw, *A chacun son Borinage*, Belgium, 1978.

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From his debut with *The Bridge* in 1928, Joris Ivens made over 50 documentary films. A staunch advocate of a socialist society, Ivens consistently attacked fascism and colonialism in his films made after

1930. His first two films, *The Bridge* and *Rain*, are rather abstract. Here Ivens's main concern is the elaboration of a varied, often breathtaking, rhythm of images. In this, he appears to be indebted to the French and German avant-garde films, notably those by Ruttmann and Man Ray.

In 1930 Ivens visited the USSR at the invitation of Pudovkin. The compelling expressiveness of Russian agit-prop films had a deep influence upon Ivens in shaping his unique and powerful style. According to Ivens, films should convey social and political insights by confronting the public directly with reality. This analytical and didactic viewpoint was exemplified in *Komsomol*, the first film Ivens made in Russia. His 1934 film *Misère au Borinage* not only shows in pitiful and often violent images the miserable conditions under which the Belgian coalminers lived and worked; the film also indicates that the desperate situation of the workers follows necessarily from a specific social order. To deepen his analysis and to strengthen the urgency of his message, Ivens reconstructed a number of scenes, such as the May Day celebration. This procedure also reflects Ivens's conviction that a documentary film is an emotional presentation of facts. Ivens has said that the maker of a documentary film should be in search of truth. To attain truth, one must have solidarity with the people whose situation is depicted. Mutual confidence and understanding are essential to a good documentary film.

Ivens's techniques bear the mark of such filmmakers as Eisenstein and Pudovkin. In addition to developing specific ways of shooting and styles of montage, Ivens has always attached great importance to spoken commentary. In *Spanish Earth*, a film about the Spanish civil war, Ernest Hemingway speaks the commentary; Jacques Prévert does so in *La Seine a rencontré Paris*. Commentary plays a secondary role in the films Ivens made during the 1970s, notably in *How Yukong Moved the Mountains*. In this documentary epos about daily life in China after the cultural revolution, people tell about their own situation. Ivens's style here is descriptive, with many long sequences and with less dramatic montage.

Ivens was one of the founders in 1926 of the Dutch Film League, which united a number of intellectuals and Dutch filmmakers. Their efforts to promote quality films included publishing a review, organizing film screenings, and inviting important foreign avant-garde filmmakers to give talks. Among these were René Clair and Man Ray; Ivens's contacts with Pudovkin and Eisenstein also date to this period. Ivens's contributions to Dutch film culture are immense, although he remained a controversial figure. His manifest sympathy for the struggle of the Indonesian people against colonialism (*Indonesia Calling*) brought him into conflict with the Dutch government, and until 1956 Ivens was deprived of his Dutch passport.

His films have examined important social and political issues. From 1938 till 1945 he lived in the United States. *Power and the Land* is about the improvements in farming brought about by the use of electricity. With *Our Russian Front* Ivens intended to urge the Americans to enter World War II and to support the Russians. The film was financed by Ivens himself and some of his New York Russian friends. He hoped to make more films of this kind, but the project titled *Letters to the President* was coolly received. It led to only one film, *A Sailor on Convoy Duty to England*, which was financed by the National Film Board of Canada. In the 1950s Ivens worked in Eastern Europe and *The First Years* shows the transformation of a capitalist society into a socialist one; the film concentrates on episodes from postwar life in Bulgaria, Czechoslovakia, and Poland.

In 1956 the Dutch government returned Ivens's passport; he then took up residence in Paris. After that he worked in Latin America (Cuba, Chile) and even more extensively in Asia (Vietnam, Laos, and China). *Travel Notebook* is about daily life in Cuba; *An Armed People* shows how the militia of the Cuban people captures a small group of counter-revolutionaries. *Le Train de la victoire* is a report on the election campaign of Salvador Allende, later president of Chile. Ivens also taught Vietnamese filmmakers, and engagement with the cause of the Vietnamese people manifests itself in such films as *The Threatening Sky* and *The 17th Parallel*. Ivens always had great influence on new technical developments in the domain of film equipment. He hailed the professionalization of the 16mm camera as a big step forward, since it enabled the camera to take part in the action. He taught at numerous film schools and advised many colleagues. In the 1950s he was an advisor to the Defa Studios (GDR) and collaborated on many films there. Together with a number of leftist French filmmakers (Jean-Luc Godard, Alain Resnais, Agnès Varda, and others), Ivens made the filmic pamphlet of solidarity *Loin du Viêt-nam*. For Ivens the documentary film provided the only possibility of surviving as an artist outside the field of commercial films. He always succeeded in financing his projects on such terms that he conserved maximum artistic freedom and full responsibility for the final product. This even holds for the two films which he made at an early stage in his career and which were commissioned by commercial firms (*Creosoot* and *Philips-Radio*).

Within his lifetime Ivens became a legend. His films comment on many events which shaped the modern world. His art, his intelligence, his sophisticated political views, and his deep sincerity account for the unique position Joris Ivens holds among documentary filmmakers.

—Dorothee Verdaasdonk

IVORY, James

Nationality: American. **Born:** Berkeley, California, 7 June 1928. **Education:** Educated in architecture and fine arts, University of Oregon; studied filmmaking at University of Southern California, M.A. 1956. **Family:** Life companion of the producer Ismail Merchant. **Military Service:** Corporal in U.S. Army Special Services, 1953–55. **Career:** Founder and partner, Merchant-Ivory Productions, New York, 1961; directed his first feature, *The Householder*, and also began his collaboration with writer Ruth Prawer Jhabvala, 1963. **Awards:** Best Foreign Film French Académie du Cinema, and prize at Berlin Festival, for *Shakespeare Wallah*, 1968; Guggenheim Fellow, 1973; Best Film British Academy Award, for *A Room with a View*, 1987; Silver Lion, Venice Festival, for *Maurice*, 1987; Best Film British Academy Award, National Board of Review Best Director, Cannes Film Festival 45th Anniversary Prize, Bodil Festival Best European Film, for *Howards End*, 1992; John Cassavetes Award Independent Spirit Award, 1993; London Critics Circle Director of the Year, Italian National Syndicate of Film Journalists Best Director-Foreign Film, Robert Festival Best Foreign Film, for *The Remains of the Day*, 1993; Directors Guild of America Lifetime Achievement Award, 1995. **Address:** c/o Merchant-Ivory Productions, Ltd., 250 W. 57th St., Suite 1913-A, New York, NY 10107, U.S.A.



James Ivory (left) on the set of *Slaves of New York*

Films as Director:

- 1957 *Venice: Themes and Variations* (doc) (+ sc, ph)
- 1959 *The Sword and the Flute* (doc) (+ sc, ph, ed)
- 1963 *The Householder*
- 1964 *The Delhi Way* (doc) (+ sc)
- 1965 *Shakespeare Wallah* (+ co-sc)
- 1968 *The Guru* (+ co-sc)
- 1970 *Bombay Talkie* (+ co-sc)
- 1971 *Adventures of a Brown Man in Search of Civilization* (doc)
- 1972 *Savages* (+ pr, sc)
- 1974 *The Wild Party*
- 1975 *Autobiography of a Princess*
- 1977 *Roseland*
- 1979 *Hullabaloo over Georgie and Bonnie's Pictures; The Europeans* (+ pr, co-sc, role as man in warehouse)
- 1980 *Jane Austen in Manhattan*
- 1981 *Quartet* (+ co-sc)
- 1982 *Courtesans of Bombay* (doc) (+ co-sc)
- 1983 *Heat and Dust*
- 1984 *The Bostonians*
- 1986 *A Room with a View*
- 1987 *Maurice* (+ co-sc)
- 1989 *Slaves of New York*
- 1990 *Mr. and Mrs. Bridge*
- 1992 *Howards End*
- 1993 *The Remains of the Day*

- 1995 *Jefferson in Paris; Lumiere and Company* (co-d)
- 1996 *Surviving Picasso*
- 1998 *A Soldier's Daughter Never Cries* (+ co-sc)
- 2000 *The Golden Bowl*

Other Films:

- 1985 *Noon Wine* (Fields) (co-exec pr)

Publications

By IVORY: books—

- Savages*, with Ruth Prawer Jhabvala, New York, 1973.
- Shakespeare Wallah: A Film*, with Ruth Prawer Jhabvala, New York, 1973.
- Autobiography of a Princess: Also Being the Adventures of an American Film Director in the Land of the Maharajas*, New York, 1975.

By IVORY: articles—

- “Savages,” in *Sight and Sound* (London), Autumn 1971.
- Interviews with Judith Trojan, in *Take One* (Montreal), January/February 1974 and May 1975.
- Interview with D. Eisenberg, in *Inter/View* (New York), January 1975.
- Interview with P. Anderson, in *Films in Review* (New York), October 1984.
- “The Trouble with Olive,” in *Sight and Sound* (London), Spring 1985.
- “Dialogue on Film: James Ivory,” in *American Film* (Washington, D.C.), January/February 1987.
- Interviews in *Hollywood Reporter*, 31 March and 6 May 1989.
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The work of James Ivory was a fixture in independent filmmaking of the late 1960s and 1970s. *Roseland*, for example, Ivory’s omnibus film about the habitués of a decaying New York dance palace, garnered a standing ovation at its New York Film Festival premiere in 1977, and received much critical attention afterward. However, it was not until *A Room with a View*, Ivory’s stately adaptation of E. M. Forster’s novel, that the filmmaker gained full international recognition. The name-making films he directed earlier in the 1980s—which included adaptations of two Forster works and two Henry James novels—inextricably linked Ivory with the contemporary British cinema’s tradition of urbane, even ultra-genteel, costume dramas.

Ivory’s independence, his influential involvement with English film, and his sustained collaborative partnership with producer Ismail Merchant invite comparisons with an earlier pairing in British cinema, Michael Powell and Emeric Pressburger. Both teams have found themselves attracted to material dealing with the effects of sexual repression or with the clash of differing cultures, as in, for example, *Black Narcissus* (Powell/Pressburger, 1947), *The Europeans* (Ivory/Merchant, 1979), and *A Soldier’s Daughter Never Cries* (Ivory/Merchant, 1998). While Powell and Pressburger worked with various forms of visual experimentation, employing heightened colors, frequently moving cameras, and cinematographic juxtaposition to achieve an opulent, metaphorical visual texture, Ivory’s work represents a distinct retrenchment, a withdrawal from visual hyperbole, a comparative conservatism of visual style. An example of one of Ivory’s few attempts at visual expressionism (a moment in his work that seems directly inspired by Powell, in fact) illustrates this point. In *The Bostonians*, Ivory attempts to express Olive Chancellor’s hysteria by using stylized colors and superimposition in isolated dream sequences. Because the film’s style is deeply rooted in naturalism, unlike that of Powell, the sequences look stilted and awkward, remarkably out of place in the context of the film.

The naturalism of Ivory’s style often perfectly complements the director’s interest in the dynamics of isolated communities: the drama troupe in *Shakespeare Wallah*, for example, or the dancers in *Roseland*, or the members of the New York downtown-punk scene in *Slaves of New York*. Ivory’s films characteristically trace the formation of community around a common interest—or, more often, a common flaw or a shared loss—and his powers of observation are enlivened by attention to minute details of gesture and a keen sympathy for marginal characters. It is this sympathy that attracts him to works such

as Evan Connell’s novels *Mrs. Bridge* and *Mr. Bridge*. Ivory thus provides a densely ironic but ultimately sympathetic portrait of the quietly desperate middle-class lives of the Bridges in Kansas City. This sympathy accounts as well for Ivory’s handling of characters such as Charlotte Bartlett in *A Room with a View*. In Forster’s novel, Miss Bartlett is lampooned tirelessly, emerging as one of the novel’s chief examples of English hypocrisy and Forster’s conception of high culture as the poison of the spirit—this is in spite of a half-hearted reprieve for the character in the novel’s last pages. In the film, Maggie Smith’s agile, witty performance makes the character far more appealing, and Ivory’s treatment of the character (he cuts from the lovers’ final union to shots of Miss Bartlett’s soundless, unbending loneliness) shows that he clearly interprets her as a fully sympathetic character of great pathos.

Ivory’s two Forster adaptations, *A Room with a View* and *Maurice*, are among the high-water marks of his career through the 1980s. These two films do more than demonstrate Ivory’s often bracingly literary sensibility (most of Ivory’s films are adaptations that doggedly strive for extreme “faithfulness” to their source material): In the Forster adaptations, this “faithfulness” co-exists with crucial shifts of emphasis that provide, simultaneously, modern interpretations of the texts.

An example of this occurs in the scene of the murder in the square in *A Room with a View*. In its use of hand-held cameras, graphic matches, and rhythmic editing, which provides mercurial shifts in the tone of the sequence from gravity to exultation, the sequence becomes one of the film’s set-pieces, supplying the complexities that Forster largely avoids in his comparatively laconic treatment of the scene.

Upon its release in 1992, *Howards End* was justifiably hailed as the best film ever in the long and distinguished collaboration of Ivory, Merchant, and screenwriter Ruth Prawer Jhabvala. This stylish work is yet another adaptation of an E. M. Forster novel. Its scenario examines a popular Ivory theme, as it explores the repercussions of social classes coming together at a specific point in recent history (in this case, at the close of the Edwardian era in England). Emma Thompson is altogether brilliant in the role that solidified her career. She plays a cheeky and individualistic young woman who does not come from a monied background, and who is slyly charmed by a prosperous gentleman (Anthony Hopkins) whose upper-class facade hides a deceitful and heartless disposition.

The Remains of the Day is nearly as fine a film as *Howards End*. Based on the acclaimed novel by Kazuo Ishiguro, the scenario dissects the personality of an ideal servant: Stevens (Hopkins), a reserved British butler who is singlemindedly dedicated to his employer, Lord Darlington (James Fox). The time is between the World Wars—and no matter that the misguided Darlington is perilously flirting with Nazism, and that Miss Kenton (Thompson), the new housekeeper, might be a potential romantic partner for Stevens. The servant is steadfastly absorbed in his professional role, to the exclusion of all else. He knows only to suppress his needs, feelings, and desires, all in the name of service to his master. *The Remains of the Day* essentially is a character study of Stevens, who is superbly played by the ever-reliable Hopkins. It is yet one more in a line of Ivory’s meticulous period dramas.

The mid-to-late 1990s found Ivory exploring the lives of revered historical figures. *Jefferson in Paris* concerns the American Thomas Jefferson, one of the nation’s founding fathers, shown here as the U.S. Ambassador to France. However, the film is several shades below the best of the previous Ivory-Merchant-Jhabvala collaborations. While *Jefferson in Paris* exquisitely captures a time and place, the level of

detail in the film renders the narrative all too episodic. Still, Ivory offers a full-bodied portrayal of Jefferson (Nick Nolte), while depicting a range of his personal and political involvements. Most intriguing of all is the paradox of Jefferson's disgust with the overindulgences of the French aristocracy combined with his agonized collusion in keeping the status quo with regard to the maintenance of slavery as an American "institution." In *Jefferson in Paris*, Ivory yet again examines the theme of class differences, exploring the invisible walls that separate those classes. Only here, class is measured by the color of one's skin. Even though individuals share the same bloodlines because of sexual liaisons between master and slave, those with black skin are enslaved by those with white skin. Ivory portrays the widowed Jefferson falling in love with a married woman (Greta Scacchi) and having a sexual tryst with Sally Hemings (Thandie Newton), an adolescent slave. It remains uncertain if the latter affair ever happened. For this reason, *Jefferson in Paris* was the subject of debate and controversy among Jeffersonian scholars.

Ivory's next film, *Surviving Picasso*, charts the relationship between Pablo Picasso (Anthony Hopkins) and Francoise Gilot (Natascha McElhone), a young artist who is several decades his junior. Here, the genius of Picasso is obscured by his all-encompassing cruelty and misogyny. Gilot believes she has the backbone to maintain her individuality while sharing Picasso's bed, and for ten years she gives it the old college try before finally leaving him. Although vividly

played by Hopkins, Picasso is never more than a womanizing caricature; there is little insight into why he is who he is, let alone what made him one of the giants of 20th-century art.

Ivory fared somewhat better with *A Soldier's Daughter Never Cries*, based on the autobiographical novel by Kaylie (the daughter of James) Jones. *A Soldier's Daughter* is the story of an internationally acclaimed expatriate novelist (Kris Kristofferson) and his familial bonds, with the scenario emphasizing his relationship with his daughter (Leelee Sobieski) as she matures from girlhood to young womanhood. At the outset, the family resides in Paris, with a spotlight on the impact of American pop culture on post-war Europe. Then the clan resettles in the United States, where the children are viewed by their schoolmates as "frogs" and are alienated from their surroundings.

The opening section of *A Soldier's Daughter Never Cries* is slight and episodic; however, its finale, which centers on the writer's death, is a knowing exploration of what it means to love, and then lose, a husband and a father. One of the dramatic highlights occurs after the writer's demise, when his widow (Barbara Hershey) recalls their courting and mourns her loss.

Despite its flaws, *A Soldier's Daughter Never Cries* is a heartfelt portrait of a loving, non-dysfunctional family—a rarity in contemporary cinema.

—James Morrison, updated by Rob Edelman

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JACKSON, Peter

Nationality: New Zealander. **Born:** Wellington, New Zealand, 30 October 1961. **Family:** Unmarried; current partner co-screenwriter Fran Walsh. **Career:** Started making films when given Super 8-millimeter camera by parents at age eight; made amateur fiction shorts, including *The Dwarf Patrol*, *Curse of the Gravewalker*, *The Valley*; left school at age seventeen, failed to get job in film industry, joined local newspaper as photo-engraving apprentice; named top New Zealand photo-engraving apprentice three years running; bought 16-millimeter Bolex, 1983; started making feature film *Roast of the Day* on weekends with friends and colleagues; renamed *Bad Taste*, film took four years to shoot; finally completed after funding received from New Zealand Film Commission, 1986, enabling Jackson to quit newspaper job for full-time filmmaking; set up own studio, Wingnut Films, in Wellington, with computer-driven special effects division, WETA; after three low-budget features, international acclaim for *Heavenly Creatures* led to deal with Universal to make next project in New Zealand with U.S. funding. **Awards:** Metro Media Award, Toronto, and Silver Lion, Venice, both 1994, and Oscar nomination, Best Screenplay, 1995, all for *Heavenly Creatures*. **Agent:** UTA, 9560 Wilshire Blvd., Suite 500, Beverly Hills, CA 90212, U.S.A.

Films as Director and Co-Screenwriter:

- 1987 *Bad Taste* (+ pr, ph, ed, multiple roles)
- 1989 *Meet the Feebles* (+ pr)
- 1992 *Braindead*
- 1994 *Heavenly Creatures*
- 1995 *Frighteners* (+ pr)
- 1996 *Forgotten Silver* (+ co-sc)
- 2001 *Lord of the Rings: The Fellowship of the Ring* (+ co-sc, pr)
- 2002 *Lord of the Rings: The Two Towers* (+ co-sc)
- 2003 *Lord of the Rings: The Return of the King* (+ co-sc)

Other Films:

- 1995 *Jack Brown, Genius* (Hiles) (sc, 2nd unit d, exec pr); *Good Taste* (interviewee)

Publications

By JACKSON: articles—

- “Meet the Feebles,” interview with Alan Jones in *Starburst* (London), May 1991.
- “Peter Jackson: *Heavenly Creatures*,” interview in *Cinema Papers* (Melbourne), April 1994.

- “Gut Reaction,” an interview with Tom Charity, in *Time Out* (London), 25 January 1995.
- “Earthly Creatures,” an interview with Michael Atkinson, in *Film Comment* (New York), May-June 1995.
- “*Heavenly Creatures*: Writing and Directing *Heavenly Creatures*,” an interview with Frances Walsh, Peter Jackson, and Tod Lippy, in *Scenario*, Fall 1995.
- “Cryptically Acclaimed,” an interview with Michael Helms, in *Cinema Papers* (Fitzroy), December 1996.
- “Scary Rollercoaster Ride,” an interview with P. Wakefield, in *Onfilm* (Auckland), no. 11, 1996–1997.
- “Realismens fiende,” an interview with Kari Andresen, in *Chaplin* (Stockholm), vol. 39, no. 1, 1997.
- “Pure fantasie,” an interview with Ronnie Pedé and Piet Goethals, in *Film en Televisie + Video* (Brussels), February 1997.
- “It Was Close Enough, Jim,” in *Onfilm* (Auckland), no. 10, 1997.

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- Floyd, Nigel, “Kiwi Fruit,” in *Time Out* (London), 12 May 1993.
- Maxford, Howard, “Gore Blimey!,” in *What’s On in London*, 12 May 1993.
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- Salisbury, Mark, “Peter Jackson, Gore Hound,” in *Empire* (London), June 1993.
- Feinstein, Howard, “Death and the Maidens,” in *Village Voice* (New York), 15 November 1994.
- Charity, Tom, “Gut Reaction,” in *Time Out* (London), 25 January 1995.
- Cameron-Wilson, James, “Natural-born Culler,” in *Times* (London), 8 February 1995.
- Cameron-Wilson, James, “The Frightener,” in *What’s on in London*, 8 February 1995.
- Atkinson, Michael, “Earthly Creatures,” in *Film Comment* (New York), May/June 1995.
- Williams, David E., and Ron Magid, “Scared Silly: New Zealand’s New Digital Age,” in *American Cinematographer* (Hollywood), August 1996.
- Filmography, in *Segnocinema* (Vicenza), January/February 1997.
- Grapes, D., “Filmmakers Aim Broadside at ‘Passionate’ Commission,” in *Onfilm* (Auckland), no. 10, 1997.

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Peter Jackson (left) on the set of *Heavenly Creatures*

After his first three features, most critics thought they had Peter Jackson neatly pegged: an antipodean maverick whose films made up for their zero-budget limitations with comic gusto and creative ingenuity; films whose gross-out excesses of spurting bodily fluids and splattered guts made George Romero and Sam Raimi look like models of genteel restraint. Jackson's work, in short, seemed to be comprehensively summed up by the blithely upfront title of his debut film, *Bad Taste*. And then came his fourth film, the award-winning *Heavenly Creatures*, and suddenly all the assumptions had to be revised. Jackson himself, noting a hint of surprise behind the acclaim, pointed out that like all his work the film stemmed from his "unhealthy interest in the grotesque." But if there was continuity in terms of themes and preoccupations, *Heavenly Creatures* showed Jackson was also capable of emotional complexity, subtlety, and sophistication—qualities no one would have suspected from his previous films.

Far from striving to disguise the ramshackle, garden-shed genesis of his early work, Jackson gloried in it, making an amateurish, peculiarly New Zealander domesticity central to his humour. The Astral Investigation and Defence Service team ("I wish they'd do something about those initials") who foil predatory aliens in *Bad*

Taste are as far from their jut-jawed Hollywood counterparts as could be imagined; inept, nerdish, and post-adolescent, they shamble around bickering over trivialities or moaning about filling in time-sheets. In *Braindead*, whose showdown erupts in a bland suburban home, the hero demolishes a horde of flesh-eating zombies, not with flame-thrower or pump-action shotgun, but with a rotary lawnmower—"a Kiwi icon," according to the director. It comes as no surprise to read, in the end-titles for *Bad Taste*, a credit to "Special Assistants to the Producer (Mum and Dad)."

Both *Bad Taste* and *Braindead* (whose farcical brand of ultra-physical violence Jackson dubs "splatstick") spoof well-established and much-parodied formulas within the horror genre, respectively the space-invaders movie and the zombie movie. *Meet the Feebles* is more audacious in its choice of target: the hitherto sacrosanct world of Jim Henson's Muppets. Hijacking the standard Muppet narrative framework of backstage shenanigans, Jackson gleefully subverts the perky ethos of the puppet troupe with lavish helpings of booze, filth, sex, and drugs, culminating in one of his trademark bloodbaths. He also pushes the unstated logic of Muppetry to ends that Henson would shudder to confront; if Miss Piggy can get the hots for Kermit, why shouldn't an elephant have sex with a chicken? (The resultant

outlandish hybrid is wheeled on—literally—for our delectation.) Jackson further outrages Muppet conventions by making the frog character in his film a Vietnam vet with a heroin habit, while Kermit's counterpart as stage director is an effete, English-accented fox who mounts a big production number in praise of sodomy.

This fascination with outrage, with the consequences of pushing beyond the bounds of convention, carries through into *Heavenly Creatures*, Jackson's finest film to date. Based on an actual New Zealand *cause célèbre* of the 1950s, the Parker-Hulme case, the film traces the progress of two fifteen-year-old schoolgirls into an increasingly unhinged world of ritual and fantasy. Instinctive loners, Pauline and Juliet bond together to turn their outsider status into an exclusive, hermetic society tinged with lesbianism and peopled by personal icons—Mario Lanza, James Mason—along with figures from their medieval fantasy kingdom of Borovnia. Drawing on real case documents (Pauline's diaries and the girls' own Borovnian "novels"), Jackson creates a mood of intense pubescent obsession sliding steadily out of control until—as the borders between the two worlds elide—it culminates in brutal murder.

Determined not to present his heroines as the "evil lesbian killers" they were branded by contemporary press accounts, Jackson not only portrays them with sympathy and insight, but captures the richly creative energy of their shared fantasies. Their behaviour is seen as a reaction to the imagination-starved society around them, since 1950s Christchurch, all garish pastels and agonised gentility, appears no less bizarre and unbalanced a world (and a whole lot less fun) than the one the girls create for themselves. Yet the killing—of Pauline's uncomprehending, well-meaning mother—shares none of the sick-joke relish of Jackson's previous films; it is shown as clumsy, painful, and distressing.

Jackson firmly denies that *Heavenly Creatures* represents a bid to be seen as a "serious filmmaker" who wants to do "arty mainstream films." "People immediately assume that filmmakers do things because of a grand plan. . . . I do intend to do other splatter films," he told *Cinema Papers*. "I have intentions of doing all sorts of films. I have no interest in a 'career' as such." As if to prove it, he reverted to splatstick mode with *The Frighteners*, an *Evil-Dead*-style horror-comedy made (thanks to backing from Universal) on a less shoestring basis than his earlier films.

Jackson's achievement in staying put at home and persuading the Hollywood money to come to him bodes well for his country's film industry. Most successful New Zealand directors (Roger Donaldson, Geoff Murphy, Jane Campion, Lee Tamahori) have used their first major hit as a springboard for Hollywood. Jackson, remaining true to his roots, has set up his own production base (Wingnut Films) in his home town of Wellington. "I choose to stay in New Zealand earning a fraction of what I could make in Los Angeles because I want to do whatever I feel like doing. . . . The freedom that I have in New Zealand is worth millions of dollars to me." So far, the tactic has worked. By 2000 Jackson was working on his huge, three-part adaptation of *Lord of the Rings*, with a possible remake of *King Kong* next in line—all in his native country. The \$260 million budget for the Tolkien trilogy is a far cry from the small change it cost to make *Bad Taste*. But the spirit isn't perhaps so different: armor for the 15,000 extras is being knitted out of string—by the septuagenarian ladies of the Wellington Knitting Club.

—Philip Kemp

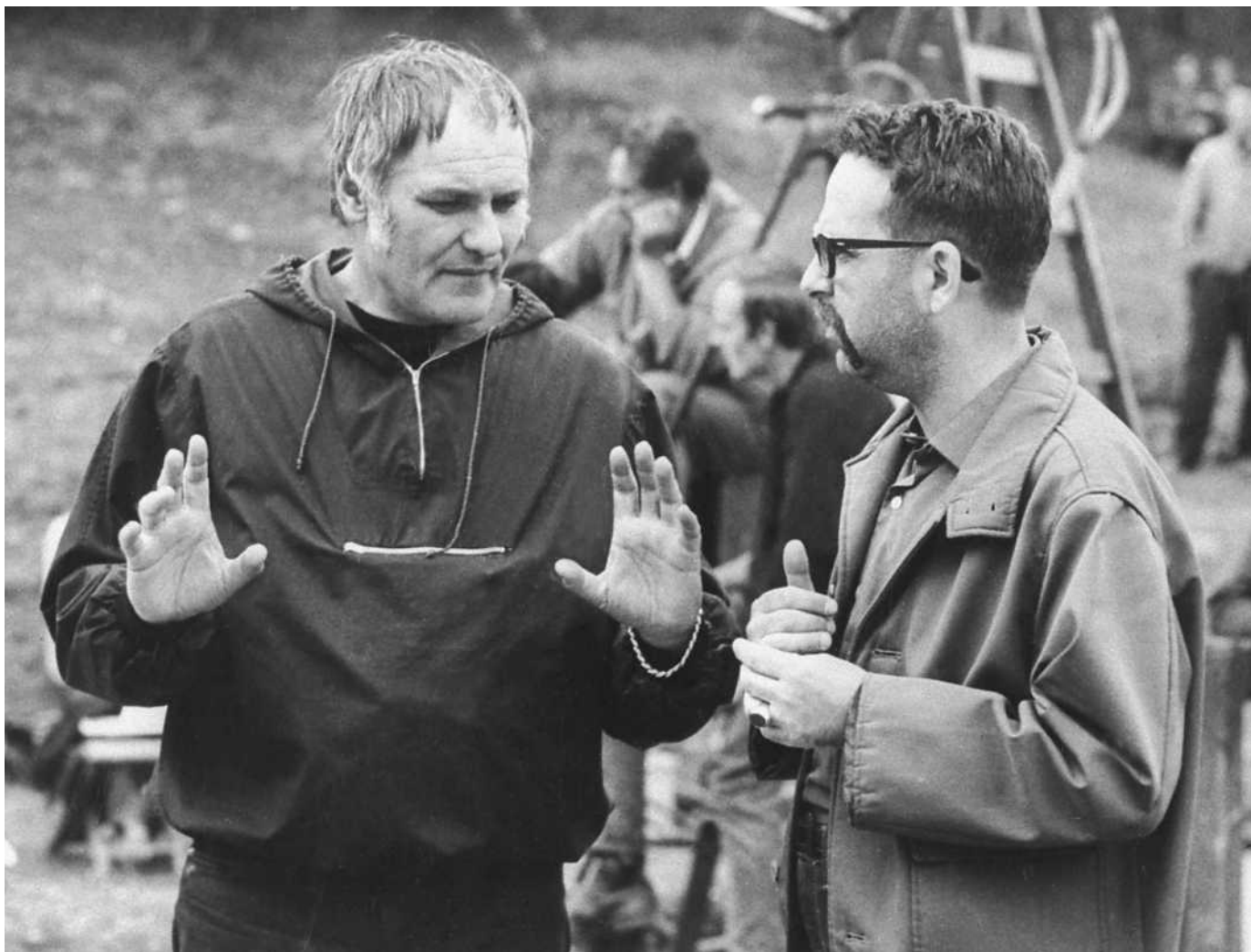
JANCSÓ, Miklós

Nationality: Hungarian. **Born:** Vác, Hungary, 27 September 1921. **Education:** Educated in law at Kolozsvár University, Romania, doctorate 1944; Budapest Academy of Dramatic and Film Art, graduated 1950. **Family:** Married director Márta Mészáros (divorced); son Miklos Jr. is cameraman. **Career:** Newsreel director, early 1950's; shot documentaries in China, 1957; directed first feature, *A harangok Rómába mentek*, 1958; director at "25th" theatre, Budapest, 1960's. **Awards:** Hungarian Critics' Prize, for *Cantata*, 1963; Best Director Award, Cannes Festival, for *Red Psalm*, 1972; Special Prize, Cannes Festival, 1979.

Films as Director:

(of short films and documentaries):

- 1950 *Kezünbe vettük a béke ügyét* (*We Took over the Cause of Peace*) (co-d)
- 1951 *Szovjet mezőgazdasági küldöttsek tanításai* (*The Teachings of a Soviet Agricultural Deputation*) (co-d)
- 1952 *1952 Május 1* (*May 1st 1952*)
- 1953 *Választás előtt* (*Before Election*); *Arat az Orosházi Dózsa* (*Harvest in the Cooperative "Dózsa"*); *Közös útan* (*Ordinary Ways*; *On a Common Path*) (co-d)
- 1954 *Galga mentén* (*Along the Galgu River*); *Ősz Badacsonyan* (*Autumn in Badacsony*); *Éltető Tisza-víz* (*The Health-giving Waters of Tisza; Life-bringing Water*); *Emberek! Ne engedjétek!* (*Comrades! Don't Put up with It*) (co-d, co-sc); *Egy kiállítás képei* (*Pictures at an Exhibition*)
- 1955 *Angyalföldi fiatalok* (*Children of Angyalföld; The Youth of "The Land of Angels"*); *A Varsoi vit* (*Varsoi Világifjúsági Találkozó I-III; Warsaw World Youth Meeting I-III*); *Egy délután Koppánymonostorban* (*One Afternoon in Koppánymonostor; An Afternoon in the Village*); *Emlékezz, ifjúság* (*Young People, Remember*)
- 1956 *Móricz Zsigmond* (*Zsigmond Moricz 1879–1942*)
- 1957 *A város peremén* (*In the Outskirts of the City*); *Dél-Kína tájain* (*The Landscapes of Southern China*); *Színfoltok Kínából* (*Colorful China; Colors of China*); *Pekingi palotái* (*Palaces of Peking*); *Kína vendégei voltunk* (*Our Visit to China*)
- 1958 *Derkovitz Gyula 1894–1934; A harangok Rómába mentek* (*The Bells Have Gone to Rome*) (feature)
- 1959 *Halhatatlanság* (*Immortality*) (+ sc, ph); *Izotópok a gyógyászatban* (*Isotopes in Medical Science*)
- 1960 First episode of *Három csillág* (*Three Stars*); *Az eladás művészete* (*The Art of Revival; The Art of Salesmanship*) (co-d); *Szerkezettervezés* (*Construction Design*) (+ sc)
- 1961 *Az idő kereke* (*The Wheels of Time*) (+ sc); *Alkonyok és hajnalok* (*Twilight and Dawn*) (+ sc); *Indiántörténet* (*Indian Story*) (+ sc)
- 1963 *Oldás és kötés* (*Cantata*) (+ co-sc); *Hej, te eleven Fa . . .* (*Living Tree . . . An Old Folk Song*) (+ sc)



Miklós Jancsó (left)

(of feature films):

- 1964 *Igyjöttem* (*My Way Home*)
 1965 *Szegénylegények* (*The Round-up*); *Jelenlét* (*The Presence*) (short) (+ sc); *Közelről: a vér* (*Close-up: The Blood*) (short)
 1967 ***Csillagosok, katonák*** (*The Red and the White*) (+ co-sc)
 1968 *Csend és kiáltás* (*Silence and Cry*) (+ co-sc); *Vörös Május* (*Red May*) (short)
 1969 *Fényes szelek* (*The Confrontation*); *Sirokkó* (*Teli sirokkó lek; Winter Wind*) (+ co-sc)
 1970 *Égi bárány* (*Agnus Dei*) (+ co-sc); *La pacifista* (*The Pacifist*) (+ co-sc); *Füst* (*Smoke*) (short)
 1972 ***Még kér a nép*** (*Red Psalm*)
 1975 *Szerelmem, Elektra* (*Elektra*)
 1976 *Vizi privati, pubbliche virtù* (*Vices and Pleasures*)
 1978 *Eletünket és vérünket: Magyar rapszódia 1* (*Hungarian Rhapsody*) (+ co-sc); *Allegro barbaro: Magyar rapszódia 2* (*Allegro barbaro*) (+ co-sc)
 1981 *A zsranok szíve avagy Boccaccio Magyarországon* (*The Tyrant's Heart; Boccaccio in Hungary*) (+ co-sc)
 1984 *Omega, Omega . . . ; Muzsika* (*Music*)
 1986 *L'Aube* (*Dawn*)

- 1987 *Szörnyek Evadja*
 1989 *Jézus Krisztus Horoszkója*
 1990 *Isten hátrafelé megy* (*God Runs Backwards*)
 1992 *Kék Duna keringő* (*Blue Danube Waltz*)
 1996 *Szeressük egymást gyerekek!*
 1999 *Anyád! A szűnyogok; Pesten Nkem lámpást adott kezembe az Úr* (*Lord's Lantern in Budapest*) (+ role)

Other Films:

- 1950 *A Maksimenko brigád* (*The Maximenko Brigade*) (Kozs) (story)
 1968 *A Pál utcai fiúk* (*The Boys of Paul Street*) (Fabri) (role)
 1977 *Difficile morire* (Silva) (role)

Publications

By JANCSCÓ: articles—

Interview, in *The Image Maker*, edited by Ron Henderson, Richmond, Virginia, 1971.

- “L’Idéologie, la technique et le rite,” interview with Claude Beylie, in *Ecran* (Paris), December 1972.
- “I Have Played Christ Long Enough: A Conversation with Miklós Jancsó,” with Gideon Bachmann, in *Film Quarterly* (Berkeley), Fall 1974.
- “Entretien . . . sur *Vitam et sanguinem*,” with Michel Ciment and J.-P. Jeancolas, in *Positif* (Paris), May 1979.
- “A jelenlét,” interview with I. Antal, in *Filmkultura* (Budapest), November/December 1981.
- Interview with L. Somogyi, in *Filmkultura* (Budapest), October 1986.
- Interview in *Hungarofilm Bulletin* (Budapest), no. 2, 1988.
- Interview in *Filmkultura* (Budapest), January 1993.
- “Uccu, megerett a meggy,” in *Filmvilág* (Budapest), n. 12, 1996.
- “Level-fele a Drehbuchrol,” in *Filmvilág* (Budapest), no. 2, 1997.

On JANCSÓ: books—

- Taylor, John, *Directors and Directions*, New York, 1975.
- Petrie, Graham, *History Must Answer to Man: The Contemporary Hungarian Cinema*, London, 1978.
- Marlia, Giulio, *Lo schermo liberato: il cinema di Miklós Jancsó*, Florence, 1982.
- Paul, David, W., editor, *Politics, Art and Commitment in the East European Cinema*, New York, 1983.

On JANCSÓ: articles—

- “Miklós Jancsó,” in *International Film Guide 1969* edited by Peter Cowie, London, 1968.
- Houston, Penelope, “The Horizontal Man,” in *Sight and Sound* (London), Summer 1969.
- Kane, P., and others, “Lectures de Jancsó: hier et aujourd’hui,” in *Cahiers du Cinéma* (Paris), March and May 1969, and April 1970.
- Robinson, D., “Quite Apart from Miklós Jancsó,” in *Sight and Sound* (London), Spring 1970.
- Czigany, Lorant, “Jancsó Country: Miklós Jancsó and the Hungarian New Cinema,” in *Film Quarterly* (Berkeley), Fall 1972.
- Bachmann, Gideon, “Jancsó Plain,” in *Sight and Sound* (London), Autumn 1974.
- “Jancsó Issue” of *Etudes Cinématographiques* (Paris), no. 104–108, 1975.
- Robinson, David, “Old Jancsó Customs,” in *Sight and Sound* (London), no. 1, 1978/79.
- Biro, Y., “Landscape during the Battle,” in *Millenium* (New York), Summer/Fall 1979.
- Gillett, John, “Miklós Jancsó,” in *Film Dope* (London), July 1983.
- “Special Section” of *Filmfaust* (Frankfurt), March/April 1984.
- Petrie, G., “Miklós Jancsó,” in *Revue Belge du Cinéma* (Brussels), Summer 1985.
- Liebman, Stuart, “Homevideo,” in *Cineaste* (New York), vol. 28, no. 4, 1991.
- Gelencsér, Gábor, “The Acquired Uncertainty: (Order and Chaos in the Art of Miklós Jancsó),” in *MovEast*, vol. 1, no. 2, 1992.
- Pošová, Kateřina, “Milenky Miklóse Jancsóa,” in *Film a Doba* (Prague), Spring 1994.
- Stratton, David, “Let’s Love One Another (*Szeressuk egymást gyerekek*),” in *Variety* (New York), 18 March 1996.
- Elley, Derek, “*The Lord’s Lantern in Budapest* (*Nekem lampást adott kezembe az ur pesten*),” in *Variety* (New York), 22 February 1999.

On JANCSÓ: films—

- Kovács, Zsolt, *Kamerával Kosztromában* [With a Camera in Kosztroma], short, 1967.
- Comolli, Jean-Louis, *Miklós Jancsó*, for TV, France, 1969.

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Miklós Jancsó is probably the best internationally known of the directors to emerge from the new wave Hungarian cinema of the 1960s. With his hypnotic, circling camera, the recurrent—some critics say obsessive—exploration of Hungary’s past, and his evocative use of the broad plains of his countries’ Puszta, Jancsó fashioned a highly individual cinema within the confines of a state operated film industry. Although a prolific director of short films during the 1950s and an equally prolific director of feature films since the early 1970s, it is for his work during the middle and late 1960s that Jancsó is best known outside his own country.

Beginning with *My Way Home*, which dealt with a young Hungarian soldier caught up in the German retreat and Soviet advance during the Second World War, Jancsó discovered both a set of themes and a style which helped him to fashion his own voice. *My Way Home*, unlike most of Jancsó’s films, has a hero, but this hero often behaves in a most unheroic way as he makes his way home. Set free by the chaos of the war’s end, he is fired upon both by the Russians and the Germans and finally dons a Russian uniform as a protective disguise. Although clearly focused on individual figures, Jancsó’s movie does contain an interesting allegory of the fate of his native country as, freed from Nazi oppression, the soldier only reluctantly dons the Russian uniform.

Szegénylegények (*The Round-up*, literally *The Hopeless*) established Jancsó as a filmmaker of international importance. The film is set in the Hungarian plain in a fort that houses a group of peasants under surveillance following the Kossuth rebellion of 1848, and focuses on the ritual quality of the games played as tormentors and informers and rebels interchange in a mysterious, elliptical dance of human passions. Shot in black and white, the film also revealed a purity of style as each meticulously composed shot conveys Jancsó’s preoccupation with humans dislodged from convention and victimised by history. In spite of its scope, however, the film won praise for its analysis of the politics of terror and of the Kafkaesque state machinery through which such terror works.

Csillagosok katonák (1967, *The Red and the White*) and *Csend és Kiáltás* (1968, *Silence and Cry*) moved into the early twentieth century and are concerned with communist revolutions of the immediate post-World War I period. *The Red and the White* was commissioned by the Soviet government to commemorate the 50th anniversary of the October revolution. The film isolates a group of Hungarian volunteers who are fighting on the side of the reds during the Russian civil war. Once again the expansive plain provides an open background against which huddle the opposing groups, both red and white. It is interesting considering the source of his commission that Jancsó refuses to choose to side with either the red or the whites but rather to present each as a mixture of compassion and understanding, barbarity and stupidity. *Silence and Cry*, operating on a smaller scale, deals with an isolated farmstead but also raises questions about people caught up in a society torn by social and political change. Here Jancsó’s circling camera becomes hypnotic, and his tendency to de-psychologize his characters is at its most extreme. Jancsó explains

very little in his plot, leaving the viewer to wrestle with its obscurities and ellipses.

The claustrophobic qualities of *Silence and Cry* prepared his audience for *Fényes Szelek (The Confrontation)*, set in the immediate post-war world and dealing with students, both Catholic and Communist, who square off in a quadrille interweaving accusation and intimidation. Clearly the film was occasioned by the student riots and sit-ins in 1968–69 in Budapest. It pits the Marxist students as the voice of change and revolution against the conventions of the Catholic students. The plot is minimal and Jancsó's camera at its most vertiginous, hardly ever stopping in its unceasing search for the truth. The truth, of course, as it so often does, eludes us, as the confrontation finally has more to do with temporary power games than it does with ultimate reality.

In *Sirokkó (Winter Wind)*, made in Yugoslavia as a Franco-Hungarian co-production, he returned to the use of color (as in *The Confrontation*) and photographed, like *Silence and Cry*, with a minimum of shots, twelve in this case. The story deals with the historical and political irony of a Croatian anarchist leader of the 1930s who is destroyed by his own forces, only later to be resurrected as a hero. *Égi Bárány (Agnus Dei)*, a favorite film of Jancsó's and regarded by many Hungarians as his most nationalistic, is once again set in the broad Hungarian plain during the period of civil war, but it is far more symbolic and anticipates the new ground he would explore in his next film.

With *Még Kér a Nép (Red Psalm)*, Jancsó returned to the Pusztas and to the end of the last century during a period of peasant unrest. A confrontation between workers and their landowners is interrupted by the army. The subsequent action follows patterns established earlier in Jancsó's other films. But there is a difference in *Red Psalm*—the symbolic elements always present in the earlier films become foregrounded: a dead soldier is resurrected by a kiss from a young girl; the soldiers join the peasants in a Maypole dance but eventually surround the rebellious farmers and shoot them down; a girl outside the circle using a gun tied with a red ribbon guns down all of the soldiers. The mannerisms noted by a number of critics are missing here, and Jancsó seems to have found a new direction amidst old material: the symbolism of the film elevates it beyond Jancsó's usual concerns. *Red Psalm* exemplifies what is often hidden in his other films: the totality of the film, and the celebration of life in the revolution which will bring joy in the renewed possibilities for human expression and freedom.

Although Miklós Jancsó has gone on to make other films, many of them outside Hungary itself, his body of work from *My Way Home* to *Red Psalm* seems to best exemplify his unique contribution to world cinema. Like many of the other new Hungarian filmmakers, Jancsó rejected the traditions of the conservative and classic bound national cinema he inherited, turning to a more liberating and avant-garde style that allowed him not only greater artistic expression but also increased freedom from state censorship. By adopting a more modernist approach, most notably evident in his use of a minimal plot and in the dialectical tensions between the images, he has urged his audiences out of their complacency by challenging the status quo through his questioning of the uses and abuses of state power wielded in the name of the people. This has made his films truly revolutionary.

—Charles L.P. Silet

JARMAN, Derek

Nationality: British. **Born:** Northwood, Middlesex, 31 January 1942. **Education:** King's College, London, 1960–63; Slade School of Fine Art, 1963–67. **Career:** First exhibition, Lisson Gallery, London, 1967; set designer for Royal Ballet, Ballet Rambert, and English National Opera, 1968; film designer for Ken Russell on *The Devils*, 1970; began working in Super-8 film, 1971; directed first feature, *Sebastiane*, 1976; directed promo videos for The Smiths, 1986; diagnosed as being HIV-positive, 1987; revealed his condition, and began actively speaking out in favor of AIDS research, 1987; directed video and stage show for Pet Shop Boys, 1989. **Awards:** Peter Stuyvesant Award for painting, 1967; British Film Institute Award, 1990. **Died:** Of AIDS-related illnesses, 19 February 1994.

Films as Director (short Super-8 Films unless stated otherwise):

- 1971 *Studio Bankside; Miss Gaby; A Journey to Avebury*
- 1972 *Garden of Luxor (Burning the Pyramids); Andrew Logan Kisses the Glitterati; Tarot (The Magician)*
- 1973 *The Art of Mirrors (Sulphur); Building the Pyramids*
- 1974 *The Devils at the Elgin (Reworking the Devils); Fire Island; Duggie Fields*
- 1975 *Ula's Fête (Ula's Chandelier); Picnic at Ray's; Sebastiane Wrap*
- 1976 *Gerald's Film; Sloane Square, A Room of One's Own (Removal Party); Houston Texas; Sebastiane (16mm feature)*



Derek Jarman

- 1977 *Jordan's Dance; Every Woman for Herself and All for Art*
 1978 *Jubilee* (16mm feature)
 1979 *Broken English* (short, Super-8 and 16mm); *The Tempest* (16mm feature)
 1980 *In the Shadow of the Sun* (includes re-edited versions of earlier 8mm films)
 1981 *TG Psychic Rally in Heaven*
 1982 *Diese Maschine ist mein antihumanistisches Kunstwerk; Pirate Tape* (W.S. Burroughs); *Pontormo and Punks at Santa Croce*
 1983 *Waiting for Godot* (short, Super-8 and video); *B2 Tape/Film; The Dream Machine*
 1984 *Catalan* (for TV); *Imagining October*
 1985 *The Angelic Conversation* (Super-8 and video)
 1986 *The Queen Is Dead* (promo videos on Super-8); *Caravaggio* (35mm feature)
 1987 "Depuis le jour" episode of *Aria* (Super-8 and 35mm); *The Last of England* (Super-8 feature)
 1988 *L'Inspirazione; War Requiem* (35mm feature)
 1990 *The Garden* (Super-8 and 16mm feature)
 1991 *Edward II* (35mm feature)
 1993 *Wittgenstein* (35mm feature); *Blue* (35mm feature); *Glitterbug* (video)

Other Films:

- 1971 *The Devils* (Russell) (designs)
 1972 *Savage Messiah* (Russell) (designs)
 1975 *The Bible* (Russell) (sc)
 1979 *Nighthawks* (Peck, Hallam) (role)
 1986 *Ostia* (role)
 1987 *Prick up Your Ears* (Frears) (role)
 1988 *Behind Closed Doors* (role); *Derek Jarman: You Know What I Mean; Cactus Land* (narration)
 1993 *There We Are John* (role); *Love Undefeated: Conversations with Derek Jarman*

Publications

By JARMAN: books—

Dancing Ledge, edited by Shaun Allen, London, 1984.
Caravaggio, London, 1986.
Last of England, London, 1987; as *Kicking the Pricks*, Woodstock, New York, 1997.
War Requiem: The Film, London, 1990.
Queer Edward II, London, 1992.
Dancing Ledge, London, 1993.
At Your Own Risk: A Saint's Testament, London, 1994.
Modern Nature, London, 1994.
Blue: Text of a Film, New York, 1994.
Chroma, New York, 1995.
Derek Jarman's Garden, Woodstock, New York, 1996.
Kicking the Pricks, New York, 1997.

By JARMAN: articles—

Interviews in *Time Out* (London), November 1976 and 31 January 1985.
 Interview in *Film Directions* (Belfast), vol. 2, no. 8, 1979.
 Interviews with Michael O'Pray, in *Monthly Film Bulletin* (London), June 1984 and April 1986.
 "Renaissance Man," an interview with M. Sutton, in *Stills* (London), April 1986.
 Interview in *American Film* (Washington, D.C.), September 1986.
 Interview in *Filmfaust* (Frankfurt), September/October 1986.
 Interview with Anne-Marie Hewitt, in *Cinema Papers* (Melbourne), September 1987.
 Interview with D. Heinrich, in *Cinéma* (Paris), 16 December 1987.
 Interview in *City Limits* (London), 6 July 1989.
 Interview in *Listener* (London), 16 August 1990.
 "History and the Gay Viewfinder," interview with R. Grundmamy, *Cineaste* (New York), vol. 18, 1991.
 Interview with P. Loewe in *Chaplin* (Stockholm), vol. 33, no. 6, 1991/1992.
 Jarman, Derek, "Jag filmar mitt liv," in *Chaplin* (Stockholm), vol. 33, no. 6., 1991/1992.
 "Blue Yonder," interview with P. Burston, *Time Out* (London), 18 August 1993.

On JARMAN: books—

O'Pray, Michael, *Derek Jarman: Dreams of England*, London, 1996.
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 Lippard, Chris, *By Angels Driven: The Films of Derek Jarman*, Westport, Connecticut, 1996.
 Butler, Ken, *Derek Jarman*, New York, 1997.

On JARMAN: articles—

"Jarman Issue" of *Afterimage* (London), Autumn 1985.
 Rayns, Tony, "Unnatural Lighting," in *American Film* (Washington, D.C.), September 1986.
 Olofsson, A., article in *Chaplin* (Stockholm), vol. 30, no. 1, 1990.
 O'Pray, M., "The Art of Mirrors: Derek Jarman," in *Monthly Film Bulletin* (London), January 1991.
 Ball, E., "I, Camera," in *Village Voice* (New York), 29 January 1991.
 "Past for the Present," interview with A. Cogolo, *Cinema and Cinema* (Bologna), no. 62, September-December 1991.
 McCabe, Colin, "Throne of Blood," in *Sight and Sound* (London), October 1991.
 O'Pray, M., "Damning Desire," in *Sight and Sound* (London), October 1991.
 Rich, B. R., and others, "New Queer Cinema," *Sight and Sound* (London), vol. 2, September 1992.
 Rayns, T., "Witt's End," *Time Out* (London), 24 March 1993.
 Kennedy, Harlan, "The Two Gardens of Derek Jarman," in *Film Comment* (New York), November/December, 1993.
 Bowen, P., "In the Company of Saints," *Filmmaker* (Santa Monica), vol. 2, no. 1, 1993.
 Obituary, in *New York Times*, 21 February 1994.
 Obituary, in *Washington Post*, 21 February 1994.
 Obituary, in *The Times* (London), 21 February 1994.

Obituary, in *Los Angeles Times*, 24 February 1994.
 Obituary, in *Chicago Tribune*, 27 February 1994.
 Obituary, in *Variety* (New York), 28 February 1994.
 Macnab, Geoffrey, "Three Cuts and You're Out," *Sight and Sound* (London), vol. 7, no. 10, October 1997.

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Derek Jarman became one of Britain's most original and highly controversial filmmakers. Vilified by the self-appointed guardians of the nation's morals, he has been hailed as a genius by others. It was Jarman's uncompromising and direct approach to cinema which resulted in such extreme and polarized evaluations of his work. Like Ken Russell, who introduced him to filmmaking by inviting him to design *The Devils* and *Savage Messiah*, Jarman consistently assaulted comfortable, conservative assumptions of "good taste." The powerful and explicit treatment of homo-erotic passion in his work has generated the greatest hostility, with *Sebastiane*, one of the most erotic and uninhibited British films ever made, the target of a particularly nasty anti-homosexual campaign generated by the tabloid press.

Drawing on personal experience to a greater degree than most British filmmakers, Jarman's sexuality and his public school/military background profoundly influenced his cinema. He paid tribute to other gay artists such as Caravaggio, deducing his tragic love affair with Ranuccio Thomasoni from clues in his paintings, and Benjamin Britten, creating stunning images for his *War Requiem*. He also interpreted the island in Shakespeare's *The Tempest* as a metaphor for homosexuality and read his sonnets as homo-erotic love poems, incorporating them into the soundtrack of *The Angelic Conversation*. Jarman's films also abound with militaristic images, particularly uniformed authority figures. Such images are often ambivalent, an echo of Jarman's own relationship with his father, who was a wing commander in the RAF.

Jarman's later work is more explicitly autobiographical. *The Last of England*, for example, is constructed around the presence of the artist: the fictional elements of the film are integrated with sequences featuring Jarman working at home and wandering around the streets with a camera. There are also fragments of old home movie footage shot by Jarman's father and grandfather, including images of the filmmaker as a child playing with his mother and sister. Despite being regarded as subversive by many, Jarman is paradoxically a traditionalist. He is nostalgic for a world uncorrupted by the bourgeois bureaucrats and advertising executives whom he regards as forces controlling our culture. The motif of the garden, that very English symbol of personal spaces, a haven to be cherished and protected, occurs time and time again, particularly in his later work such as *The Angelic Conversation*, his section for *Aria*, and *The Garden*, the title of which relates to Jarman's own garden at Dungeness on the Kent coast.

Trained as a painter, Jarman's cinema betrays a diversity of aesthetic influences. In contrast to the dominant literary/theatrical tradition in British cinema, he draws heavily on painting and poetry. He consistently experimented with narrative, from the cut-up collage approach of *Jubilee* to the poetic open narrative style of his Super-8 work from *Imagining October* to *The Last of England*. Such an approach requires an active participation on the part of the audience, often forcing them to impose their own coherence and meaning on the visual and aural collage. This aesthetic eclecticism is reflected in the design of Jarman's productions, which frequently eschew realism by mixing period costumes and props with modern elements, part of the

director's effort to generate and communicate living ideas and concepts rather than attempt to excavate a dead past. In contrast to the clutter that characterizes much British realist cinema, the interior designs in Jarman's films are often rather austere, drawing attention to the significance of objects.

Derek Jarman sought to preserve his independence from the aesthetic and ideological compromises inherent in mainstream commercial cinema. This made the task of financing his projects extremely difficult, and he was forced to make his films on shoestring budgets. No other major British filmmaker has consistently worked with such meager resources. The seven-year struggle to raise money for *Caravaggio* prompted Jarman to return to the Super-8 filmmaking of his pre-*Sebastiane* days.

By the mid-1980s it was possible to make technically sophisticated experimental films by generating images on Super-8, then transferring this material to video tape for editing and post-production while maintaining the texture and quality of the Super-8 film image in the process. The results have been extremely interesting, culminating in the production of *The Last of England*, the first full-length British feature film to be made in this way. These experiments confirmed Jarman's status as a genuine innovator who constantly challenged orthodox approaches to filmmaking. His refusal to be absorbed into the mainstream ensured his integrity as an artist but kept him on the margins of a rather conservative British film culture.

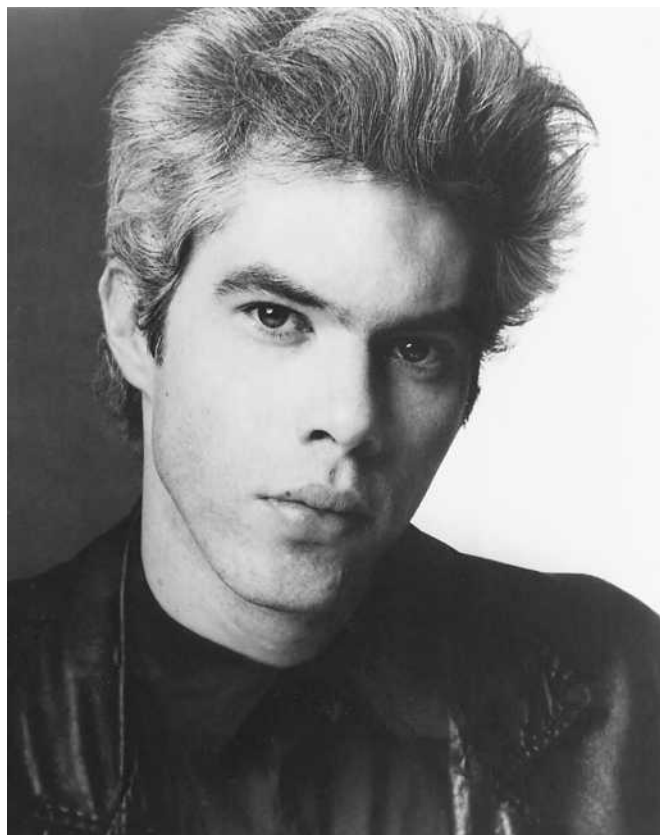
Jarman's premature death—he was yet another casualty to the scourge of AIDS—robbed the film world of one of its most daring and controversial talents. Among his last films were *Wittgenstein* and *Edward II*, both pointed, characteristically outlandish Jarman concoctions which deal with the lives of famous homosexuals. The former charts the life of the influential Viennese philosopher Ludwig Wittgenstein, depicting everything from his family background to his association with Bertrand Russell and John Maynard Keynes, examining the evolution of his ideas as well as his gay relationships with younger men. The latter, detailing the undoing of the title monarch and his lover, serves as an expose of gay oppression throughout the ages. Meanwhile, *The Garden* is yet another of Jarman's jarring examinations/condemnations of homophobia. Via striking imagery, he offers comparison between the persecution of gays and the crucifixion of Christ.

Blue (not to be confused with the Krzysztof Kieslowski film of the same title) is a fitting close to Jarman's career. It is a deeply personal meditation on the artist's life in the face of his impending demise. The screen is entirely blue, and via narration Jarman exposes his soul as he considers his existence and his struggle with disease.

—Duncan J. Petrie, updated by Rob Edelman

JARMUSCH, Jim

Nationality: American. **Born:** Akron, Ohio, 22 January 1953. **Education:** Graduated from Columbia University with a Bachelor's degree in English, 1975; attended New York University Graduate Film School, 1976–79, where he worked as a teaching assistant to his mentor, Nicholas Ray. **Career:** With the help of Ray, completed first film, *Permanent Vacation*, for \$10,000, 1980; made *The New World* with 30 minutes of leftover film, 1982; added another hour's worth of film to it to make *Stranger than Paradise*, 1984; directed music



Jim Jarmusch

videos for the Talking Heads, Big Audio Dynamite, Tom Waits, and Neil Young & Crazy Horse, 1985–96; also recording artist with “The Del-Byzanteens.” **Awards:** Locarno International Film Festival Golden Leopard, National Society of Film Critics Best Film Award, Cannes Film Festival Camera d’Or, for *Stranger than Paradise*, 1984; Bodil Festival Best American Film, Robert Festival Best Foreign Film, for *Down by Law*, 1986; Cannes Film Festival Best Artistic Contribution, for *Mystery Train*, 1989; Cannes Film Festival Palme d’Or, for *Coffee and Cigarettes III (Somewhere in California)*, 1993; European Film Awards Five Continents Award, for *Dead Man*, 1995; Camerimage Special Award (shared with Robby Muller) as Best Independent Duo: Director-Cinematographer, 1998; FilmFest Hamburg Douglas Sirk Award, 1999. **Address:** Lives in a loft in the East Bowery, New York.

Films as Director and Scriptwriter:

- 1980 *Permanent Vacation* (+ sc, pr, ed, mus)
- 1982 *The New World (Stranger than Paradise, Part One)* (short)
- 1984 *Stranger than Paradise* (+ ed)
- 1986 *Down by Law*
- 1987 *Coffee and Cigarettes* (short)
- 1989 *Mystery Train*
- 1989 *Coffee and Cigarettes II (Memphis Version)* (short) (+ ed)
- 1992 *Night on Earth* (+ pr)
- 1993 *Coffee and Cigarettes III (Somewhere in California)* (short) (+ ed)
- 1995 *Dead Man*

- 1997 *Year of the Horse* (doc) (d only, + pr, ph, ro as himself)
- 1999 *Ghost Dog: The Way of the Samurai* (+ pr)

Other Films:

- 1979 *Red Italy* (Mitchel) (ro)
- 1980 *Lightning over Water (Nick’s Movie)* (Wenders, Ray) (prod asst); *Underground U.S.A.* (Mitchell) (sound recordist)
- 1981 *Only You* (Vogel) (ro); *You Are Not I* (Driver) (ph, co-sc)
- 1982 *Burroughs* (Brookner) (sound recordist); *The State of Things* (Wenders) (featured songs by The Del-Byzanteens)
- 1983 *Fraulein Berlin* (Lambert) (ro); *American Autobahn* (Degas) (ro)
- 1984 *Sleepwalk* (Driver) (ph); *American Autobahn* (Degas) (ro, ph)
- 1986 *Straight to Hell* (Cox) (ro)
- 1987 *Candy Mountain* (Wurlitzer, Frank) (ro)
- 1988 *Helsinki Napoli All Night Long* (M. Kaurismaki) (ro)
- 1989 *Leningrad Cowboys Go America* (A. Kaurismaki) (ro)
- 1990 *Golden Boat* (Ruiz) (ro)
- 1992 *In the Soup* (Rockwell) (ro)
- 1993 *When Pigs Fly* (Driver) (co-exec pr)
- 1994 *Tigrero: A Film That Was Never Made* (M. Kaurismaki) (ro); *Iron Horsemen (Bad Trip)* (Charmant) (ro)
- 1995 *Blue in the Face* (Wang, Auster) (ro)
- 1996 *The Typewriter, the Rifle & the Movie Camera* (Simon) (ro); *Cannes Man* (Martini, Shapiro) (ro); *Sling Blade* (Thornton) (ro)
- 1997 *R.I.P., Rest in Pieces* (Pejo) (ro)
- 1998 *Divine Trash* (Yeager) (doc) (interviewee)

Publications

By JARMUSCH: articles—

- Interview (on Nicholas Ray) with F. Vega, in *Casablanca* (Madrid), February 1983.
- Interview with H. Leroux and Y. Lardeau, in *Cahiers du Cinéma* (Paris), December 1984.
- Interview with Harlan Jacobson, in *Film Comment* (New York), January/February 1985.
- Interview in *American Cinematographer* (Los Angeles), March 1985.
- Interview in *American Film* (Washington, D.C.), October 1986.
- Interview with Jonathan Rosenbaum, in *Cahiers du Cinéma* (Paris), November 1986.
- Interview with Saskia Baron, in *Stills* (London), February 1987.
- “Asphalt Jungle Jim,” interview with M. Mordue, in *Cinema Papers* (Melbourne), January 1988.
- Interview in *Cineforum* (Bergamo), December 1989.
- Interview in *Films and Filming* (London), December 1989.
- “Kino podrozujacych ‘Noc na ziem’ nowy film Jima Jarmuscha,” interview with W. Brenner, in *Kino* (Warsaw), March 1992.
- “Film as Life, and Vice Versa,” interview with Karen Schoemer, in *New York Times*, 30 April 1992.
- “Jarmusch’s Guilty Pleasures,” in *Film Comment* (New York), May/June 1992.
- “Home and Away,” interview with Peter Keogh, in *Sight and Sound* (London), August 1992.

“A Gun up Your Ass,” interview with Jonathan Rosenbaum, in *Cineaste* (New York), no. 2, 1996.
 Interview with N. Saada, in *Cahiers du Cinéma* (Paris), January 1996.
 “Dead Man Talking,” interview with Amy Taubin, in *Village Voice* (New York), 14 May 1996.

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Kiolkowski, F., “Independent Film: *Stranger than Paradise*,” in *On Film* (Los Angeles), Fall 1984.
 Klady, Leonard, “Jim Jarmusch,” in *American Film* (Washington, D.C.), October 1986.
 Stiller, Nikki, “A Sad and Beautiful Film,” in *Hudson Review* (New York), vol. 40, no. 1, 1987.
Monthly Film Bulletin (London), January 1987.
 Leibowitz, Flo, “Neither Hollywood nor Godard: The Strange Case of *Stranger than Paradise*,” in *Persistence of Vision* (Maspeth, New York), no. 6, 1988.
 Pally, Marcia, article in *Film Comment* (New York), July/August 1989.
 Article in *Cahiers du Cinéma* (Paris), May 1991.
 Bassan, Raphael, article in *La Revue du Cinéma* (Paris), December 1991.
 Kilb, A., “O realni sedan josti,” in *Ekran* (Ljubljana, Yugoslavia), no. 1/2, 1992.
 Kelleher, E., “Indie Director Jarmusch Explores ‘*Night on Earth*,’” in *Film Journal* (New York), May 1992.
 Schoemer, Karen, “A Director’s Night on Earth, Close to Home,” in *New York Times*, 1 May 1992.
 Fabricius, S., “It’s a Sad and Beautiful World,” in *Kosmorama* (Copenhagen), Summer 1992.
 Hoberman, J., “Roadside Attractions,” in *Sight and Sound* (London), August 1992.
 Lally, K., “Jim Jarmusch Goes West,” in *Film Journal* (New York), April/May 1996.

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In the 1980s, Jim Jarmusch quickly rose to the forefront of young, independent American filmmakers. Recognition has been his from the very beginning with the release of *Stranger than Paradise*, a work that won a Camera d’Or at the 1984 Cannes Film Festival (for best “first film”) and “Best Picture” from the National Society of Film Critics. The key to Jarmusch’s success is a well-defined and thoughtfully conceived stylistic approach and a coherent circle of interests.

The focal point of all Jarmusch’s work is the apparent contradiction that exists between the popular perception of the American Dream and what that dream actually holds for the individual who doesn’t quite fit in. This contradiction is explored through the interaction of a characteristic ensemble of characters. Each of Jarmusch’s early films is built around a trio of characters, although *Mystery Train* varies that slightly by using three separate stories to explore this central theme. The characters are all decidedly off-beat, but all seem to have a vision or aspiration which echoes a popular perception of America. The central characters—Tom Waits’ down and out disc jockey in *Down by Law*, or John Lurie’s small-time pimp in the same film—are forced to confront their misconceptions and misguided dreams when they are thrown together by fate with a foreigner who views this dream as an observer. In *Down by Law*, for example, the two central characters find themselves in jail with an

Italian immigrant who has murdered someone for cheating at cards. The character carries a small notebook of American slang expressions from which he quotes dutifully and incorrectly. He refers to this notebook as “everything I know about America.” It is this kind of character situation that Jarmusch uses to scoff at an America he sees as misguided and woefully out of touch with itself.

Stylistically, Jarmusch’s films echo the work of the French “New Wave” directors, in particular the Godard of *Breathless* and *Week-end*. Jump-cuts are frequently used to disconnect characters from sublime and rational passages of time and space. A sense of disenfranchisement is created in this way, separating characters from the continuity of space and time which surrounds them. In *Down by Law*, for example, Tom Waits sits in his cell, then lays on the floor, then lays across his bed, but what seems like “a day in the life” editing approach actually concludes with days having passed, not hours. Jarmusch also uses moving-camera a great deal, but unlike his predecessors in other traditions, his fluid camera style is not functional. Camera movements in films like *Down by Law* and *Mystery Train* create a visual world that is always in transition. *Down by Law* opens with camera movement first right to left down a street in a small town, then left to right. As a result, the audience is introduced, through a visual metaphor, to the collision course that is central to the film’s themes.

Jarmusch capped his early period with *Night on Earth*, an exhilarating five-part slice-of-life, each of which unravels at the same point in time in Los Angeles, New York, Paris, Rome, and Helsinki. All are set in taxis, and spotlight brief but poignant exchanges between cab driver and passenger. The best of many highlights: the sequence in which a black Brooklynite (Giancarlo Esposito) and an East German refugee (Armin Mueller-Stahl) reveal their names to each other. Jarmusch’s point is that people are people, whether black or white, American or French or Finnish.

The filmmaker then disappointed with *Dead Man*, a well-intentioned but annoyingly obvious allegorical Western. *Dead Man* charts the experiences of a young man named William Blake (Johnny Depp), a bespeckled Cleveland accountant who arrives in a grubby, mud-soaked Western town and promptly finds himself accused of murder and wanted by the law. Jarmusch’s point of view is without argument: America is a violent country, founded on bloodletting and bloodletting alone. But the problem with the film is that his portrait of America-the-violent is all-too-obvious, and anything but subtle. One of the film’s few female characters keeps a gun in her bed. “This is America,” is her reason for doing so. Blake eventually crosses paths with an Indian who is symbolically named Nobody; after all, in the quest to achieve “manifest destiny,” did not the white man render the American Indian anonymous? (In the film’s cleverest touch, Nobody mistakes Blake for the poet-painter of the same name returned to life.) Eventually, and predictably, William Blake becomes a for-real killer—but just as predictably, Nobody is the far more interesting character. He is a spiritual man, the lone one in the story. Even Blake, whom he befriends, is too dense to comprehend the Indian’s worldview. Meanwhile, all the white men endlessly shoot at each other, often with fatal results. One of them, a celebrated bounty hunter, even has a sideline as a cannibal. In one scene, he dines by a campfire on what clearly are the remains of a severed hand. It is here where you will be thankful that Jarmusch has chosen to shoot the film in beautiful black and white. In *Dead Man*, Jarmusch casts screen veteran Robert Mitchum as the semi-demented industrialist who is the town’s key powerbroker. Mitchum is on-screen ever so briefly, but his presence is one of the film’s few highlights.

After directing *Year of the Horse*, an affectionate documentary chronicling Neil Young & Crazy Horse's 1996 concert tour, Jarmusch ended the 1990s with *Ghost Dog: The Way of the Samurai*. The film is thematically linked to *Dead Man* in that it contrasts a knowing, spiritual racial minority and mindlessly violent white men. But the difference between the two is that *Ghost Dog* is a compelling film, a thoughtful and multi-leveled rumination on age-old enlightenment pitted against modern-era dysfunction. *Ghost Dog* is a portrait of the title character (Forest Whitaker), an African-American contract killer who is a loner, alienated and cut off from the American mainstream. In a classic Jarmusch touch, his one friend, an ice cream vendor, speaks only French; Ghost Dog does not understand that language, yet the two men somehow communicate clearly and understand each other perfectly.

Ghost Dog has earned his nickname because, professionally speaking, he is "like a ghost," and is "totally untraceable." He also is fascinated by the disciplines and philosophy of the samurai, and lives by the codes of the 18th-century Japanese text *The Hagakure: The Way of the Samurai*. This allows him to understand the meaning of loyalty, and so he remains faithful to his boss, a small-time hood who once saved his life. During the course of the film, Ghost Dog is pitted against a gang of Italian mobsters; he is shown to be their superior because he is philosophical—he has firm, grounded beliefs—while they are fallible because they are mindless. The Italians casually whack each other, or any innocent citizen who happens to be in their way, and they order Ghost Dog killed because he has the temerity to spare the life of a young girl who is present during one of his hits. But Ghost Dog will persevere, because the wisdom that permeates his soul is pure and true. Conversely, the Italians are doomed because they are as dysfunctional as they are amoral.

Ghost Dog: The Way of the Samurai is loaded with the ironic, caustic humor that is so typically Jarmusch: the Italian gangsters are disbelieving when they learn that the hit man is called Ghost Dog, yet they remain oblivious to their own ludicrous nicknames (such as Sammy the Snake). Also throughout the film, Jarmusch employs the image of birds as a metaphor for independence; Ghost Dog communicates with his boss via carrier pigeon, and there are recurring shots of birds flying in the sky.

Jarmusch also is not averse to working in the short film format. In 1987 he made *Coffee and Cigarettes*, in which an American (Steven Wright) and an Italian (Roberto Benigni) meet in a cafe and converse over coffee and cigarettes. Jarmusch reworked the film's concept and structure twice more: *Coffee and Cigarettes II (Memphis Version)*, made two years later, in which an argument between twins Joie and Cinque Lee is intruded on by an overly earnest waiter (Steve Buscemi); and *Coffee and Cigarettes III (Somewhere in California)*, made four years after that, this time featuring a barroom conversation between Iggy Pop and Tom Waits.

Jarmusch's cool style and strangers-in-a-strange-land subject matter have influenced other filmmakers. *Cold Fever*, a likable 1995 Icelandic feature co-produced and co-scripted by Jarmusch colleague Jim Stark and directed by Fridrik Thor Fridriksson, chronicles a Japanese businessman's odyssey across Iceland to perform a memorial ritual at the spot where his parents had died seven years earlier.

Like other emerging filmmakers of his generation, such as Spike Lee, Jim Jarmusch approaches the American way of life with a sense of hip cynicism. A product of contemporary American film school savvy, Jarmusch incorporates a sense of film history, style, and awareness in his filmmaking approach. The tradition which he has chosen to follow, the one which offers him the most freedom, is that

established by filmmakers such as Chabrol, Godard, and Truffaut in the 1950s and 1960s.

—Rob Winning, updated by Rob Edelman

JENNINGS, Humphrey

Nationality: British. **Born:** Frank Humphrey Sinkler Jennings in Walberswick, Suffolk, 1907. **Education:** Perse School and Pembroke College, Cambridge, until 1934. **Career:** Joined General Post Office (GPO) film unit as scenic designer and editor, 1934; worked with Len Lye at Shell films, from 1936; returned to GPO film unit (became Crown Film Unit, 1940), 1938; became associated with Mass Observation movement, late 1930s; director for Wessex Films, 1949. **Died:** After falling from a cliff while scouting locations for film, in Poros, Greece, 1950.

Films as Director:

- 1938 *Penny Journey*
- 1939 *Spare Time* (+ sc); *Speaking from America*; *SS Ionian (Her Last Trip)*; *The First Days (A City Prepares)* (co-d)
- 1940 *London Can Take It* (co-d); *Spring Offensive (An Unrecorded Victory)*; *Welfare of the Workers* (co-d)
- 1941 *Heart of Britain (This Is England)*; *Words for Battle* (+ sc)
- 1942 *Listen to Britain* (co-d, co-sc, co-ed)
- 1943 *Fires Were Started (I Was a Fireman)* (+ sc); *The Silent Village* (+ pr, sc)
- 1944 *The Eighty Days* (+ pr); *The True Story of Lilli Marlene* (+ sc); *VI* (+ pr)
- 1945 *A Diary for Timothy* (+ sc)
- 1946 *A Defeated People*
- 1947 *The Cumberland Story* (+ sc)
- 1949 *Dim Little Island* (+ pr)
- 1950 *Family Portrait* (+ sc)

Other Films:

- 1934 *Post-Haste* (ed); *Pett and Pott* (Cavalcanti) (sets ed, role as grocer); *Glorious Sixth of June* (Cavalcanti) (role as telegraph boy); *The Story of the Wheel* (ed)
- 1935 *Locomotives* (ed)
- 1936 *The Birth of a Robot* (Lye) (color direction and production)

Publications

By JENNINGS: books—

- Pandaemonium 1660–1886: The Coming of the Machine as Seen by Contemporary Observers*, edited by Mary-Lou Jennings and Charles Madge, London, 1985.
- The Humphrey Jennings Film Reader*, edited by Kevin Jackson, Manchester, 1993.

On JENNINGS: books—

- Grierson, John, *Humphrey Jennings: A Tribute*, London, 1951.
 Hardy, Forsyth, *Grierson on Documentary*, revised edition, London, 1966.
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 Aldgate, Anthony, and Jeffrey Richards, *Britain Can Take It: The British Cinema in the Second World War*, Oxford, 1986.
 Tomicek, Harry, *Jennings*, Vienna, 1989.

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- Wright, Basil, "Humphrey Jennings," in *Sight and Sound* (London), December 1950.
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 Védres, Nicole, "Humphrey Jennings—A Memoir," in *Sight and Sound* (London), May 1951.
 Anderson, Lindsay, "Only Connect: Some Aspects of the Work of Humphrey Jennings," in *Sight and Sound* (London), April/June 1954.
 Dand, Charles, "Britain's Screen Poet," in *Films in Review* (New York), February 1955.
 Strick, Philip, "Great Films of the Century: *Fires Were Started*," in *Films and Filming* (London), May 1961.
 Rhode, Eric, and Gabriel Pearson, "Cinema of Appearance," in *Sight and Sound* (London), Autumn 1961.
 "Jennings Issue" of *Film Quarterly* (Berkeley), Winter 1961/62.
 Millar, Daniel, "*Fires Were Started*," in *Sight and Sound* (London), Spring 1969.
 Belmans, Jacques, "Humphrey Jennings, 1907–1950," in *Anthologie du Cinéma* (Paris), vol. VI, 1971.
 Sharatsky, R.E., "Humphrey Jennings: Artist of the British Documentary," special issue of *Film Library Quarterly* (New York), vol. 8, no. 3–4, 1975.
 Zaniello, T.A., "Humphrey Jennings' Film Family Portrait: The Velocity of Imagistic Change," in *Literature/Film Quarterly* (Salisbury, Maryland), no. 1, 1979.
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 Robson, K.J., "Humphrey Jennings: The Legacy of Feeling," in *Quarterly Review of Film Studies* (New York), Winter 1982.
 "Humphrey Jennings," in *Film Dope* (London), December 1983.
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 Nowell-Smith, Geoffrey, "Humphrey Jennings, Surrealist Observer," in *All Our Yesterdays*, edited by Charles Barr, London, 1986.
 Britton, A., "Their Finest Hour: Humphrey Jennings and the British Imperial Myth of WWII," in *Cineaction* (Toronto), no. 18, Fall 1989.

- Stewart, S., and L. Friedman, "An Interview with Lindsay Anderson," in *Film Criticism* (Meadville, PA), vol. 16, Fall-Winter 1991–1992.
 Thomson, D., "A Sight for Sore Eyes," in *Film Comment* (New York), vol. 29, March–April 1993.
 Quart, L., "Wartime Memories," in *Cineaste* (New York), vol. 20 1994.
 Harris, Paul, "The Past Pays Off," *Filmnews*, vol. 25, no. 5, July 1995.

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Though Jennings was (from 1934 on) part of the Grierson documentary group, he was never fully part of it. Grierson regarded him as something of a dilettante; Jennings' tastes and interests were subtler and gentler than Grierson's. It wasn't until Grierson had left England to become wartime head of the National Film Board of Canada that Jennings gained creative control over the films on which he worked. The outbreak of World War II seemed to let loose in Jennings a special poetic eloquence, and his finest work was done at the Crown Film Unit during the war years. *Listen to Britain*, *Fires Were Started*, and *A Diary for Timothy* are generally regarded as his masterpieces.

Jennings was part of the English intellectual aristocracy. Extremely well educated, he had done a good deal of research into English literature and cultural history. He was also a surrealist painter and poet. In his wartime films his deep-felt affection for English tradition mingles with impressionist observations of the English people under the stress of war. Rather than following the sociological line of the Griersonian documentaries of the 1930s, Jennings offered a set of cultural notations—sights and sounds, people and places—illuminated by his very special aesthetic sensibility and complete mastery of the technique of the black and white sound film. His films present an idealized English tradition in which class tensions do not appear. They record and celebrate contemporary achievement in preserving a historical heritage, along with commonplace decencies and humor in the face of an enemy threat. They also are experiments with form, of such breathtaking distinctiveness that they never really have been imitated. (Though Lindsay Anderson and other Free Cinema filmmakers would later acknowledge the importance of Jennings's work to them as inspiration, the Free Cinema films are radically different from Jennings's films in what they say about England, and are also much simpler in form.)

Listen to Britain, a short, is a unique impressionistic mosaic of images and sounds, including much music (as is usual in Jennings' work)—a sort of free-association portrait of a nation at a particular historical moment. The feature-length *Fires Were Started* carries the understated emotionality of the British wartime semi-documentary form to a kind of perfection: a very great deal about heroic effort and quiet courage is suggested through an austere yet deeply moving presentation of character and simple narrative. In *A Diary for Timothy*, which runs about forty minutes, Jennings attempted to fuse the impressionism of *Listen to Britain* with the narrativity of *Fires Were Started*. In its formal experimentation it is the most complex and intricate of all of Jennings's films.

With the Germans massed across the Channel, and bombs and then rockets being dropped on Britain, the British people needed a kind of emotional support different from the wartime psychological needs in other countries. In rising to this particular occasion Jennings became one of the few British filmmakers whose work might be

called poetic. He is also one of a small international company of film artists whose propaganda for the state resulted in lasting works of art.

—Jack C. Ellis

JEWISON, Norman

Nationality: Canadian. **Born:** Toronto, Ontario, 21 July 1926. **Education:** Malvern Collegiate Institute; Victoria College, University of Toronto, B.A., 1945; studied piano and music theory at the Royal Conservatory. **Military Service:** Served in the Royal Canadian Navy. **Family:** Married Margaret Ann Dixon, 1953; two sons, one daughter. **Career:** Actor and scriptwriter in London, 1950–52; producer and director, Canadian Broadcasting Corporation, 1953–58; director for CBS, New York, won several Emmy awards, 1958–61; moved to Hollywood, 1961; after directing first feature, *40 Pounds of Trouble*, signed a seven-picture contract with Universal, 1963; executive producer, *The Judy Garland Show*, for television, 1963–64; moved to MGM for *The Cincinnati Kid*, 1965; moved to the top rank of Hollywood directors with the award-winning *In the Heat of the Night*, 1968; maintains an office in London and a residence in Malibu, but primarily works out of his native Toronto, where he is the founder and co-chairman of the Canadian Center for Advanced Film Studies. **Awards:** Best Picture Academy Award, Best Picture Golden Globe, British Academy Award UN Award, for *In the Heat of the Night*, 1968; Officer, Order of Canada, 1982; honored by the American Civil Liberties Union, 1984; Berlin Film Festival Silver Bear, for *Moonstruck*,

1988; Hollywood Film Festival Hollywood Discovery Award for Outstanding Achievement in Directing, 1998; Irving G. Thalberg Memorial Award, 1999; Berlin Film Festival Prize of the Guild of German Art House Cinemas, for *The Hurricane*, 1999; Camerimage Lifetime Achievement Award, 1999; Honorary LL.D, University of Western Ontario. **Address:** Yorktown Productions Ltd., 18 Gloucester Lane, 4th Floor, Toronto, Ontario M4X 1L5, Canada.

Films as Director:

- 1962 *40 Pounds of Trouble*
- 1963 *The Thrill of It All*
- 1964 *Send Me No Flowers*
- 1965 *The Art of Love; The Cincinnati Kid*
- 1966 *The Russians Are Coming, the Russians Are Coming* (+ pr)
- 1967 *In the Heat of the Night*
- 1968 *The Thomas Crown Affair* (+ pr)
- 1969 *Gaily, Gaily (Chicago, Chicago)* (+ pr)
- 1971 *Fiddler on the Roof* (+ pr)
- 1973 *Jesus Christ Superstar* (+ co-pr, co-sc)
- 1975 *Rollerball* (+ pr)
- 1978 *F.I.S.T.* (+ pr)
- 1979 *... And Justice for All* (+ co-pr)
- 1982 *Best Friends* (+ co-pr)
- 1984 *A Soldier's Story* (+ co-pr)
- 1985 *Agnes of God* (+ co-pr)
- 1988 *Moonstruck* (+ co-pr)
- 1989 *In Country* (+ co-pr)
- 1991 *Other People's Money* (+ pr)
- 1994 *Only You* (+ pr)
- 1995 *Bogus* (+ pr)
- 1999 *The Hurricane* (+ pr)

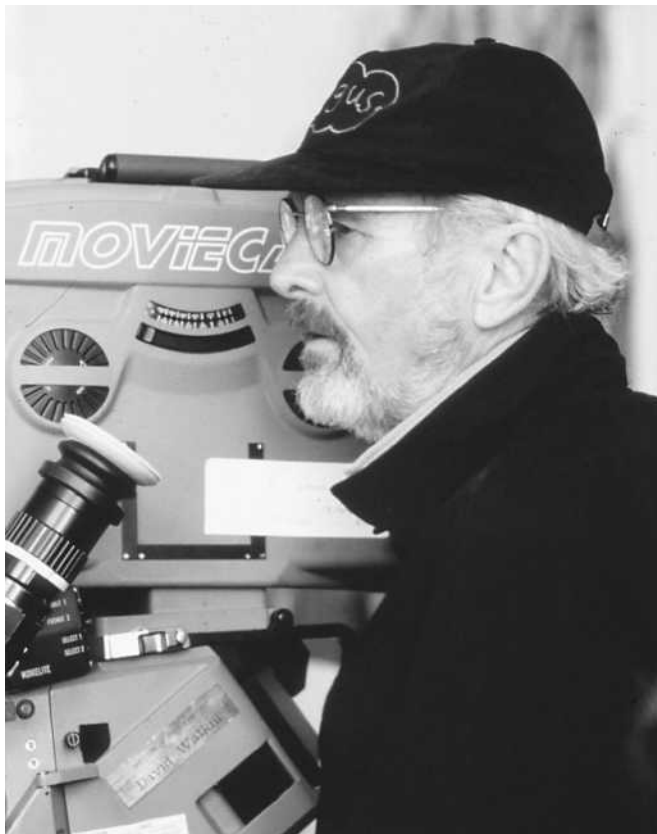
Other Films:

- 1949 *Canadian Pacific* (Marin) (uncredited ro)
- 1970 *The Landlord* (Ashby) (pr)
- 1973 *Billy Two Hats* (Kotcheff) (co-pr)
- 1980 *The Dogs of War* (Irvin) (exec pr)
- 1984 *Iceman* (Schepisi) (co-pr)
- 1989 *January Man* (O'Connor) (pr)
- 1994 *Dance Me Outside* (McDonald) (co-exec pr); *A Century of Cinema* (Thomas) (doc) (interviewee)
- 1996 *The Stupids* (Landis) (ro)
- 1997 *An Alan Smithee Film: Burn Hollywood Burn* (Smithee, Hiller) (ro)
- 1998 *Steve McQueen: The King of Cool* (Katz—for TV) (doc) (interviewee)
- 2000 *The Incredible Mr. Limpet* (pr)

Publications

By JEWISON: articles—

- “Norman Jewison Discusses Thematic Action in *The Cincinnati Kid*,” in *Cinema* (Beverly Hills), July/August 1965.
- “Turning on in Salzburg,” in *Action* (Los Angeles), July/August 1969.



Norman Jewison

Interview in *Directors at Work*, edited by Bernard Kantor and others, New York, 1970.

Interview with Gordon Gow, in *Films and Filming* (London), January 1971.

Interview with C. Tadros, in *Cinema Canada* (Montreal), September 1985.

Interview in *Premiere* (New York), Autumn 1987.

Interview with L. Van Gelder, in *New York Times*, 11 December 1987.

Interview with T. Matthews, in *Box Office* (Hollywood), January 1988.

Interview with A. Hunter, in *Films and Filming* (London), April 1988.

On JEWISON: articles—

Carducci, M., "Norman Jewison Directs *Rollerball*," in *Millimeter* (New York), March 1975.

Mariani, John., "Norman Jewison Directs *And Justice for All*," in *Millimeter* (New York), October 1979.

Robertson, R., "Motion Pictures: The Great American Backlot," in *Millimeter* (New York), February 1988.

Zarebski, K. J., "Wplyn ksie zyca," in *Filmowy Serwis Prasowy* (Warsaw), no. 9/10, 1989.

Pede, R., "Norman Jewison: Vietnam: verlies van onschuld," in *Film en Televisie + Video* (Brussels), March 1990.

Rothstein, M., "In Middle America a Movie Finds Its Milieu," in *New York Times*, 6 March 1988.

Article in *American Film* (New York), July 1990.

Van Gelder, L., "At the Movies," in *New York Times*, 6 July 1990.

Lavoie, A., "Une certaine idee sur le cinema Canadien," in *Cine-Bulles* (Montreal), no. 4, 1991.

Greenberg, J., "The Controversy over *Malcolm X*," in *New York Times*, 27 January 1991.

De Vries, H., "A Director's Story," in *Premiere*, November 1991.

Eller, C., "Money Maker Jewison at Work on a Walletful of Pix," in *Variety* (New York), 4 July 1991.

"Filmografie," in *Segnocinema* (Vicenza, Italy), March/April 1992.

Schwager, J., "A Little Romance," in *Boxoffice* (Chicago), April 1994.

Lally, K., "Veteran Director Jewison Returns to Romance," in *Film Journal* (New York), September 1994.

Descamps, S., and J. Noel, "Bogus," in *Les Cine-Fiches de Grand Angle* (Mariembourg, Belgium), January 1997.

Weinraub, Bernard, "A Veteran Director Still Fights the Good Fight," in *New York Times*, 26 December 1999.

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The very model of the modern up-market commercial director, Norman Jewison seems cut out to make the kind of prestige pictures once handled at MGM by Clarence Brown and Victor Fleming. No theme is so trashy or threadbare that he cannot elevate it by stylish technique and apt casting into a work of merit, even on occasion art.

Early work with an aging and cantankerous Judy Garland marked him as a man at ease with the cinema's sacred monsters; in the indifferent sex comedies of the early 1960s, he acquired equal skill with the pastels of Hollywood color and the demands of widescreen. A recognizable Jewison style was first evident in *The Cincinnati Kid*. Its elements—rich crimsons; the sheen of faces, tanned or sweating, in shadowed rooms; an edgy passion in performance—reappeared in *In the Heat of the Night* and *The Thomas Crown Affair*, novelettes

redeemed by their visual flair and a sensual relish, not for sex, but for the appurtenances of power.

Not at home in domestic or comic realms, Jewison brought little to Ben Hecht's film memoir *Gaily, Gaily*, the literary ellipsis of *The Landlord*, or comedies like *Best Friends*. Two musicals, *Fiddler on the Roof* and *Jesus Christ, Superstar*, did, however, offer an invitation to location-shooting and unconventional staging which Jewison confidently accepted. Though little liked on release, the latter shows a typical imagination and sensuality applied to the subject, which Jewison relocated in contemporary Israel to spectacular effect. *Rollerball*, his sole essay in science fiction, belongs with *Thomas Crown* in its relish for high life. The film's strength lies not in its portrayal of the eponymous gladiatorial game but its depiction of the dark glamour of life among the future power elite.

A pattern of one step forward, two steps backward, dominated Jewison's career into the 1980s. The Israel-shot western *Billy Two Hats* was a notable miscalculation, as was the Sylvester Stallone union melodrama *F.I.S.T.*, a program picture that needed to be an epic to survive. He was on surer ground in . . . *And Justice for All*, a dark and sarcastic comedy/drama about the idiocy of the law, with a credible Al Pacino in command. But films like the post-Vietnam melodrama *In Country* did little to enhance his reputation. It is a cause for concern that he could never put together his projected musical remake of *Grand Hotel*, whose elements seem precisely those with which he works most surely. A taint of the high-class advertising lay-out characterizes Jewison's best work, just as the style and technique of that field rescues his often banal material.

Among Jewison's 1990s films are *Other People's Money* (about an all-consumingly greedy Wall Street type, a role tailor-made for Danny De Vito) and *Only You* (the story of an incurable romantic and her quest for true love)—both well-crafted and likeable but never truly memorable. The same might be said for 1988's *Moonstruck*, among the biggest hits of the latter stages of his career, a popular comedy of life among New York City's ethnic Italians. The film was a box-office smash and earned Cher an Academy Award. Yet while entertaining, on closer examination the film is all Hollywood gloss. It fails to authentically capture a true sense of its characters and their down-home ethnicity in a way that independent director Nancy Savoca, working on a minuscule budget compared to Jewison's, succeeds so brilliantly in doing in *True Love* and *Household Saints*.

Another project that Jewison had an interest in never came to fruition. The director originally had wanted to film an account of the life of Malcolm X, but he gave up the project upon Spike Lee's protestations that only a black filmmaker could do justice to the story. But Jewison did complete his trio of heartfelt, humanistic treatises on racism (following *In the Heat of the Night* and *A Soldier's Story*). At the tail end of the 1990s he made *The Hurricane*, the story of real-life middleweight boxing contender Rubin "Hurricane" Carter, who was falsely convicted of committing a triple murder and spent years in prison before being exonerated. The film was well crafted and impeccably acted (particularly by Denzel Washington, playing Carter), but no sooner did it open theatrically than it earned condemnation for allegedly toying with the facts in the case. In *The Hurricane*, three Canadians are portrayed as being responsible for uncovering the evidence that cleared Carter, yet the real heroes actually were the boxer's lawyers. Former middleweight champ Joey Giardello sued the film's producers, claiming that his 1964 title bout with Carter was inaccurately portrayed on screen; according to the suit, the implication that Carter lost because of racial prejudice on the part of the judges was erroneous. These allegations led *New York Daily News*

film critic Jack Mathews to remove *The Hurricane* from his 1999 Top Ten films list. Without doubt, the controversy obscured the film's high artistic merit—and may have prevented it from earning Best Picture and Best Director Academy Award nominations.

Beyond the contention surrounding *The Hurricane*, a cynic might condemn Jewison for the idealistic liberalism on view in *In the Heat of the Night*, *A Soldier's Story*, and *The Hurricane*. Yet it must be remembered that *In the Heat of the Night*, and its portrait of the professional respect that evolves between Rod Steiger's red-necked, small-town Southern sheriff and Sidney Poitier's Northern urban policeman, was made at a key juncture in the then-evolving civil rights movement. It is a courageous film for its time. And *A Soldier's Story*, a vivid adaptation of Charles Fuller's Pulitzer Prize-winning play about the murder of a black military officer in the 1940s, was made pre-Spike Lee, in the early 1980s, when precious few serious-minded films about the black-American experience were being produced in Hollywood.

—John Baxter, updated by Rob Edelman

JIREŠ, Jaromil

Nationality: Czech. **Born:** Bratislava, 10 December 1935. **Education:** Film technical school, Cmelice; the FAMU Film Faculty, Prague, graduate in photography, 1958, and direction, 1960. **Family:** Married Hana Jirešová. **Career:** Worked with Polyecran and the Magic Lantern, 1960–62; director of feature films, Barrandov Film Studio, from 1963; director of documentary films at Short Film Prague, from 1965; also TV director, from 1974, specialising in opera and ballet, late 1980s; president of Association of Czech Film Directors, from 1992. **Awards:** Great Prize, Oberhausen, for *The Romance*, 1966; Prize San Sebastian, for *The Joke*, 1969; Grand Premio, Bergamo, 1970, and Silver Hugo, Chicago, 1973, for *Valerie and the Week of Wonders*; Silver Prize, Berlin, 1982, and Best Director, Calcutta, 1983, for *Partial Eclipse*; Critics' Choice, AFI International Film Festival, for *The Labyrinth*, 1992; Great Prize, Harare, for *Helimadoc*, 1994. **Address:** Na ostrohu 42, Praha 6, 160 00, Czech Republic.

Films as Director:

- 1958 *Horečka (Fever)* (doc) (+ sc)
 1959 *Strejda (Uncle)* (+ sc)
 1960 *Sál ztracených kroků (The Hall of Lost Steps)* (+ sc, ph); *Stopy (Footprints)*; *Polyekrán pro BVV (Polyecran for the Brno Industrial Fair)* (co-d); *La salle des pas perdus (The Waiting Room)* (doc)
 1961 *Polyekrán pro Mezinárodní výstavu práce Turin (Polyecran for International Exposition of Labor Turin)* (co-d)
 1962 *Houslový koncert (The Violin Concert)* (co-d, Magic Lantern program)
 1963 *Krik (The Cry)* (+ co-sc)
 1964 "Romance" episode of *Perličky na dně (Pearls in the Deep)* (+ sc)
 1965 *Srub (The Log Cabin)* (+ sc); *Fuga* (for TV)
 1966 *Občan Karel Havlíček (Citizen Karel Havlíček)* (doc) (+ co-sc)
 1967 *Hra na krále (The King Game)* (+ sc)
 1968 *Zert (The Joke)* (+ sc); *Don Juan 68* (doc) (+ sc); *Dědákček (Granpa)* (doc) (+ sc)
 1969 *Cesta do Prahy Vincence Moštek a Simona Pešla z Vlčnova l.p. 1969 (The Journey of Vincenc Moštek and Simon Pešl of Vlčnov to Prague, 1969 A.D.)* (doc) (co-d, co-sc); *Tribunál* (doc)
 1970 *Valerie a týden divu (Valerie and a Week of Wonders)* (+ sc); *Il Divino Boemo* (doc) (+ sc)
 1972 . . . a pozdravuji vlaštovky (*My Love to the Swallows*) (+ sc)
 1973 *Kasař (The Safe Cracker)* (doc) (+ sc)
 1974 *Lidé z metra (The People from the Metro)* (+ co-sc); *Leoš Janáček* (+ sc, for TV)
 1976 *Ostrov stříbrných volavek (The Island of Silver Herons)*
 1977 *Talíře nad Velkým Malíkovem (Flying Saucers over the Great Littletown)* (+ sc)
 1978 *Mladý muž a bílá velryba (The Young Man and the White Whale)* (+ sc); *Diary of One Who's Disappeared* (for TV)
 1979 *Causa králík (The Rabbit Case)* (+ sc)
 1980 *Svět Alfonso Muchy (The World of Alphonse Mucha)* (doc) (+ sc); *Vtěky domů (Escapes Home)* (+ co-sc); *Bohuslav Martinů* (for TV)
 1981 *Opera ve vinici (Opera in the Vineyard)* (+ sc)
 1982 *Kouzelná Praha Rudolfa II (The Magic Prague of Rudolph II)* (doc) (+ sc); *Neúplné zatmění (Partial Eclipse)* (+ co-sc)
 1983 *Katapult (Catapult)*
 1984 *Prodloužený čas (The Prolonged Time)*; *The Swan* (for TV)
 1985 *Cuckoo's Egg: Milos Forman* (doc); *Eternal Faust* (for TV)
 1986 *Dialogue of Forms* (ballet, for TV)
 1987 *Lev s bílou hřívou (The Lion with the White Mane)*; *I Love NY: Sidney Lumet* (doc); *F. Murray Abraham: Man and Actor* (doc)
 1988 *Dialogue with Conscience of the Past* (for TV)
 1989 *Memento Mori* (for TV); *Vive la musique et la liberté* (for TV)
 1990 *Antonín Dvořák* (doc, for TV)
 1991 *The Labyrinth* (+ co-sc)
 1992 *Requiem for Those Who Overlived* (doc); . . . *About Jaroslav Havlíček* (doc); *Mimikry* (ballet, for TV); *Music and Faith* (for TV)
 1993 *Helimadoc*; *New York Diary—Alexander Hackenschmied* (doc); *GEN—Jiří Anderle* (doc); *GEN—Josef Skvorecký* (doc); *Music and Pain* (for TV); *Bambini di Praga* (for TV)
 1994 *Teacher of Dance*
 1995 *GEN—Miloš Kopecký* (doc); *Rodin* (doc)
 1999 *Dvojrole*

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 Mravocvá, Marie, in *Illuminace* (Prague), vol. 6, no. 1, 1994.
 Kundera, Milan, and Jan Lukeš, in *Illuminace* (Prague), vol. 8,
 no. 1, 1996.

* * *

Having finished his studies at the Prague Film School, Jaromil Jireš entered filmmaking at the end of the 1950s with several short films, the most engaging of which was *Sál ztracených kroků* (*The Hall of Lost Steps*). In 1963 he made his debut in feature-length films with the picture *Křik* (*The Cry*), which earned him a place among the ranks of young directors striving for new content and a new film language. In his debut Jireš reacts to modern film currents, above all to the stylistics of the *cinéma vérité*, whose elements he utilizes, conscious, of course, of the danger that this can hold for the representation of reality and the expression of truth. The story of *The Cry* suppresses traditional dramatic structure. It consists of the fragmentary memories of the two main protagonists, a husband and wife, on the day their child is to be born. Arranging individual recollections, combining fictional segments with documentary shots, and using a hidden camera, Jireš seeks to convince the viewer of man's connection with the present, the past, and the future, and his close and immediate link with the whole world. (Jireš: "We live in a time when a person's most intimate experiences are connected with the major currents of world events.") *The Cry* was very well received and won several awards; it is the first pinnacle of Jireš' creative work.

The second pinnacle was achieved in two totally disparate pictures from the early 1970s. One film was *Valerie a týden divu* (*Valerie and a Week of Wonders*), based on a novel by the eminent modern Czech poet Vítězslav Nezval. What interested Jireš about the novel was "the juncture of reality and dream and the playful struggle between horror and humor." The other film, . . . *a pozdravuji vlaštovky* (*My Love to the Swallows*), is purely Jireš' own. The director was inspired by the life and death of the real-life character of Maruška Kudeřková, a young woman who fought against German fascism during the Second World War. Here, in a different connection, Jireš used the same method of alternating real-life elements and reminiscences, as in *The Cry*, but for a different purpose, namely, to demonstrate a person's inner strength, the source of her faith and hope.

The following years, in which Jireš made three pictures, were a period of stagnation. The fairy-tale film *Lidé z metra* (*The People*

from the Metro) and *Ostrov stříbrných volavek* (*The Island of Silver Herons*), in which he returns to the days of the First World War, are equally undistinguished. Even less noteworthy is the fantastic tale *Talíře nad Velkým Malíkovem* (*Flying Saucers over Velký Malík*). Jireš' creative path took a new turn in 1978 with *Mladý muž a bílá velryba* (*The Young Man and the White Whale*). The film is an adaptation of Vladimír Páral's novel of the same name and deals with modern man's uneasy oscillation between a mask of cynicism and pure human feeling. Next came *Causa králík* (*The Rabbit Case*), an apparently humorous morality piece with a bitter finale on the struggle for justice against cunning and evil. The heroine of Jireš' next work, *Utěky domu* (*Escapes Home*), is a young woman who must face a conflict between her desire for self-fulfillment in a challenging profession and her duties as a wife and the mother of a family. In *Neúplné zatmění* (*Partial Eclipse*), about a little blind girl, he speculates on an emotional level about the meaning of life and the quest for human personality. All these films address problems of modern life in the area of the ethics of human relations.

Documentary films form an integral part of Jireš' creative work. Unlike his friends of the same generation, Jireš has remained faithful to the documentary genre throughout his artistic career. This segment of his work shows great thematic breadth. We can nonetheless delineate two fundamental areas of interest for Jireš. In the 1960s his attention was drawn to the folklore of southern Moravia, where several of his short films have their setting. Jireš returned to this region and to this subject matter in a modified form in 1981 with the ballad story *Opera ve vinici* (*Opera in the Vineyard*). From the 1970s on, his documentary films turn more and more to the world of art, to music, painting, and architecture.

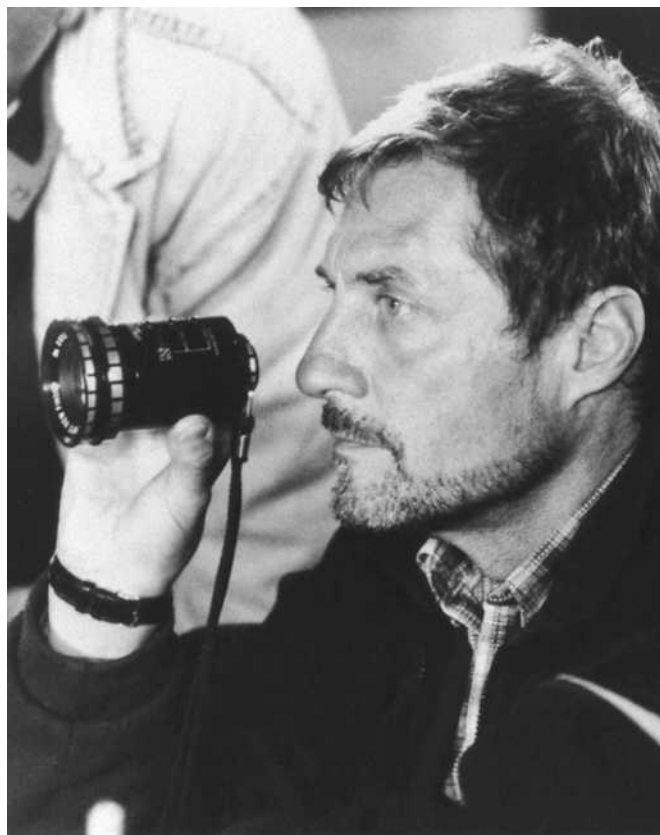
—Vladimir Opela [translated by Robert Streit]

JOFFÉ, Roland

Nationality: English. **Born:** London, 17 November 1945. **Education:** Attended Manchester University. **Career:** Co-founder of the Young Vic and former member of the National Theater under Laurence Olivier; moved into television and made various documentaries as well as dramatic series; started big-screen production in mid-1980s with emphases on both the grandeur of the visual and the complexity of politics and religion. **Awards:** Golden Palm, Cannes International Film Festival, for *The Mission*, 1986.

Films as Director:

1978 *The Legand Hall Bombing* (for TV); *The Spongers* (for TV)
 1979 *No, Mama, No* (for TV)
 1981 *United Kingdom* (for TV)
 1984 *The Killing Fields*
 1986 *The Mission*
 1989 *Fat Man and Little Boy* (+ co-sc)
 1992 *City of Joy* (+ co-pr)
 1995 *The Scarlet Letter* (+ co-pr)



Roland Joffé

1999 *Goodbye Lover*

2000 *Vatel*

Other Films:

1991 *Made in Bangkok* (pr)

1999 *Waterproof* (Berman) (pr); *Undressed* (series for TV) (exec pr)

Publications

By JOFFÉ: book—

City of Joy: The Illustrated Story of the Film (A Newmarket Pictorial Moviebook), with Mark Medoff, Jake Eberts, and Dominique Lapierre, New York, 1992.

By JOFFÉ: articles—

“Entretien avec Roland Joffé,” with M. Ciment, in *Positif* (Paris), February 1985.

“Light Shining in Darkness: Roland Joffé on *The Mission*,” interview with M. Dempsey, in *Film Quarterly* (Berkeley), no. 4, 1987.

Interview, in *American Film*, December 1987.

“Entrevista con Roland Joffé: *City of Joy*, o la India cercana,” in *Film Historia*, vol. 3, no. 3, 1993.

On JOFFÉ: articles—

Michiels, D., “*The Spongers*,” in *Film en Television + Video* (Brussels), December 1980.

Denby, D., “Movies: Blood Brothers,” in *New York*, 17 November 1984.

Kael, P., “The Current Cinema: Unreal,” in *New Yorker*, 10 December 1984.

Jensen, L., “Vietnamkrigen Borte med Blaesten,” in *Levende Dilleder* (Copenhagen), 15 February 1985.

Joyeux, D., “Marknadsforare med sinne for Film,” in *Chaplin* (Stockholm), no. 2, 1985.

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Pally, M., “Red Faces,” in *Film Comment* (New York), January/February 1986.

Magny, J., “Conscience Impossible,” in *Cahiers du Cinéma* (Paris), October 1986.

Miller, J., “*The Mission* Carries a Message from Past to Present,” in *New York Times*, 26 October 1986.

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Lally, K., “*Mission Accomplished*: Epic Arrives after 15-Year Struggle,” in *Film Journal* (New York), January 1987.

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Pinsky, M. I., “*The Mission*, Junipero Serra, and the Politics of Sainthood,” in *Jump Cut* (Berkeley), February 1988.

Rios, A., “La Pasion segun Roland Joffé,” in *Cine Cubano* (Havana), no. 123, 1988.

Lee, N., “*Fat Man and Little Boy*: Birth of the Atom Bomb,” in *American Cinematographer* (Hollywood), November 1989.

Kael, P., “The Current Cinema: Bombs,” in *New Yorker*, 13 November 1989.

Buckley, M., “Roland Joffé,” in *Films in Reviews* (New York), January/February 1990.

Root, D., “Holy Men in the Wilderness: *The Mission* and Sainte Marie among the Hurons,” in *Cineaction* (Toronto), Winter/Spring 1990.

Scheck, F., “*Fat Man and Little Boy*,” in *Films in Review* (New York), March 1990.

Jenkins, S., “*City of Joy*,” in *Sight and Sound* (London), October 1992.

Romano, H., “*Cite de la Joie*,” in *Jeune Cinema* (Paris), October 1992.

Welsh, James, “Classic Folly: *The Scarlet Letter*,” in *Literature/Film Quarterly* (Salisbury), October 1995.

Filmography, in *Segnocinema* (Vicenza), March/April 1996.

Dunne, Michael, “*The Scarlett Letter* on Screen: Ninety Years of Revisioning,” in *Literature/Film Quarterly* (Salisbury), *Literature/Film Quarterly* (Salisbury), January 1997.

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Often compared with that of David Lean, the famed epic master of a generation ago, Roland Joffé's filmic career to date has proven to be an uneven one. Despite several noble attempts to render the grandeur of idealism and the complexity of politics, religions, and history, Joffé often falls short of the truly large-scale perspectives and touches of genuine humanity that underline Lean's masterpieces, such as *The Bridge on the River Kwai* and *Lawrence of Arabia*. Having worked quite extensively in both theater and television, Joffé made his big-screen debut with 1984's *The Killing Fields*, produced by arguably the most influential British producer of the 1980s, David Puttnam. A story about an interracial friendship set in the time of the genocide in Cambodia during the mid-1970s, *The Killing Fields* strives to capture the universal spirit of humanity that binds people, despite their differences. A group of Western reporters are rescued by Dith Pran (played by Dr. Haing S. Ngor). The high drama unfolds when those Westerners realize that they are not capable of rescuing their Cambodian friend, their life saver, in return. The beautifully done cinematography and excellent soundtrack of "Nessun Dorma" from Puccini's *Turandot* nonetheless fail to save the feeble (when stripped of all its flamboyant superficiality) narrative in its attempt to document one of the most monstrous tragedies in human history.

The highly problematic, revisionist portrayal of South American history during the mid-eighteenth century in *The Mission* calls for even more scrutiny. Two Jesuit missionaries, played by high-profile Jeremy Irons and Robert De Niro, participate in the resistance against the intermingled conflicts with Spain, Portugal, the Pope, and many a merchant whose monetary concerns dictate their actions. The end result is "calamitous . . . : the Battle of Caibale (1756), during which [the two Jesuit leaders], several other Jesuits, and some 1500 Indians die," according to Michael Dempsey. Speaking of the seemingly licensed fictionality of the two key Jesuit characters, Joffé refers to "liberation theology" in saying that "The film in that sense is intimately concerned with the struggle for liberation in liberation theology, and that's why the historical perspective is very important, because what it's actually saying is that these people haven't *come out of nowhere*" [emphasis mine]. It is then Joffé and his team's historical perspectives that enable them, as Dempsey aptly puts it, to "re-oppress the people with overbearing film technology and appropriate their story for a grandiose prestige spectacle."

The little-noticed *Fat Man and Little Boy*, a story about the creation of the atom bomb, failed even with the star power of Paul Newman. Following that was *City of Joy*, a story celebrating spirituality as the link that crosses all boundaries. Set in Calcutta, *City of Joy* seems to be over-fascinated with the city itself. As Joffé himself enthusiastically confessed in a publicity essay, Calcutta "taught me, in its complexity, its passion, anger and pettiness, that our individual failings are no more or less than the failings of the species; as there are no perfect individuals, there are no perfect races." In this spirit, what is being presented in this movie are two individuals, one American (Max, played by Patrick Swayze) and the other Indian (Hasari Pal, played by Om Puri). What they have in common is that they both are *not* perfect. The problematized narrative falls into an almost stereotypical treatment of interracial relationships. Max's spiritual fulfillment comes with the ability to help with Hasari's material needs (for example, the medallion which provides for her daughter's dowry), while Hasari, though sometimes distrustful and even jealous, is nonetheless a rescuer for the American, who is easily beaten by and

lost in the immense (both human—the oppressive ganglord's son—and natural—the monsoon season) primitiveness of Calcutta.

After tracing Roland Joffé filmic career to date, Steven Jenkins's astute observation particularly rings true. "One has the feeling that in his striving for epic, the 'big picture' indeed, Joffé would like to be David Lean. . . . But the interrelationship between character and backdrop in *The Bridge on the River Kwai* and *Lawrence of Arabia* seems ideologically more complex and rigorously scrutinized than anything here." Despite the consistently stunning visuals in Joffé's films, one cannot help but feel an imbalance, one that tilts between an historical and ideological monstrosity gotten out of hand and a simple-minded heroism blown out of proportion.

—Guo-Juin Hong

JORDAN, Neil

Nationality: Irish. **Born:** Sligo County, Ireland, 25 February 1950. **Education:** Read History and literature at University College, Dublin. **Career:** Formed Irish Writers' Co-op, 1974; had his first collection of short stories, *Night in Tunisia*, published, 1976; worked as a "creative associate" on John Boorman's *Excalibur*, in fringe theatre, and as a writer, before making his directorial debut with *Angel*, 1982; made his first American film, *High Spirits*, 1988; directed music videos for The Pogues and Kirsty MacColl. **Awards:** Guardian Prize for fiction, for *A Night in Tunisia*, 1979; London Critics Circle Best Film and Best Director, Fantasporto Critics Award and Audience Jury Award and International Fantasy Film Award, for *The Company of Wolves*, 1984; Palme d'Or, Cannes Festival, and De Sica Award, Sorrento Festival, for *Mona Lisa*, 1986; Best Screenplay Academy Award, Alexander Korda Award for Best British Film British Academy Award, Writers Guild of America Best Screenplay Written Directly for the Screen, Best Foreign Film Independent Spirit Award, New York Film Critics Circle Best Screenplay, for *The Crying Game*, 1992; Venice Film Festival Golden Lion, for *Michael Collins*, 1996; Berlin Film Festival Silver Berlin Bear, for *The Butcher Boy*, 1997; Brussels International Film Festival Crystal Iris, 1998; Brussels International Film Festival Silver Raven for *In Dreams*, 1999; Best Adapted Screenplay British Academy Award, for *The End of the Affair*, 1999. **Address:** 6 Sorrento Terrace, Dalkey County, Dublin, Ireland

Films as Director:

- 1982 *Angel (Danny Boy)* (+ sc)
- 1984 *The Company of Wolves* (+ sc)
- 1986 *Mona Lisa* (+ co-sc)
- 1988 *High Spirits* (+ sc)
- 1989 *We're No Angels*
- 1991 *The Miracle* (+ sc)
- 1992 *The Crying Game* (+ sc)
- 1994 *Interview with the Vampire*
- 1996 *Michael Collins* (+ sc)



Neil Jordan

1997 *The Butcher Boy* (+ co-sc, exec pr)
 1999 *In Dreams* (+ co-sc); *The End of the Affair* (+ sc, pr)

Other Films:

1981 *Excalibur* (Boorman) (creative associate); *Traveller*
 (Comerford) (sc)
 1999 *The Last September* (Warner) (co-exec pr)

Publications

By JORDAN: books—

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The Past, London, 1980.
Dream of the Beast, London, 1983.
Mona Lisa, with David Leland, London, 1986.
High Spirits, London, 1989.

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A Neil Jordan Reader, New York, 1993.
Sunrise with Sea Monster, London, 1994.
Nightlines, New York, 1995.
Michael Collins: Screenplay and Film Diary, New York, 1996.
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 Interview with Paul Taylor and Steve Jenkins, in *Monthly Film Bulletin* (London), September 1984.
 Interview with J. Powers, in *American Film* (Washington, D.C.), July/August 1986.
 “Lines Written in Dejection,” in *Producer* (London), May 1987.
 Interview in *City Limits* (London), 8 December 1988.
 “Here Comes Mr. Jordan,” interview with R. Sawhill in *Interview* (New York), December 1989.

“Neil Jordan’s Guilty Pleasures,” in *Film Comment* (New York), November/December 1992.

“Irish Eyes,” interview with M. Glicksman in *Film Comment* (New York), January/February 1990.

Interview with Lois Gould in *New York Times Magazine*, 9 January 1994.

Interview with S. O’Shea in *Harper’s Bazaar* (New York), November 1994.

“Neil Jordan Gets His Irish Up,” interview with Dave Karger, in *Entertainment Weekly* (New York), 24 April 1998.

On JORDAN: articles—

Barra, Alan, “Here Comes Mr. Jordan,” in *American Film* (Los Angeles), January 1990.

O’Toole, F., “Neil Jordan Gets Back to Making Home Movies,” in *New York Times*, 14 October 1990.

Barra, Alan, “Jordan Aims,” in *Village Voice* (New York), 6 August 1991.

Hooper, J., “Pop Terrorist,” in *Esquire* (New York), December 1992.

“Rules of the Game,” in *New Yorker*, 7 December 1992.

McDonagh, M., “Sex, Politics, and Identity Clash in Neil Jordan’s *Crying Game*,” in *Film Journal*, December 1992.

Harris, M., “The Little Movie That Could: *The Crying Game*,” in *Entertainment Weekly* (New York), 12 February 1993.

Conant, J. “Lestat, c’est moi,” in *Esquire* (New York), March 1994.

Kenny, Glenn, “Eire Jordan,” in *Premiere* (New York), May 1998.

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The film career of Neil Jordan could be said to parallel the fortunes of the British film industry during the 1980s. He made a stunning impact with his first two films. *Angel* was arguably the most accomplished film-making debut sponsored by Channel 4, while *The Company of Wolves* was the first feature to be produced by Palace, one of the more exciting film companies to emerge in the decade. *Mona Lisa* consolidated his reputation as a distinctive and visionary filmmaker. However, by the end of the decade both Jordan and the British film industry seemed to have run out of steam. In comparison with his earlier work, the more overtly commercial *High Spirits* and *We’re No Angels* can only be described as mediocre and sadly lacking in ideas. While the director recovered in the early 1990s with *The Crying Game*, a film that rode a wave of publicity to an unlikely level of financial success, his subsequent features have been astoundingly uneven. While always expertly crafted, his more mainstream projects generally have been disappointing; meanwhile, his more personal ones have been consistently outstanding.

At its most successful, Jordan’s cinema demonstrates his ability to make the familiar seem strange and in doing so to question our assumptions about the nature of the world. All his films revolve to some extent around the idea that reality is complex and multi-faceted. Jordan’s characters often encounter nightmare worlds that they must negotiate rather than push aside precisely because they are unacknowledged dimensions of reality. *Angel* and *Mona Lisa*, for instance, are similar in structure; each deals with individuals who become inadvertently caught up in personal nightmares which threaten to destroy them: Danny with sectarian violence and bloody revenge and George with the hellish underworld of teenage prostitution and drug addiction.

The idea of the nightmare world is given a more literal rendition in *The Company of Wolves*. Based on a short story by Angela Carter, the film is a reworking of the Little Red Riding Hood story, a bizarre and sumptuous mixture of fairy tale, gothic horror, and Freudian psychoanalysis which betrays a rich variety of cinematic influences, from Cocteau through Michael Powell and Hammer horror to Laughton’s *Night of the Hunter*. The film explicitly challenges the spurious division between reality and fantasy by setting up two distinct worlds: the “real” world of the girl asleep in bed, suffering from the onset of her first menstrual period, and the “dream world” of Rosaleen and her granny, set in a magical forest which was entirely constructed in a studio. At the film’s conclusion, the barrier between these two worlds is broken down; the wolves from the dream invade the sleeping girl’s bedroom by smashing through a picture and the window.

It follows that symbolism is extremely important in Jordan’s work. *The Company of Wolves* is rife with symbolic images relating to sexuality and procreation. *Mona Lisa* employs such devices to explore the film’s central thematic concern with innocence and corruption. Images relating to childhood, and by extension innocence—the white rabbit, the silly glasses, the old woman’s shoe, the dwarves—are juxtaposed with scenes of degradation, depravity, and violence. In *Angel* lost innocence is again explored. Danny’s decision to swap his saxophone for a gun effectively symbolizes the idea of the heavenly musician turned avenging angel. It is precisely the ambiguity of Danny—a figure who straddles the divine/demonic divide—which gives the film its power. Initially repulsed by the violence that claims an angelic deaf-mute girl, Danny becomes a cold-blooded killer himself in his pursuit of the perpetrators. In comparison, the religious symbolism in *We’re No Angels* seems rather clumsy and sentimental.

Despite being a powerful piece of cinema, there were indications in *Mona Lisa* that Jordan had begun to lose his sense of direction. The film lacks the moral ambiguity that made *Angel* so challenging. George remains a rather naive and socially inept character, his uncomplicated and thoroughly “decent” moral code at odds with the world in which he becomes involved, a world he cannot begin to understand. But his naivete is too overwhelming to be credible, and his social ineptitude borders on cliché. Unlike *Angel* and *The Company of Wolves*, the resolution of *Mona Lisa* is rather cozy and contrived; George returns to “normality,” apparently none the worse for his traumatic experience.

Significantly, Jordan also attempted to lighten *Mona Lisa* by introducing comic elements, courtesy of the eccentric character Thomas, played by Robbie Coltrane. This familiar strategy in British cinema more often than not serves to blunt a film’s cutting edge. *High Spirits* and *We’re No Angels* demonstrate rather painfully that Jordan does not have a feel for comedy. The former relies on unimaginative stereotyping and comic cliché, while the latter descends at times into messy slapstick reminiscent of Abbott and Costello or the Three Stooges. Indeed, apart from the odd visual touch it is virtually impossible to recognize the latter film as the work of the person who made *Angel* or *The Company of Wolves*. After the debacle of *We’re No Angels*, Jordan sensibly returned to Ireland. There he directed *The Miracle*, an atmospheric, subtly sensuous coming-of-age drama. The scenario’s focus is on James and Rose, alienated adolescents who perceive the world with the type of poetic cynicism that is the license of bright, bored teens. James’s father is introduced as a widower who drinks too much and plays bad music in a ten-cent dance hall. One day a pretty mystery woman (Beverly D’Angelo) comes to town. James and Rose are fascinated by her, and he soon begins wooing her. But he is unaware of her true identity, and Jordan proceeds to throw a curve

ball at his audience that rivals the one thrown in Jordan's next film, *The Crying Game*. It turns out that the woman is none other than James's mother.

The Crying Game was a sensation, a feature which the film media extolled as a "must-see." The praise was warranted, for *The Crying Game* is inventive and entertaining, and it spotlights what was to become one of the most talked-about celluloid plot twists in screen history. It begins as a bleak political drama in which a kidnapped black British soldier (Forest Whitaker) is held hostage by an Irish Republican Army militant (Stephen Rea). Eventually, the latter sets out to locate the former's sweetheart (Jaye Davidson), who proves to have some interesting secrets. *The Crying Game* is at once a political drama, a thriller, and a love story. It became one of the rare "art house" films to make its way into mall theaters.

Jordan's follow-up to *The Crying Game* was the much anticipated but overproduced and ultimately tedious adaptation of Anne Rice's *Interview with the Vampire*. Despite the presence of some of Hollywood's hottest actors, including Tom Cruise, Brad Pitt, Antonio Banderas, and Christian Slater, the best thing about the film was the provocative performance of young Kirsten Dunst in the role of Claudia, the child vampire. Equally unsatisfactory was *In Dreams*, a disagreeable thriller about a woman whose dreams are taken over by the thoughts of a psychic child killer. Despite winning acclaim in some quarters, Jordan's adaptation of Graham Greene's *The End of the Affair* was, in its pace and performances, an unsuccessful throw-back to an earlier era of staid British filmmaking.

Happily, not all of the filmmaker's post-*Crying Game* projects have been disappointments. *Michael Collins* was a project close to Jordan's heart. It is a stirring biography of one of the central figures of 20th-century Irish history: a leader of the failed 1916 rebellion who went on to mastermind the guerilla war against the British, and who was just 31-years-old when he was assassinated. To be sure, *Michael Collins* is stunning filmmaking, but what makes it most provocative is its take on history. Its central character (Liam Neeson) is portrayed as a combination rabble rouser/rebel leader/reluctant terrorist who declares that he despises himself for the mayhem he spreads. He simply

has no choice in the matter, and this assertion is meant to humanize him. Meanwhile, the British are portrayed as barbarous imperialists, and so Collins and his compatriots have no recourse but to battle them with equal doses of venom. The difference is that the British indiscriminately brutalize, while the Irish kill out of patriotism. Collins is depicted as a single-minded rebel who puts his country over his ego; his opposite from within the dissident ranks, Eamon de Valera (Alan Rickman), with whom he has political and strategic differences, is portrayed as a back-stabbing schemer. *Michael Collins* presents itself as a slice of Irish history, yet it should be left for the historians to determine the accuracy of its characterizations, along with the facts as presented—beginning with the assertion that de Valera was responsible for luring Collins to his death.

Finally, *The Butcher Boy* is one of the sleeper films of the late 1990s: an uncompromising and boldly filmed portrait of a hellish childhood. The title character, Francie Brady (Eammon Owens), is a pre-teen who is coming of age in a small Irish village in the early 1960s. This luckless lad is saddled with an ineffectual, alcoholic father and a loony mother. Adding to his plight is his rough treatment by a stern, humorless adult who lives in his town, and his betrayal by his best friend and "bloodbrother." On the outside Francie is ever-smiling, and blessed with personality to spare. Yet his bravado only hides his heartbreak, and his increasingly disturbing fantasies are running wild in his subconscious. At such a tender age, he is faced with more than his share of rejection and, as a result, he descends into madness. Jordan does a superb job of visualizing the goings-on in Francie's mind, and the manner in which his youthful fantasies, coupled with the anti-communist paranoia of the times, mix with his reality in the most incendiary manner.

Perhaps because it is such a completely unidealized portrait of childhood, *The Butcher Boy* failed to earn the publicity won by *The Crying Game*. Yet it is just as fine a film—and it may be linked to Jordan's most successful earlier work as an exploration of the complex link between brutal reality and nightmarish fantasy.

—Duncan J. Petrie, updated by Rob Edelman

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KABORÉ, Jean-Marie Gaston

Nationality: Burkinabe. **Born:** Bobo Dioulasso, Burkina Faso, 23 April 1951. **Education:** Primary school in Ouagadougou; secondary education in boarding school near Bobo Dioulasso; undergraduate studies in history at the Centre d'Etudes Supérieures d'Histoire d'Ouagadougou, 1970–1972; received Master of Arts degree in history at the Sorbonne, Paris, 1974; studied film at the Ecole Supérieure d'Etudes Cinématographiques, Paris, 1974–1976. **Career:** Returned to Burkina Faso and directed the Centre National du Cinéma, 1977–1981; taught at the Institut Africain d'Education Cinématographique, 1977–1988; General Secretary of the Pan-African Federation of Filmmakers, 1985–1997; served as official jury member at Cannes Festival, 1995. **Awards:** Etalon de Yennega, Grand Prize for best feature film, FESPACO (Pan-African Film and Television Festival of Ouagadougou), for *Buud Yam*, 1997.

Films as Director:

- 1977 *Je reviens de Bokin (I Come from Bokin)*
- 1978 *Stockez et conservez les grains (Store and Conserve the Grain)*
- 1979 *Regard sur le VIème FESPACO (A Look at the 6th FESPACO)*
- 1980 *Utilisation des énergies nouvelles en milieu rural (The Use of New Energy in Rural Areas)*
- 1982 *Wend Kuuni (God's Gift)*
- 1986 *Propos sur le cinéma (Reflections on Cinema)*
- 1988 *Zan Boko (Homeland)*
- 1992 *Rabi (Rabi)*
- 1995 *Lumière et Compagnie (Lumière and Company)* (co-d)
- 1997 *Buud Yam*

Publications:

By KABORÉ: articles—

- “The African Cinema in Crisis,” in *The UNESCO Courier*, July-August 1995.
- “Gaston Kaboré, Etalon de Yennega 1997,” interview with Mamoune Faye, in *Le Soleil* (Dakar), 8 March 1997.
- “La mémoire, la nature, et le hasard,” interview with A. Speciale, in *Ecrans d'Afrique*, vol. 6 no. 19, 1997.

On KABORÉ: books—

- Pfaff, Françoise, *Twenty-five Black African Filmmakers*, New York, 1988.
- Malkmus, Lizbeth, and Roy Armes, *Arab and African Film Making*, London, 1991.

Diawara, Manthia, *African Cinema: Politics and Culture*, Bloomington, 1992.

Shiri, Keith, *Directory of African Film-Makers and Films*, Westport, Connecticut, 1992.

Ukadike, Nwachuku Frank, *Black African Cinema*, Berkeley, 1994.

Russel, Sharon, *Guide to African Cinema*, Westport, Connecticut, 1998.

On KABORÉ: articles—

Amie Williams, “Zan Boko,” in *African Arts*, vol. 23, no. 2, April 1990.

Gadjigo, Samba, “Zan Boko,” in *Research in African Literatures*, vol. 23, no. 4, Winter 1992.

Andrade-Watkins, Claire, “Wend Kuuni,” in *American Historical Review*, vol. 79, no. 4, October 1992.

Andrade-Watkins, Claire, “Zan Boko” in *Historical Review*, vol. 97, no. 4, October 1992.

Pfaff, Françoise, “Africa from Within: The Films of Gaston Kaboré and Idrissa Ouedraogo as Anthropological Sources,” in *African Experiences of Cinema*, edited by Imruh Bakari and Mbye B. Cham, London, 1996.

Chirol, Marie-Magdeleine, “The Missing Narrative in Wend Kuuni,” in *African Cinema: Postcolonial and Feminist Readings*, edited by Kenneth Harrow, Trenton, 1999.

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Gaston Kaboré is one of the leaders of a movement in African cinema which aims, in his words, “to root African cinema in African soil.” Kaboré uses indigenous language as a medium of expression, and borrows techniques from Africa’s heritage of oral storytelling to craft his narratives. Like his compatriot Idrissa Ouedraogo, Kaboré focuses on the concerns of men and women in rural Burkina Faso. His most celebrated works to date are *Wend Kuuni*, *Zan Boko*, and *Buud Yam*. *Wend Kuuni (God’s Gift)* takes place in pre-colonial Africa, during the reign of the Mossi Empire. At the beginning of the film, a woman is told that her husband, a hunter, is missing and presumed dead. According to tradition, she must remarry. Instead, she chooses to escape with her son. Her fate is left a mystery until her son, Wend Kuuni, regains his speech, which he loses after witnessing his mother’s tragic death. A story punctuated by silence, *Wend Kuuni* emphasizes images over words. Until the moment when Wend Kuuni speaks, the viewer observes the daily routines and rhythms of the family who has adopted him. Kaboré’s depiction of the beauty and tranquility of a village before the arrival of Europeans is stunning. He does not, however, glorify tradition. Although Wend Kuuni’s new sister, Pongneré, prefers to follow him into the fields, women are relegated to the domestic sphere. Villagers shun Wend Kuuni’s mother because she refuses to remarry. Kaboré beautifully and delicately provides the viewer with an African perspective on the intricacies of rural life in Burkina Faso. Wend Kuuni’s story is

continued in *Buud Yam*. Here, Kaboré artfully expresses his affection for his thoughtful, complex characters.

Kaboré's *Zan Boko* (*Homeland*) also focuses on the plight of village dwellers in Burkina Faso. In this case, he reveals how contemporary government policies privilege the city's economy over the rural population's concerns. As the urban sphere constantly expands, villages are wiped out. Tinga, a farmer for whom the land is linked to his ancestral heritage, refuses to sell his property to urban developers. His new urban neighbor, an upper class, French-speaking businessman, trumpets city development and disdains tradition. The camera concentrates on the border between Tinga's land and the growing city sprawl, and lingers on an object or scene, provoking aesthetic and intellectual contemplation. For example, the craftsmanship needed to construct Tinga's traditional roof, depicted in a series of long takes, gathers relevance in later scenes in which Tinga's urban neighbors remark that the home would be "a good place for a pool." The neighbors, who consume European beer and American soda, do not appreciate Tinga's art, nor his right to develop according to his own convictions. This story parallels the predicament of a city journalist, Yabre, who is suspended for independently investigating the government's misappropriation of national food subsidies. At the film's culmination, a village musician laments, "Our land is dead, killed by the big city. Our ancestors are without a home. The monster has triumphed." The audience is left to contemplate societies whose intimate connections to the land are destroyed by ambitious, Westernized urban developers.

—Ellie Higgins

KACHYŇA, Karel

Nationality: Czech. **Born:** Vyskov, Czechoslovakia, 1 May 1924. **Education:** Film Academy (FAMU), Prague, 1947–51. **Career:** Associated with co-director Vojtěch Jasný, 1949–55; after working for Armed Forces Film Studio, joined Barrandov Film Studios, 1959; associated with writer Jan Procházka, late 1950s–1970. **Awards:** Czech Film Critics Award, for *Smugglers of Death*, 1959.

Films as Director:

- 1950 *Není stále zamrečeno* (*The Clouds Will Roll Away*) (co-d, co-sc with Vojtěch Jasný, ph); *Vedeli si rady* (*They Know What to Do*) (co-d, co-sc, ph)
- 1951 *Za život radostný* (*For a Joyful Life*) (co-d, co-sc with Jasný)
- 1952 *Neobyčejná léta* (*Extraordinary Years*) (co-d, co-sc)
- 1953 *Lidé jednoho srdce* (*People of One Heart*) (co-d, co-sc, co-ph)
- 1954 *Stará čínská opera* (*Old Chinese Opera*) (co-d, co-sc, ph); *Z čínskéo zápisniku* (*From a Chinese Notebook*) (co-d, co-sc, ph)
- 1955 *Dnes večer všechno skončí* (*Everything Ends Tonight*) (co-d, co-sc)
- 1956 *Ztracená stopa* (*The Lost Track*) (+ sc); *Křivé zrcadlo* (*Crooked Mirror*) (+ sc)
- 1957 *Mistrovství světa leteckých modelářů* (*World Championship of Air Models*) (+ sc); *Pokoušení* (*Temptation*) (+ sc, ph)

- 1958 *Tenkrát o vánocích* (*That Christmas*) (+ co-sc); *Ctyřikrát o Bulharsku* (*Four Times about Bulgaria*) (+ sc); *Městomá svou tvář* (*The City Has Your Face*) (+ sc)
- 1959 *Král Sumavy* (*The King of the Sumava*) (+ co-sc)
- 1960 *Práče* (*The Slinger*) (+ co-sc)
- 1961 *Pouta* (*The Country Doctor; Fetters*) (+ co-sc); *Trápení* (*Stress of Youth*) (co-sc)
- 1962 *Závrat* (*Vertigo*) (+ co-sc)
- 1963 *Nadeje* (*Hope*) (+ co-sc)
- 1964 *Vysoká zed* (*The High Wall*) (+ co-sc)
- 1965 *At žije republika* (*Long Live the Republic*) (+ co-sc)
- 1966 *Kočár do Vídně* (*Carriage to Vienna*) (+ co-sc)
- 1967 *Noc nevěsty* (*Night of the Bride*) (+ co-sc)
- 1968 *Vánoce s Alžbětou* (*Christmas with Elizabeth*) (+ co-sc)
- 1969 *Směšný pán* (*Funny Old Man*) (+ co-sc); *Ucho* (*The Ear*)
- 1970 *U7zcaron; zase skáču přes kaluže* (*Jumping the Puddles Again*) (+ co-sc);
- 1972 *Vlak do stanice nebe* (*Train to Heaven*) (+ co-sc); *Láska* (*Love*) (+ co-sc); *Horká zima* (*Hot Winter*) (+ co-sc)
- 1974 *Pavlinka; Robinsonka* (*Robinson Girl*)
- 1975 *Skaredá dědina* (*The Ugly Village*); *Smrt mouchy* (*The Death of a Fly*)
- 1976 *Malá mořská víla* (*The Little Mermaid*) (+ co-sc)
- 1977 *Setkání v červenci* (*Meeting in July*)
- 1978 *Cekání na déšť* (*Waiting for the Rain*)
- 1979 *Láska mezi kapkami deště* (*Love between the Raindrops*)
- 1980 *Cukrová bouda* (*Sugar Cottage; The Little Sugar House*)
- 1981 *Pozor vizita!* (*Watch Out, The Rounds!*)
- 1982 *Fandy, ó Fandy* (*Fandy, Oh Fandy*)
- 1983 *Sestricky* (*Nurses*)
- 1985 *Dobré světlo* (*Good Light*)
- 1986 *Smrt krásných srnců* (*Death of a Beautiful Dream*)
- 1987 *Kam pánové, kam jdete?* (*And What Now, Gentlemen?*)
- 1988 *Oznamuje se láskám vašim* (*Let It Be Known to All Your Loves*)
- 1989 *Blázni a devcátka* (*Young Girls, Crazy Guys*)
- 1990 *The Last Butterfly* (+ sc)
- 1992 *Ucho* (*The Ear*)
- 1993 *The Cow* (+ sc)
- 1994 *Prima sezona* (*The Swell Season*) (series for TV)
- 1995 *Fany*
- 1999 *Hanele*

Other Films:

- 1952 *Věda jde s lidem* (*Science Goes with People*)

Publications

By KACHYŇA: articles—

Interview with E. Hepnerová, in *Film a Doba* (Prague), February 1976.

Interview in *Film a Doba* (Prague), January 1982.

Interview with L. Hofmanova, in *Film a Doba* (Prague), November 1986.

"And What Now, Gentlemen?" an interview with Alexandra Prosnicová, in *Czechoslovak Film*, no. 4, 1987.

On KACHYŇA: books—

- Bocek, Jaroslav, *Modern Czechoslovak Film 1945–65*, Prague, 1965.
 Bartoskovi, Sárka and Lubos, *Filmové profily*, Prague, 1966.
 Liehm, Antonin, *Closely Watched Films*, New York, 1974.
 CSF—Czechoslovak Cinema, Czechoslovak Film Institute, Prague, 1982.
 Hames, Peter, *The Czechoslovak New Wave*, Berkeley, 1985.

On KACHYŇA: articles—

- Melounek, P., in *Film a Doba* (Prague), May 1984.
 Dossier, in *Filmowy Servis Prasowy* (Warsaw), 16 July 1987.
 “‘Strat’: Ucho (The Ear),” in *Variety* (New York), 9 May 1990.
 Kudriavtsev, S., in *Iskusstvo Kino*, no. 4, 1992.
 Young, Deborah, “‘Mestem chodi Mikulas (St. Nicholas Is in Town),” in *Variety* (New York), 14 February 1994.
 Wellner-Pospíšil, Michael, in *Film a Doba* (Prague), Autumn 1996.
 Meils, Cathy, “‘Fanny (Fany),” in *Variety* (New York), 29 July 1996.

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Karel Kachyňa is an artist with a broad range of ideas which constitute the starting point for his thinking in images. Despite their formal variety, his works bear an individual creative stamp characterized by a play of poetic images precisely tailored to the dramatic structure of the story. Like any original artist who continuously seeks new paths of self-expression, Kachyňa has brief periods which seem to be at odds with the rest of his work. These are the exceptions, the experiments, the preparations for great artistic work to come.

At first it seemed that Kachyňa's main calling would be making documentary films. He has gone beyond these; they served as a point of departure for his dramatic films. His first creative period is characterized by innovatively conceived documentaries which not only captured the facts but also expressed the view of the filmmaker. His attempts to combine elements of fantasy, story, and style led him to the dramatic film, where he concentrated on films of wartime adventure and suspense. In so doing he did not forget what he had learned in making documentaries: to capture reality and transform it into a new artistic image in a carefully conceived story. The culmination of this period is *Král Sumavy* (*The King of the Sumava*). Gradually other elements asserted themselves in his films: detailed psychological characterization and a precise portrayal of relationships against the backdrop of a given historical situation. Since he was never an independent writer of his own films, he was able to detach himself from the given material and consider it from a unique viewpoint. He was most interested in the contradiction-fraught relationships of people taking their first steps into adulthood, or the world of children on the verge of some kind of awakening, a discovery of life in the brief interval in which reality stimulates the world of thoughts, dreams, and memories and becomes itself only a framework for a profound catharsis of feelings: *Trápení* (*Stress of Youth*), *Závral* (*Vertigo*), *Už zase skáču přes kaluže* (*Jumping the Puddles Again*), *Smrt mouchy* (*Death of a Fly*), and others. His films are first and foremost images interspersed with brief dialogue, where small details, objects, and nature come to life. He directs his actors, be they amateurs or professionals, in a way that enables them to live the roles they play, to create the truth of life, to shape and express their own feelings and views. His tendency to create intimate dramas, however,

leads to formal refinement in which an objective view of reality is often lost.

Kachyňa has been served by several literary works which were sensitively adapted for the screen. But the foundation of his work remains the cinematic poem of feelings, for example *Pavlinka*, *Robinsonka*, or *Skaredá dědina* (*The Ugly Village*). “I like drawing-room stories set in an atmosphere of feelings, where the leading role is played by image, music, and often by what cannot even be expressed, that which is a part of our lives but is not concrete and cannot even be described. Apprehensions, hopes, dreams, someone's touch . . . I would always like to have these things in my films. I think they are an essential part of the truth of life. And this truth is what film is mainly about. A film will never be a work of art unless it mirrors that truth, however subtly it may strive in other ways to express the most sublime thought,” said Karel Kachyňa in one conversation. And it is this credo that he strives strictly to uphold in his own films. After a lengthy period in which he focused on the world of children at the threshold of adulthood, he has turned in his more recent works to an adult milieu.

—Vacláv Merhaut

KADÁR, Ján

Nationality: Czechoslovak. **Born:** Budapest, 1 April 1918. **Education:** Gave up law studies to study photography at Bratislava school, 1938. **Career:** Prisoner in Nazi labor camp, early 1940s; after war, producer and director, Bratislava Studio of Short Films; scriptwriter and assistant director, Barrandov Studio, Prague, from 1947; began association with Elmar Klos (born in Brno, 26 January 1910), 1952; moved to U.S., 1969. **Awards:** Oscar for Best Foreign Language Film, for *The Shop on Main Street*, 1965; National Artist of Czechoslovakia, 1969. **Died:** In Los Angeles, 1 June 1979.

Films as Director:

- 1945 *Life Is Rising from the Ruins*
- 1950 *Katka* (Kitty) (+ co-sc)
- 1952 *Unos* (*Kidnapped*) (co-d, co-sc with Elmar Klos)
- 1954 *Hudba z Marsu* (*Music from Mars*) (co-d, co-sc with Klos)
- 1957 *Tam na konečné* (*The House at the Terminus*) (co-d with Klos)
- 1958 *Tři přání* (*Three Wishes*) (co-d, co-sc with Klos)
- 1963 *Smrt si říká Engelchen* (*Death Is Called Engelchen*) (co-d, co-sc with Klos)
- 1964 *Obžalovaný* (*The Accused; The Defendant*) (co-d, co-sc with Klos)
- 1965 *Obchod na korze* (*The Shop on Main Street; The Shop on the High Street*) (co-d, co-sc with Klos)
- 1970 *The Angel Levine*
- 1971 *Touha zvaná Anada* (*Adrift; Something Is Drifting on the Water*) (completed 1969; co-d with Klos)
- 1975 *Lies My Father Told Me*
- 1978 *Freedom Road*

Other Films:

1947 *Nevíté o byte? (Looking for a Flat)* (sc)

Publications

By KADÁR: book—

Selected Speeches and Interviews, London, 1985.

By KADÁR: articles—

“Elmar Klos and Jan Kadar,” interview with Jules Cohen, in *Film Culture* (New York), Fall/Winter 1967.

Interview with Robert Haller, in *Film Heritage* (Dayton, Ohio), Spring 1973.

Interview with L. Vigo, in *Image et Son* (Paris), June 1973.

On KADÁR: books—

Bocek, Jaroslav, *Modern Czechoslovak Film 1945–1965*, Prague, 1965.

Liehm, Antonin, *Closely Watched Films*, White Plains, Prague, 1974.

Hames, Peter, *The Czechoslovak New Wave*, Berkeley, 1985.

On KADÁR: articles—

“Director,” in the *New Yorker*, 12 February 1966.

“The Czech Who Bounced Back,” in *Films Illustrated* (London), April 1972.

Obituary, in *New York Times*, 4 June 1979.

Moret, H., obituary in *Ecran* (Paris), 15 July 1979.

Gervais, G., obituary in *Jeune Cinéma* (Paris), July/August 1979.

Keenan, Richard C., “The Sense of an Ending: Jan Kadar’s Distortion of Stephen Crane’s *The Blue Hotel*,” in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 16, no. 4, 1988.

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Ján Kadar is undoubtedly best known for his film *The Shop on the High Street*, made with his long-time collaborator, Elmar Klos. This was the first Czechoslovak film to win an Academy Award and was heralded as the beginning of the Czech film renaissance of the 1960s. In fact, Kadar made his first feature, *Katka*, in 1950, and Klos was one of those who helped to draw up the plans for the nationalisation of the film industry in that decade. This, of course, was a mixed blessing, as Kadar himself pointed out: “to innovative filmmakers this was a dream—it would liberate them from commercial pressures. Instead, there was political pressure. This was the disadvantage of subsidised art.”

Katka itself ran into political difficulties. Made in Kadar’s native Slovakia, it tells the story of a village girl who becomes a factory worker. However, as the director points out, at about this time “it had been decided that it was no longer necessary to urge people to leave their homes for industry. But above all, the film wasn’t ‘national’ enough, it wasn’t sufficiently steeped in folklore and Slovakism. And that was referred to as ‘the bourgeois point of view.’” Expelled from

the Slovak film industry, Kadar “became Czech” and began his partnership with Klos. Their first collaboration was *Kidnapped*, which Kadar later described as “an extremely naive, dogmatic, cold-war type of film” but which was nonetheless criticised at the time for “bourgeois objectivism.” Saved by the intervention of V. I. Pudovkin, they went on to make *Music from Mars*, a musical satire on bureaucracy, which gave rise to complaints that they had slandered public figures.

Their next film steered clear of trouble. This was *House at the Terminus*, which posed the question of whether it is right to bring children into the world in its present state. Given the country’s low and falling birth rate this was more than simply a philosophical question. By avoiding explicitly “public” problems and issues and concentrating instead on the private sphere, the film managed to avoid censure for drawing what is surely a rather depressing picture of Czech society. Peter Hames in *The Czechoslovak New Wave* speaks of its air of “gloomy desolation” and remarks that although “there is little overt political criticism, the implicit criticism is considerable, and the problems with which it deals take place in a social context. Hence loneliness, cynicism, personal and professional failure, compromise, wrongful imprisonment, and lack of faith are shown as generalised characteristics of a supposedly socialist society,” one in which, that is, such problems have supposedly been eliminated.

Three Wishes, a modern version of the old fairy tale in which a character is granted his heart’s desire only to find that the dream turns sour, was banned until 1963 (that is, once the process of de-Stalinization had got under way). Again, the problem seems to have been that it painted a less than ideal view of society, since it shows the central character realising his wishes by exploiting the corruption and hypocrisy he finds around him in society.

After this film, Kadar and Klos were unable to work again for two years, but during the ensuing “thaw” period they produced their most famous work, *The Shop on the High Street*. This is set in Slovakia during the period of the independent fascist state, described by one Czechoslovak critic as “a gruesomely grotesque miniature of the apocalypse of the Third Reich” and by Klos as representing “a special kind of national fascism.” The story concerns an old, deaf Jewish woman and her relationship with the Slovak who is assigned to her shop as an “Aryan controller.” An extremely effective picture of everyday fascism in an ordinary small community, the film may revolve around a grim and tragic theme but it is actually played largely as a gentle comedy. Kadar once claimed that his favourite directors were Chaplin, Truffaut, and Fellini, and their presences can all be felt here in the quirky, offbeat humour, the mingling of the comic and tragic, and the gentle observation of its characters’ failures and all-too-human shortcomings. One is also, of course, put in mind of the early works of Passer, Forman and Menzel. Like the old lady at the centre of the film, Kadar was himself Jewish, and although by his own account he never encountered anti-Semitism, *The Shop* later attracted charges of Zionism from certain quarters, particularly after Kadar’s departure for the States.

With the end of the “Prague Spring,” Kadar left Czechoslovakia for Vienna and from there went to America. At the time of the invasion he and Klos were working on a Czech-American co-production titled *Adrift*, which was made in collaboration with the Hungarian writer Imre Gyöngyössi, who later went on to become a director himself. On his arrival in the States, Kadar was fortunate enough to be offered the direction of *The Angel Levine*, based on a Bernard Malamud story. He then returned to Czechoslovakia to complete

Adrift. This is an atypical Kádár film, clearly influenced by Resnais and Robbe-Grillet, about a girl who may or may not have been saved from drowning in the Danube.

In the States and Canada (where he also found work) Jewish themes in his films clearly came to the fore—hence *The Angel Levine*, *Lies My Father Told Me*, and *Mendelstam's Witness*. Other works which must surely have had a strong personal resonance for the director were the TV movies *The Case against Milligan*, which examines the theme of freedom of conscience, and *The Other Side of Hell*, which looks at the plight of the sane person in an insane society. While none of his later films attain the level of *The Shop on the High Street*, they nonetheless attest to the warmth and generosity of spirit that is the hallmark of Kádár's best and most typical work.

—Julian Petley

KAPLAN, Nelly

Nationality: Argentinian. **Born:** Buenos Aires, Argentina, 11 April 1936 (some sources say 1931 or 1934). **Education:** University of Buenos Aires, studied filmmaking under Abel Gance, 1954–64. **Career:** Began as a film archivist, went to Paris as a writer for Argentinean film journals, met and collaborated with film director Abel Gance, 1950s; journalist for various Argentine newspapers; Cythere Films, Paris, France, assistant director, 1957–64, director, 1967—; scriptwriter; also a writer, under the pseudonym, Belen. **Awards:** Golden Lion, Venice Film Festival, for *Le Regard Picasso*, 1966; Médaille d'Or, Venice Film Festival, for *La Fiancée du Pirate*, 1969; Chevalier des Arts et des Lettres, 1970; Officier des Arts et des Lettres, c. 1983; Chevalier dans l'Ordre du Mérite, 1989. **Address:** Cythere Films, 34 Champs Elysees, 75008 Paris, France.

Films as Director:

- 1961 *Gustave Moreau*
- 1963 *Abel Gance et Son Demain*
- 1966 *Les Années 25*
- 1966 *La Nouvelle Orangerie*
- 1967 *Le Regard Picasso*
- 1969 *La Fiancée du Pirate (A Very Curious Girl, The Pirate's Fiancée, Dirty Mary) (+ sc)*
- 1971 *Papa les Petits Bateaux*
- 1976 *Néa: A New Woman (A Young Emmanuelle) (+ sc)*
- 1979 *Charles et Lucie (+ sc)*
- 1983 *Abel Gance et son Napoleon (+ sc)*
- 1994 *Plaisir d'Amour (The Pleasure of Love) (+ sc)*

Other Films:

- 1954 *La Tour de Nesle (La Torre del Piacere)* (Gance) (ro as Alice)
- 1960 *Austerlitz (The Battle of Austerlitz, Napoleone ad Austerlitz)* (Gance) (asst d, + sc)
- 1963 *Cyrano et d'Artagnan* (Gance) (ph)

- 1974 *Il Faut Vivre Dangereusement (You've Got to Live Dangerously)* (Makovsky) (pr + sc)
- 1994 *Les Mouettes* (Chapot) (for TV) (sc)
- 1995 *Honorin et l'Enfant Prodigue* (Chapot) (for TV) (sc + ro as Dora)
- 1996 *Polly West est de Retour* (Chapot) (for TV) (sc + ro as Salomé von Jung)

Publications

By KAPLAN: books—

- Le Manifeste d'un Art Nouveau on "Magirama,"* Paris, 1956.
- Le Sunlight d'Austerlitz*, Paris, 1960.
- Le Reservoir des Sens*, (under pseudonym Belen), Paris, 1966.
- Le Collier de Ptyx*, Paris, 1972.
- Un Manteau de Fou-Rire ou les Memoires d'une Liseuse de Draps*, Paris, 1974 .
- Abel Gance's Napoleon* (film history), British Film Institute Classics, 1994.

By KAPLAN: article—

- Martineau, Barbara Halpern, "Nelly Kaplan," interview in *Notes on Women's Cinema*, edited by Claire Johnston, London, 1974.

On KAPLAN: book—

- Sebbag, George. *Le Point Sublime: Andre Breton, Arthur Rimbaud, et Nelly Kaplan*, Paris, 1997.

On KAPLAN: articles—

- Johnston, Clare, "Myths of Women in the Cinema," in *Women and the Cinema: A Critical Anthology*, edited by Karyn Kay and Gerald Peary, New York, 1977.
- Hatch, Robert, "Charles and Lucie (review)," in *The Nation*, 24 May 1980.
- Kuhn, Annette, *Women's Pictures: Feminism and Cinema*, London, 1982.
- Straayer, Chris, "Sexual Representation in Film and Video," in *Multiple Voices in Feminist Film Criticism*, edited by Diane Carlson, Linda Dittmar, and Janice Welsch, Minneapolis, 1991.
- Fincendeau, Ginette, "Fathers and Daughters in French Cinema: From the 20s to 'La Belle Noiseuse,'" in *Women and Film: A Sight and Sound Reader*, edited by Pam Cook and Phillip Dodd, Philadelphia, 1993.

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Nelly Kaplan's work has been marketed and promoted frequently as soft-core pornography, but that perhaps only illustrates the scarcity of strong women's voices in world cinema. That scarcity, extreme when Kaplan first began creating films, still exists at the beginning of the new millennium to an astonishing degree. Apprenticed to such dynamic and sensually open French filmmakers as Gance, Resnais, and Truffaut, Kaplan began her work as a director when the first

stirrings of second-wave feminism were beginning to be felt. Her films, though often marketed under lurid advertisements, and given leeringly suggestive foreign titles, were most definitely a part of that movement.

That Kaplan's films are erotic is beyond question, but they are much more than pornography, and to dismiss them as such is to deny the woman's voice that speaks through her work. Kaplan's films are radical precisely because they are erotic and that eroticism is presented from the female point of view and speaks to the female audience. Though some have called her films anti-feminist because they are often blatantly sexual, many feminists have claimed her as a powerful spokesperson because she gives women a sexual voice.

Her first internationally famous film, *A Very Curious Girl*, tells the story of a town slut, victimized by the appetites of the local men, who claims control of her sexuality by becoming a prostitute. She not only begins to profit from what she once gave away for free, but begins use the power of her new position to exact revenge on those who humiliated her, turning her staid, patriarchal village upside down. *Néa: A New Woman*, sometimes more suggestively titled *A Young Emmanuelle*, tells the story of another empowered victim, this time a young girl whose hypocritical father governs her life with an iron hand. To escape, she begins to experiment with the idea of sexuality, finally writing an erotic novel under a pseudonym. Kaplan, who wrote short fiction and erotica under the pseudonym of Belen, might have tucked some of her own history into the story of Néa's reinvention of herself. *Charles et Lucie*, about a couple who rediscover love after they have lost everything else, and *The Pleasure of Love*, about the lives and loves of three generations of women, continue Kaplan's trend of highlighting the female experience.

The tone of most of Kaplan's films is comic and positive, and the transformation of her female protagonists comes when they claim and control their own sexuality. This fact alone made Kaplan's work notorious in the 1960s and 1970s, and she continues to hold that feminist viewpoint throughout her work. She has been compared to such French feminist filmmakers as Diane Kurys and Agnes Varda, who also began creating their films during the early days of modern feminism.

Kaplan's documentary work has also been praised, particularly her work about her mentor Abel Gance, *Abel Gance et son Demain* and *Abel Gance et son Napoleon*. Picasso himself is said to have admired her documentary about his 1966 Paris exhibition, *Le Regard de Picasso*.

—Tina Gianoulis

KAPOOR, Raj

Nationality: Indian. **Born:** Ranbirraj Kapoor in Peshwar (now in Pakistan), 14 December 1942. **Education:** Educated in Calcutta and Bombay. **Family:** Married Krishna (Kapoor), three sons, two daughters. **Career:** Entered film industry as clapper boy, late 1930s; assistant on Bombay Talkies, then production manager, art director, and actor, Prithvi Theatres, early 1940s; first leading role, in *Neel Kamal*, 1947; directed first film, *Aag*, 1948. **Awards:** Filmfare Award for Best Director for *My Name Is Joker*, 1970. **Died:** Of complications from asthma attack, in New Delhi, 2 June 1988.

Films as Director:

- 1948 *Aag (Fire)* (+ pr, role)
- 1949 *Barsaat* (+ role)
- 1951 *Awara (The Vagabond)* (+ role)
- 1955 *Shri 420 (Mister 420)* (+ role)
- 1964 *Sangam* (+ role, pr)
- 1970 *Mera Naam Joker (My Name Is Joker)* (+ role, pr)
- 1974 *Bobby* (+ pr)
- 1978 *Satyam Shivam Sundaram* (+ pr)
- 1982 *Prem Rog* (+ pr)

Other Films:

- 1935 *Inquilab* (role)
- 1943 *Hamari Baat* (role); *Gowri* (role)
- 1946 *Valmiki* (role)
- 1947 *Neel Kamal* (role); *Chithod Vijay* (role); *Jail Yaatra* (role); *Dil Ki Raani* (role)
- 1948 *Gopinath* (role)
- 1949 *Andaz* (role); *Parivartan* (role); *Sunehere Din* (role)
- 1950 *Banwara* (role); *Banware Nayan* (role); *Dastaan* (role); *Jaan Pehchan* (role); *Pyaar* (role); *Sargam* (role)
- 1952 *Ambar* (role); *Anhonee* (role); *Aashiyana*; (role); *Bewafa* (role)
- 1953 *Dhoon* (role); *Paapi* (role); *Aah* (pr, role)
- 1954 *Boot Polish* (pr)
- 1956 *Jagte Raho* (pr, role); *Chori Chori* (role)
- 1957 *Ab Dilli Dur Nahin* (pr)
- 1958 *Sharada* (role); *Parvarish* (role); *Phir Subah Hogi* (role)
- 1959 *Anadi* (role); *Char Dil Char Rahen* (role); *Do Ustad* (role); *Kanhaiya* (role); *Main Nashe Me Hoon* (role)
- 1960 *Jis Desh Me Ganga Behti Hai (Where the Ganges Flows)* (pr, role); *Chaliya* (role); *Shriman Satyavadi* (role)
- 1961 *Nazraana* (role)
- 1962 *Aashik* (role)
- 1963 *Dil Hi To Hai* (role); *Ek Dil Sou Afsane* (role)
- 1964 *Dulha Dulhan* (role)
- 1966 *Teesri Kasam* (role)
- 1967 *Around the World* (role); *Diwana* (role)
- 1968 *Sapnon Ka Saudgar* (role)
- 1972 *Kal, Aaj Aur Kal* (pr, role)
- 1975 *Dhadram Karam* (pr); *Do Jasoos* (role)
- 1976 *Khaan Dost* (role)
- 1977 *Chandi Sona* (role)
- 1981 *Biwi O Biwi* (pr); *Abdullah* (role)
- 1982 *Gopichand Jasoos* (role)

Publications

On KAPOOR: books—

- Barnouw, Erik, and S. Krishnaswamy, *Indian Film*, New York, 1965.
- Sarkar, Kobita, *The Indian Cinema Today*, New Delhi, 1975.
- Abbas, Ahmad, *I Am Not An Island: An Experiment in Autobiography*, New Delhi, 1977.
- Burra, Rani, editor, *Looking Back 1896–1960*, New Delhi, 1981.

Willemen, Paul, and Behroze Gandhi, *Indian Cinema*, London, 1982.
 Ramachandran, T.M., *70 Years of Indian Cinema*, Bombay, 1985.
 Dissanayake, Wimal, and Malti Sahai, *Raj Kapoor's Films: Harmony of Discourses*, New Delhi, 1987.
 Reuben, Bunny, *Raj Kapoor, The Fabulous Showman: An Intimate Biography*, Bombay, 1988.

On KAPOOR: articles—

“Special Issue” of *Film Français* (Paris), Spring 1953.
 Tesson, C., “Le Rêve indien,” in *Cahiers du Cinéma* (Paris), March 1985.
 Thomas, R., “Indian Cinema: Pleasures and Popularity,” in *Screen* (London), May/August 1985.
Hollywood Reporter, November 1985.
 Sahai, M., “Raj Kapoor and the Indianization of Charlie Chaplin,” in *East-West Film Journal* (Honolulu), vol. 2, no. 1, December 1987.
 Obituary in *Variety* (New York), 8 June 1988.
 Chandavarkar, Bhaskar, “The Music Director Who Wasn’t,” in *Cinema in India*, vol. 2, no. 3, July/September 1988.

* * *

Raj Kapoor was the best-known screen personality in India. He acted major roles in over fifty films, produced more than a dozen, and during the course of a thirty-five-year career directed six of the most popular films of the Hindi cinema—*Awara*, *Shri 420*, *Sangam*, *Mera Nam Joker*, *Bobby*, and *Satyam Shivam Sundaram*). The popularity of Raj Kapoor’s work derives from a paradoxical achievement: he intensified in his films both the lavishness and the social consciousness of the Hindi cinema. His films are characterized by elaborate sets, evocative music, new stars, dramatic confrontations and narrow escapes from heartbreak. At the same time he addressed poverty, injustice, and the plight of individuals insisting on their own way against the massive force of social conventions. Indian audiences responded enthusiastically to Raj Kapoor’s mixture of entertainment and serious issues; his films articulate at some level the longings of an entire people.

Raj Kapoor’s first film, *Aag*, is restrained by smallness of scale; the set is modest and the fiery character of the emotional triangle in the story is rendered chiefly through high-contrast lighting. But his third and fourth films (*Awara* and *Shri 420*) disclose a fully operatic style. In *Awara*, the key court scene is played in a deep, amply lit hall; and in both *Awara* and *Shri 420*, the houses of the rich are magnificently spacious, fitted with winding stairs, high ceilings and tall, curtained windows. For music, Raj Kapoor employed the lyricist Shailendra and the composers Shankar-Jaikishen, who specialized in brightening up traditional melodies; a number of their songs for *Awara Hun*, *Mera Joota Hai Japani* are among the most popularly known in India. Raj Kapoor also delights in soaring camera movements, as over the courtroom in *Awara* and under the circus tent in *Mera Nam Joker*. The speed and freedom of the camera contributes to the audience’s sense of dynamic progress.

Raj Kapoor’s films deal with important cultural experiences: *Shri 420* is concerned with the ruthlessness confronting new migrants to the city; *Awara* with the malign influence of slum environments; *Sangam*, *Bobby* and *Satyam Shivam Sundaram* with tensions between spontaneous affection and social protocols for intimacy; and *Mera*

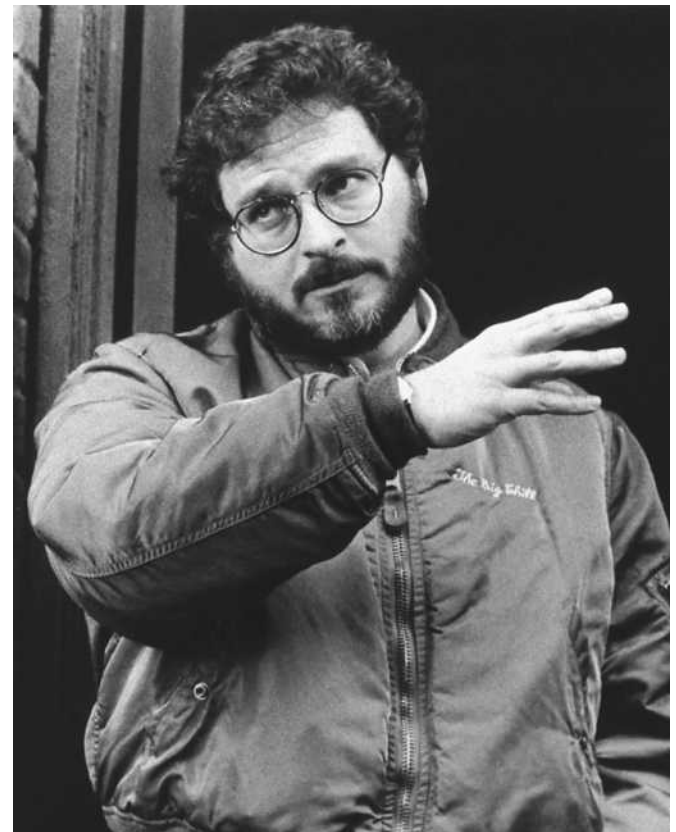
Nam Joker presents the loneliness of a circus clown as an archetype for people who have been uprooted. Both plot and music invite viewers to identify with the experiences of unfortunate protagonists. Meanwhile the mise-en-scène directs the attention of viewers to the furnishings of rich houses (*Shri 420* and *Awara*), to the mountain spectacle of various Himalayan resorts (*Bobby*), to a spacious temple courtyard and a daringly costumed dancer (*Satyam Shivam Sundaram*), and to entire acts of the Soviet State Circus (*Mera Nam Joker*).

Since the time of Raj Kapoor’s first films, filmmaking in India has moved toward greater generic variety and coherence. From the perspective of the new political films, Raj Kapoor’s productions seem complacent; from the perspective of the new realist films, his work seems gaudy. Nonetheless, his work is certain to be remembered for its spectacular vitality.

—Satti Khanna

KASDAN, Lawrence

Nationality: American. **Born:** Miami Beach, Florida, 14 January 1949. **Education:** University of Michigan, B.A., 1970, M.A. (education), 1972. **Family:** Married Meg Goldman, 1971, two sons, including film writer-director Jake Kasdan. **Career:** Advertising copywriter, Detroit, 1972–75, and Los Angeles, 1975–77; screenwriter, from 1977; directed first film, *Body Heat*, 1981. **Awards:** Directors Guild of America Award, for *The Big Chill*, 1983; Golden Lion



Lawrence Kasdan

Award, Berlin Film Festival, for *Grand Canyon*, 1992; San Sebastián International Film Festival CEC Award for Best Screenplay, for *Mumford*, 1999. **Address:** c/o Kasdan Productions, 4117 Radford Avenue, Studio City, CA 91604.

Films as Director:

- 1981 *Body Heat* (+ sc)
- 1983 *The Big Chill* (+ exec pr, sc)
- 1985 *Silverado* (+ pr, cosc)
- 1988 *The Accidental Tourist* (+ ro)
- 1989 *I Love You to Death*
- 1991 *Grand Canyon* (+ pr, co-sc)
- 1994 *Wyatt Earp* (+ pr, sc)
- 1995 *French Kiss*
- 1999 *Mumford* (+ pr, sc)

Other Films:

- 1980 *The Empire Strikes Back* (Kershner) (co-sc)
- 1981 *Raiders of the Lost Ark* (Spielberg) (co-sc); *Continental Divide* (Apted)
- 1983 *Return of the Jedi* (Marquand) (co-sc)
- 1985 *Into the Night* (Landis) (ro)
- 1987 *Cross My Heart* (Bernstein) (pr)
- 1989 *Immediate Family* (Kaplan) (exec pr)
- 1991 *Jumpin' at the Boneyard* (Stanzler) (exec pr)
- 1992 *The Bodyguard* (Jackson) (pr, sc)
- 1997 *As Good as It Gets* (Brooks) (ro)
- 1998 *Home Fries* (Parisot) (pr)

Publications

By KASDAN: books—

The Empire Strikes Back Notebook, edited by Diane Attias and Lindsay Smith, New York, 1980.
The Art of Return of the Jedi, with George Lucas, New York, 1983.
The Big Chill, with Barbara Benedek, New York, 1987.
Wyatt Earp: The Film and the Filmmakers, New York, 1994.

By KASDAN: articles—

Interview in *Film Comment* (New York), September/October 1981.
 Interview with Minty Clinch, in *Films* (London), March 1982.
 "Dialogue on Film: Lawrence Kasdan," in *American Film* (Washington, D.C.), April 1982.
 Interview with P. H. Broeske, in *Films in Review* (New York), April 1984.
 Interview with A. Garel and others, in *Revue du Cinéma* (Paris), December 1985.
 Interview in *American Film* (Washington, D.C.), January/February 1989.
 Interview with Geoff Andrew, in *Time Out* (London), 29 April 1992.
 "Lawrence Kasdan," interview with Robert J. Emory, in *The Directors, Take One: In Their Own Words*, New York, 1999.

On KASDAN: articles—

"Lawrence Kasdan," in *Film Dope* (London), March 1984.
 Fikejzov, M., "Lawrence Kasdan," in *Film Doba*, February 1990.
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 Kaplan, James, "Talking 'bout Their Generation," in *Entertainment Weekly*, February 14, 1992.
 Griffin, Nancy, "Return of the Ride-Back Gang," in *Premiere* (New York), July 1994.
 Norman, Barry, "The Man with the Anti-Midas Touch," in *Radio Times* (London), 8 November 1997.
 Szebin, F.C., and J.R. Fox, "Lawrence Kasdan," in *Cinefantastique* (Forest Park), no. 8, 1997.

* * *

On the basis of relatively few films, Lawrence Kasdan has had a prestigious career as screenwriter and director, though one that is difficult to characterize easily. His early work is notable for toying humorously with established genres like the action-adventure serial, film noir, and the Western without ever going all the way into parody. That is, he was able to convey a certain 1980s "hip" or postmodern sensibility without insulting some viewers' nostalgia for the past or ignoring popular desire for well-crafted storytelling. His less conventional dramas, like *The Big Chill* and *Grand Canyon*, experimented with large casts and explored weighty issues, while his most recent work suggests that gentle romantic comedy may be his strongest suit.

Kasdan's ironic toying with older movie genres worked splendidly in dialogue for *Raiders of the Lost Ark*, written under the Lucas-Spielberg aegis, and his own hyper-sultry *Body Heat*. The latter contained gentle, knowing allusions to a film noir past while sustaining its own snappy dialogue and suspenseful narrative, and seemed to relish its outrageously steamy setting, an erotic/violent Florida where only the most primitive air conditioners seem to have been invented. Less successful was *Silverado*, a kind of postmodern Western which shared with the later, lumbering *Wyatt Earp* a lack of both a coherent tone and effective pacing. Though *Silverado*'s complicated structure makes sense in outline, some of the subplots do not seem to exist in the same narrative world: for example, the struggling black family is portrayed with heavy-handed seriousness, while the Kevin Kline/Linda Hunt relationship is preposterously romantic. Curiously, Kasdan's more recent genre films seem to have lost that bemused consciousness, those knowing winks. *Wyatt Earp* is utterly conventional even while seemingly schizoid in its inability to decide whether it is an old-fashioned, sweepingly grand Western, a cynical expose of the "real" Earp, or a dry chronicle of an historically significant life. And *French Kiss* is equally conventional as a romantic farce, though far more fresh and spirited than *Earp*. Kasdan's less classifiable dramas have some of the same quirky humor as the earlier genre pieces. *The Big Chill* was variously loved or hated for its sympathetic yet satirical portrayal of the ego crises of a spectrum of 1960s activists finding themselves in the doldrums of the early 1980s. By the standards of classical Hollywood storytelling, *The Big Chill* is pleasingly loose in structure, with its assembly of former friends in close encounters during a long weekend; but it seemed to some viewers contrived and slick in comparison to the more low-key, low-budget film by John Sayles on the same subject, *The Return of the Secaucus Seven*. *The*

Accidental Tourist, Kasdan's only effort to date in adapting a literary text, also drew mixed reactions, but this time the debate was over its success in bringing to the screen a highly regarded novel, and over William Hurt's extremely subdued performance. With *Grand Canyon*, another experiment in creating an ensemble film with several interwoven plot strands, Kasdan is again in fine form, even if he leans too heavily toward a feel-good finale. There is a wit in the very talkiness of the film, as characters continually launch into existentialistic discussions of the random violence and miracles of life, with the film producer Davis (Steve Martin) downright Shavian in his defense of ultraviolent movies (like Major Barbara's father defending his munitions plants).

Kasdan may eventually be remembered as a starmaker. *Body Heat* introduced Kathleen Turner and the sultry persona she has continued to use; it offered Mickey Rourke a memorable supporting role; and it made William Hurt a new kind of leading man, with a distinctively 1980s manner, even when playing a 1940s-style victim of a femme fatale or, as in *The Big Chill*, an erstwhile hippie. *The Big Chill* boosted the careers of Glenn Close, Kevin Kline, and Meg Tilly, as *Silverado* did that of Kevin Costner and *The Accidental Tourist* that of Geena Davis. At the same time as promoting individual talents, Kasdan seems particularly skilled in directing ensemble acting, not only throughout *The Big Chill* and *Grand Canyon*, but in the glimpses of eccentric family life in *The Accidental Tourist* and the joint murder efforts in *I Love You to Death*—the latter, by the way, a farcical black comedy which many viewers found insufficiently black or comical, lacking the sly, cool wit of both earlier and later Kasdan films.

Kasdan's visual style from film to film may be more difficult to characterize than his handling of genre and actors, though one may note consistently fluid camera movements and a determination to give each film a distinctive look and mood, while keeping a number of the same technical personnel. One remembers the blues, whites, and shadows of a sweltering Florida in *Body Heat*; the autumnal glow of *The Big Chill*; the conventional but still handsome Techniscope vistas of *Silverado*; the glowing landscapes of provincial France in *French Kiss* and Sonoma County in *Mumford*; and the pale colors and vacant widescreen spaces of *The Accidental Tourist*. *Grand Canyon* has so many scenes inside automobiles, with widescreen two-shots, that it makes the private vehicle seem the modern setting *par excellence* for meaningful dialogue.

Sometimes unfairly slighted as a mere spokesperson for aging baby-boomers when he is not a mere genre artist, Kasdan may not have established the consistently strong individual voice one seems to hear in his early films, but he remains a formidable craftsman. *Mumford* has a premise and outcome which many will consider stale—a young man unsure of his own identity poses as a psychologist, falls in love with one patient, is eventually exposed but only lightly punished, since he has brought so much mental health and happiness to so many lives—but the film is so deftly achieved that it becomes a pleasure to watch. The editing is crisp, the smalltown California settings are lovely without looking like postcards or *The Truman Show*, the dialogue is clever without sounding like a sitcom or Broadway, and the some of the actors playing patients (Jason Lee, Mary McDonnell, Hope Davis) make eccentricity genuinely amusing without condescension on the writer-director's part. If Kasdan is indeed settling into romantic comedy as his genre of choice, one might hope for more that are as graceful as his most recent films.

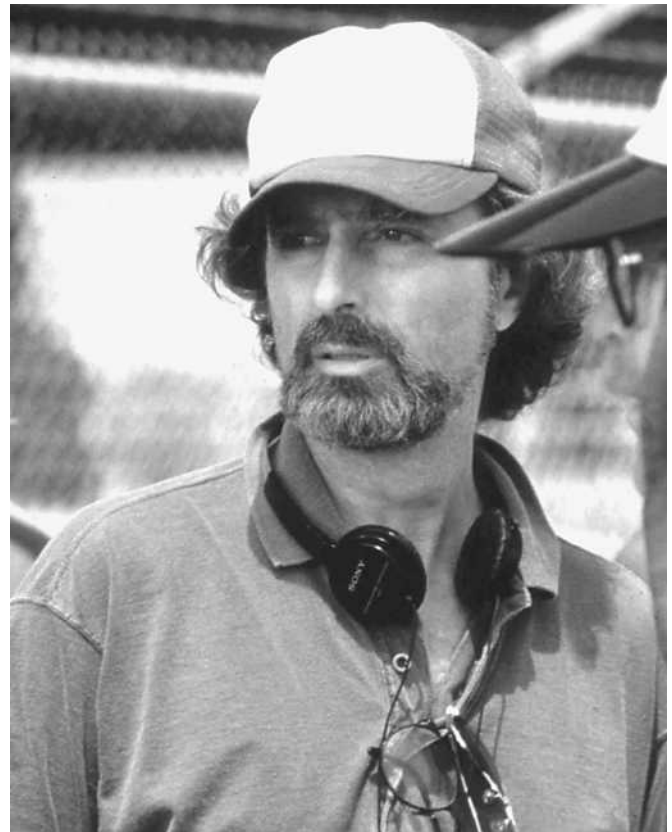
—Joseph Milicia

KAUFMAN, Philip

Nationality: American. **Born:** Chicago, Illinois, 1936. **Education:** University of Chicago, graduated 1958; attended Harvard Law School, 1958. **Family:** Married Rose Fisher, 1958, one son, Peter. **Career:** Moved to San Francisco, then to Europe for two years while attempting to write a novel; worked on a Kibbutz in Israel; entered Universal Studios Young Directors' Program, 1969. **Awards:** Prix de la Nouvelle Critique for first feature, *Goldstein*, Cannes Film Festival, 1964. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212, U.S.A.

Films as Director and Scriptwriter:

- 1964 *Goldstein*
- 1967 *Fearless Frank*
- 1972 *The Great Northfield Minnesota Raid*
- 1974 *The White Dawn*
- 1978 *Invasion of the Body Snatchers*
- 1979 *The Wanderers*
- 1983 *The Right Stuff*
- 1988 *The Unbearable Lightness of Being*
- 1990 *Henry & June*
- 1993 *Rising Sun*
- 2000 *Quills*



Philip Kaufman

Other Films:

- 1976 *The Outlaw Josey Wales* (Eastwood) (co-sc)
 1981 *Raiders of the Lost Ark* (Spielberg) (co-story)

Publications

By KAUFMAN: articles—

- Interview with B. Krohn, in *Cahiers du Cinéma*, no. 358, 1984.
 Interview with A. Baecque, in *Cahiers du Cinéma*, no. 405, 1988.
 Interview with F. Guerif, in *Revue du Cinéma*, no. 437, 1988.
 Interview with M. Ciment, in *Positif*, no. 357, 1990.
 Interview with Gavin Smith, in *Film Comment*, July 1993.

On KAUFMAN: articles—

- Dempsey, Michael, "Invaders and Encampments: The Films of Philip Kaufman," in *Film Quarterly*, Winter 1978/79.
 Goodwin, Michael, "Riding High with *The Right Stuff*," in *American Film*, November 1983.
 Sojka, Gregory S., "The Astronaut: An American Hero with *The Right Stuff*," in *Journal of American Culture*, Spring 1984.
 Lavery, David, "Departure of the Body Snatchers," in *The Hudson Review*, vol. 39, no. 3, 1986.
 Klinger, Judson, "The Casting of *Henry & June*," in *American Film*, September 1990.
 Lindroth, Colette, "Mirrors of the Mind: Kaufman Conquers Kundera," in *Literature/Film Quarterly*, vol. 19, no. 4, 1991.
 Fellows, Catherine, "The Unbearable Lightness of Being on Film," in *Cinema and Fiction: New Modes of Adapting*, edited by Colin Nicholson, Edinburgh, Scotland, 1992.
 Mitchell, Sean, "Strangers in a Strange Land," in *Premiere*, August 1993.
 Ehrenstein, David, "War Business," in *Sight and Sound*, October 1993.
 Hendershot, Cyndy, "Vampire and Replicant: The One-Sex Body in a Two-Sex World," in *Science-Fiction Studies*, November 1995.
 See, Fred G., "'Something Reflective': Technology and Visual Pleasure," in *Journal of Popular Film and Television*, Winter 1995.
 Cattrysse, Patrick, "The Unbearable Lightness of Being: Film Adaptation Seen from a Different Perspective," in *Literature/Film Quarterly* (Salisbury), July 1997.

* * *

Philip Kaufman has not set any records for productivity, but the few films he has made have been intelligently and independently done. His choice of topics has been eclectic. He has adapted novels as far removed as Milan Kundera's *The Unbearable Lightness of Being* and Michael Crichton's *Rising Sun*. He adapted Tom Wolfe's journalistic epic about the space program, *The Right Stuff*, brilliantly; he also adapted the personal writings of Anais Nin in *Henry & June*. His work has ranged from realism to fantasy: *The White Dawn*, for example, is an historical film about three whalers from New England marooned in the Arctic, shot in a documentary style, while *Invasion of the Body*

Snatchers is a remake of the Don Siegel science-fiction classic, satirically updated. The satire that surfaces in some of Kaufman's work might be considered part of his artistic "signature," even though the satire of *The Right Stuff* can be traced back to Tom Wolfe's source. The director has asserted himself when artistic differences surfaced: Kaufman quarreled with Clint Eastwood and lost on *The Outlaw Josey Wales*, which Kaufman originally was to have directed; he quarreled with Michael Crichton and won on *Rising Sun*, changing the sidekick, the villain, the balance, the tone, and the conclusion of the novel to suit his own purposes and taking the edge off Crichton's warning about the Japanese.

Kaufman has been a risk-taker. The erotic content of *Henry & June* tested the limits of the MPAA Code and was the first film released with an NC-17 rating (No Children under 17 Admitted), created to remove the stigma of the old "X" rating. In terms of the candid treatment of adult relationships, this constituted an artistic breakthrough, achieved by an unconventional filmmaker who was willing to take a chance and put his career on the line. But Kaufman probably has not worried too much about his career.

Born to a cultured German-Jewish family, Kaufman grew up on Chicago's North Side, studied history at the University of Chicago, and, after a year at the Harvard Law School, enrolled in the master's program in history at his alma mater. Eventually a wanderlust took Kaufman and his wife Rose to the Bay Area of San Francisco, where he held various odd jobs while attempting to write a novel; he then moved to Europe, taught in Greece and Italy, and worked on an Israeli Kibbutz. By 1962 Kaufman was back in Chicago, where he developed a screenplay from his unfinished novel, working with his friend Benjamin Manaster as co-writer, director, and producer.

Kaufman's debut feature, *Goldstein*, made for \$50,000 with friends from Chicago's Second City, was, according to one source, loosely based on one of Martin Buber's *Tales of the Hassidim* and starred Lou Gilbert as Goldstein, a parody prophet. Kaufman took his film to the Cannes Film Festival in 1964, where it shared the Prix de la Nouvelle Critique with Bernardo Bertolucci's *Before the Revolution*, an incredible stroke of good fortune.

Encouraged by this success, Kaufman then wrote and directed a second Chicago film, *Fearless Frank*, in 1965, with Jon Voight making his film debut as a farm boy who goes to the city and falls in love with a gangster's moll. This film also utilized the satiric talents of the Second City players but won no prizes at Cannes in 1967. In fact, *Fearless Frank* failed to find an American distributor until American International picked it up in 1969, after Jon Voight's success in John Schlesinger's *Midnight Cowboy*. Though *Fearless Frank* was not a critical success, Jennings Lang of Universal Studios invited Kaufman into Universal's Young Directors' Program. At Universal Kaufman then wrote and directed *The Great Northfield Minnesota Raid*, starring Robert Duvall as Jesse James and Cliff Robertson as Cole Younger. This film opened to mixed reviews in 1972.

Kaufman adapted his next film, *The White Dawn*, released by Paramount in 1974, from a novel by James Houston, telling the story of three whalers who survived a shipwreck in Baffin Bay in 1896 and were rescued by Eskimos. The film, starring Warren Oates, Timothy Bottoms, and Lou Gossett, was shot in northern Canada under difficult conditions, but it was not given full support by Paramount and was not widely seen. The following year Kaufman was assigned to direct *The Outlaw Josey Wales* after having worked on the script for Clint Eastwood, but Eastwood soon took over the direction himself. Kaufman got credit with Sonia Chernis for the screenplay, adapted from the Forrest Carter novel *Gone to Texas*. In 1981 Kaufman also

worked as a writer when he helped George Lucas develop the original story for *Raiders of the Lost Ark*, but most of his work has involved directing.

In 1978, at a time when his Hollywood career needed a boost, Kaufman had a major windfall when he was assigned to direct the remake of Don Siegel's *Invasion of the Body Snatchers* for United Artists, working from W. D. Richter's updated screenplay adaptation of Jack Finney's novel. Kaufman moved the action to San Francisco and redefined the alien threat in a way that was disturbing, humorous, and believable. This was followed by *The Wanderers*, his adaptation of Richard Price's comic novel about Italian high-school gangs in the Bronx, set in 1963.

Kaufman's greatest success was his blockbuster hit *The Right Stuff*, which earned eight Academy Award nominations, including Best Picture. Kaufman also earned Writers Guild and Directors Guild nominations for his satiric adaptation of Tom Wolfe's account of the astronaut program. Kaufman has a talent for adaptation. Terrence Rafferty praised Kaufman's adaptation of *The Unbearable Lightness of Being* for its fidelity "to the novel as it exists in the mind of the reader," rather than to the novel as an autonomous entity (Kaufman changed and simplified the structure), claiming that "the movie's most interesting character is Philip Kaufman."

And that claim might be made for other Kaufman films as well. The adaptations are centered in the personality of the filmmaker. For example, Kaufman turned *Rising Sun* into his own reinvented story. His strength is in the whimsical, the satirical (*The Invasion of the Body Snatchers*, *The Right Stuff*, and *Rising Sun*), and in the erotic and the lyrical (*The Unbearable Lightness of Being* and *Henry & June*). Though the films themselves seem impossibly varied, his best work has a personal imprint. The style of his later films seems vaguely European, but his values, stressing individualism and integrity, are clearly American. Kaufman has not produced a large body of work, but his best work certainly merits critical attention.

—James M. Welsh

KAURISMAKI, Aki

Nationality: Finnish. **Born:** Orimattila, Finland, 4 April 1957. **Career:** Began working as co-scenarist and assistant director with his older brother, Mika Kaurismäki, 1980; co-directed *Saimaa Ilmio* with Mika, 1981; directed first feature on his own, *Crime and Punishment*, 1983; directed the music videos *Rocky VI*, *Thru the Wire*, and *L.A. Woman*, 1986; with Mika, runs own production company, Villealfa Film Productions, in Helsinki, operates art movie houses in Helsinki, and organized the Midnight Sun Film Festival. **Awards:** Best First Film and Script Jussi Award, and diplomas from FILMEX, Nordische Filmtage, and Karlovy Vary Festival, for *Crime and Punishment*, 1983; Hong Kong Film Festival Special Award, for *Calimari Union*, 1985; Best Finnish Film Jussi Award, for *Shadows in Paradise*, 1986; Berlin Film Festival OCIC Award-Honorable Mention and Interfilm Award, Best Director Jussi Award, for *The Match Factory Girl*, 1989; Berlin Film Festival FIPRESCI Award, for *La Vie de Bohème*, 1992; Italian National Syndicate of Film Journalists European Silver Ribbon, 1993; Sao Paulo International Film Festival Audience Award-Best Feature, for *Drifting Clouds*, 1996; Berlin Film Festival C.I.C.A.E. Award-Honorable Mention, for *Juha*, 1999. **Address:** Villealfa

Filmproductions Oy, Vainamöisenkatu 19 A, SF-00100 Helsinki, Finland.

Films as Director:

- 1981 *Saimaa Ilmio* (*The Saimaa Gesture*) (co-d)
- 1983 *Rikos ja Pangaistus* (*Crime and Punishment*) (+ co-sc)
- 1985 *Calimari Union* (+ sc, ed, ro)
- 1986 *Varjoja Paratiisissa* (*Shadows in Paradise*) (+ sc)
- 1987 *Hamlet Liikemaaailmassa* (*Hamlet Goes Business*) (+ sc, pr)
- 1988 *Ariel* (+ sc, pr)
- 1989 *Leningrad Cowboys Go America* (+ sc); *Tulitikkutehtaan Tyttö* (*The Match Factory Girl*) (+ sc, pr, ed)
- 1990 *I Hired a Contract Killer* (+ sc, pr, ed, uncredited ro)
- 1991 *Those Were the Days* (short) (+ sc, pr, ed)
- 1992 *La Vie de Bohème* (*The Bohemian Life*) (+ sc, pr)
- 1993 *These Boots* (short) (+ sc, pr, ed)
- 1994 *Leningrad Cowboys Meet Moses* (+ sc, pr, ed)
- 1994 *Total Balalaika Show* (doc) (+ pr, ed)
- 1994 *Pida huivista kiinnim Tatjana* (*Take Care of Your Scarf, Tatiana*) (+ pr, co-sc)
- 1996 *Kauas Pilvet Karkaavat* (*Drifting Clouds*) (+ sc, pr, ed)
- 1999 *Juha* (+ sc, pr)

Other Films:

(as co-scenarist and assistant director to brother Mika Kaurismäki)

- 1980 *Valehtelija* (*The Liar*) (+ ro)
- 1982 *Arvottomat* (*The Worthless*) (+ ro)
- 1984 *Klanni—tarina sammokoitten* (*The Clan—Tale of the Frogs*)
- 1985 *Rosso*

(in other capacities)

- 1983 *Huhtikuu on kuukausista julmin* (Manttari) (ro)
- 1985 *Viimeiset rotannahat* (Manttari) (asst d, ro)
- 1986 *Morena* (Manttari) (sound)
- 1993 *Tuhlaajapoika* (*The Prodigal Son*) (Aaltonen) (pr); *Ripa ruostuu* (*Ripa Hits the Skids*) (Lindblad) (pr)
- 1994 *Iron Horsemen* (*Bad Trip*) (Charmant) (pr, asst d, ro)
- 1997 *Vaiennut kylä* (*Quiet Village*) (Vaananen) (pr)
- 1998 *Drifting Bottles* (Strohl) (ro)
- 1999 *Kovat miehet* (Lalli) (pr)

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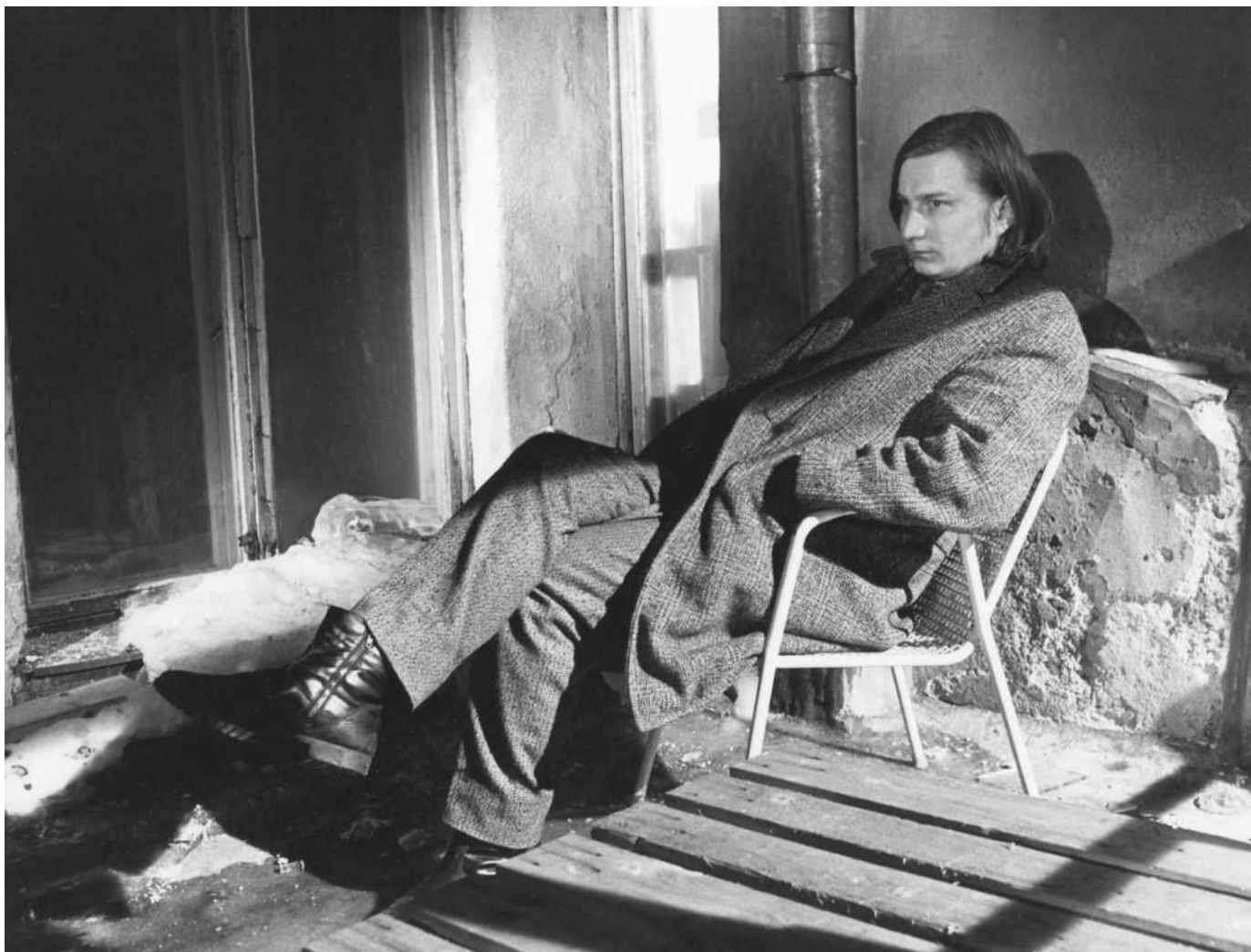
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Aki Kaurismaki

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Taubin, Amy, “The Finnish Line,” in *Village Voice* (New York), 28 August 1990.

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The cinema of Aki Kaurismaki is a cinema of the absurd. He and his brother, director Mika Kaurismaki, have become two of the world's most prolific and uniquely impudent moviemakers. At first, they were far outside the Finnish establishment, in that their parodies and farces lampooned the conventions of their society. Nevertheless, as they became known and respected on the international film scene, they quickly came to be regarded as the leading talents of their country's minuscule motion picture industry. Certainly, the Kaurismaki brothers' success helped educate cineastes to the fact that Scandinavian films do not only come from Sweden and Norway.

Aki and Mika Kaurismaki began collaborating in the early 1980s, but Aki was the one who initially established himself internationally. In 1990 alone, seven of his films were screened in various venues in New York City. His films are linked in that they are straightforward, seriocomic studies infused with a unique sense of the ridiculous. His characters are far removed from the mainstream, in some cases to the point of being isolated and completely alone; occasionally, they are on the road, roaming across landscapes in which they will be eternal outsiders. But their feelings of alienation or despondency rarely become the principal force at work on screen. Rather, Kaurismaki elicits poignancy as he charts his characters' lives, with a special emphasis on the humor that symbolizes the utter absurdity of their situations.

A number of Kaurismaki's heroes are dejected blue-collar loners driven to desperate acts and outrageous behavior by a repressive society. Such is the case in *Ariel*, a comical, existential road movie about a mineworker (Turo Pajala) who loses his job and sets out on an odyssey across Finland. *Ariel* offers a textbook example of the manner in which Kaurismaki drolly observes the life of a character whose very existence is outwardly depressing. In a similar vein is *The Match Factory Girl*, a sharply drawn black comedy about a dreary, oppressed young woman (Kati Outinen). Her job is tiresome, her life is monotonous, and then she becomes involved with a man who is destined to drop her. He expects her to meekly squirm back into her shell, but her response—and her revenge—is way out of character.

Retaliation also is a prominent theme in the first film Kaurismaki directed by himself, *Crime and Punishment*, a reworking of the Dostoyevsky novel. *Crime and Punishment* is set in 1980s Helsinki, and the hero, Rahikaainen (Markku Toikka), murders a powerful businessman who was responsible for the hit-and-run death of his fiancée. By far, *Crime and Punishment* is Kaurismaki's most somber film. On the other end of the emotional scale is *I Hired a Contract*

Killer, in which his comically alienated hero is outlandishly portrayed. Kaurismaki tells the story of a nebbish (Jean-Pierre Leaud) with nothing to live for who haplessly fails to kill himself. He hires a pro to do the job but changes his mind after unexpectedly falling in love, and then must hurriedly attempt to cancel the contract.

Another Kaurismaki concern is the creative lifestyle. He examines this issue in *La Vie de Bohème*, an affectionate comedy about what it means to single-mindedly devote one's life to art, regardless of the consequences and sacrifices. The film is a slice-of-life about three men, a writer (Andre Wilms), a painter (Matti Pellonpää), and a composer-musician (Kari Vaananen). Each is aging, has little or no money, and has not earned commercial or critical recognition. Indeed, there are no undiscovered Hemingways, Picassos, or Mozarts in the group; it would not be unfair to judge each a mediocre talent. But all three remain steadfastly committed to their work and ideals. The women in their lives remain secondary figures; each values his library, piano, and paint above everything else.

One of Kaurismaki's zaniest films is *Leningrad Cowboys Go America*, which also features characters with warped senses of their talents. Only here, they revel in their awfulness as they proudly hold the mantle as "the worst rock 'n' roll band in the world." *Leningrad Cowboys* is a loopy farce that lampoons the manner in which the tackiest aspects of American pop culture have impacted on even the farthest reaches of Finland. His "cowboys" are a deadpan, perfectly dreadful band of rock musicians from the Finnish tundra, who embark on a "world tour" which will take them not to Madison Square Garden but across a vast small-town American wasteland.

Kaurismaki had only begun to mine the Leningrad Cowboys' comic possibilities. He followed *Leningrad Cowboys Go America* with two short films featuring the Cowboys performing hit pop songs: *Those Were the Days*, a six-minute mini-saga of a lonesome cowpoke rambling through the streets of the Big City in the company of his donkey; and *These Boots*, a five-minute history of Finland between 1950 and 1969 as seen from the viewpoint of the Cowboys. Next came the feature-length *Leningrad Cowboys Meet Moses*, in which the Cowboys actually have a top-ten hit to their credit. They start out in Mexico, make their way to Coney Island, and end up back in Europe; their manager (Matti Pellonpää) professes that he is Moses, and pledges to guide the boys home to the Promised Land of Siberia. Finally, in the documentary *Total Balalaika Show*, Kaurismaki presents the Leningrad Cowboys in concert before fifty thousand fans in Helsinki's Senate Square with none other than Russia's Alexandrov Red Army Chorus and Dance Ensemble—a union described by a *Variety* critic as "the most incongruous—and inspired—crosscultural pairing since Nureyev danced with Miss Piggy."

In the second half of the 1990s Kaurismaki has been less prolific as a director, yet his films remain sweet and enchanting—and are consistent in tone with his earlier work. *Juha*, based on an early 20th-century Finnish novel, is the story of a klutzy farmer (Sakari Kuosmanen) and his plain-Jane wife (Kati Outinen), whose union is thrown off-kilter upon the arrival of an aging, womanizing stranger (Andre Wilms). Kaurismaki chose to shoot *Juha* in black-and-white, and sans dialogue, which adds to the film's unique charm. *Drifting Clouds* is the deadpan tale of a hapless, down-on-their-luck husband and wife (Kari Vaananen, Kati Outinen) who somehow manage to stumble into a happy ending that is as unlikely as it is pleasing. Kaurismaki's worldview may be summed up in a bit of dialogue from the film: "Life is short and miserable. Be as merry as you can."

—Rob Edelman

KÄUTNER, Helmut

Nationality: German. **Born:** Düsseldorf, 1908. **Education:** Munich University and Munich Art School, studying poster design, graphics, and interior design. **Family:** Married actress/director Erica Balqué, 1934. **Career:** Writer and director for Munich Student Cabaret, “Die vier Nachrichten,” 1931–35; stage actor and director in Germany, Austria, and Switzerland, from 1936; founder, with Wolfgang Staudte and Harald Braun, of production company Camera-Filmproduktion (later Freie Filmproduktion); later director, actor, and designer for television. **Died:** 1980.

Films as Director:

- 1939 *Kitty und die Weltkonferenz* (+ sc, lyrics)
- 1940 *Frau nach Mass* (+ sc); *Kleider machen Leute* (+ sc)
- 1941 *Auf Wiedersehen, Franziska!* (+ co-sc)
- 1942 *Anuschka* (+ adapt); *Wir machen Musik* (+ sc, lyrics)
- 1943 *Romanze in Moll* (+ co-sc, role)
- 1944 *Grosse Freiheit Nr. 7* (+ co-sc, lyrics, role)
- 1945 *Unter den Brücken* (+ co-sc)
- 1947 *In jenen Tagen* (+ co-sc, role)
- 1948 *Der Apfel ist ab* (+ co-sc, role)
- 1949 *Königskinder* (+ co-sc, role)
- 1950 *Epilog (Das Geheimnis der Orplid)* (+ co-sc, role)
- 1951 *Weisse Schatten* (+ co-sc)
- 1953 *Käpt'n Bay-Bay* (+ co-sc)
- 1954 *Die letzte Brücke* (+ co-sc, role); *Bildnis einer Unbekannten* (+ co-sc); *Ludwig II—Glanz und Elend eines Königs*
- 1955 *Des Teufels General* (+ co-sc, role); *Himmel ohne Sterne* (+ sc)
- 1956 *Ein Mädchen aus Flandern* (+ co-sc, role); *Der Hauptmann von Köpenick* (+ co-sc, role)
- 1957 *Die Zürcher Verlobung* (+ co-sc, lyrics, role); *Montpi* (+ sc, role)
- 1958 *The Restless Years (The Wonderful Years)*; *A Stranger in My Arms*; *Der Schinderhannes* (+ role)
- 1959 *Der Rest ist Schweigen* (+ co-sc, co-pr, role); *Die Gans von Sedan (Sans tambour ni trompette)* (+ co-sc, role)
- 1960 *Das Glas Wasser* (+ sc, lyrics)
- 1961 *Schwarzer Kies* (+ co-sc); *Der Traum von Lieschen Müller (Happy-End im siebten Himmel)* (+ co-sc, lyrics)
- 1962 *Die Rote (La Rossa)* (+ sc)
- 1963 *Das Haus in Montevideo* (+ sc)
- 1964 *Lausbubengeschichten*
- 1970 *Die Feuerzangenbowle*

Other Films:

- 1932 *Kreuzer Emden* (Ralph) (role)
- 1939 *Schneider Wibbel* (de Kowa) (co-sc); *Salonwagen E 417* (Verhoeven) (co-sc); *Die Stimme aus dem Äther* (Paulsen) (co-sc); *Marguerite: 3—Eine Frau für Drei* (Lingen) (co-sc)
- 1947 *Film ohne Titel* (Jugert) (co-sc)
- 1951 *Nachts auf den Strassen* (Jugert) (co-sc)
- 1955 *Griff nach den Sternen* (Schroth) (co-sc)
- 1957 *Franziska (Auf Wiedersehen, Franziska)* (Liebeneiner) (co-sc)
- 1961 *Zu jung für die Liebe?* (Erica Balqué) (co-sc, role)

- 1972 *Versuchung in Sommerwind* (Thiele) (role)
- 1974 *Karl May* (Syberberg) (title role)

Publications

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On KÄUTNER: articles—

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Along with Forst and Sirk, Helmut Käutner was one of the great stylists of the cinema of the Third Reich. Admittedly the competition was extremely thin, but this in no way belittles the achievement of the director, whose best work stands comparison with Ophüls and is rooted in the same rich vein of Austro-German romanticism. In particular one notices the same concern with the passing of an era, an elegance bordering on dandyism, and what Louis Marcorelles has called “a subtle perfume of death and decadence.” As John Gillett puts it in the catalogue produced to accompany a pioneering season of Käutner’s films at London’s Goethe Institute, the work of Käutner, Ophüls, and Forst “consolidated a film-making genre notable for its attention to period detail, its elaborate costuming and art direction, and for directorial styles which used the mobile camera to achieve a uniquely filmic musical structure and rhythm.”

Käutner entered cinema as a scriptwriter in 1938 (although he had appeared in a small role in Louis Ralph’s *Kreuzer Emden* in 1932) having studied architecture, philosophy, theatre, and art history, worked in cabaret in Munich as both writer and performer from 1931 to 1935, and gone into “straight” theatre in 1936. Some of his more caustic cabaret sketches had annoyed the Nazis, and as he noted, “I was not really interested in the cinema. Politically I was left-wing and

that meant that I was disinterested in the cinema which, since Hugenberg, had been moving in a right-wing, nationalistic direction. I really wanted to go on working in the theatre, and I had very clear ideas about the theatre—others would have called it cabaret.”

His first film, *Kitty und die Weltkonferenz*, a light, frothy comedy, evoked comparisons with Lubitsch, but its favourable portrait of a British minister and slightly satirical view of relations between Italy and Germany incurred Goebbels's displeasure and the film vanished from view. His next film, an adaptation of Keller's novella *Kleider Machen Leute*, in which a humble tailor finds himself mistaken for a Russian prince, could certainly be read, beneath its apparent retreat into Biedermeyer mannerism, as an allegory about Germans' exaggerated respect for figures of power and authority and their consequent readiness to fall under the Nazi spell. However, this does not seem to have occurred to the authorities. The film has a lightness of touch and a feeling for fantasy that anticipates both Minnelli and Cocteau, and is distinguished by some marvellous swirling camerawork in the musical scenes. On the whole Käutner avoided contemporary subjects during his Third Reich period, an exception being *Auf Wiedersehen, Franziska!*, which deals with the strains in a newsreel reporter's marriage caused by his numerous absences. The authorities insisted on an upbeat, flag-waving ending quite out of key with the film's poignant, carefully nuanced atmosphere and, like Sirk in *Stutzen der Gesellschaft*, Käutner deliberately makes the whole thing stand out a mile. The film is also distinguished by a marvellous performance by Marianne Hoppe.

Käutner's masterpiece is undoubtedly *Romanze in Moll*, a highly Ophülsian adaptation of Maupassant's *Les Bijoux*. Maupassant's dark vision of life did not endear him to the literary authorities in the Reich, and this film, though not banned, was condemned in some quarters as “defeatist” and “destructive of marriage and morals.” Käutner himself acts in the film, playing the part of a resigned, world-weary poet, a role which, his films suggest, was close to his own in real life. As Francis Courtade and Pierre Cadars put it in their excellent *Histoire du Cinéma Nazi*, “Everything centres on the almost palpable re-creation of this fin-de-siècle milieu in which a woman, condemned to death by her surroundings, suffers. Composition, framing, camera movement, editing, sound, remain, from start to finish, crystal clear. . . . Like Claude Autant-Lara, Käutner is fanatical over details. His direction of actors is magisterial. . . . The overall result is an exemplary reconstruction of the style and atmosphere of the original story, and one of the two or three most faithful adaptations of Maupassant.”

In spite of his difficulties with the authorities, Käutner was entrusted with an expensive and elaborate Agfacolor project in the latter days of the Reich. This was *Grosse Freiheit Nr. 7*, a melancholy, bittersweet story of disappointed love set amongst the sailors' clubs and bars of the Hamburg waterfront, with clear overtones of Carné, Clair, and in particular (through the presence of Hans Albers of *Blue Angel* fame) Von Sternberg. Apart from difficulties caused by bombing, Käutner also had to cope with Goebbels's request that the film include shots of the harbour with ships flying the Nazi flag. His response was to make copious use of artificial fog in the panoramic long shots. When the film was released Admiral Dönitz complained that its representation of German sailors visiting prostitutes and drinking was damaging to the reputation of Germany in general and Hamburg in particular, and the film was banned.

Käutner's last Third Reich film, and one of his best, was *Unter den Brücken*, which is set amongst the bargees of the River Havel and, like its predecessor, shows the clear influence of French pre-war “poetic realism”: in particular there are distinct overtones of *L'Atalante*. At

one time thought to be a “lost” film, *Unter den Brücken* finally turned up and revealed itself to be, in the words of the *Süddeutsche Zeitung*, “a subtle depiction of a private world, half-tones full of melancholy and a quiet sublimation of the free life . . . a story told with great sensitivity which, softly but insistently, counteracts the grimness of contemporary reality with the longing for private happiness and the right to a non-regimented self-realisation.”

Käutner's post-war films never reached the heights of his best work in the Third Reich, though some of them are not without interest. The main problem seems to have been a rather ill-advised turn towards social realism and “problem” subjects in films such as *In Jenen Tagen*, *Die Letzte Brücke*, *Himmel Ohne Sterne*, and *Schwarzer Kies* which simply did not suit his artistic temperament. In *Der Apfel ist Ab* and *Der Traum von Lieschen Müller* Käutner attempted to bring something of his old cabaret style into the contemporary cinema, but with mixed results. In 1957 he signed a seven-year contract with Universal in Hollywood which resulted in *The Restless Years* (*The Wonderful Years* in the UK) and *Stranger in My Arms*. In 1959 he directed a modern-day version of Hamlet titled *Der Rest ist Schweigen*, but in the 1960s his time was increasingly taken up with more conventional literary adaptations (many of them for television), a direction already signalled in the 1950s with his productions of Zuckmayer's *Des Teufels General*, *Ein Mädchen aus Flandern*, and *Der Hauptmann von Köpenick*. He also played the German pulp writer Karl May in Hans-Jürgen Syberberg's film of the same name, which also included several other notables from the cinema of the Third Reich, a period which it is hard not to regard as representing Käutner's finest hour. One German critic has suggested that his films of this period are “illustrative of an inner immigration which could express its opposition only secretly and in cyphers,” and it may well be that the need to proceed by allusion, understatement, ambiguity, and suggestion suited Käutner's remarkable talents peculiarly well.

—Julian Petley

KAWALEROWICZ, Jerzy

Nationality: Polish. **Born:** Gwóźda (Gwozdziec), now part of Soviet Ukraine, 19 January 1922. **Education:** Film Institute, Cracow. **Family:** Married actress Lucyna Winnicka. **Career:** Assistant director and scriptwriter, 1946–51; co-directed first feature with Kazimierz Sumerski, 1952; head of Studia Kadr, from 1955. **Awards:** Premio Evrotecnica, Venice Festival, for *Night Train*, 1959; Silver Palm, Cannes Festival, for *Mother Joanna of the Angels*, 1961; Silver Bear, Berlin Festival, for *The President's Death*, 1977.

Films as Director:

- 1952 *Gromada* (*The Village Mill; Commune*) (co-d)
- 1954 *Celuloza* (*Cellulose*) (+ co-sc); *Pod gwiazda frygijska* (*Under the Phrygian Star*) in two parts (+ co-sc)
- 1956 *Cień* (*The Shadow*)
- 1957 *Prawdziwy koniec wielkiej wojny* (*The Real End of the Great War*) (+ co-sc)
- 1959 *Pociąg* (*Night Train; Baltic Express*) (+ co-sc)
- 1961 *Matka Joanna od Aniolów* (*Mother Joanna of the Angels*) (+ co-sc)

- 1965 *Faraon (The Pharaoh)* (+ co-sc)
 1968 *Gra (The Game)* (+ sc)
 1970 *Maddalena*
 1977 *Śmierś Prezydenta (Death of a President)* (+ co-sc)
 1979 *Spotkanie na Atlantyku (Meeting on the Atlantic)* (+ co-sc)
 1982 *Austeria* (+ co-sc)
 1989 *Jeniec Europy*
 1991 *Bronsteins Kinder* (+ sc)
 1995 *Za chto? (Why?)* (+ sc)

Other Films:

- 1946 *Jutro premiera (Morning Premiere)* (asst d)
 1947 *Zakazane piosenki (Forbidden Songs)* (asst d); *Ostatni etap (The Last Stage)* (asst d)
 1948 *Stalowe serca (Steel Hearts)* (asst d); *Czarci żleb (The Devil's Pass)* (asst d)

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 Coates, Paul, *The Story of the Lost Reflection: The Alienation of the Image in Western and Polish Cinema*, New York, 1985.

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 Helman, Alicja, “Mistrz psychologicznej gry,” in *Kino* (Warsaw), March 1997.

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It is no simple matter to give a precise characterization of Jerzy Kawalerowicz. His work is full of twists and turns, strange shifts, and new experiments. The films of Kawalerowicz are uneven; it is as

though the filmmaker, after momentary triumphs and outstanding artistic achievements, would lapse into a crisis that prepared him for yet another masterpiece. His films are long in preparation. Between individual works come lengthy pauses in which the director carefully absorbs raw material from a wide range of disciplines in order to personally work it into film form. Only in a very few directors' works do we find such range, from the realistic film to the profound psychological drama, from the historical epic to the political drama.

Kawalerowicz has always gone his own way, and it has not been an easy path, especially when we realize that he has never turned back, never given a particular theme further development. Although he began at the same time as Wajda and Munk, he never created a work that belonged to the “Polish school of film.” After his first independent film, *Celuloza (Cellulose)*, both a realistic portrayal and a literary adaptation, he never came back to this subject or form. In his next creative period he quickly turned out several films that are unusual analytic studies of human relationships, earnest psychological examinations of lonely people marked by war (*The Real End of the Great War*), isolated while travelling on an overnight express (*Night*), or within the walls of a cloister (*Mother Joanna of the Angels*). Kawalerowicz demonstrates his creative mastery with these films. In fact, they initiated an entire trend of intimate dramas, popular with other directors several years later.

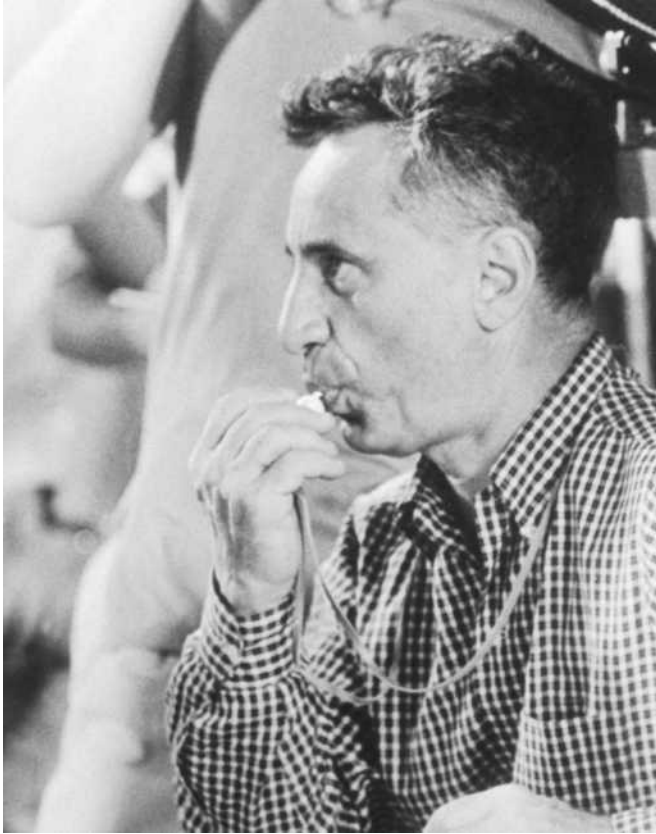
The historical epic *Faraon (Pharaoh)*, adapted from the celebrated novel by Boleslaw Prus, is once again unusual in composition. It is a film on a grand scale, a monumental fresco, but at the same time an unusual psychological film with political and philosophical elements. In this drama of a struggle for power in ancient Egypt, the director finds room for an account of human qualities, motives, and feelings.

Emotions are the leitmotif of Kawalerowicz's work. After the grand epic *Faraon*, the filmmaker attempted a return to the intimate, psychologically-oriented film. A crisis sets in. His subsequent work fails to attain the level of his earlier pieces. There is a kind of break, a respite that will bear fruit in the later, purely political film and documentary drama *Death of a President*. The approach taken by Kawalerowicz in this film, which is the chronicle of an actual event—the assassination of President Gabriel Natutowicz in the 1930s—served as the director's credo. “When we studied the documents and the testimony and compiled the chronology of events, we ascertained that the drama of history, the drama of real events, is far more persuasive than what we ourselves could invent.” Captivated by the facts, Kawalerowicz relates not only a real-life event but also a common human story that is timeless. After this film, critics expected the director to continue in this same genre, in which he had shown such mastery. But once again Kawalerowicz was experimenting with new genres and forms, though outstanding literary works and actual political or historical events, shaped into provocative dramas, remain the foundation of his creative work.

—Vacláv Merhaut

KAZAN, Elia

Nationality: American. **Born:** Elia Kazanjoglou in Constantinople (now Istanbul), Turkey, 7 September 1909; moved with family to New York, 1913. **Education:** Mayfair School; New Rochelle High School, New York; Williams College, Massachusetts, B.A. 1930;



Elia Kazan

Yale Drama School, 1930–32. **Family:** Married 1) Molly Day Thatcher, 1932 (died 1963), two sons, two daughters; 2) actress Barbara Loden, 1967 (died 1980), one son; 3) Frances Rudge, 1982. **Career:** Actor, property manager, then director, Group Theatre, New York, from 1933; stage director, including plays by Tennessee Williams and Arthur Miller, 1935 through 1960s; co-founder, with Cheryl Crawford, Actors' Studio, New York, 1948; appeared voluntarily before HUAC, admitting membership of Communist Party, 1934–36, and naming fellow members, 1952; began career as novelist, 1961; left Actors' Studio to direct newly formed Lincoln Center Repertory Company, 1962–64. **Awards:** Many awards for theatre work; Academy Award for Best Director, and Best Direction Award, New York Film Critics, for *Gentleman's Agreement*, 1947; International Prize, Venice Festival, for *Panic in the Streets*, 1950; Special Jury Prize, Venice Festival, for *A Streetcar Named Desire*, 1951; Oscar for Best Director, and Most Outstanding Directorial Achievement, Directors Guild of America, for *On the Waterfront*, 1954; Honorary doctorates from Wesleyan University, Carnegie Institute of Technology, and Williams College; Academy Award for Lifetime Achievement, 1999. **Address:** c/o 432 W. 44th St., New York, NY 10036, U.S.A.

Films as Director:

- 1937 *The People of the Cumberlands* (+ sc) (short)
- 1941 *It's up to You*
- 1945 *A Tree Grows in Brooklyn*

- 1947 *The Sea of Grass; Boomerang; Gentleman's Agreement*
- 1949 *Pinky*
- 1950 *Panic in the Streets*
- 1952 *A Streetcar Named Desire; Viva Zapata!; Man on a Tightrope*
- 1954 *On the Waterfront*
- 1955 *East of Eden* (+ pr)
- 1956 *Baby Doll* (+ pr, co-sc)
- 1957 *A Face in the Crowd* (+ pr)
- 1960 *Wild River* (+ pr)
- 1961 *Splendour in the Grass* (+ pr)
- 1964 *America, America* (+ sc, pr)
- 1969 *The Arrangement* (+ pr, sc)
- 1972 *The Visitors*
- 1976 *The Last Tycoon*
- 1978 *Acts of Love* (+ pr)
- 1982 *The Anatolian* (+ pr)
- 1989 *Beyond the Aegean*

Other Films:

- 1934 *Pie in the Sky* (Steiner) (short) (role)
- 1940 *City for Conquest* (Litvak) (role as Googie, a gangster)
- 1941 *Blues in the Night* (Litvak) (role as a clarinetist)
- 1951 *The Screen Director* (role as himself)
- 1984 *Sanford Meisner: The American Theatre's Best Kept Secret* (Doob) (role as a himself)
- 1989 *L' Héritage de la chouette (The Owl's Legacy)* (Marker) (role)
- 1998 *Liv till varje pris* (Jarl) (role as himself)

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- Interview with Jean Domarchi and André Labarthe, in *Cahiers du Cinéma* (Paris), April 1962.
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- "Visiting Kazan," interview with C. Silver and J. Zukor, in *Film Comment* (New York), Summer 1972.

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 "Les américains à trait d'union," in *Positif* (Paris), June 1994.
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 Koehler, Robert, "One from the Heart," in *Variety* (New York), 1 March 1999.

* * *

Elia Kazan's career has spanned more than four decades of enormous change in the American film industry. Often he has been a catalyst for these changes. He became a director in Hollywood at a time when studios were interested in producing the kind of serious, mature, and socially conscious stories Kazan had been putting on the stage since his Group Theatre days. During the late 1940s and mid-1950s, initially under the influence of Italian neorealism and then the pressure of American television, he was a leading force in developing the aesthetic possibilities of location shooting (*Boomerang*, *Panic in the Streets*, *On the Waterfront*) and CinemaScope (*East of Eden*, *Wild River*). At the height of his success, Kazan formed his own production unit and moved back east to become a pioneer in the new era of independent, "personal" filmmaking that emerged during the 1960s and contributed to revolutionary upheavals within the old Hollywood system. As an archetypal *auteur*, he progressed from working on routine assignments to developing more personal themes, producing his own pictures, and ultimately directing his own scripts. At his peak during a period (1950–1965) of anxiety, gimmickry, and entropy in Hollywood, Kazan remained among the few American directors who continued to believe in the cinema as a medium for artistic expression and who brought forth films that consistently reflected his own creative vision.

Despite these achievements and his considerable influence on a younger generation of New York-based filmmakers, including Sidney Lumet, John Cassavetes, Arthur Penn, Martin Scorsese, and even Woody Allen, Kazan's critical reputation in America has ebbed.

The turning point both for Kazan's own work and the critics' reception of it was almost certainly his decision to become a friendly witness before the House Un-American Activities Committee (HUAC) in 1952. While "naming names" cost Kazan the respect of many liberal friends and colleagues (Arthur Miller most prominent among them), it ironically ushered in the decade of his most inspired filmmaking. If Abraham Polonsky, himself blacklisted during the 1950s, is right in claiming that Kazan's post-HUAC movies have been "marked by bad conscience," perhaps he overlooks how that very quality of uncertainty may be what makes films like *On the Waterfront*, *East of Eden*, and *America America* so much more compelling than Kazan's previous studio work.

His apprenticeship in the Group Theater and his great success as a Broadway director had a natural influence on Kazan's films, particularly reflected in his respect for the written script, his careful blocking of scenes, and, pre-eminently, his employment of Method Acting on the screen. While with the Group, which he has described as "the best thing professionally that ever happened to me," Kazan acquired from its leaders, Harold Clurman and Lee Strasberg, a fundamentally artistic attitude toward his work. Studying Marx led him to see art as an instrument of social change, and from Stanislavski he learned to seek a play's "spine" and emphasize the characters' psychological motivation. Although he developed a lyrical quality that informs many later films, Kazan generally employs the social realist mode he learned from the Group. Thus, he prefers location shooting over studio sets, relatively unfamiliar actors over stars, long shots and long takes over editing, and naturalistic forms over genre conventions. *On the Waterfront* and *Wild River*, though radically different in style, both reflect the Group's quest, in Kazan's words, "to get poetry out of the common things of life." And while one may debate the ultimate ideology of *Gentleman's Agreement*, *Pinky*, *Viva Zapata!* and *The Visitors*, one may still agree with the premise they all share, that art should illuminate society's problems and the possibility of their solution.

Above all else, however, it is Kazan's skill in directing actors that has secured his place in the history of American cinema. Twenty-one of his performers have been nominated for Academy Awards; nine have won. He was instrumental in launching the film careers of Marlon Brando, Julie Harris, James Dean, Carroll Baker, Warren Beatty, and Lee Remick. Moreover, he elicited from such undervalued Hollywood players as Dorothy McGuire, James Dunn, Eva Marie Saint, and Natalie Wood perhaps the best performances of their careers. For all the long decline in critical appreciation, Kazan's reputation among actors has hardly wavered. The Method, which became so identified with Kazan's and Lee Strasberg's teaching at the Actors Studio, was once simplistically defined by Kazan himself as "turning psychology into behavior." An obvious example from *Boomerang* would be the suspect Waldron's gesture of covering his mouth whenever he lies to the authorities. But when Terry first chats with Edie in the park in *On the Waterfront*, unconsciously putting on one of the white gloves she has dropped as he sits in a swing, such behavior becomes not merely psychological but symbolic and poetic. Here Method acting transcends Kazan's own mundane definition.

His films have been most consistently concerned with the theme of power, expressed as either the restless yearning of the alienated or the uneasy arrangements of the strong. The struggle for power is generally manifested through wealth, sexuality, or, most often, violence. Perhaps because every Kazan film except *A Tree Grows in Brooklyn* and *The Last Tycoon* (excluding a one-punch knockout of the drunken protagonist) contains at least one violent scene, some critics have

complained about the director's "horrid vulgarity" (Lindsay Anderson) and "unremitting stridency" (Robin Wood), yet even his most "overheated" work contains striking examples of restrained yet resonant interludes: the rooftop scenes of Terry and his pigeons in *On the Waterfront*, the tentative reunion of Bud and Deanie at the end of *Splendor in the Grass*, the sequence in which Stavros tells his betrothed not to trust him in *America America*. Each of these scenes could be regarded not simply as a necessary lull in the drama, but as a privileged, lyrical moment in which the ambivalence underlying Kazan's attitude toward his most pervasive themes seems to crystallize. Only then can one fully realize how Terry in the rooftop scene is both confined by the *mise-en-scène* (seen within the pigeon coop) and free on the roof to be himself; how Bud and Deanie are simultaneously reconciled and estranged; how Stavros becomes honest only when he confesses to how deeply he has been compromised.

—Lloyd Michaels

KEATON, Buster

Nationality: American. **Born:** Joseph Francis Keaton in Piqua, Kansas, 4 October 1895. **Military Service:** Served in U.S. Army, France, 1918. **Family:** Married 1) Natalie Talmadge, 1921 (divorced 1932), two sons; 2) Mae Scribbens, 1933 (divorced 1935); 3) Eleanor



Buster Keaton

Norris, 1940. **Career:** Part of parents' vaudeville act, The Three Keatons, from 1898; when family act broke up, became actor for Comique Film Corp., moved to California, 1917; appeared in 15 two-reelers for Comique, 1917–19; offered own production company with Metro Pictures by Joseph Schenk, 1919, produced 19 two-reelers, 1920–23; directed ten features, 1923–28; dissolved production company, signed to MGM, 1928; announced retirement from the screen, 1933; starred in 16 comedies for Educational Pictures, 1934–39; worked intermittently as gag writer for MGM, 1937–50; appeared in 10 two-reelers for Columbia, 1939–41; appeared on TV and in commercials, from 1949; Cinémathèque Française Keaton retrospective, 1962. **Died:** Of lung cancer, in Woodland Hills, California, 1 February 1966.

Films as Director and Actor:

- 1920 *One Week* (co-d, co-sc with Eddie Cline); *Convict Thirteen* (co-d, co-sc with Cline); *The Scarecrow* (co-d, co-sc with Cline)
- 1921 *Neighbors* (co-d, co-sc with Cline); *The Haunted House* (co-d, co-sc with Cline); *Hard Luck* (co-d, co-sc with Cline); *The High Sign* (co-d, co-sc with Cline); *The Goat* (co-d, co-sc with Mal St. Clair); *The Playhouse* (co-d, co-sc with Cline); *The Boat* (co-d, co-sc with Cline)
- 1922 *The Paleface* (co-d, co-sc with Cline); *Cops* (co-d, co-sc with Cline); *My Wife's Relations* (co-d, co-sc with Cline); *The Blacksmith* (co-d, co-sc with Mal St. Clair); *The Frozen North* (co-d, co-sc with Cline); *Day Dreams* (co-d, co-sc with Cline); *The Electric House* (co-d, co-sc with Cline)
- 1923 *The Balloonatic* (co-d, co-sc with Cline); *The Love Nest* (co-d, co-sc with Cline); *The Three Ages*; *Our Hospitality* (co-d)
- 1924 *Sherlock Jr.* (co-d); *The Navigator* (co-d)
- 1925 *Seven Chances*; *Go West* (+ story)
- 1926 *Battling Butler*; *The General* (co-d, co-sc)
- 1927 *College* (no d credit)
- 1928 *Steamboat Bill Jr.* (no d credit); *The Cameraman* (no d credit, pr)
- 1929 *Spite Marriage* (no d credit)
- 1938 *Life in Sometown, U.S.A.*; *Hollywood Handicap*; *Streamlined Swing*
- 1919 *Back Stage* (Arbuckle) (role as a stagehand); *The Hayseed* (Arbuckle) (role as a helper)
- 1920 *The Garage* (Arbuckle) (role as a garage mechanic); *The Round Up* (role as an Indian); *The Saphead* (role as Bertie "the Lamb" Van Alstyne)
- 1922 *Screen Snapshots, No. 3* (role)
- 1929 *The Hollywood Revue* (role as an Oriental dancer)
- 1930 *Free & Easy (Easy Go)* (role as Elmer Butts); *Doughboys* (pr, role as Elmer Stuyvesant)
- 1931 *Parlor, Bedroom & Bath* (pr, role as Reginald Irving); *Side-walks of New York* (pr, role as Tine Harmon)
- 1932 *The Passionate Plumber* (pr, role as Elmer Tuttle); *Speak Easily* (role as Professor Timoleon Zanders Post)
- 1933 *What! No Beer!* (role as Elmer J. Butts)
- 1934 *The Gold Ghost* (role as Wally); *Allez Oop* (role as Elmer); *Le Roi des Champs Elysees* (role as Buster Garnier and Jim le Balafre)
- 1935 *The Invader (The Intruder)* (role as Leander Proudfoot); *Palookah from Paducah* (role as Jim); *One-Run Elmer* (role as Elmer); *Hayseed Romance* (role as Elmer); *Tars & Stripes* (role as Elmer); *The E-Flat Man* (role as Elmer); *The Timid Young Man* (role as Elmer)
- 1936 *Three on a Limb* (role as Elmer); *Grand Slam Opera* (role as Elmer); *La Fiesta de Santa Barbara* (role as one of several stars); *Blue Blazes* (role as Elmer); *The Chemist* (role as Elmer); *Mixed Magic* (role as Elmer)
- 1937 *Jail Bait* (role as Elmer); *Ditto* (role as Elmer); *Love Nest on Wheels* (last appearance as Elmer)
- 1939 *The Jones Family in Hollywood* (co-sc); *The Jones Family in Quick Millions* (co-sc); *Pest from the West* (role as a traveler in Mexico); *Mooching through Georgia* (role as a Civil War veteran); *Hollywood Cavalcade* (role)
- 1940 *Nothing but Pleasure* (role as a vacationer); *Pardon My Berth Marks* (role as a reporter); *The Taming of the Snood* (role as an innocent accomplice); *The Spook Speaks* (role as a magician's housekeeper); *The Villain Still Pursued Her* (role); *Li'l Abner* (role as Lonesome Polecat); *His Ex Marks the Spot* (role)
- 1941 *So You Won't Squawk* (role); *She's Oil Mine* (role); *General Nuisance* (role)
- 1943 *Forever and a Day* (role as a plumber)
- 1944 *San Diego, I Love You* (role as a bus driver)
- 1945 *That's the Spirit* (role as L.M.); *That Night with You* (role)
- 1946 *God's Country* (role); *El Moderno Barba azul* (role as a prisoner of Mexicans who is sent to moon)
- 1949 *The Loveable Cheat* (role as a suitor); *In the Good Old Summertime* (role as Hickey); *You're My Everything* (role as butler)
- 1950 *Un Duel a mort* (role as a comic duellist); *Sunset Boulevard* (Wilder) (role as a bridge player)
- 1952 *Limelight* (Chaplin) (role as the piano accompanist in a music hall sketch); *L'incantevole nemica* (role in a brief sketch); *Paradise for Buster* (role)
- 1955 *The Misadventures of Buster Keaton* (role)
- 1956 *Around the World in Eighty Days* (role as a train conductor)
- 1960 *When Comedy Was King* (role in a clip from *Cops*); *The Adventures of Huckleberry Finn* (Curtiz) (role as a lion tamer)

Other Films:

- 1917 *The Butcher Boy* (Fatty Arbuckle comedy) (role as village pest); *A Reckless Romeo* (Arbuckle) (role as a rival); *The Rough House* (Arbuckle) (role); *His Wedding Night* (Arbuckle) (role); *Oh, Doctor!* (Arbuckle) (role); *Fatty at Coney Island* (Coney Island) (Arbuckle) (role as husband touring Coney Island with his wife); *A Country Hero* (Arbuckle) (role)
- 1918 *Out West* (Arbuckle) (role as a dude gambler); *The Bell Boy* (Arbuckle) (role as a village pest); *Moonshine* (Arbuckle) (role as an assistant revenue agent); *Good Night, Nurse!* (Arbuckle) (role as the doctor and a visitor); *The Cook* (Arbuckle) (role as the waiter and helper)

- 1963 *Thirty Years of Fun* (appearance in clips); *The Triumph of Lester Snapwell* (role as Lester); *It's a Mad, Mad, Mad, Mad World* (Kramer) (role as Jimmy the Crook)
- 1964 *Pajama Party* (role as an Indian chief)
- 1965 *Beach Blanket Bingo* (role as a would-be surfer); *Film* (role as Object/Eye); *How to Stuff a Wild Bikini* (role as Bwana); *Sergeant Deadhead* (Taurog) (role as Private Blinken); *The Rail-rodder* (role); *Buster Keaton Rides Again* (role)
- 1966 *The Scribe* (role); *A Funny Thing Happened on the Way to the Forum* (Lester) (role as Erronius)
- 1967 *Due Marines e un Generale* (War, *Italian Style*) (role as the German general)
- 1970 *The Great Stone Face* (role)

Publications

By KEATON: book—

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By KEATON: articles—

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“Keaton at Venice,” interview with John Gillett and James Blue, in *Sight and Sound* (London), Winter 1965.

Interview with Arthur Friedman, in *Film Quarterly* (Berkeley), Summer 1966.

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Keaton, Joe, “The Cyclone Baby,” in *Photoplay* (New York), May 1927.

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Buster Keaton is the only creator-star of American silent comedies who equals Chaplin as one of the artistic giants of the cinema. He is

perhaps the only silent clown whose reputation is far higher today than it was in the 1920s, when he made his greatest films. Like Chaplin, Keaton came from a theatrical family and served his apprenticeship on stage in the family's vaudeville act. Unlike Chaplin, however, Keaton's childhood and family life were less troubled, more serene, lacking the darkness of Chaplin's youth that would lead to the later darkness of his films. Keaton's films were more blithely athletic and optimistic, more committed to audacious physical stunts and cinema tricks, far less interested in exploring moral paradoxes and emotional resonances. Keaton's most famous comic trademark, his "great stone face," itself reflects the commitment to a comedy of the surface, but attached to that face was one of the most resiliently able and acrobatic bodies in the history of cinema. Keaton's comedy was based on the conflict between that imperviously dead-pan face, his tiny but almost superhuman physical instrument, and the immensity of the physical universe that surrounded them.

After an apprenticeship in the late 1910s making two-reel comedies that starred his friend Fatty Arbuckle, and after service in France in 1918, Keaton starred in a series of his own two-reel comedies beginning in 1920. Those films displayed Keaton's comic and visual inventiveness: the delight in bizarrely complicated mechanical gadgets (*The Scarecrow*, *The Haunted House*); the realization that the cinema itself was an intriguing mechanical toy (his use of split-screen in *The Playhouse* of 1921 allows Buster to play all members of the orchestra and audience, as well as all nine members of a minstrel troupe); the games with framing and composition (*The Balloonatic* is a comic disquisition on the surprises one can generate merely by entering, falling out of, or suppressing information in the frame); the breathtaking physical stunts and chases (*Daydreams*, *Cops*); and the underlying fatalism when his exuberant efforts produce ultimately disastrous results (*Cops*, *One Week*, *The Boat*).

In 1923 Keaton's producer, Joseph M. Schenck, decided to launch the comic star in a series of feature films, to replace a previously slated series of features starring Schenck's other comic star, the now scandal-ridden Fatty Arbuckle. Between 1923 and 1929, Keaton made an even dozen feature films on a regular schedule of two a year—always leaving Keaton free in the early autumn to travel east for the World Series. This regular pattern of Keaton's work—as opposed to Chaplin's lengthy laboring and devoted concentration on each individual project—reveals the way Keaton saw his film work. He was not making artistic masterpieces but knocking out everyday entertainment, like the vaudevillian playing the two-a-day. Despite the casualness of this regular routine (which would be echoed decades later by Woody Allen's regular one-a-year rhythm), many of those dozen silent features are comic masterpieces, ranking alongside the best of Chaplin's comic work.

Most of those films begin with a parodic premise—the desire to parody some serious and familiar form of stage or screen melodrama, such as the Civil War romance (*The General*), the mountain feud (*Our Hospitality*), the Sherlock Holmes detective story (*Sherlock Jr.*), the Mississippi riverboat race (*Steamboat Bill Jr.*), or the western (*Go West*). Two of the features were built around athletics (boxing in *Battling Butler* and every sport but football in *College*), and one was built around the business of motion picture photography itself (*The Cameraman*). The narrative lines of these films were thin but fast-paced, usually based on the Keaton character's desire to satisfy the demands of his highly conventional lady love. The film's narrative

primarily served to allow the film to build to its extended comic sequences, which, in Keaton's films, continue to amaze with their cinematic ingenuity, their dazzling physical stunts, and their hypnotic visual rhythms. Those sequences usually forced the tiny but dexterous Keaton into combat with immense and elemental antagonists—a rockslide in *Seven Chances*; an entire ocean liner in *The Navigator*; a herd of cattle in *Go West*; a waterfall in *Our Hospitality*. Perhaps the cleverest and most astonishing of his elemental foes appears in *Sherlock Jr.* when the enemy becomes cinema itself—or, rather, cinematic time and space. Buster, a dreaming movie projectionist, becomes imprisoned in the film he is projecting, subject to its inexplicable laws of montage, of shifting spaces and times, as opposed to the expected continuity of space and time in the natural universe. Perhaps Keaton's most satisfyingly whole film is *The General*, virtually an extended chase from start to finish, as the Keaton character chases north, in pursuit of his stolen locomotive, then races back south with it, fleeing his Union pursuers. The film combines comic narrative, the rhythms of the chase, Keaton's physical stunts, and his fondness for mechanical gadgets into what may be the greatest comic epic of the cinema.

Unlike Chaplin, Keaton's stardom and comic brilliance did not survive Hollywood's conversion to synchronized sound. It was not simply a case of a voice's failing to suit the demands of both physical comedy and the microphone. Keaton's personal life was in shreds, after a bitter divorce from Natalie Talmadge. Always a heavy social drinker, Keaton's drinking increased in direct proportion to his personal troubles. Neither a comic spirit nor an acrobatic physical instrument could survive so much alcoholic abuse. In addition, Keaton's contract had been sold by Joseph Schenck to MGM (conveniently controlled by his brother, Nicholas Schenck, head of Loew's Inc., MGM's parent company). Between 1929 and 1933, MGM assigned Keaton to a series of dreary situation comedies—in many of them as Jimmy Durante's co-star and straight man. For the next two decades, Keaton survived on cheap two-reel sound comedies and occasional public appearances, until his major role in Chaplin's *Limelight* led to a comeback. Keaton remarried, went on the wagon, and made stage, television, and film appearances in featured roles. In 1965 he played the embodiment of existential consciousness in Samuel Beckett's only film work, *Film*, followed shortly by his final screen appearance in Richard Lester's *A Funny Thing Happened on the Way to the Forum*.

—Gerald Mast

KIAROSTAMI, Abbas

Nationality: Iranian. **Born:** Teheran, Iran, June 22, 1940. **Education:** Studied fine arts at Teheran University. **Family:** Married (divorced); son: Bahman. **Career:** Poster designer, children's book illustrator, and director of commercials, 1960–68; co-founder of state-run Institute for the Intellectual Development of Children and Young Adults, which included film production, 1969; filmmaker, 1969—; directed first short film, 1970; directed first feature film, *The*

Traveler, 1974. **Awards:** Bronze Leopard, Locarno International Film Festival, for *Where Is the Friend's House?*, 1989; Critics Prize, Sao Paulo Film Festival, 1994, and Golden Rosa Camuna, Bergamo Film Festival, 1995, for *Through the Olive Trees*; Palme d'or, Cannes Film Festival, for *Taste of Cherry*, 1997; UNESCO Fellini Medal, 1997; FIPRESCI Award and Grand Special Jury Prize, Venice Film Festival, for *The Wind Will Carry Us*, 1999. **Address:** c/o Zeitgeist Films, 247 Centre St., 2nd Floor, New York, NY 10013.

Films as Director:

- 1970 *Nan va Koutcheh (Bread and Alley)* (+ sc)
- 1972 *Zang-e Tafrih (Breaktime)* (+ sc)
- 1973 *Tadjrebeh (The Experience)* (+ sc, ed)
- 1974 *Mossafer (The Traveller)* (+sc)
- 1975 *Man ham Mitoumam (So I Can)* (+sc, ed)
- 1975 *Dow Rahehal Baraye yek Massaleh (Two Solutions for One Problem)* (+ sc, ed)
- 1976 *Rangha (The Colours)* (+ sc, ed)
- 1976 *Lebassi Baraye Arossi (A Suit for Wedding)* (+ sc, ed)
- 1977 *Gozareh (The Report); Bozorgdasht-e mo'Allem (Tribute to the Teachers)* (+sc); *Az Oghat-e Faraghat-e Khod Chegouneh Estefadeh Konim? (How to Make Use of Our Leisure Time?)* (+sc)
- 1978 *Rah Hal-e Yek (Solution No.1)* (+ sc, ed)
- 1979 *Ghazieh-e Shekl-e Aval, Ghazieh-e Shekl-e Dou Wom (First Case, Second Case)* (+ sc, ed)
- 1980 *Behdasht-e Dandan (Dental Hygiene)* (+sc, ed)
- 1981 *Be Tartib ya Bedoun-e Tartib (Orderly or Unorderly/Regularly or Irregularly)* (+sc, ed)
- 1982 *Hamsarayan (The Chorus)* (+sc, ed)
- 1983 *Hamshahri (Fellow Citizen)* (+sc, ed); *Dandan Dard (Toothache)* (+ sc)
- 1984 *Avaliha (First Graders)* (+sc, ed)
- 1987 *Khane-ye Doust Kodjast? (Where Is the Friend's House?)* (+ sc, ed)
- 1989 *Mashgh-e Shab (Homework)* (+ sc, ed)
- 1990 *Nema-ye Nazdik (Close-Up)* (+ sc, ed, ro as himself)
- 1991 *Zendegi Edame Darad (And Life Goes On... /Life, and Nothing More)* (+ sc, ed)
- 1994 *Zire darakhatan zeyton (Through the Olive Trees/Under the Olive Trees)* (+ sc, ed)
- 1995 "Repérages," segment of *À propos de Nice, la suite*; segment of *Lumière et compagnie (Lumière and Company)*
- 1997 *Ta'm e guilass (Taste of Cherry)* (+ sc, ed)
- 1999 *Bad ma ra khabad bord (The Wind Will Carry Us)* (+ sc, ed)

Other Films:

- 1993 *Kelid (The Key)* (sc); *Sarari be Diare Mosafer (Journey to the Land of the Traveller)* (ro)
- 1994 *Safar (The Journey)* (sc)
- 1995 *Badkonake sefid (The White Balloon)* (sc)
- 1999 *Volte sempre, Abbas!* (sc); *Beed-o Baad* (sc)

Publications:

By KIAROSTAMI; articles—

Interview with Farah Nayeri, in *Sight and Sound* (London), December 1993.

“Real Life Is More Important than Cinema,” interview with Pat Aufderheide, in *Cineaste* (New York), Summer 1995.

“Kiarostami Close Up,” interview with Phillip Lopate, in *Film Comment* (New York), July-August 1996.

On KIAROSTAMI; articles—

Cheshire, Godfrey, “Abbas Kiarostami: A Cinema of Questions,” in *Film Comment* (New York), July-August 1996.

Hamid, Nassia, “Near and Far,” in *Sight and Sound* (London), February 1997.

McGavin, Patrick Z., “A Taste of Kiarostami,” in *The Nation* (New York), October 6, 1997.

Mulvey, Laura, “Kiarostami’s Uncertainty Principle,” in *Sight and Sound* (London), June 1998.

Murphy, Kathleen, “Festivals: Toronto,” in *Film Comment* (New York), November-December 1999.

Cheshire, Godfrey, “Confessions of a Sin-ephile: Close-Up,” in *Cinema Scope* (Toronto), Winter 2000.

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At the beginning of the 1990s, even the most ardent filmgoer could be forgiven for never having heard of Abbas Kiarostami. The Iranian filmmaker, fifty years old in 1990, had worked for two decades for his country’s Institute for the Intellectual Development of Children and Young Adults. Most of his films had been about children, and thanks to some European film festivals in 1989, one of them—*Where Is the Friend’s House?* (1987)—had finally attracted attention outside Iran.

By the end of the 1990s, Abbas Kiarostami had been widely and passionately acclaimed as the director of the decade. Polls in *Film Comment* magazine and the *Village Voice* argued over whether *Through the Olive Trees* or *Taste of Cherry*—or perhaps the late-arriving *The Wind Will Carry Us*—were the best film of the preceding ten years. Jean-Luc Godard, no stranger to quotable epigrams, declared that “Cinema starts with Griffith and ends with Kiarostami.” Even if one’s enthusiasm did not go that far, Kiarostami unquestionably (along with his protégés, and his younger, more explosive compatriot Mohsen Makhmalbaf) pulled the cinema of Iran onto the world stage, both inducing and capitalizing on the gradual thaw in Iran’s strictly controlled popular culture. What was revealed was the most original and vibrant national cinema of the *fin de siècle*. Kiarostami’s achievement rests on a complex combination of factors, one of which is that his films can be utterly, beautifully simple. Kiarostami is a humanist artist, with a strong commitment to stories of ordinary life. “My technique is similar to collage,” he has said. “I collect pieces and put them together. I don’t invent material. I just watch and take it from the daily life of people around me.” The films of Italian neo-realism were an early and lasting influence, with their

unvarnished plots and homely settings. “I always think,” Kiarostami told *Sight and Sound* magazine, “that directors who look for stories in books are like those Iranians who live next to a stream full of fish, but eat out of tins.”

For all the sincerity of his philosophy, Kiarostami is also a formally challenging filmmaker—and much of his “naturalism” is carefully planned. Most of his latter-day movies include glimpses of the filmmaking crew, as though to remind the audience of the artifice of what they are watching; *Taste of Cherry* actually ends with a video sequence of the camera crew on location, dispelling the force of the mesmerizing story we have been watching. Film, Kiarostami has declared, is not “the manipulation of the audience’s emotions. It’s not educational, it’s not entertainment. The best form of cinema is one which poses questions for the audience. So if we distance the audience from the film and even film from itself, it helps to understand the subject matter better.”

The success of *Where Is the Friend’s House?* led Kiarostami out of his period of making children’s films and into more daring territory. At the moment of his international breakthrough, real life handed him the material for five years’ worth of remarkable pictures. First, his attention was captured by a news story involving a Teheran man who was arrested for hoodwinking a well-to-do family by pretending to be filmmaker Mohsen Makhmalbaf. In *Close-Up* (1989), Kiarostami re-constructs the events of the story, but his method is unconventional: the swindler plays himself, and so do the family members (whose enthusiasm for movies created their gullibility in the first place). Makhmalbaf and Kiarostami also play themselves onscreen—according to critic Godfrey Cheshire, setting aside their personal animosity for the purpose of the film. The fascinating result was something beyond fiction or realism—call it a third dimension somewhere between the two—and a signpost for the director’s subsequent films.

Reality intruded again with the earthquake in northern Iran in 1991. The rural area in which Kiarostami had shot *Where Is the Friend’s House?* was devastated; *And Life Goes On. . .* (1992) is the story of a film director who searches the region for the young stars of that earlier film. The boys are not found, although the real-life kids had indeed survived the quake. What Kiarostami reveals instead is the indomitable adaptability of the human spirit, shaken but not demolished. Two years later, Kiarostami returned to the region to round out this unplanned trilogy, with *Through the Olive Trees* (1994). It recounts a small but charming romance, set against the filming of *And Life Goes On. . .* With both films, Kiarostami bobbles ideas like a master juggler: in one hand a playful blurring of the fuzzy line between movies and life, in the other hand a deep feeling for the triumph of staying human despite unthinkable hardship.

All three films in the trilogy featured a Kiarostami trademark, the obsession with journeys, and with the image of people or cars traversing long roads. The repetition of this image reached its culmination in *Taste of Cherry* (1997), much of which takes place across an oft-traveled stretch of road outside Teheran. A suicidal man picks up a series of strangers and drives around with them, hoping to convince someone to return to a certain spot the following morning and cover his dead body with dirt (a prompt burial being part of Islamic custom). The conversations, the parched, dun-colored locale, the constant movement, become hypnotizing.

The 1997 Cannes Film Festival agreed, naming *Taste of Cherry* the co-recipient of its top award, an official benediction for the Iranian

film industry (although the film was banned from public screening in Iran, thanks to fundamentalist criticism of the taboo subject of suicide). Indeed, the rapturous response to Kiarostami among critics and festival programmers has been of a kind not seen much since the heyday of the French New Wave, but without the corresponding enthusiasm of the public at large (or at least the segment of the public that can be expected to frequent the arthouse). In the light of the unanimity of critical acclaim, it was intriguing to read *Film Comment*'s Kathleen Murphy sound a note of caution, if not exasperation, with the sometimes "trying" repetitions and metaphysical imagery of Kiarostami's 1999 release *The Wind Will Carry Us*, "raising questions," she suggests, "of directorial self-indulgence."

Despite the demur, Kiarostami's accomplishment over the course of the preceding dozen years was formidable. Like Hou Hsiao-hsien, his Taiwanese counterpart, he had maintained an incredibly prolific string of artistic successes, and had stretched the definition of what a movie is with each new picture. And the journey continues. . . .

—Robert Horton

KIEŚLOWSKI, Krzysztof

Nationality: Polish. **Born:** Warsaw, 27 June 1941. **Education:** School of Cinema and Theatre, Lodz, graduated 1969. **Career:** Worked as director of documentaries and fiction films for TV, from



Krzysztof Kieślowski

1969; directed first feature for cinema, *Blizna*, 1976; vice president of the Union of Polish Cinematographers, 1978–81; member of faculty of Radio and Television, University of Silesia, 1979–82; made *Dekalog*, series of short films for Polish TV, 1988–89, then gained financing to make longer versions of two episodes for cinematic release. **Awards:** First Prize, Mannheim Festival, for *Personel*, 1975; FIPRESCI Prize, Moscow Festival, for *Amator*, 1979; Diploma from the Polish Ministry of Foreign Affairs, 1979; Special Jury Prize, Cannes Film Festival, and Academy Award for Best Foreign Feature Film, for *A Short Film about Killing*, 1988. **Died:** Of a heart attack, 13 March 1996.

Films as Director:

(Documentary shorts, unless otherwise stated)

- 1967 *Urząd (The Job)*
- 1968 *Zdjęcie (The Photograph)* (for TV)
- 1969 *Z miasta Łodzi (From the City of Łódź)*
- 1970 *Byłem żołnierzem (I Was a Soldier); Przed rajdem (Before the Rally); Fabryka (Factory)*
- 1972 *Gospodarze (Workers)* (co-d); *Miedzy Wrocławiem a Zieloną Górą (Between Wrocław and Zielona Góra); Podstawy BHP w kopalni miedzi (The Degree of Hygiene and Safety in a Copper Mine); Robotnicy 71 nic o nas bez nas (Workers 71)* (co-d); *Refren (Refrain)*
- 1973 *Murarz (Bricklayer); Dziecko (Child); Pierwsza miłość (First Love)* (for TV); *Prześwietlenie (X-Ray); Przejście podziemne (Pedestrian Subway)* (feature for TV)
- 1975 *Zyciorys (Life Story); Personel (Personnel)* (feature for TV)
- 1976 *Kłaps (Slate); Szpital (Hospital); Spokój (Stillness)* (feature for TV); *Blizna (The Scar)* (feature)
- 1977 *Nie wiem (I Don't Know); Z punktu widzenia nocnego portiera (Night Porter's Point of View)*
- 1978 *Siedem kobiet w różnym wieku (Seven Women of Various Ages)*
- 1979 *Amator (Camera Buff)* (feature)
- 1980 *Dworzec (The Station); Gadające głowy (Talking Heads)*
- 1981 *Krótki dzień pracy (A Short Working Day)* (feature for TV); *Przypadek (Blind Chance)* (feature, released 1987)
- 1984 *Bez końca (No End)* (feature)
- 1988 *Krótki film o zabijaniu (A Short Film about Killing)* (feature); *Krótki film o miłości (A Short Film about Love)* (feature)
- 1989 *Dekalog (Decalogue)* (10 episodes for TV)
- 1990 *City Life (Episode in Netherlands)* (feature)
- 1991 *Podwójne życie Weroniki (La Double vie de Véronique; The Double Life of Véronique)* (feature) (+ sc)
- 1993 *Trois couleurs Bleu (Three Colours: Blue)* (feature) (+ sc); *Trois couleurs Blanc (Three Colours: White)* (feature) (+ sc); *Trois couleurs Rouge (Three Colours: Red)* (feature) (+ sc)

Publications

By KIEŚLOWSKI: book—

Decalogue, London, 1991.

By KIEŚŁOWSKI: articles—

- Interview, in *Jeune Cinéma* (Paris), December 1979.
 Interview with H. Samsonowska, in *Kino* (Warsaw), October 1981.
 Interview with S. Magela and C. Göldenboog, in *Filmfaust* (Frankfurt), April/May 1983.
 Interview with Marszałek, in *Kino* (Warsaw), August 1987.
 “Un cinéma au-delà du pessimisme” (interview), in *Revue du Cinéma*, no. 443, November 1988.
 Interview with A. Tixeront, in *Cinéma* (Paris), December 1988.
 Interview, in *Time Out* (London), 15 November 1989.
 Interview with B. Fornara, in *Cinema Forum*, April 1990.
 Interview with P. Cargin, in *Film*, May/June 1990.
 Interview with T. Sobolewski, in *Kino*, June 1990.
 Interviews with M. Ciment and H. Niogret, in *Positif*, June 1991 and September 1993.
 Interview with M.C. Loïselle and C. Racine, in *Images*, November/December 1991.
 “Dziennik 89–90,” in *Kino*, December 1991/February 1992.
 Interview with V. Ostria, in *Kino*, August 1992.
 Interview with Steven Gaydos, in *Variety*, 8 August 1994.
 “Giving Up the Ghost,” interview with Kieślowski, in *Time Out* (London), no. 1262, 26 October 1994.

On KIEŚŁOWSKI: articles—

- “Krzysztof Kieslowski,” in *International Film Guide 1981*, edited by Peter Cowie, London, 1980.
 Zaoral, F., “Krzysztof Kieslowski,” in *Film a Doba* (Prague), September 1985.
 Kieslowski Section of *Positif* (Paris), December 1989.
Revue du Cinéma/Image et Son (Paris), January 1990.
 Cavendish, Phil, “Kieslowski’s *Decalogue*,” in *Sight and Sound* (London), Summer 1990.
 Taubin, A., “Kieslowski Doubles Up,” in *Village Voice*, 24 September 1991.
 Kieślowski, Krzysztof, “Les musiciens du dimanche,” in *Positif* (Paris), no. 40, June 1994.
 Ryans, T., and P. Strick, “Glowing in the Dark/*Trois couleurs*,” in *Sight and Sound* (London), vol. 4, no. 6, June 1994.
 Hoberman, J., “Red, White, and Blue,” in *Premiere*, October 1994.
 Harvey, Miles, “Poland’s Blue, White, and Red,” in *Progressive*, April 1995.
 Lucas, Tim, “‘How Death Will Judge Us’: A Krzysztof Kieślowski Videolog,” in *Video Watchdog* (Cincinnati, Ohio), no. 30, 1995.
 “Special Issue,” *Kino* (Warsaw), vol. 30, no. 5, May 1996.
 Macnab, Geoffrey, and Chris Darke, “Working with Kieślowski,” in *Sight and Sound* (London), vol. 6, no. 5, May 1996.

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In the late 1970s, when the conflict between the State and the citizens of Poland was imminent, a new trend emerged in cinematography—the “cinema of moral unrest.” All the films in this trend have one common denominator: an unusually cutting critical

view of the state of the society and its morals, human relationships in the work process, public and private life. It is more than logical that Krzysztof Kieślowski would have belonged to this trend; he had long been concerned with the moral problems of the society, and paid attention to them throughout his film career with increasing urgency. The direction of his artistic course was anticipated by his graduation film *From the City of Lodz*, in which he sketched the problems of workers, and by his participation in the stormy protest meeting of young filmmakers in Cracow in 1971, who warned against a total devaluation of basic human values.

A broad scale of problems can be found in the documentary films Kieślowski made between shooting feature films: disintegration of the economic structure, criticism of executive work, and the relationship of institutions and individuals. These documentaries are not a mere recording of events, phenomena, or a description of people and their behaviour, but always attempt instead to look underneath the surface. The director often used non-traditional means. Sometimes the word dominates the image, or he may have borrowed the stylistics of slapstick or satire, or he interfered with the reality in front of the camera by a staged element. Kieślowski did not emphasize the aesthetic function of the image, but stressed its real and literal meaning.

His feature films have a similar orientation: he concentrated on the explication of an individual’s situation in the society and politics, on the outer and inner bonds of man with the objectively existing world, and on the search for connections between the individual and the general. He often placed his heroes in situations where they have to make a vital decision (in his TV films *The Staff* and *The Calm*, and in his films for theatrical release).

The Amateur is the synthesis of his attitudes and artistic search of the 1970s, and is also one of the most significant films of the “cinema of moral unrest.” In the story of a man who buys a camera to follow the growth of a newborn daughter, and who gradually, thanks to this film instrument, begins to realize his responsibility for what is happening around him, the director placed a profound importance on the role of the artist in the world, on his morality, courage, and active approach to life. Here Kieślowski surpassed, to a large extent, the formulaic restrictions of the “cinema of moral unrest” resulting from the outside-the-art essence of this trend. These restrictions are also eliminated in his following films. In *The Accident* (made in 1981, released in 1987) he extended his exploration of man and his actions by introducing the category of the accidental. The hero experiences the same events (Poland in 1981) three times, and therefore is given three destinies, but each time on a different side. Two destinies are more or less given by accident, the third one he chooses himself, but even this choice is affected by the accidental element. The transcendental factor appears in *No End* (a dead man intervenes in worldly events), but the film is not an exploration of supernatural phenomena so much as a ruthless revelation of the tragic period after the declaration of the state of emergency in December 1981, and a demonstration of the professed truth that private life cannot be lived in isolation from the public sphere.

In the 1980s Kieślowski’s work culminated in a TV cycle and two films with subjects from the Ten Commandments. *A Short Film about Killing* is based on the fifth commandment (Thou shalt not kill), while *A Short Film about Love* comes from the sixth. Both films and the TV cycle are anchored in the present and express the necessity of a moral

revival, both of the individual and the society, in a world which may be determined by accidentality, but which does not deliver us from the right and duty of moral choice.

After the fall of communism when, as a consequence of changes in economic conditions, the production of films experienced a sharp fall in all of Eastern Europe, some Polish directors sought a solution to the ensuing crisis in work for foreign studios and in co-productions. This was the road taken by Kieślowski, and so all his films made in the 1990s were created with the participation of French producers: *The Double Life of Véronique* and the trilogy *Three Colours: Blue, Three Colours: White, and Three Colours: Red*—loosely linked to the noble motto of the French Revolution: liberty, equality, fraternity. In these films Kieślowski followed up on his films from the 1980s, in which his heroes struggle with the duality of reason and feelings, haphazardness and necessity, reality and mystery. Even in these films made abroad we can also trace certain irony and sarcasm which first appeared in his films made in the 1970s in Poland.

—Blažena Urgošková

KING Hu

Nationality: Chinese. **Born:** Hu Chin-Ch'üan (as actor known as Chin Ch'üan; name in pinyin: Hun Jinquan) in Peking, 29 April 1931. **Education:** Hui-Wen Middle School, Peking; Peking National Art College. **Family:** Married scriptwriter Chong Ling (separated). **Career:** Moved to Hong Kong, 1949; worked in design department, Yong Hua Film Company, as actor, and as assistant director and scriptwriter, 1950–54; set designer, Great Wall Film Company, mid-1950s; radio producer, worked for Voice of America, 1954–58; actor, scriptwriter, and director for Shaw Brothers, 1958–65; director and production manager, Union (Liangbang) Film Company, 1965–70; founded King Hu Productions, 1970. **Awards:** Grand Prix, Cannes Festival, for *A Touch of Zen*, 1975. **Died:** 14 January 1997, of heart disease.

Films as Director:

- 1962 *Yü T'ang Ch'un* (*The Story of Sue San*) (credited as exec d, disowned)
- 1963 *Liang Shan-po yü Chu Ying T'ai* (*Eternal Love*) (co-d)
- 1964 *Ta Ti Erh Nü* (*Children of the Good Earth; Sons and Daughters of the Good Earth*)
- 1965 *Ta Tsui Hsia* (*Come Drink with Me*) (+ co-sc, lyrics)
- 1967 *Lung Men K'o Chan* (*The Dragon Gate Inn*) (+ sc)
- 1970 *Hsia Nü* (*A Touch of Zen*) (+ sc, ed); "Nu" ("Anger") episode of *Hsi Nu Ai Le* (*Four Moods*) (+ sc)
- 1973 *Ying Ch'un Ko Chih Feng Po* (*The Fate of Lee Khan; Trouble at Spring Inn*) (+ co-sc, pr)
- 1974 *Chung Lieh T'u* (*The Valiant Ones; Portrait of the Patriotic Heroes*) (+ sc, pr)
- 1978 *Shan Chung Ch'uan Chi* (*Legend of the Mountain*) (+ pr)
- 1979 *K'ung Shan Ling Yü* (*Raining in the Mountain*) (+ sc, pr)
- 1981 *Chung Shên Ta Shih* (*The Juvenizer*) (+ pr)
- 1983 Episode of *Ta Lun Hui* (*The Wheel of Life*)
- 1989 *Hsiao Ao Chiang Hu* (*The Swordsman*) (co-d)
- 1992 *Hua Pi Zhi Yinyang Fawang* (*Painted Skin*)

Other Films:

- 1958 *Hung Hu-Tzu* (*Red Beard*) (P'an Lei) (sc)
- 1961 *Hua T'ien-T'so* (*Bridenapping*) (Yen Chun) (sc)
- 1976 *Lung Men Feng Yun* (*Dragon Gate*) (Ou-yang Chun) (sc)

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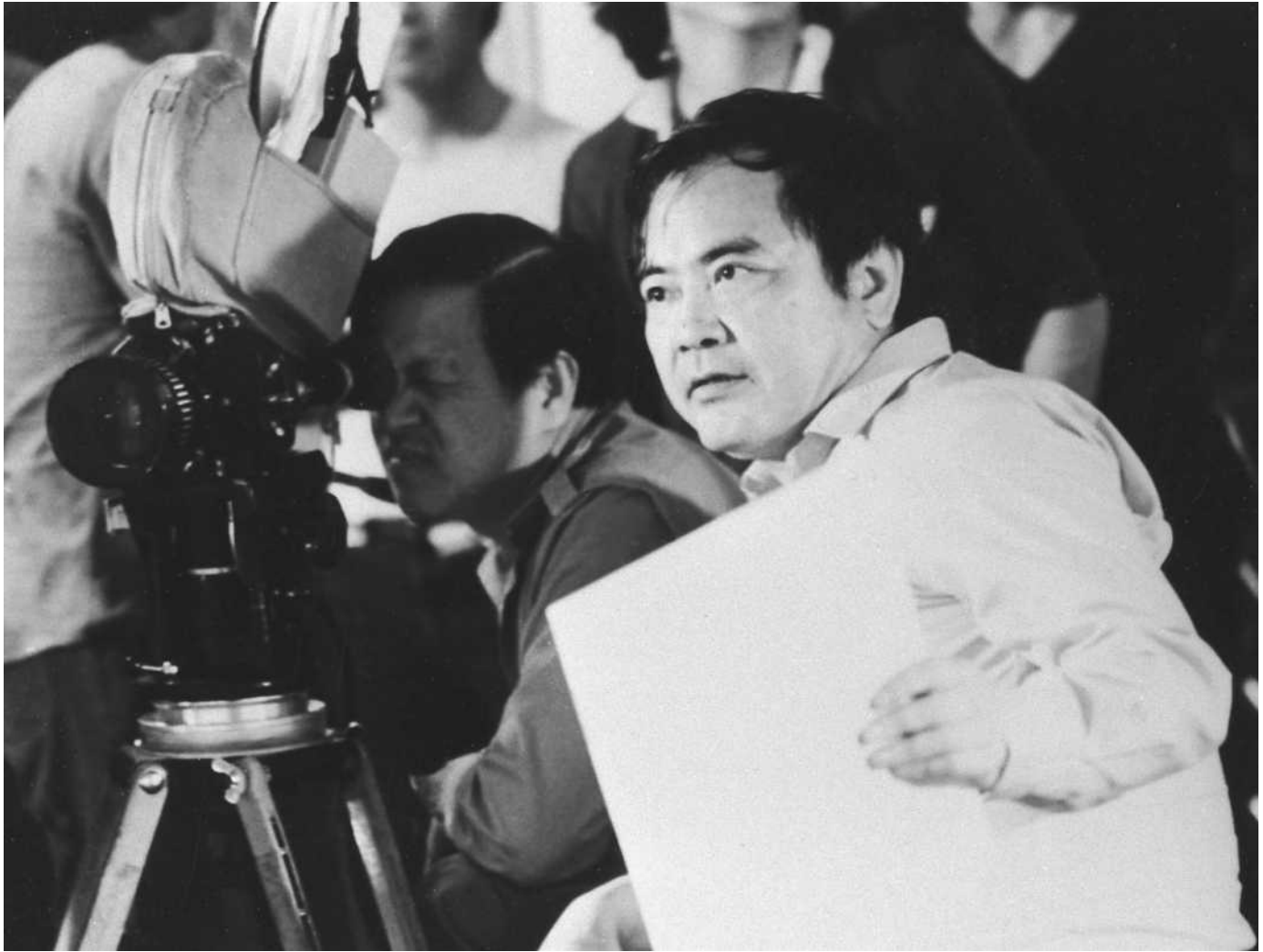
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- Bourget, J. L., "Hua Pi Zhi Yinyang Fawang," in *Positif*, November 1992.
- Stratton, D., "Painted Skin," in *Variety*, 9 November 1992.
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- Douin, Jean-Luc, "Hong Kong Stars," in *Télérama* (Paris), 3 November 1993.
- Obituary, in *Variety* (New York), 20 January 1997.
- Saada, Nicolas, "King Hu entre dans la légende," an obituary, in *Cahiers du Cinéma* (Paris), February 1997.
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King Hu (right) with Chou Ye-Hsing

King Hu was not only a master in the historical martial art film genre (known in Chinese as Wu Hsia P'ien or Wu Xia Pian), but a revolutionary of the form as well. One of the most popular genres in Chinese film history, it reached its peak in the 1970s in Hong Kong. In fact, the very first film made in China was an historical martial art film documenting Peking Opera performer T'an Hsin P'ei, who performed some fighting scenes from the opera *Ting Chun Shang* in 1906.

Influenced by Peking opera, King Hu always presented his main characters clearly and vividly in their first appearances on screen and lets the characters' interactions occur within a limited space. The presentations provide the audience with an early introduction of the main characters' backgrounds, personalities, motives, and duties, giving a clear indication of where everyone fits in the moral landscape. This restricted realm creates denser and more intensive emotional developments, paving the way to a higher dramatic climax. Such structuring can be observed at the temple in *Raining in the Mountain*, and the inn in both *The Dragon Gate Inn* and *The Fate of Lee Khan*. Most filmmakers in this genre tend to focus on fighting scenes and on displaying various styles of kung fu. In many cases the plots are constructed simply to support the fighting, which itself is given over to such elaborate special effects as to resemble more

closely a supernatural force than a manifestation of human struggle. History itself loses its meaning: it simply provides an excuse for making another "historical" martial art film. This destruction of referentiality becomes all the balder when a character from the Han dynasty wears a hat from the Ming dynasty to go with his Han dynasty robe, goes into an inn that is a mess of Tang architecture and Ching furniture. As a result, the historical martial art film genre's main function is to create an imaginary and mystical world for the audience to escape to. But King Hu's work stood out with its professionalism in art direction and the director's personal philosophy in historical backgrounding.

The Ming dynasty (1386–1644 A.D.) was King Hu's favorite historical period, reflecting as it does two major issues of the contemporary Chinese political situation. First of all, the legitimacy of the Chinese government—should it belong to the Nationalist Party, founded by Dr. Sun Yat-sen, or the Chinese Communist Party, which enjoys the support of the majority of Chinese? King Hu never gave an answer, but he surely did not hesitate to take a Han-centric viewpoint of the Ming dynasty. In Chinese history, it is commonly perceived as an act of legitimization of authority when Chu Yuan-chang, the founding emperor of the Ming dynasty, started a revolution to

overthrow the Yuan dynasty, founded by Mongolian “invaders.” Chu is a Han, the majority ethnic group of China. In *The Fate of Lee Khan*, the revolutionaries led by Chu are brave, intelligent, united, self-sacrificing, and virtuous, while the Mongolians are cowardly, stupid, selfish, and morally corrupted. Although it seems to be an exception that the Mongolian lord and princess are equally brave, smart, and know the secrets of kung fu, they are cruel to their people. They even attempt to kill a traitor to Chu who offers them secret information about Chu’s military power. In the end, the Mongolian lord, princess, and the traitor are killed by the revolutionaries.

Another parallel to contemporary times is the Ming dynasty’s power struggles. The rivalries among corrupt officers, ministers, and eunuchs not only deceived the emperors, but ruined the welfare of the Chinese people. Facing a chaotic era like this, King Hu’s solution seems to be found in *A Touch of Zen*, which won the Grand Prix de Technique Supérieur at Cannes in 1975, marking a milestone in his career. King Hu expresses the limitations of scholarly and chivalric life in the first half of *A Touch of Zen*, while in the other half he initiates the audience into a surrealistic visionary world—the realm of Zen metaphysics: a monk bleeds gold and possesses extraordinary powers that seem to stem from the sun and other natural forces.

However, one may find a different philosophy in *The Swordsman*, which he co-directed with Tsui Hark, a leading figure of the Hong Kong New Wave and director of *Peking Opera Blues*. Although the artistic disputes between Tsui Hark and King Hu caused the latter to leave in the middle of production, *The Swordsman* surprisingly ends up being a combination of several filmmakers’ virtues. Stylistically, there are kung fu scenes from martial art director Chen Hsiao Tung (director of *Chinese Ghost Story*), visionary special effects from Tsui Hark, and art design from King Hu, who eventually set the story in his preferred Ming dynasty. Its pace is one of the contemporary commercial Hong Kong film, much faster than King Hu’s normal work. It employs Tsui Hark’s cynical view of life, showing almost none of the characters to be trustworthy: they all have their own selfish ambitions, the fact of which breaks down the easy formulation of hero and villain. King Hu’s specialty—the power struggles within intensive circumstances—is still in evidence, while a rather forced romantic relationship is evidence of Chen’s hand.

King Hu’s metaphysical Zen and the sublimation of the spiritual are not themes in *The Swordsman*. They are replaced by the nihilism of Tsui Hark, as seen when the protagonist and his girlfriend ride without a clear direction on an uncultivated field after they both encounter some of the complexities of life. Somehow more rooted in reality, King Hu subsequently prepared a film about the Chinese railroad workers’ early U.S. history following immigration in the nineteenth century.

—Vivian Huang

KINOSHITA, Keisuke

Nationality: Japanese. **Born:** Hamamatsu City, Shizuoka Prefecture, 5 December 1912. **Education:** Hamamatsu Engineering School; Oriental Photography School, Tokyo, 1932–33. Military service,

1940–41. **Career:** Laboratory assistant, Shochiku’s Kamata studios, 1933; camera assistant under chief cinematographer for Yasujiro Shimazu, 1934–36; assistant director, Shimazu’s group, 1936–42; chief assistant to director Kozaburo Yoshimura, 1939; director, from 1943; left Shochiku, began as TV director, 1964. **Awards:** Kinema Jumbo Best Film of the Year, for *The Morning of the Osone Family*, 1946, *24 Eyes*, 1954, and *The Ballad of Narayama*, 1958. **Died:** 30 December 1998, in Tokyo, Japan, of stroke.

Films as Director:

- 1943 *Hanasaku minato (The Blossoming Port)*; *Ikite-iru Magoroku (The Living Magoroku)* (+ sc)
- 1944 *Kanko no machi (Jubilation Street; Cheering Town)*; *Rikugun (The Army)*
- 1946 *Osone-ke no asa (Morning for the Osone Family)*; *Waga koisheshi otome (The Girl I Loved)* (+ sc)
- 1947 *Kekkon (Marriage)* (+ story); *Fujicho (Phoenix)* (+ sc)
- 1948 *Onna (Woman)* (+ sc); *Shozo (The Portrait)*; *Hakai (Apostasy)*
- 1949 *Ojosan kanpai (A Toast to the Young Miss; Here’s to the Girls)*; *Yotsuya kaidan, I-II (The Yotsuya Ghost Story, Parts I and II)*; *Yabure daiko (Broken Drum)* (+ co-sc)
- 1950 *Konyaku yubiwa (Engagement Ring)* (+ sc)
- 1951 *Zemma (The Good Fairy)* (+ co-sc); *Karumen kokyo ni kaeru (Carmen Comes Home)* (+ sc); *Shonen ki (A Record of Youth)* (+ co-sc); *Umi no hanabi (Fireworks over the Sea)* (+ sc)
- 1952 *Karumen junjo su (Carmen’s Pure Love)* (+ sc)
- 1953 *Nihon no higeki (A Japanese Tragedy)* (+ sc)
- 1954 *Onna no sono (The Garden of Women)* (+ sc); *Nijushi no hitomi (Twenty-four Eyes)* (+ sc)
- 1955 *Toi kumo (Distant Clouds)* (+ co-sc); *Nogiku no gotoki kimi nariki (You Were like a Wild Chrysanthemum)* (+ sc)
- 1956 *Yuyake-gumo (Clouds at Twilight)*; *Taiyo to bara (The Rose on His Arm)* (+ sc)
- 1957 *Yorokobi mo kanashimi mo ikutoshitsuki (Times of Joy and Sorrow; The Lighthouse)* (+ sc); *Fuzen no tomoshibi (A Candle in the Wind; Danger Stalks Near)* (+ sc)
- 1958 *Narayama bushi-ko (The Ballad of the Narayama)* (+ sc); *Kono ten no niji (The Eternal Rainbow; The Rainbow of This Sky)* (+ sc)
- 1959 *Kazabana (Snow Flurry)* (+ sc); *Sekishun-cho (The Bird of Springs Past)* (+ sc); *Kyo mo mata kakute arinan (Thus Another Day)* (+ sc)
- 1960 *Haru no yume (Spring Dreams)* (+ sc); *Fuefuki-gawa (The River Fuefuki)* (+ sc)
- 1961 *Eien no hito (The Bitter Spirit; Immortal Love)* (+ sc)
- 1962 *Kotoshi no koi (This Year’s Love)* (+ sc); *Futari de aruita iku-haru-aki (The Seasons We Walked Together)* (+ sc)
- 1963 *Utae, wakodo-tachi (Sing, Young People!)*; *Shito no densetsu (Legend of a Duel to the Death)* (+ sc)
- 1964 *Koge (The Scent of Incense)* (+ sc)
- 1967 *Natsukashiki fue ya taiko (Lovely Flute and Drum)* (+ pr, sc)
- 1976 *Suri Lanka no ai to wakare (Love and Separation in Sri Lanka)* (+ sc)

- 1979 *Shodo satsujin: Musukoyo (My Son)* (+ sc)
 1983 *Kono ko o nokoshite (The Children of Nagasaki; These Children Survive Me)*
 1986 *Yorokobi mo kanashima mo ikutoshitsuki (Times of Joy and Sorrow; Big Joys, Small Sorrows)*

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Keisuke Kinoshita's films are characteristic of the Shochiku Studio's work: healthy home drama and melodrama as conventionalized by the studio's two masters, Shimazu and Ozu, who specialized in depicting everyday family life. Kinoshita gravitated toward sentimentalism and a belief in the eventual triumph of good will and sincere efforts. It was against this “planned unity” that the new generation of Shochiku directors (for example, Oshima and his group) reacted.

Kinoshita was skilled in various genres. His light satiric comedies began with his first film, *The Blossoming Port*. Although ostensibly it illustrated the patriotism of two con men in a small port town, this film demonstrated Kinoshita's extraordinary talent for witty mise-en-scène and briskly-paced storytelling. His postwar comedies include *Broken Drum*, *Carmen Comes Home*, *Carmen's Pure Love* and *A*

Candle in the Wind, which captured the liberated spirit of postwar democratization. *A Toast to the Young Miss* was a kind of situation comedy that became unusually successful due to its excellent cast.

Among Kinoshita's popular romantic melodramas, *Marriage and Phoenix* surprised audiences with bold and sophisticated expressions of love, helping pioneer the new social morality in Japanese film. *You Were like a Wild Chrysanthemum* is a romantic, sentimental love story. The sentimental human drama became Kinoshita's most characteristic film. It is typified by *24 Eyes*, which deftly appeals to the Japanese audience's sentimentality, depicting the life of a woman teacher on a small island. This was followed by such films as *Times of Joy and Sorrow*, *The Seasons We Walked Together*, and *Lovely Flute and Drum*. The Shochiku Studio was proud that these films could attract “women coming with handkerchiefs to wipe away their tears.”

Films of rather straightforward social criticism include *Morning for the Osonoe Family*, *Apostasy*, *A Japanese Tragedy*, *The Garden of Women*, *The Ballad of the Narayama*, and *Snow Flurry*. These vary from rather crude “postwar democratization” films to films that deal with such topics as the world of folklore, struggles against the feudalistic system, and current social problems. Kinoshita was adventurous in his technical experimentation. *Carmen Comes Home* is the first Japanese color film and is sophisticated in its use of the new technology. In its sequel, *Carmen's Pure Love*, he employed tilting compositions throughout the film, producing a wry comic atmosphere. In *A Japanese Tragedy*, newsreel footage was inserted to connect the historical background with the narrative. *You Were like a Wild Chrysanthemum*, a film presented as an old man's memory of his youth, creates a nostalgic effect by vignetting with an oval shape and with misty images. *The Ballad of the Narayama*, except for the last outdoor sequence, takes place on a set that accentuates artificiality and theatricality, with the added effect of a peculiar use of color. Kabuki-style acting, music, and storytelling create the fable-like ambience of this film. *The River Fuefuki* is entirely tinted in colors that correspond to the sentiment of each scene (e.g., red for fighting, blue for funerals, and green for peaceful village life).

After the Japanese film industry sank into a depression in the 1960s, Kinoshita successfully continued his career in TV for a long period. His skill at entertaining and his sense of experimentation kept him popular with television audiences as well.

—Kyoko Hirano

KINUGASA, Teinosuke

Nationality: Japanese. **Born:** Teinosuke Kogame in Mie Prefecture, 1 January 1896. **Education:** Sasayama Private School. **Career:** Ran away to Nagoya, began theatrical apprenticeship, 1913; stage debut, 1915; *oyama* actor (playing female roles), Nikkatsu Mukojima studio, 1918; wrote and directed first film, 1921; moved to Makino Kinema, 1922; contract director for Shochiku Company, formed Kinugasa Motion Picture League, became involved with new actors' and technicians' union, led mass walkout over plan to replace *oyama*

actors with female performers, mid-1920s; travelled to Russia and Germany, 1928; returned to Japan, 1929; began association with kabuki actor Hasegawa, 1935; moved to Toho Company, 1939; moved to Daiei Company, 1949, (appointed to board of directors, 1958). **Awards:** Best Film, Cannes Festival, Academy Award for Best Foreign Film, and Best Foreign Film, New York Film Critics, for *Gate of Hell*, 1954; Purple Ribbon Medal, Japan, for distinguished cultural service, 1958. **Died:** 26 February 1982.

Films as Director:

- 1921 *Imoto no shi* (*The Death of My Sister*) (+ sc, role)
 1922 *Niwa no kotori* (*Two Little Birds*) (+ sc); *Hibana* (*Spark*) (+ sc)
 1923 *Hanasake jijii* (+ sc); *Jinsei o Mitsumete* (+ sc); *Onna-yo ayamaru nakare* (+ sc); *Konjiki yasha* (*The Golden Demon*) (+ sc); *Ma no ike* (*The Spirit of the Pond*) (+ sc)
 1924 *Choraku no kanata* (*Beyond Decay*) (+ sc); *Kanojo to unmei* (*She Has Lived Her Destiny*) (in two parts) (+ sc); *Kire no ame* (*Fog and Rain*) (+ sc); *Kishin yuri keiji* (+ sc); *Kyoren no buto* (*Dance Training*) (+ sc); *Mirsu* (*Love*) (+ sc); *Shohin* (*Shuto*) (+ sc); *Shohin* (*Shusoku*) (+ sc); *Jashumon no onna* (*A Woman's Heresy*) (+ sc); *Tsuma no himitsu* (*Secret of a Wife*); *Koi* (*Love*); *Sabishi mura* (*Lonely Village*)
 1925 *Nichirin* (*The Sun*); *Koi to bushi* (*Love and a Warrior*) (+ sc); *Shinju yoimachigusa*; *Tsukigata hanpeita*; *Wakaki hi no chuji*
 1926 *Kurutta ippei* (*A Page of Madness*); *Kirinji*; *Teru hi kumoru hi* (*Shining Sun Becomes Clouded*); *Hikuidori* (*Cassowary*); *Ojo Kichiza*; *Oni azami*; *Kinno jidai* (*Epoch of Loyalty*); *Meoto boshi* (*Star of Married Couples*); *Goyosen*; *Dochu sugoroku bune*; *Dochu sugoroku kago* (*The Palanquin*); *Akatsuki no yushi* (*A Brave Soldier at Dawn*); *Gekka no kyojin* (*Moonlight Madness*)
 1928 **Jujiro** (*Crossroads*) (+ sc); *Benten Kozo* (*Gay Masquerade*); *Keiraku hichu*; *Kaikokuki* (*Tales from a Country by the Sea*); *Chokon yasha* (*Female Demon*)
 1931 *Reimei izen* (*Before Dawn*) (+ sc); *Tojin okichi*
 1932 *Ikinokata Shinsengumi* (*The Surviving Shinsengumi*) (+ sc); *Chushingura* (*The Loyal 47 Ronin*; *The Vengeance of the 47 Ronin*) (+ sc)
 1933 *Tenichibo to iganosuke* (+ sc); *Futatsu doro* (*Two Stone Lanterns*) (+ sc); *Toina no Ginpei* (*Ginpei from Koina*) (+ sc)
 1934 *Kutsukate tokijiro* (+ sc); *Fuyaki shinju* (+ sc); *Ippan gatana dohyoiri* (*A Sword and the Sumo Ring*) (+ sc); *Nagurareta kochiyama* (+ sc)
 1935 *Yukinojo henge* (*The Revenge of Yukinojo*; *Yukinojo's Revenge*) (+ co-sc) (in 3 parts, part 3 released 1936); *Kurayama no ushimatsu* (+ sc)
 1937 *Hito hada Kannon* (*The Sacred Protector*) (+ sc) (in 5 parts); *Osaka natsu no jin* (*The Summer Battle of Osaka*) (+ sc)
 1938 *Kuroda seichuroku* (+ sc)
 1940 *Hebi himesama* (*The Snake Princess*) (+ sc) (in two parts)

- 1941 *Kawanakajima kassen* (*The Battle of Kawanakajima*) (+ sc)
 1943 *Susume dokuritsuki* (*Forward Flag of Independence*)
 1945 *Umi no bara* (*Rose of the Sea*)
 1946 *Aru yo no tonosama* (*Lord for a Night*)
 1947 “Koi no sakasu (*The Love Circus*)” section of *Yottsuo no koi no monogatari* (*The Story of Four Loves*); *Joyu* (*Actress*) (+ co-sc)
 1949 *Kobanzame* (part 2) (+ sc); *Koga yashiki* (*Koga Mansion*) (+ sc); *Satsujinsha no kao* (*The Face of a Murderer*)
 1951 *Beni komori* (+ sc); *Tsuki no watari-dori* (*Migratory Birds under the Moon*) (+ sc); *Meigatsu somato* (*Lantern Under a Full Moon*) (+ sc)
 1952 *Daibutsu kaigen* (*Saga of the Great Buddha*; *The Dedication of the Great Buddha*) (+ sc); *Shurajo hibun* (+ sc) (in 2 parts)
 1953 **Jigokumon** (*Gate of Hell*) (+ sc)
 1954 *Yuki no yo ketto* (*Duel of a Snowy Night*) (+ sc); *Hana no nagadosu* (*End of a Prolonged Journey*) (+ sc); *Tekka bugyo* (+ sc)
 1955 *Yushima no shiraume* (*The Romance of Yushima*; *White Sea of Yushima*) (+ sc); *Kawa no aru shitamachi no hanashi* (*It Happened in Tokyo*) (+ sc); *Bara ikutabi* (*A Girl Isn't Allowed to Love*) (+ sc)
 1956 *Yoshinaka o meguru sannin no onna* (*Three Women around Yoshinaka*) (+ sc); *Hibana* (*Spark*) (+ sc); *Tsukigata hanpeita* (in 2 parts) (+ sc)
 1957 *Shirasagi* (*White Heron*; *The Snowy Heron*) (+ sc); *Ukifune* (*Floating Vessel*) (+ sc); *Naruto hicho* (*A Fantastic Tale of Naruto*) (+ sc)
 1958 *Haru koro no hana no en* (*A Spring Banquet*) (+ sc); *Osaka no onna* (*A Woman of Osaka*) (+ sc)
 1959 *Joen* (*Tormented Flame*) (+ sc); *Kagero ezu* (*Stop the Old Fox*) (+ sc)
 1960 *Uta andon* (*The Old Lantern*) (+ sc)
 1961 *Midare-gami* (*Dishevelled Hair*) (+ sc); *Okoto to Sasuke* (*Okoto and Sasuke*) (+ sc)
 1963 *Yoso* (*Priest and Empress*; *The Sorcerer*) (+ sc); episode of *Uso* (*When Women Lie*; *Lies*)
 1967 *Chiisana tobosha* (*The Little Runaway*) (co-d)
 1968 *Tsumiki no hako*

Other Films: (incomplete listing)

- 1918 *Nanairo yubi wa* (*The Seven-Colored Ring*) (Oguchi) (film acting debut)
 1920 *Ikeru shikabane* (*The Living Corpse*) (Tanaka) (role)

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Teinosuke Kinugasa made two of the most famous films ever to come out of Japan, and was, historically, the first of his country's directors known in the West. *Rashomon* brought wider interest and admiration for Japanese cinema, but some observers fondly recall *Crossroads*, which had some showings in Europe in 1929 and in New York in 1930, under the title *The Slums of Tokyo*. On one hand, *Crossroads* is the Japanese equivalent of the German “street” films, and on the other it is the oft-told local tale of a hard-working, self-sacrificing woman suffering on behalf of her idle younger brother, who is in love with an unvirtuous woman. The pace is slow, but the film is the work of a master. As in his earlier surrealist and experimental film, *A Page of Madness*, which made a late, freak appearance in the West in 1973, he intercuts furiously to express mental agitation and to move backwards and forwards in time in a way seldom used in Western cinema until the *Nouvelle Vague* in the 1960s.

Kinugasa's films of the 1930s confirm the impression that he did not regard the camera as a mere recorder: we may be astonished by the number of glides, of overhead shots, of sudden close-ups—each correctly juxtaposed against the images on either side. It is clear that Kinugasa, along with his peers, used this “decorative” approach rather more freely with historical subjects: if you compare his most popular film, *The Revenge of Yukinojo* with Ichikawa's 1963 remake, *An Actor's Revenge*, you will find many of the shots duplicated, despite the stunning addition of colour and wide screen. (The same actor, Kazuo Hasegawa, appeared in both, but here under the pseudonym Chojiro Hayashi.)

The two films are too far apart, chronologically, to make further comparisons, but in 1947 Kinugasa directed *Actress*, while Mizoguchi tackled the same subject, based on fact, in *The Love of Sumako the Actress*. Mizoguchi's version has an intensity lacking in Kinugasa's film, which is more subtle. *Gate of Hell* (1953) was the first Japanese colour film seen in the West, and only one other film had preceded it, after *Rashomon*. It bowled over almost everyone who saw it: the gold,

scarlet, beige, white, and green of the costumes; the mists, the moon, the sea, the distant hills. We did not know then how many Japanese films start this way, with an exposition of a country torn apart by war and revolution, nor how many concerned murderous and amorous intrigues among feudal warlords and their courtesans. *Gate of Hell* is an exquisite picture, but it remains overshadowed by Mizoguchi's (black-and-white) historical films of this period. It lacks their power and tension, their breadth and their sheer craftsmanship.

It was in this decade and into the 1960s that the Japanese cinema flowered, with a series of masterpieces by Kurosawa, Kobayashi, Ichikawa, and others. Some of the older directors, including Kinugasa, continued to make films of integrity and skill: but many of their films look a little plodding beside those made by the younger generation.

—David Shipman

KLUGE, Alexander

Nationality: German. **Born:** Halberstadt, 14 February 1932. **Education:** Charlottenburger Gymnasium, Berlin, Abitur 1949; studied law and history at Freiburg, Marburg, and Johann-Wolfgang Goethe Universität, Frankfurt (degree in law, 1953). **Career:** Lawyer, novelist, and political writer, 1950s; began in films as assistant to Fritz Lang, 1958; leader and spokesman of group of German filmmakers protesting condition of German filmmaking, Oberhausen Festival, 1962; head of film division of Hochschule für Gestaltung in Ulm (known as “Institut für Filmgestaltung”), from 1962; founder, Kairos-Films, 1963. **Awards:** Berliner Kunstspreis for *Lebensläufe*, 1964; Bayrischer Staatspreis für Literatur, for *Porträt einer Bewährung* and for *Schlachtbeschreibung*; Golden Lion, Venice Festival, for *Die Artisten in der Zirkuskuppel: ratlos*, 1967; Honorary Professor, University of Frankfurt am Main, 1973; International Critics award, Cannes Festival, for *Ferdinand the Strongman*, 1976; Fontane-Preis, 1979; Grosser Breme Literatur-preis, 1979. **Address:** Elisabethstrasse 38, 8000 Munich 40, Germany.

Films as Director:

- 1960 *Brutalität in Stein (Die Ewigkeit von gestern; Brutality in Stone; Yesterday Goes on for Ever)* (co-d) (short)
- 1961 *Rennen (Racing)* (co-d) (short)
- 1963 *Lehrer im Wandel (Teachers in Transformation)* (co-d) (short)
- 1964 *Porträt einer Bewährung (Portrait of One Who Proved His Mettle)* (short)
- 1966 *Pokerspiel* (short); *Abschied von gestern (Yesterday Girl)*
- 1967 *Frau Blackburn, geb. 5 Jan. 1872, wird gefilmt (Frau Blackburn, Born 5 Jan. 1872, Is Filmed)* (short); *Die Artisten in der Zirkuskuppel: ratlos (Artistes at the Top of the Big Top—Disoriented)*
- 1968 *Feuerlöscher E. A. Winterstein (Fireman E. A. Winterstein)* (short)



Alexander Kluge on the set of *Yesterday Girl*

- 1969 *Die unbezähmbare Leni Peickert* (*The Indomitable Leni Peickert*); *Ein Arzt aus Halberstadt* (*A Doctor from Halberstadt*) (short)
- 1970 *Der grosse Verhau* (*The Big Dust-up*)
- 1971 *Wir verbauen 3 x 27 Milliarden Dollar in einen Angriffsschlechter* (*Der Angriffsschlechter; We'll Blow 3 x 27 Billion Dollars on a Destroyer; The Destroyer*) (short); *Willi Tobler und der Untergang der sechste Flotte* (*Willi Tobler and the Wreck of the Sixth Fleet*)
- 1972 *Besitzbürgerin, Jahrgang 1908* (*A Woman from the Property-owning Middle Class, Born 1908*) (short)
- 1973 *Gelegenheitsarbeit einer Sklavin* (*Occasional Work of a Female Slave*)
- 1974 *In Gefahr und grösster Not bringt der Mittelweg den Tod* (*The Middle of the Road Is a Very Dead End*)
- 1975 *Der starke Ferdinand* (*Strongman Ferdinand*); *Augen aus einem anderen Land*
- 1977 *Die Menschen, die die Staufer-Ausstellung vorbereiten* (*The People Who Are Preparing the Year of the Hohenstaufens*) (co-d) (short); *‘Zu böser Schlacht schleich’ ich heut’ Nacht so*

bang’’ (*In Such Trepidation I Creep off Tonight to the Evil Battle*) (revised version of *Willi Tobler and the Wreck of the Sixth Fleet*)

- 1979 *Die Patriotin* (*The Patriotic Woman*)
- 1980 *Der Kandidat* (co-d)
- 1983 *Krieg und Frieden* (co-d); *Die Macht der Gefühle* (*The Power of Emotions*)
- 1985 *Der Angriff der Gegenwart auf die Ubrige Zeit* (*The Blind Director*)
- 1987 *Vermischte Nachrichten* (+ sc, pr)

Other Films:

- 1965 *Unendliche Fahrt—aber begrenzt* (Reitz) (feature) (text)
- 1973 *Die Reise nach Wien* (Reitz) (sc)
- 1978 *Deutschland im Herbst* (*Germany in Autumn*) (Schlöndorff) (contribution)
- 1986 *There Must Be a Way Out: The Film World of Alexander Kluge* (Buchka) (addl d)
- 1989 *Schweinegeld, Ein Märchen der Gebrüder Nimm* (pr)

Publications

By KLUGE: books—

- Kulturpolitik und Ausgabenkontrolle*, Frankfurt, 1961.
Lebensläufe, Stuttgart, 1962; 2nd edition, Frankfurt, 1974.
Schlachtbeschreibung, Olten and Freiburg, 1964; expanded edition, Munich, 1978.
Abschied von gestern, Frankfurt am Main, n.d.
Die Artisten in der Zirkuskuppel: ratlos. Die Ungläubige. Projekt Z. Sprüche der Leni Peickert, Munich, 1968.
Der Untergang der sechsten Armee—Schlachtbeschreibung, Munich, 1969.
Öffentlichkeit und Erfahrung. Zur Organisationsanalyse bürgerlicher und proletarischer öffentlichkeit, with Oskar Negt, Frankfurt, 1972.
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Lernprozesse mit tödlichem Ausgang, Frankfurt, 1973.
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Die Patriotin, Frankfurt, 1979.
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Die Macht der Gefühle, Frankfurt, 1984.
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Ich schulde der Welt einen Toten: Gespräche, Rotbuch Verlag, 1995.
Learning Process with a Deadly Outcome, translated by Christopher Pavsek, Durham, 1996.

By KLUGE: articles—

- “Medienproduktion,” in *Perspektiven der kommunalen Kulturpolitik*, edited by Hoffman and Hilmar, Frankfurt, 1974.
 “KINO-Gespräch mit Alexander Kluge,” interview with A. Meyer, in *KINO* (Berlin), May 1974.
 Interview with J. Dawson, in *Film Comment* (New York), November/December 1974.
 “Film ist das natürliche Tauschverhältnis der Arbeit. . .,” interview with B. Steinborn, in *Filmfaust* (Frankfurt), December 1977.
 “Das Theater der spezialisten, Kraut und Rüben,” interview with M. Schaub, in *Cinema* (Zurich), May 1978.
 “Kluge Issue” of *ZEIT Magazin*, 9 March 1979.
 “Die Patriotin: Entstehungsgeschichte—Inhalt,” in *Filmkritik* (Munich), November 1979.
 “Eine realistische Haltung müsste der Zuschauer haben, müsste ich haben, müsste der Film haben,” with R. Frey, in *Filmfaust* (Frankfurt), November 1980.
 “On Film and the Public Sphere,” in *New German Critique*, Fall 1981–Winter 1982.

- Interviews with B. Steinborn in *Filmfaust* (Frankfurt), February/March 1982 and February/March 1983.
 “Zum Unterschied von Machtbar und Gewalttätig: Die Macht der Bewusstseinsindustrie und das Schicksal Unserer Öffentlichkeit,” in *Merkur: Deutsche Zeitschrift für Europäisches Denken*, April 1984.
 “Das Schicksal und Seine Gegengeschichten: Zu Zwei Textstellen aus *Opern*,” in *Merkur: Deutsche Zeitschrift für Europäisches Denken*, September 1984.
 “Symposium on Homelessness,” in *If You Lived Here: The City in Art, Theory, and Social Activism*, Bay Press, 1991.
 “Film Digression,” in *Writing in the Film Age: Essays by Contemporary Novelists*, University of Colorado Press, 1991.
 “Kluge’s Dilemmas,” in *Filmnews*, April 1992.
 “Resurrection,” in *Art from the Ashes: A Holocaust Anthology*, Oxford University Press, 1995.

ON KLUGE: books—

- Buselmeier, M., *In Gefahr und grösster Not bringt der mittelweg den Tod. Zur Operativität bei Alexander Kluge*, Heidelberg, 1975.
 Gregor, Ulrich, and others, *Herzog, Kluge, Straub*, Munich, 1976.
 Kötz, M., and P. Höhe, *Sinnlichkeit des Zusammenhangs, Zur Filmstrategie Alexander Kluges*, Frankfurt, 1979.
 Lewandowski, Rainer, *Alexander Kluge*, Munich, 1980.
 Sandford, John, *The New German Cinema*, Totowa, New Jersey, 1980.
 Franklin, James, *New German Cinema: From Oberhausen to Hamburg*, Boston, 1983.
 Phillips, Klaus, *New German Filmmakers: From Oberhausen through the 1970s*, New York, 1984.
 Carp, Stefanie, *Kriegsgeschichten: zum Werk Alexander Kluges*, Munich, 1987.
Alexander Kluge: A Retrospective, Goethe Institute, 1988.
 O’Kane, John Russell, *Film and Cultural Politics after the Avant-garde*, University of Minnesota, 1988.
 Rentschler, Eric, *West German Filmmakers on Film: Visions and Voices*, New York, 1988.
 Elsaesser, Thomas, *New German Cinema: A History*, London, 1989.
 Gnam, Andrea, *Positionen der Wunschökonomie: das ästhetische Textmodell Alexander Kluges und seine philosophischen Voraussetzungen*, P. Lang, 1989.
 Kaes, Anton, *From “Hitler” to “Heimat”: The Return of History as Film*, Cambridge, Massachusetts, 1989.
 Lutze, Peter-Charles, *The Last Modernist: The Film and Television Work of Alexander Kluge*, Madison, Wisconsin, 1991.
 Steckel, Gerd, *The Empty Space in Between: Alexander Kluge’s Texts and Films between the Traditions of Enlightenment and Romantic Discourses*, Minneapolis, Minnesota, 1992.
 Gruneis, Olaf, *Schauspielerische Darstellung in Filmen Alexander Kluges: Zur Ideologiekritik des Schauspielens im Film*, Die Blaue Eule, 1994.
 Pavsek, Christopher Paul, *The Utopia of Film: The Critical Theory and Films of Alexander Kluge*, Duke University, 1994.
 Fehrenbach, Heide, *Cinema in Democratizing Germany: Reconstructing National Identity after Hitler*, North Carolina University Press, 1995.
 Huyssen, Andreas, *Twilight Memories: Marking Time in a Culture of Amnesia*, New York, 1995.

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- Bruck, Jan, “Brecht and Kluge’s Aesthetics of Realism,” in *Poetics: International Review for the Theory of Literature*, April 1988.
- “Kluge Issue” of *October*, Fall 1988.
- Huber, A., “Kluge Sites,” in *Filmnews*, vol. 19, no. 9, 1989.
- Rainer, Y., and Larsen, E., “We Are Demolition Artists,” in *Independent*, June 1989.
- “Special Issue on Alexander Kluge,” *New German Critique*, Winter 1990.
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- Mantegna, Gianfranco, “Television and Its Shadow: New German Video: Kluge, Klier, Odenbach,” in *Arts Magazine*, January 1991.
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- Pavsek, Christopher, “The Storyteller in the Age of Mechanical Reproduction: Alexander Kluge’s Reworking of Walter Benjamin,” in *Found Object*, Fall 1993.
- Staunton, Denis, “Vox Appeal,” in *Guardian*, 8 November 1993.
- Schulte, C. and G. Vogt, “Vorwort,” in *Augen-Blick* (Marburg), no. 23, August 1996.

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Alexander Kluge, the chief ideologue of the new German cinema, is the author of various books in the areas of sociology, contemporary philosophy, and social theory. In 1962 he helped initiate, and was the spokesman for, the “Oberhausen Manifesto,” in which “Das Opas Kino” (“grandpa’s cinema”) was declared dead.

At the same time Kluge published his first book, *Lebensläufe*, a collection of stories that presented a comprehensive cross-section of contemporary life along with its deeply rooted historical causes. His method is grounded in a rich and representative mosaic of sources: fiction, public records and reports, essays, actual occurrences, news, quotations, observations, ideas, and free associations. The method is used by Kluge as a principle of construction in his best films, such as *Abschied von gestern*, *Die Artisten in der Zirkuskuppel: ratlos*, *In Gefahr und grösster Not bringt der Mittelweg den Tod*, and in the series of collective films: *Deutschland im Herbst*, *Der Kandidat*, and *Krieg und Frieden*. The theme of war, in particular the Second World War, appears in all his works.

Kluge views filmmaking as another form of writing since it essentially continues the recording of his participation in the development of society and in everyday life. His unifying creative trait could be called verbal concentration, or image concentration. His filmic activity is a living extension of his comprehensive epistemological and sociological researches, which he has published, together with Oskar Negt (associated with the “Frankfurt School” of Adorno and Horkheimer), as *Öffentlichkeit und Erfahrung* (1972) and *Geschichte und Eigensinn* (1982).

Kluge’s films probe reality—not by way of the fantastic fictions of Fassbinder, or film school pictures as with Wenders—but through establishing oppositions and connections between facts, artifacts, reflections, and bits of performance. The protagonists of his feature films are mostly women who seek to grasp and come to terms with their experiences. For the sake of continuity these women are played either by Alexandra Kluge, his sister, or by Hannelore Hoger. They move through the jungle of contemporary life, watching and witnessing, suffering and fighting. The director mirrors their experiences.

As a filmmaker, Kluge is unique, but not isolated. The three collective films, which together with Volker Schlöndorff, Fassbinder, Stephan Aust, and others he has devoted to the most pressing contemporary events, are something new and original in the history of world cinema. Without Kluge these would be inconceivable, since it is he who pulls together and organizes, aesthetically and ideologically, the fragments filmed by the others. He creates film forms and image structures to transform the various narrative modes and artistic conceptions into a new, conscious, mobilized art of cinema, free of fantasy. This cinema is not only non-traditional, but conveys a socio-historical content.

Without Kluge a new German cinema would be scarcely conceivable, since creative inspiration needs to be supported by a strong film-political foundation. It is thanks to him, above all, that film was officially promoted in the Federal Republic, and that film in Germany has been taken seriously in the last two decades. An untiring fighter for the interests of his colleagues, Kluge gets involved whenever the fate of the new German cinema is at stake.

Since the late 1980s, Kluge has become involved in the production of alternative programming for German television. Like the overtly political aims of his filmmaking, Kluge hopes that his efforts in the television industry will help to assemble and sustain a public sphere where open critical discourse concerning German and European politics may occur. Kluge, by means of his “Development Company for Television Producers,” has been instrumental in arranging for magazines such as *Der Spiegel* and *Stern* to purchase air time on German commercial television in order for each of them to produce and broadcast independent news programs. It is Kluge’s hope that “the complete editorial independence” of these productions will “offer diversity” on television, a medium that typically seeks, in formal and thematic ways, to deny the existence of a heterogeneous viewing audience. In a 1988 interview Kluge remarked: “You only need one percent of alternative television, of calmness within the television set. If you have it, people will accept that this TV world isn’t the only one.”

In addition to his efforts in television, in 1993 Kluge co-authored another book with Oskar Negt, *Public Sphere and Experience: Toward an Analysis of the Bourgeois Public and Proletarian Public Sphere* (1993), in which he continues his interrogations of late-twentieth-century culture. Indeed, the proliferation of articles, books, and dissertations examining Kluge’s artistic and theoretical contributions continue to suggest his impact on several cultural fronts.

Whether on the screen or the page, the accomplishments of Alexander Kluge continue to distinguish him as a figure sincerely committed to social and political change.

—Maria Racheva, updated by Kevin J. Costa

KOBAYASHI, Masaki

Nationality: Japanese. **Born:** Hokkaido, 4 February 1916. **Education:** Educated in Oriental art at Waseda University, Tokyo, 1933–41. **Military Service:** Drafted into military service, served in Manchuria, 1942–44; following his refusal to be promoted above rank of private as expression of opposition to conduct of war, transferred to Ryukyu Islands, 1944, then interned in detention camp on Okinawa. **Career:** Assistant at Shochiku's Ofuna studios for 8 months prior to military service, 1941; returned to Shochiku, 1946; assistant director on staff of Keisuke Kinoshita, 1947–52; directed first film, 1952. **Awards:** Recipient, Special Jury Prizes, Cannes Festival, for *Seppuku*, 1963, and for *Kwaidan*, 1965. **Died:** 4 October 1996, in Tokyo, Japan, of cardiac arrest.

Films as Director:

- 1952 *Musuko no seishun* (*My Sons' Youth*)
- 1953 *Magokoro* (*Sincerity; Sincere Heart*)
- 1954 *Mittsu no ai* (*Three Loves*) (+ sc); *Kono hiroi sora no dokoka ni* (*Somewhere under the Broad Sky*)
- 1955 *Uruwashiki saigetsu* (*Beautiful Days*)
- 1956 *Kabe atsuki heya* (*The Thick-walled Room*) (completed 1953); *Izumi* (*The Spring; The Fountainhead*); *Anata kaimasu* (*I'll Buy You*)
- 1957 *Kuroi kawa* (*Black River*)
- 1959 *Ningen no joken I* (*The Human Condition Part I: No Greater Love*) (+ co-sc); *Ningen no joken II* (*The Human Condition Part II: Road to Eternity*) (+ co-sc)
- 1961 *Ningen no joken III* (*The Human Condition Part III: A Soldier's Prayer*) (+ co-sc)
- 1962 *Karami-ai* (*The Entanglement; The Inheritance*); *Seppuku* (*Harakiri*)
- 1964 *Kwaidan* (*Kaidan*)
- 1967 *Joiuchi* (*Rebellion*)
- 1968 *Nihon no seishun* (*The Youth of Japan; Hymn to a Tired Man*)
- 1971 *Inochi bo ni furo* (*Inn of Evil; At the Risk of My Life*)
- 1975 *Kaseki* (*Fossils*) (originally made for TV as 8-part series)
- 1983 *Tokyo saiban* (*The Tokyo Trials*) (documentary)
- 1985 *Shokutaku no nai ie* (*The Empty Table*)

Publications

By KOBAYASHI: articles—

- “Harakiri, Kobayashi, Humanism,” interview with James Silke, in *Cinema* (Beverly Hills), June/July 1963.
- “Cinq japonais en quête de films: Masaki Kobayashi,” interview with Max Tessier, in *Ecran* (Paris), March 1972.

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Interview with A. Tournès, in *Jeune Cinéma* (Paris), April 1985.

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Interview with H. Niogret, in *Positif* (Paris), December 1993.

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Bock, Audie, *Japanese Film Directors*, New York, 1978; revised edition, Tokyo, 1985.

Blouin, Claude R., *Le Chemin détourné: Essai sur Kobayashi et le cinéma japonais*, Quebec, 1982.

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Iwabuchi, M., “Kobayashi's Trilogy,” in *Film Culture* (New York), Spring 1962.

Esnault, Philippe, “L'Astre japonais,” in *Image et Son* (Paris), February 1969.

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“Masaki Kobayashi,” in *Film Dope* (London), January 1985.

Gillett, John, “Masaki Kobayashi: Power and Spectacle,” in *National Film Theatre Booklet* (London), July 1990.

Niogret, Hubert and Eithne O'Neill, “Masaki Kobayashi,” in *Positif* (Paris), December 1993.

Gräfe, Lutz and Olaf Möller, “Die Ethik der nackten Klinge,” in *Film-Dienst* (Cologne), 28 February 1995.

Obituary, in *Variety* (New York), 21 October 1996.

Obituary, in *Séquences* (Haute-Ville), November/December 1996.

Obituary, in *EPD Film* (Frankfurt), December 1996.

Obituary, in *Film en Télévisie + Video* (Brussels), December 1996.

Minks, Patrick, “Masaki Kobayashi (1916–1996),” in *Skrien* (Amsterdam), December-January 1996–1997.

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The dilemma of the dissenter—the individual who finds himself irrevocably at odds with his society—is the overriding preoccupation of Kobayashi's films, and one which grew directly from his own experience. In 1942, only months after starting his career at Shochiku studios, Kobayashi was drafted into the Imperial Japanese Army and sent to Manchuria. A reluctant conscript, he refused promotion above the rank of private and was later a prisoner of war. Released in 1946, he returned to filmmaking, becoming assistant to Keisuke Kinoshita, whose flair for lyrical composition clearly influenced Kobayashi's own style—though he succeeded, fortunately, in shaking off the older director's penchant for excessive sentimentality.

Initially, Kobayashi's concern with social justice, and the clash between society and the individual, expressed itself in direct treatment of specific current issues: war criminals in *Kabe atsuki heya*—a



Masaki Kobayashi (seated) on the set of *Shokutaku no nai ie*

subject so sensitive that the film's release was delayed three years; corruption in sport in *Anata kaimasu*; and, in *Kuroi kawa*, organized crime and prostitution rampant around U.S. bases in Japan. This phase of Kobayashi's career culminated in his towering three-part, nine-hour epic, *Ningen no joken*, a powerful and moving indictment of systematized brutality inherent in a militaristic society.

The ordeal of the pacifist Kaji, hero of *Ningen no joken* (played by Tatsuya Nakadai, Kobayashi's favorite actor), closely parallels the director's own experiences during the war. Kaji is the archetypal Kobayashi hero, who protests, struggles, and is finally killed by an oppressive and inhumane system. His death changes nothing and will not even be recorded; yet the mere fact of it stands as an assertion of indomitable humanity. Similarly, the heroes of Kobayashi's two finest films, *Seppuku* and *Joiuchi*, revolt, make their stand, and die—to no apparent avail. In these films Kobayashi turned the conventions of the *jidai-geki* (period movie) genre to his own ends, using historical settings to universalize his focus on the dissident individual. The masterly blend of style and content, with the unbending ritual of samurai convention perfectly matched by cool, reticent camera movement and elegantly geometric composition, marks in these two films the peak of Kobayashi's art.

By Japanese standards, Kobayashi made few films, working slowly and painstakingly with careful attention to detail. From *Seppuku* onwards, an increasing concern with formal beauty characterized his work, most notably in *Kaidan*. This film, based on four of Lafcadio Hearn's ghost stories, carried for once no social message, but developed a strikingly original use of color and exquisitely stylized visual composition. The crisis that overtook Japanese cinema in the late 1960s hit Kobayashi's career especially hard. His uncompromising seriousness of purpose and the measured cadences of his style held little appeal for an industry geared increasingly to flashy exploitation movies. Few of his projects came to fruition, and *Kaseki* had to be made first for television, a medium he disliked. He refused to watch the eight-hour TV transmission, regarding it merely as rough footage for his 213-minute cinema version.

Kaseki, in which a middle-aged businessman confronts the prospect of incurable cancer, seemed to mark a move away from Kobayashi's wider social concerns—as did the far weaker *Moeru aki*. *Tokyo saiban*, though, found him back on more characteristic ground. A tour-de-force of editing, it used archive and newsreel footage to make compelling drama of the Allied trials of Japanese wartime leaders. With *Shokutaku no nai ie*, his final film, Kobayashi returned

to his central preoccupation, with a principled individual (Nakadai once again) standing out against daunting social pressures. Though lacking the impact of *Ningen no joken* or *Seppuku*, it evinced his undiminished skill in exploiting the tension between outward formality and inner turmoil and reaffirmed the austere integrity that informed all his work.

—Philip Kemp

KOPPLE, Barbara

Nationality: American. **Born:** New York City, 30 July 1946. **Education:** Graduated from Northeastern University with degree in psychology. **Career:** Assisted documentary filmmakers as an editor, sound recordist, and camerawoman; spent four years in coal fields of Harlan County, Kentucky, recording struggles of unionized miners for documentary *Harlan County, U.S.A.*, 1972–76. **Awards:** Critic's Choice Award, Cannes Film Festival, 1972, for *Winter Soldier*; Academy Award for Best Feature Documentary, designation by Congress as American Film Classic in National Film Registry, Blue Ribbon, Grierson Award, and Emily Award at the American Film Festival, all 1977, all for *Harlan County, U.S.A.*; Christopher Award, 1977; Mademoiselle Award, 1977; National Endowment for the Arts fellowships, 1970s and 1980s; Blue Ribbon, American Film and Video Festival, 1990, for *Out of Darkness*; Academy Award for Best Feature Documentary, Grand Jury Prize, Audience Award, and Filmmaker's Trophy at the Sundance Film Festival, Golden Gate



Barbara Kopple

Award at the San Francisco International Film Festival, Blue Ribbon at the American Film and Video Festival, Outstanding Achievement from the International Documentary Association, Los Angeles Film Critics Award, and National Society of Film Critics Award, all 1991, all for *American Dream*; Best Feature Documentary, Director's Guild of America, 1992, for *American Dream*; Metro Labor Council Award, 1992; Cine Golden Eagle, 1992; John Simon Guggenheim Memorial Foundation Fellowship, 1992; Dorothy Arzner Directing Award, Women in Film, 1993; Outstanding Directorial Achievement from Director's Guild of America, Alfred I. duPont-Columbia University Award, and Best Special Award from Television Critics Association, all 1993, all for *Fallen Champ*.

Films as Director:

- 1972 *Winter Soldier* (co-d)
- 1976 *Harlan County, U.S.A.* (+ sound, pr)
- 1981 *No Nukes* (co-d)
- 1983 *Keeping On* (+ exec pr)
- 1989 *Civil Rights: The Struggle Continues* (+ pr)
- 1990 *Out of Darkness* (co-d)
- 1991 *American Dream* (+ sound, co-pr)
- 1992 *Beyond JFK: The Question of Conspiracy* (co-d); *Locked Out: Ravenswood*
- 1993 *Fallen Champ: The Untold Story of Mike Tyson* (+ pr)
- 1994 *Century of Women* (segment d)
- 1995 *Prisoners of Hope* (co-d)
- 1998 *Woodstock '94* (+ pr); *Wild Man Blues*
- 1999 *A Conversation with Gregory Peck*
- 2000 *My Generation*

Other Films:

- 1974 *Richard III* (pr, sound, ed)
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- Martin, M., "Entretien avec Barbara Kopple," in *Ecran*, 15 October 1977.
- Le Peron, S., and L. Skorecki, "Entretien avec Barbara Kopple," in *Cahiers du Cinéma*, November 1977.
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- Coleman, J., "Crying out Loud," in *New Statesman*, 2 June 1978.
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- Rule, S., "In Film, a Career of Trying to Balance the Inequalities of Life," in *New York Times*, 24 March 1992.
- Rafferty, Terrence, "No Man's Land," in *New Yorker*, 23 March 1992.
- Brown, G., "O Say Can You See?," in *Village Voice*, 24 March 1992.
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- Kelleher, E., "Kopple's Oscar-Winning *Dream* Explores Harsh Labor Dispute," in *Film Journal*, April 1992.
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- Schickel, Richard, "Which Side Are You On?," in *Time*, 6 April 1992.
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- Winokur, L.A., "Barbara Kopple (Interview)," in *Progressive*, November 1992.
- Tucker, Ken, "Heavyweight Champ," in *Entertainment Weekly*, February 1993.
- Meyers, Kate, "Barbara Kopple's KO Punch," in *Entertainment Weekly*, 12 February 1993.
- Zoglin, Richard, "Fallen Champ," in *Time*, 15 February 1993.
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- Christgau, Georgia, "The Spirit of Resistance and the Second Line," in *Labor History*, Winter 1993.
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- Orvell, Miles, "Documentary and the Power of Interrogation: *American Dream* and *Roger and Me*," in *Film Quarterly*, Winter 1994/95.
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Barbara Kopple got her start in film working for Albert and David Maysles. In order to make films, she decided it was necessary to learn all aspects of their production. At the Maysles' studio, she became familiar with the craft—from getting coffee to reconstituting trims, no job was trivialized. She became an assistant editor for the Maysles and began working as editor and sound recordist for other producers.

After gaining enough experience and confidence, Kopple decided it was time to direct her own films. Her crews consisted of a camera operator and sound recordist, of which she was the sound recordist. As with most documentaries, such a small crew was an economic necessity, but it also enhanced the filmmaker's intimacy with the subject. According to Kopple, recording sound brought her "deeper into what was happening"; she was "hearing" and participating in the filmic process on multiple levels. As a technician, interviewer, and director, she is both observer and participant. In supervising post-production she becomes the storyteller.

Most of Kopple's independent films require her constant attention to fundraising. Winning the Academy Award for Best Feature-length Documentary for *Harlan County, U.S.A.* did not ensure funds for another project. While shooting *American Dream*, rather than process film, she bought freezers to store the exposed rolls until money could be raised for lab expenses. Kopple thinks "small crews are great, but sometimes it's better to have money and hire a sound recordist."

Kopple was influenced by the Maysles brothers and D. A. Pennebaker, exponents of Direct Cinema. Her method of filmmaking, though owing much to her predecessors, is very much a result of form following content. Though her style may differ slightly from film to film because of the organic strategy she employs for each story, there is an overriding consistency to her work. She gives those not normally heard a voice—the audience of most films are her subjects. Her documentaries have become emblematic of social change films.

Most of Kopple's films have no simple beginning—we enter a story that has already begun. The audience may know the outcome, yet we are engaged in the suspense of how we arrived at that point. Her films examine the antecedents of power relationships, how people are affected, respond, and make sense of their own actions and those of others. Though the chronology of a film may shift through history, intercutting past events with the contemporary, we experience the action in the present tense. Her endings are never clean, sometimes with story updates occurring under the end credits. Kopple's films create a discourse that cuts through historical time in an attempt to understand where we are today.

Kopple's films create such intimacy of identity that we feel sure she lived the experience. However, *Harlan County, U.S.A.* took only thirteen months to make. After reading about the death of Joseph Yablonski, his wife, and daughter, and the formation of Miners for Democracy, she decided to make the film and secured a \$10,000 loan from Tom Brandon. The film develops small stories to contextualize a larger narrative.

The Consolidation Coal Mannington Mine Disaster of 1968, the Yablonski family murder in 1970, and the union election places the Harlan strike in a national relationship. History is seen as a growing organism and montage moves the discourse through time. John L. Lewis is cut against Carl Horn, president of Duke Power, as though they were engaged in debate. Yet the film is faithful to and references the chronology of the Harlan strike.

Kopple uses music to remind the audience of our folk storytelling tradition. In geographically isolated regions such as Harlan, music has been a way of sharing experience, creating a unifying identity. In the film music functions to evoke cultural memory and meaning. Though

we may be thousands of miles from Harlan, we share a common heritage of labor struggle. The voice of the film is the voice of many. There is no one hero, but a common chorus of purpose uniting gender and race. "Which Side Are You On" functions as *Harlan County, U.S.A.*'s theme song. The film is about choice. Kopple is asked by Duke Power's thugs to identify herself; there is no question of her allegiance. Kopple thinks that being a woman may have contributed to the local police letting her film in jail. They did not consider her a threat. There is no question that the film threatened Duke Power; the camera is beaten. And the film is very much about violence: everyday life seems harsh, and the strike heightens the brutality. The audience must look at the conflict's viscera—pieces of lung and brains in the dirt—and ultimately the death of striker Lawrence Jones. The strike may be won, but it is a momentary victory. The struggle continues without end through the credits.

Kopple continues themes developed in *Harlan County, U.S.A.* in *American Dream*, but the story and issues have become more complicated. Again she films a strike, a labor crisis, and documents the crisis of labor. At issue is whether the union movement will be destroyed by Reaganism, or whether it will transform and once again play an active role in the American drama. The film follows Local P-9 of the United Food and Commercial Workers International Union as the rank and file struggles with the International leadership and dissidents among its own membership, as well as labor's traditional antagonist, in this case Hormel and Company.

Again a strike is the motivating force for communality. But because labor is divided—brother pitted against brother—*American Dream* evokes the heartbreak of the Civil War. The labor movement has lost its innocence, yet Local P-9 seems naive. They lack an historical perspective to labor negotiations. When the strike is going well they are enthusiastic, but they succumb to moral self-righteousness when frustrated. Recognizing stasis in the International, they hire an outside labor consultant, Ray Rogers of "Corporate Campaign," whose strategy is to effect economic distress on Hormel, build solidarity with other locals, and make the strike "newsworthy." He packages the strike for television, but we are not sure which side of the camera he prefers to be on; as he seems to be playing a role from *Norma Rae* (Rogers was the organizer at J. P. Stevens). Authenticity becomes problematic.

As in *Harlan County, U.S.A.*, there is no doubt that Kopple's camera is on the side of labor. However, in *American Dream* the camera re-positions itself to show the conflicting points-of-view within the labor movement. The camera is with Local P-9 leader Jim Guyette, then with Lewie Anderson, director of the International Union's Meatpacking Division. It is in a car with dissidents as they defy the Local and go back to work. But the camera does not cross the picket line with them; it watches the dissidents go through the gate from the vantage point of the strikers.

In *American Dream*, Kopple utilizes various documentary styles. Direct Cinema techniques are combined with conventional sit-down interviews and narration. The voice of the film is that of labor, but unlike *Harlan County, U.S.A.*, *American Dream* employs narration. Guyette and Anderson provide commentary for their own stories. And Kopple personally announces voice-over information necessary to move the story forward. As the film proceeds to its end, we are aware of a distance and dislocation of voice and character not experienced in *Harlan County, U.S.A.* The grand narrative of American labor is fractured, and we wonder if the Dream can ever be reconstructed. The film ends with an *American Graffiti*-style montage of character updates. But it is the 1980s, and although there may be

personal change, one story remains the same: company profits continue to grow while workers are paid less.

Kopple thinks of herself as a filmmaker of traditional dramas, examining how people behave in moments of crisis and change. Her films question the construct of the “American Dream” and the price we pay in its attainment; how this “Dream” influences and informs our collective and individual identity and what we value; and how we are equipped to deal with and interpret issues of justice and change.

—Judy Hoffman

KORDA, Alexander

Nationality: Hungarian/British. **Born:** Sándor László Kellner in Pusztaszentmárton, Hungary, 16 September 1893; adopted surname Korda, from journalistic pseudonym “Sursum Corda” (meaning “lift up your hearts”), 1910. **Education:** Attended schools in Kisújszállás, Mezőtúr, and Budapest, until 1909. **Family:** Married 1) Maria Farkas (actress Maria Corda), 1919 (divorced 1930), one son; 2) Merle Oberon, 1939 (divorced 1945); 3) Alexander Boycun, 1953. **Career:** Worked at Pathé studios, Paris, 1911; title writer and secretary, Pictograph films, Budapest, and founder of film journal *Pesti mozi*, 1912; directed first film, 1914; formed Corvin production company with Miklós Pásztor, built studio near Budapest, 1917; arrested under Horthy regime, fled to Vienna, 1919; formed Corda Film Consortium, 1920 (dissolved 1922); formed Korda-Films, Berlin, 1923; with wife, contracted to First National, Hollywood, 1927; hired by Paramount French subsidiary, 1930; moved to British Paramount, London, 1931; founder, London Films, 1932; built Denham Studios, also made partner in United Artists, 1935 (sold interest, 1944); lost control of Denham Studios, 1938; formed Alexander Korda Productions, retained position as head of London Films, 1939; based in Hollywood, 1940–43; entered partnership with MGM, 1943 (dissolved, 1946); reorganized London Films, bought controlling interest in British Lion (distributors), 1946; founder, British Film Academy (now British Academy of Film and Television Arts), 1947. **Awards:** Knighthood, 1942. **Died:** In London, 23 January 1956.

Films as Director:

- 1914 *A becsapott újságíró (The Duped Journalist)* (co-d); *Tutyu és Totyo (Tutyu and Totyo)* (co-d)
- 1915 *Lyón Lea (Lea Lyon)* (co-d); *A tisztí kardbojt (The Officer's Swordknot)* (+ sc)
- 1916 *Fehér éjszakák (White Nights)* or *Fedora* (+ sc); *A nagymama (The Grandmother)* (+ sc); *Mesék az írógépről (Tales of the Typewriter)* (+ sc); *A kétszívű férfi (The Man with Two Hearts)*; *Az egymillió fontos bankó (The One-Million-Pound Note)* (+ sc); *Ciklámen (Cyclamen)*; *Vergődő szívek (Struggling Hearts)*; *A nevető Szaszka (The Laughing Saskia)*; *Mágnás Miska (Miska the Magnate)*
- 1917 *Szent Péter esernyője (St. Peter's Umbrella)* (+ pr); *A gólyakalifa (The Stork Caliph)* (+ pr); *Mágia (Magic)* (+ pr); *Harrison és Barrison (Harrison and Barrison)* (+ pr)
- 1918 *Faun* (+ pr); *Az aranyember (The Man with the Golden Touch)* (+ pr); *Mary Ann* (+ pr)
- 1919 *Ave Caesar!* (+ pr); *Fehér rózsza (White Rose)* (+ pr); *Yamata* (+ pr); *Se ki, se be (Neither in Nor Out)* (+ pr); *A 111-es (Number 111)* (+ pr)
- 1920 *Seine Majestät das Bettelkind (Prinz und Bettelknecht; The Prince and the Pauper)*
- 1922 *Heeren der Meere (Masters of the Sea)*; *Eine Versunkene Welt (Die Tragödie eines Verschollenen Fürstensohnes)* (A Vanished World); *Samson und Delilah (Samson and Delilah)* (+ pr)
- 1923 *Das unbekannte Morgen (The Unknown Tomorrow)* (+ pr)
- 1924 *Jedermanns Frau (Jedermanns Weib) (Everybody's Woman)* (+ pr); *Tragödie im Hause Habsburg (Das Drama von Mayerling) (Tragedy in the House of Hapsburg)* (+ pr)
- 1925 *Der Tänzer meiner Frau (Dancing Mad)*
- 1926 *Madame wünscht keine Kinder (Madame Wants No Children)*
- 1927 *Eine Dubarry von heute (A Modern Dubarry)*; *The Stolen Bride*; *The Private Life of Helen of Troy*
- 1928 *Yellow Lily*; *Night Watch*
- 1929 *Love and the Devil*; *The Squall*; *Her Private Life*
- 1930 *Lilies of the Field*; *Women Everywhere*; *The Princess and the Plumber*
- 1931 *Die Manner um Lucie* (+ pr); *Rive Gauche* (French version of *Die Manner um Lucie*) (+ pr); *Marius*; *Zum Goldenen Anker* (German version of *Marius*)
- 1932 *Service for Ladies (Reserved for Ladies)* (+ pr)
- 1933 *Wedding Rehearsal* (+ pr); ***The Private Life of Henry VIII*** (+ pr); *The Girl from Maxim's* (+ co-pr)
- 1934 *La Dame de Chez Maxim* (French version) (+ pr); *The Private Life of Don Juan* (+ pr)
- 1936 *Rembrandt* (+ pr)
- 1941 *That Hamilton Woman (Lady Hamilton)* (+ pr)
- 1945 *Perfect Strangers (Vacation from Marriage)* (+ pr)
- 1947 *An Ideal Husband* (+ pr)

Publications

On KORDA: books—

- Balcon, Michael, and others, *Twenty Years of British Films, 1925–45*, London, 1947.
- Brunel, Adrian, *Nice Work: The Story of Thirty Years in British Film Production*, London, 1949.
- Tabori, Paul, *Alexander Korda*, London, 1959.
- Cowie, Peter, *Korda*, in *Anthologie du Cinéma* no. 6, Paris, 1965.
- Nemeskürty, István, *Word and Image: A History of the Hungarian Cinema*, Budapest, 1968.
- Kulik, Karol, *Alexander Korda: The Man Who Could Work Miracles*, London, 1975.
- Korda, Michael, *Charmed Lives: A Family Romance*, New York, 1979.
- Stockham, Martin, *The Korda Collection: Alexander Korda's Film Classics*, Secaucus, New Jersey, 1993.

On KORDA: articles—

- Watts, Stephen, “Alexander Korda and the International Film,” in *Cinema Quarterly*, Autumn 1933.
- Lejeune, C.A., “Alexander Korda: A Sketch,” in *Sight and Sound* (London), Spring 1935.



Alexander Korda

Harman, Jympson, "'Alex': A Study of Korda," in *British Film Yearbook 1949–50*, London, 1949.

Price, Peter, "The Impresario Urge," in *Sight and Sound* (London), November 1950.

Campbell, Colin, "The Producer: Sir Alexander Korda," in *Sight and Sound* (London), Summer 1951.

Gilliat, Sidney, and others, "Sir Alexander Korda," in *Sight and Sound* (London), Spring 1956.

Richards, Jeffrey, "Korda's Empire: Politics and Films in *Sanders of the River*, *The Drum*, and *The Four Feathers*," in *Australian Journal of Screen Theory* (Kensington, New South Wales), no. 5–6, 1980.

Taylor, John Russell, "Tales of the Hollywood Raj. Alexander Korda: Showman or Spy?," in *Films and Filming* (London), July 1983.

"Alexander Korda," in *Film Dope* (London), January 1985.

Street, Sarah, "Denham Studios: The Golden Jubilee of Korda's Folly," in *Sight and Sound* (London), Spring 1986.

Street, Sarah, "Alexander Korda, Prudential Assurance and British Film Finance in the 1930s," in *Historical Journal of Film, Radio and TV* (Abingdon, Oxon), October 1986.

Clarke, S., "Profile: London Films," in *Variety* (New York), vol. 348, no. 10, 28 September 1992.

Ringer, Paula, "Alexander Korda: Producer, Director, Propagandist," in *Classic Images* (Muscantine, Illinois), no. 239, May 1995.

Fischer, Dennis, "A World of Childhood Delights: *The Thief of Bagdad*," in *Filmfax* (Evanston, Illinois), no. 60, April–May 1997.

Wilinsky, Barbara, "First and Finest: British Films on U.S. Television in the Late 1940s," in *Velvet Light Trap* (Austin, Texas), no. 40, Fall 1997.

On KORDA: films—

Vas, Robert, *The Golden Years of Alexander Korda*, BBC TV documentary, 1968.

* * *

Alexander Korda may be Britain's most controversial film figure, but there is no doubt that his name stands everywhere for the most splendid vision of cinema as it could be, if one had money and power. Both of these Korda had, although several times he was close to

bankruptcy, living on pure Hungarian charm and know-how. He at least had a dream that came near reality on several occasions.

Korda had two younger brothers, Zoltan, who worked with him as a director, and Vincent, who was an art director; both were outstanding in their fields. Alexander worked as a journalist and film magazine editor before he directed his first film in Hungary in 1914. He had labored long in the cinematic fields of Vienna and Berlin when finally in 1926 his film production of *A Modern Dubarry* earned him a contract in Hollywood with First National, where his initial film was the extravagantly beautiful *The Private Life of Helen of Troy*, starring his wife Maria Corda as Helen. It brought him instant recognition. He directed four features starring Billie Dove (who should have played Helen of Troy for him): *The Stolen Bride*, *The Night Watch*, *The Yellow Lily*, and *Her Private Life*, a remake of Zoë Akins's play, which Corinne Griffith had filmed earlier under its stage title, *Declass  *. Korda also directed a sound feature starring Griffith, *Lilies of the Field*. Alexander Korda could soon write his own ticket.

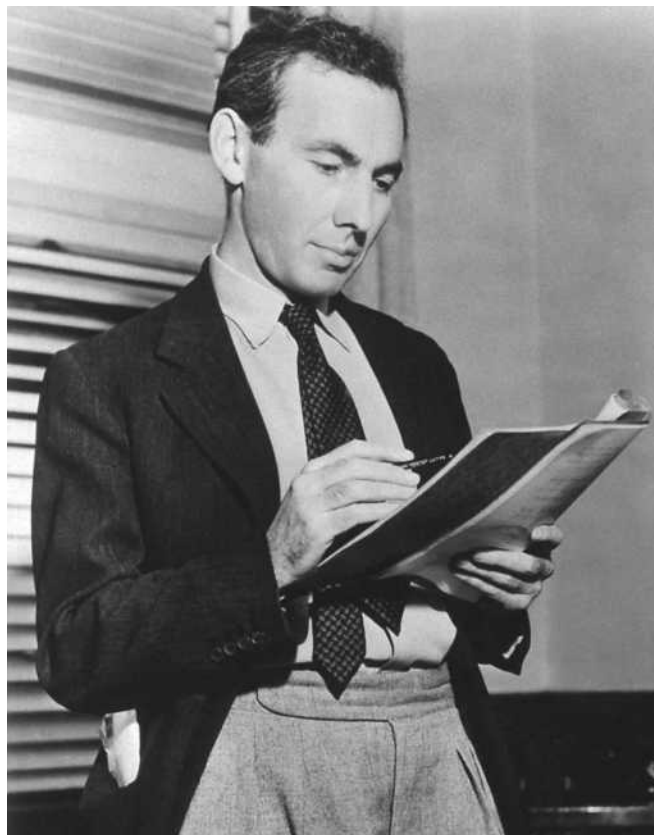
He did just that in 1931, leaving Hollywood to return to England where he set up his own production company, London Film Productions. There he was almost fully occupied with production details, and only directed eight of the many films which his company produced. It was an exciting era for an ambitious producer like Korda. His company's product was so lavish that he seemed in a fair way not only to rival Hollywood but to surpass it. His first big success was *The Private Life of Henry VIII*, starring Charles Laughton as Henry and with Merle Oberon making her debut as the unfortunate Anne Boleyn. Korda then married Oberon and started to set the stage for her stardom. Hers was not the only career Korda established, for he had much to do with the film careers of Laurence Olivier, Vivian Leigh, Robert Donat, and Leslie Howard, among others. He was the power behind it all, the man who set up financial deals for pictures that starred these actors.

While the pictures he directed, like *Rembrandt*, *That Hamilton Woman*, and *Vacation from Marriage*, were done in exquisite taste, Korda was also involved in the production of such pictures as *Catherine the Great*, *The Scarlet Pimpernel*, *Elephant Boy*, *The Ghost Goes West*, *Drums*, *The Four Feathers*, *The Thief of Bagdad*, *The Fallen Idol*, and *The Third Man*. Three times Korda built and rebuilt his company, and the third time it was with national aid. Even after the Korda empire collapsed he was able to secure new financial alliances which allowed him to keep producing until his death in 1956. His name stood for glory, and when, after 1947, his name ceased to appear as part of the film credits, the lustre surrounding a London Films production vanished.

—DeWitt Bodeen

KORDA, Zoltan

Nationality: Hungarian. **Born:** Zoltan Kellner, Turkeve, 3 June 1895; brother of directors Alexander and Vincent Korda; adopted the surname Korda after his older brother Alexander had done so. **Military Service:** Served in Hungarian cavalry. **Career:** Worked as a camera operator and an editor; became director with London Films, run by brother Alexander Korda. **Awards:** Best Director (with Robert J. Flaherty), Venice Film Festival, for *Elephant Boy*, 1937; Best Overall Artistic Contribution (with Jean Renoir), Venice Film Festival, for *La Grande illusion*, 1937; Best Screenplay (with Sacha Guitry



Zoltan Korda

and Christian-Jaque), Venice Film Festival, for *Les Perles de la couronne*, 1937; Best Director (with Carl Froelich), Venice Film Festival, for *Heimat*, 1938; Grand Biennale Art Trophy (with Walt Disney), Venice Film Festival, for *Snow White and the Seven Dwarfs*, 1938; Bronze Berlin Bear, Berlin International Film Festival, for *Cry, the Beloved Country*, 1952. **Died:** Hollywood, California, 13 October 1961.

Films as Director:

- 1918 *K  roly bak  k*
- 1927 *Die Elf Teufel (Eleven Devils)*
- 1920 *A Csodagyerek (+ sc)*
- 1933 *Men of Tomorrow*
- 1933 *Cash (For Love or Money) (If I Were Rich)*
- 1935 *Sanders of the River*
- 1936 *Forget Me Not (Forever Yours) (The Magic Voice)*
- 1937 *Revolt in the Desert; Elephant Boy*
- 1938 *The Drum (Drums)*
- 1939 *The Four Feathers (+ sc)*
- 1940 *The Thief of Bagdad* (Bergen, Powell, Whelan) (uncredited d; + assoc pr); *Conquest of the Air*
- 1942 *Jungle Book*
- 1943 *Sahara (+ sc)*
- 1945 *Counter-Attack (One against Seven) (+ pr)*
- 1947 *The Macomber Affair*
- 1948 *A Woman's Vengeance (The Gioconda Smile) (+ pr)*

- 1951 *Cry, the Beloved Country (African Fury)* (+ pr)
 1955 *Storm over the Nile (The Four Feathers)* (+ pr)

Other Films:

- 1930 *Women Everywhere* (story)

Publications

On KORDA: books—

- Durgnat, R. *A Mirror for England*, 1970.
 Richards, J. *Visions of Yesterday*, 1973.
 Cripps, T., *Slow Fade to Black*, 1977.
 Arnes, R., *A Critical History of the British Cinema*, 1978.
 Korda, Michael, *Charmed Lives: A Family Romance*, New York, 1979.

On KORDA: articles—

- “Zoltan Korda,” in *Film Dope* (Nottingham), no. 31, January 1985.
 Fischer, Dennis, “A World of Childhood Delights: *The Thief of Bagdad*,” in *Filmfax* (Evanston, Illinois), no. 60, April-May 1997.

* * *

Along with older brother Alexander and younger brother Vincent, director Zoltan Korda played an important role in the revitalization of British cinema in the 1930s, after the passage of the Cinematographic Act in 1927 created financial conditions favorable for domestic production that could compete with Hollywood. Assimilated Hungarian Jews of immense artistic talent, the Kordas seem unlikely candidates for such a role, but turbulent social and commercial conditions within their own country, as well as a lack of good fortune with production in Austria, Germany, and the United States, brought them to Britain. Alexander founded London Films in 1931, and it remained an important center of production until his death in 1956. Though Zoltan directed films for other producers, sometimes with no little success, he did his best work in partnership with his forceful and flamboyant older brother. Vincent, who became one of the most noted art directors of the period, contributed importantly to a number of Zoltan's films.

Service during World War I with the Austro-Hungarian army meant that Zoltan was away while Alexander was founding the Hungarian film industry virtually single-handed and beginning publication of that country's first serious film journal. Invalided out of the army after being wounded in a gas attack, Zoltan joined Alexander's production team at Budapest's Corvin studios and worked as an editor. It was at this point that he adopted Alexander's new surname, adopted from the Latin motto *sursum corda* or “raise up your hearts.” Though not communists themselves, Alexander and Zoltan cooperated enthusiastically in the nationalization of the film industry during Hungary's brief flirtation with state communism in 1919. The right wing coup that toppled the communists and the establishment of the anti-Semitic Horthy regime led initially to Alexander's arrest, but Zoltan, a wounded former officer, was able to obtain his release.

Fleeing the country, the Kordas tried their hands in Vienna and then Berlin, where Alexander achieved a modest success producing a few films, one of which, *Die Elf Teufel (Eleven Devils)*, Zoltan directed in 1927. Alexander soon left Germany for Hollywood, followed by Zoltan, but the brothers made little impression on the American film industry.

Established in Britain, Alexander, soon joined there by Zoltan, initially turned his hand to the making of “quota quickies,” low-budget programmers designed to fulfill the terms of the 1927 act, which required exhibitors to screen a certain percentage of domestically produced films. Alexander, however, was not content merely to fill such a niche. His bawdy costume drama, *The Private Life of Henry VIII*, made a modest fortune and, more important, was the first British film in many years to be exhibited profitably on the other side of the Atlantic. The evolving Korda formula, soon taken up in earnest by Zoltan, was simple enough: an almost jingoistic celebration of the empire and aristocratic British traditions, with an emphasis on engaging, exotic spectacle.

With *Sanders of the River*, Zoltan proved that he could oversee as successful a film as Alexander. Appropriately derived from an Edgar Wallace story (Wallace was perhaps Britain's most popular middle-brow novelist at the time), *Sanders* portrays the success of an undergunned and outnumbered British district commissioner in putting down an incipient tribal rebellion in colonial Nigeria. Though many of its interiors, shot in England, have a stagy look, the film is in fact a semi-documentary. Korda traveled to Nigeria with a crew of twelve to spend four months filming authentic exteriors and, especially, native dances and other ceremonies. The plot hinges on the rivalry between a “good” chief (that is, one loyal to the British) and a “bad” chief (that is, one who resents colonial rule). Paul Robeson is, perhaps strangely, cast as the semi-articulate good chief, whose obeisance to Sanders was seen as somewhat excessive by some even at the time. Robeson eventually condemned his participation in the project, protesting, somewhat disingenuously, that the resulting film surprised him with its unflinching support of colonialism and the paternalistic racism upon which it depends. *Sanders*, no doubt, provided unquestioning support of empire and the necessity for the European stewardship of Africa. Audiences in Britain and the United States, however, were probably more intrigued by its generous portrayal of exotic animals and peoples, including unabashedly bare-breasted women. The film is less political tract and more adventurous romance in the tradition not only of Wallace, but also of H. Rider Haggard and Rudyard Kipling (one of Korda's favorite authors).

Zoltan's next solo projects were in the same vein; they made London Films a good deal of money and helped establish the British film industry, if only briefly, as an international rival to Hollywood, formerly the world's sole supplier of such spectacular fluff. *Elephant Boy*, adapted from a Kipling short story, skillfully blends actual footage of the Indian jungle (footage shot by Robert Flaherty, the famed documentarian) with a flimsy plot and studio interiors. The film's star is the adolescent boy Sabu, a kind of Indian Tarzan who communicates with the animals and aids in the capture of wild elephants for white hunter Peterson, whose livelihood depends on their successful trapping. The formula, including a central role played by Sabu, was recycled in *Drum*, where the young man plays a youthful satrap who is nearly destroyed by the maneuverings of his anti-British uncle. As in *Sanders*, it is British authority that intervenes to save the legitimate government that is conveniently friendly to them. Once again, authentic Indian exteriors lend the film a contemporary

semi-documentary look that is only somewhat at odds with its archly conservative politics and evocation of a Kiplingesque past.

More successful was Korda's version of the imperialist classic *Four Feathers*, which had already been filmed several times previously. *Four Feathers* is a meditation on the loyalty and responsibility demanded of the ruling classes; it simply assumes the rightness of British rule in Africa, which forms the exciting background to what is essentially a morality play. Refusing to sail with his regiment to the Sudan, a young officer, the scion of a military family, overcomes his disgrace by traveling to Africa, disguising himself as a native, and helping out his regiment and friends as they defeat the Khalifa and his "fuzzy wuzzies." Novelist A.E.W. Mason's story depends on a seemingly unending series of implausibilities, but the film manages an impressive realism through its reliance on authentic exteriors; even the London sequences are startlingly unstaged. Battle scenes, making use of native extras, are especially striking and well integrated within the story; unlike *Drum*, the film achieves a nice balance between plot and spectacle, for which it was nearly universally praised.

At the close of the thirties, the boom in British production came to an end, a finale symbolized perhaps by the overblown *The Thief of Bagdad*, which Zoltan directed with a number of others. Here Kipling's story was overloaded with an ineffective subplot and a surfeit of spectacle in which Sabu, sometimes reduced to miniature proportions, seems lost.

Zoltan Korda's contribution to film history rests primarily on his role in London Film's imperialist epics, though he showed no little talent in projects not overseen by his brother Alexander. *Sahara*, a wartime Hollywood production, demonstrates Korda's ability to elicit and manage effective performances from a varied ensemble cast; it is a suspenseful, well-paced film, with action sequences, benefiting from U.S. Army assistance, that are nearly up to the high standard of *Four Feathers*. Korda was helped in this film and his next, *Counter-Attack*, by able scripting from John Howard Lawson, though even this talented scenarist could not disguise the second project's origins in a stage play. Both are essentially psychological, even ideological dramas, handled adroitly. They are far removed from the *Boy's Life* derring-do of the imperial films, whose characters are never allowed much depth. Had he spent more of his career in different production circumstances, Korda might be more noted today for these dramatic abilities. Both *The Macomber Affair* (despite its African jungle setting) and *A Woman's Vengeance* are involving melodramas in which the director affords his actors the opportunity to create nuanced, affective performances (Gregory Peck in the first of these, and Cedric Hardwicke and Charles Boyer in the second are especially impressive). Less worthy is an ill-considered remake of *Four Feathers* titled *Storm over the Nile*, whose action sequences are well designed but cannot save the absurdities of the plot from generally uninspired acting.

One film stands out from the latter point of Korda's career, an adaptation of Alan Paton's celebrated study of South African racism, *Cry, the Beloved Country*. Here Korda offers up a very different Africa from the one he had brought to the screen in *Sanders*. The blacks victimized by an oppressive system are not simple peoples in need of a benevolent paternalism; they are shown to possess a culture as complex and worthy of respect as that of the Europeans who have deprived them of their traditional way of life. It is perhaps fitting that Korda in his last years had the opportunity to critique the colonialism that many years before he had done so much to celebrate.

—R. Barton Palmer

KOZINTSEV, Grigori

Nationality: Russian. **Born:** Kiev, 22 March 1905. **Education:** Gymnasium, Kiev; studied Art with Alexandra Exter, Kiev; Academy of Fine Arts, Petrograd, 1919. **Career:** Scenic artist, Lenin Theatre, Kiev, 1918; sent to Petrograd by Union of Art Workers of Kiev, 1919; founder, with Leonid Trauberg and Sergei Yutkevitch, The Factory of the Eccentric Actor (FEKS), 1921; with Trauberg, made first film, 1924; with Trauberg, prepared film on life of Karl Marx (unrealized), 1939–40. **Awards:** Stalin Prize for the Maxim Trilogy, 1941; Lenin Prize for *Hamlet*, 1965. **Died:** In Leningrad, 11 May 1973.

Films as Director:

- 1924 *Pokhozdeniya Oktyabrini (The Adventures of Octyabrini)* (co-d with Leonid Trauberg, co-sc)
- 1925 *Michki protiv Yudenitsa (Mishka against Yudenitch)* (co-d with Trauberg, co-sc)
- 1926 *Chyortovo Koleso (The Devil's Wheel)* (co-d with Trauberg); *Shinel (The Cloak)* (co-d with Trauberg)
- 1927 *Bratichka (Little Brother)* (co-d with Trauberg, co-sc); *S.V.D. (Soyuz Velikogo Dela) (The Club of the Big Deed)* (co-d with Trauberg)
- 1929 *Novyi Vavilon (The New Babylon)* (co-d with Trauberg)
- 1931 *Odna (Alone)* (co-d with Trauberg, co-sc)
- 1935 *Yunost Maksima (The Youth of Maxim)* (co-d with Trauberg, co-sc)
- 1937 *Vozvrashcheniye Maksima (The Return of Maxim)* (co-d with Trauberg, co-sc)
- 1939 *Vyborgskaya storona (The Vyborg Side)* (co-d with Trauberg, co-sc)
- 1945 *Prostiy Lyudi (Plain People)* (released in re-edited version 1956, which Kozintsev disowned) (co-d with Trauberg, co-sc)
- 1947 *Pirogov*
- 1953 *Belinski (+ co-sc)*
- 1957 *Don Quixote*
- 1963 *Hamlet (+ sc)*
- 1971 *Korol Lir (King Lear)* (+ sc)

Publications

By KOZINTSEV: books—

Shakespeare: Time and Conscience, New York, 1966.

Glubokij ekran, Moscow, 1971.

King Lear: The Space of Tragedy, Berkeley, California, 1977.

By KOZINTSEV: articles—

"Deep Screen," in *Sight and Sound* (London), Summer/Autumn 1959.
 "The Hamlet within Me," in *Films and Filming* (London), September 1962.

"Over the Parisiana," in *Sight and Sound* (London), Winter 1962/63.
 "Prostrantsvo tragedii," in *Iskusstvo Kino* (Moscow), January, April, June, August, and November 1972, and January 1973.

- “A Child of the Revolution,” in *Cinema in Revolution*, edited by Luda and Jean Schnitzer, New York, 1973.
- “Gogoliada,” in *Iskusstvo Kino* (Moscow), May, June and July 1974.
- “Iz pisem raznyh let,” in *Iskusstvo Kino* (Moscow), May 1983.
- “Iz rabocih tetradej. 1969–1971,” in *Iskusstvo Kino* (Moscow), no. 10, October 1990.
- With S. Drejden, “Iz rabocih tetradej. 1969–1971,” in *Iskusstvo Kino* (Moscow), no. 12, December 1990.
- “Iz rabocih tetradej raznyh let,” in *Iskusstvo Kino* (Moscow), no. 8, August 1992.
- “Gody s Ejzenštejnom,” in *Iskusstvo Kino* (Moscow), no. 8, August 1994.
- “Iz pisem kinematografistam” (letters), in *Iskusstvo Kino* (Moscow), no. 7, July 1995.

On KOZINTSEV: books—

- Leyda, Jay, *Kino*, London, 1960.
- Verdone, Mario, and Barthelemy Amengual, *La Feks*, Paris, 1970.
- Rapisarda, Giusi, editor, *La FEKS: Kozintsev e Trauberg*, Rome, 1975.
- Christie, Ian, and John Gillett, *Futurism, Formalism, FEKS: Eccentrism and Soviet Cinema 1918–36*, London, 1978.
- Leaming, Barbara, *Grigori Kozintsev*, Boston, 1980.
- Christie, Ian, and Richard Taylor, editors, *The Film Factory: Russian and Soviet Cinema in Documents 1896–1939*, London, 1988.

On KOZINTSEV: articles—

- “A Meeting with Grigori Kozintsev,” in *Film* (London), Autumn 1967.
- Barteneva, Yevgeniya, “One Day with *King Lear*,” in *Soviet Film* (Moscow), no. 9, 1969.
- Yutkevitch, Sergei, “The Conscience of the King,” in *Sight and Sound* (London), Autumn 1971.
- “Director of the Year,” in *International Film Guide* 1972, London, 1971.
- Robinson, David, “Grigori Kozintsev, 1905–1973,” in *Sight and Sound* (London), Summer 1973.
- Obituaries, in *Iskusstvo Kino* (Moscow), October 1973.
- Hejfic, I., and others, “G.M. Kozincev, kakim my ego znali . . .,” in *Iskusstvo Kino* (Moscow), November 1974.
- Tsikounas, M., and Leonid Trauberg, “*La Nouvelle Babylone*,” in *Avant-Scène du Cinéma* (Paris), 1 December 1978.
- Shklovsky, V., and others, “Iz myslej o G.M. Kozinceve,” in *Iskusstvo Kino* (Moscow), April 1980.
- “Grigori Kozintsev,” in *Film Dope* (London), January 1985.
- Gerasimov, Sergei, and Iosif Heifitz, “Licnost’ mastera,” in *Iskusstvo Kino* (Moscow), March 1985.

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A man of enormous enthusiasms, bursting with theories which were always intended to be put into practice as soon as possible, Kozintsev started his career at the age of fifteen by giving public performances of plays in his family’s sitting room in Kiev. When he went to art school in Petrograd he met Sergei Yutkevich, and the two boys joined with Leonid Trauberg to found FEKS, the Factory of the Eccentric Actor. They produced a book on *Eccentrism*, “published in Eccentropolis (formerly Petrograd),” and they produced all sorts of

street theater, an amalgam of music hall, jazz, circus, and posters, meanwhile exhibiting their paintings at avant-garde shows.

Kozintsev was barely nineteen when he and Trauberg brought all this flashy modernism, their love of tricks and devices, their commitment to a new society, and their boundless energy together in their first film, *The Adventures of Oktyabrina*. Through their next few productions the two young directors perfected their art, learned how to control the fireworks, and developed a mature style which, however, never lost its distinctive FEKS flavor.

In *The New Babylon*, a story about the Paris Commune of 1870, largely set in a fantastic department store, they reached that standard of excellence only achieved by the greatest silent films: in complete control of the medium, using Enei’s brilliant art direction to the full, but peopling a gripping story with human characters only the correct degree larger than life that the medium demanded. A young composer, Shostakovich, was commissioned to write the accompanying score.

Kozintsev and Trauberg were themselves a little disappointed with their first sound film, *Alone*, a contemporary subject, although it was by no means a failure and it at least brought Shostakovich to the notice of the world at large. For the *Maxim Trilogy* they returned to an “historical-revolutionary” subject with tremendous success, building on their own experience with *New Babylon*, but completely integrating sound and dialogue rather than merely adding them to the previous recipe.

Sadly, the trilogy was really the last work of this highly successful partnership; their *Plain People*, about the wartime evacuation of a Leningrad factory to Central Asia, ran into serious official trouble and, although completed in 1945, was not released until 1956 in a version that Kozintsev refused to acknowledge.

For the rest of his independent career he remained loyal to the Leningrad studios and, perhaps because of the troubles with *Plain People*, devoted himself exclusively to historical or literary themes. After two “biopics”—*Pirogov* and *Belinski*—he turned to *Don Quixote*, which was well received at home and abroad. His *Hamlet*, with its brooding Scandinavian background, superb photography, and beautifully handled acting, won even wider international acclaim, as did his even more brooding and original *King Lear*. These films were not merely very accomplished interpretations of Shakespeare’s plays: they were the result of Kozintsev’s own “brooding,” years of deep research and careful thought, electrified, however, by equally profound emotions—the final flowering, in fact, of that enthusiastic fifteen-year-old in Kiev.

Kozintsev himself wrote to Yutkevich after *King Lear*, “I am certain that every one of us . . . in the course of his whole life, shoots a single film of *his own*. This film of one’s own is made . . . in your head, through other work, on paper . . . in conversation: but it lives, breathes, somehow prolongs into old age something that began its existence in childhood!” And indeed *King Lear* still combines Kozintsev’s original emotionalism with his commitment to a cause; it is no accident that, despite its humanistic values, the film can be analyzed in terms of dialectical materialism.

Kozintsev’s enthusiasm never deserted him. Not long before his death, after a private London showing of *King Lear*, the director was asked a question about which translation of the play he had used. Kozintsev, waving his arms in excitement, his eyes flashing, his voice rising several octaves, launched himself into a passionate eulogy and defense of the officially discredited poet Boris Pasternak. So Kozintsev was an “eccentric actor” to the last—but, as always, with

a deep concern for humanity and truth, regardless of any personal consequences.

—Robert Dunbar

KRAMER, Stanley

Nationality: American. **Born:** Stanley Earl Kramer in New York, 29 September 1913. **Education:** New York University, degree in business administration, 1933. **Military Service:** Served in U.S. Army Signal Corps, making training films, 1943–45. **Family:** Married 1) Anne Pearce, 1950, one son, one daughter; 2) Karen Sharpe, 1966, two daughters. **Career:** Apprentice writer, 20th Century-Fox, 1934; senior editor, Fox, 1938; staff writer for Columbia and Republic Pictures, 1939–40; joined MGM, 1942; with Herbert Baker and Carl Foreman, formed Screen Plays Inc., 1947; formed Stanley Kramer Productions (became Stanley Kramer Co., 1950), 1949; Stanley Kramer Co. joined Columbia Pictures, 1951; formed Stanley Kramer Pictures Corp., 1954; directed first film, 1955. **Awards:** Academy Award for Best Director, and Best Director, New York Critics, for *The Defiant Ones*, 1958; Irving G. Thalberg Award, Academy of Motion Picture Arts and Sciences, 1961; Gallatin Medal, New York University, 1968.

Films as Director:

- 1955 *Not as a Stranger* (+ pr)
- 1957 *The Pride and the Passion* (+ pr)
- 1958 *The Defiant Ones* (+ pr)
- 1959 *On the Beach* (+ pr)
- 1960 *Inherit the Wind* (+ pr)
- 1961 *Judgement at Nuremberg* (+ pr)
- 1963 *It's a Mad Mad Mad Mad World* (+ pr)
- 1965 *Ship of Fools* (+ pr)
- 1967 *Guess Who's Coming to Dinner?* (+ pr)
- 1969 *The Secret of Santa Vittoria* (+ pr)
- 1970 *RPM* (+ pr)
- 1971 *Bless the Beasts and Children* (+ pr)
- 1973 *Oklahoma Crude* (+ pr)
- 1976 *The Domino Principle* (+ pr)
- 1979 *The Runner Stumbles* (+ pr)

Other Films:

- 1948 *So This Is New York* (Fleischer) (pr)
- 1949 *Champion* (Robson) (pr); *Home of the Brave* (Robson) (pr)
- 1950 *The Men* (Zinnemann) (pr); *Cyrano de Bergerac* (Gordon) (pr)
- 1951 *Death of a Salesman* (Benedek) (pr)
- 1952 *My Six Convicts* (Fregonese) (pr); *The Sniper* (Dmytryk) (pr); *High Noon* (Zinnemann) (pr); *The Happy Time* (Fleischer) (pr); *The Four Poster* (Reis) (pr); *Eight Iron Men* (Dmytryk) (pr); *The Member of the Wedding* (Zinnemann) (pr)
- 1953 *The Juggler* (Dmytryk) (pr); *The Five Thousand Fingers of Dr. T* (Rowland) (pr)
- 1954 *The Wild One* (Benedek) (pr); *The Caine Mutiny* (Dmytryk) (pr)

- 1962 *Pressure Point* (Cornfield) (pr)
- 1963 *A Child Is Waiting* (Cassavetes) (pr)
- 1964 *Invitation to a Gunfighter* (Wilson) (pr)

Publications

By KRAMER: books—

A Mad, Mad, Mad, Mad World: A Life in Hollywood, Fort Worth, 1997.
Three Rabbis in a Rowboat: The World's Best Jewish Humor, (editor), Somerville, 2000.

By KRAMER: articles—

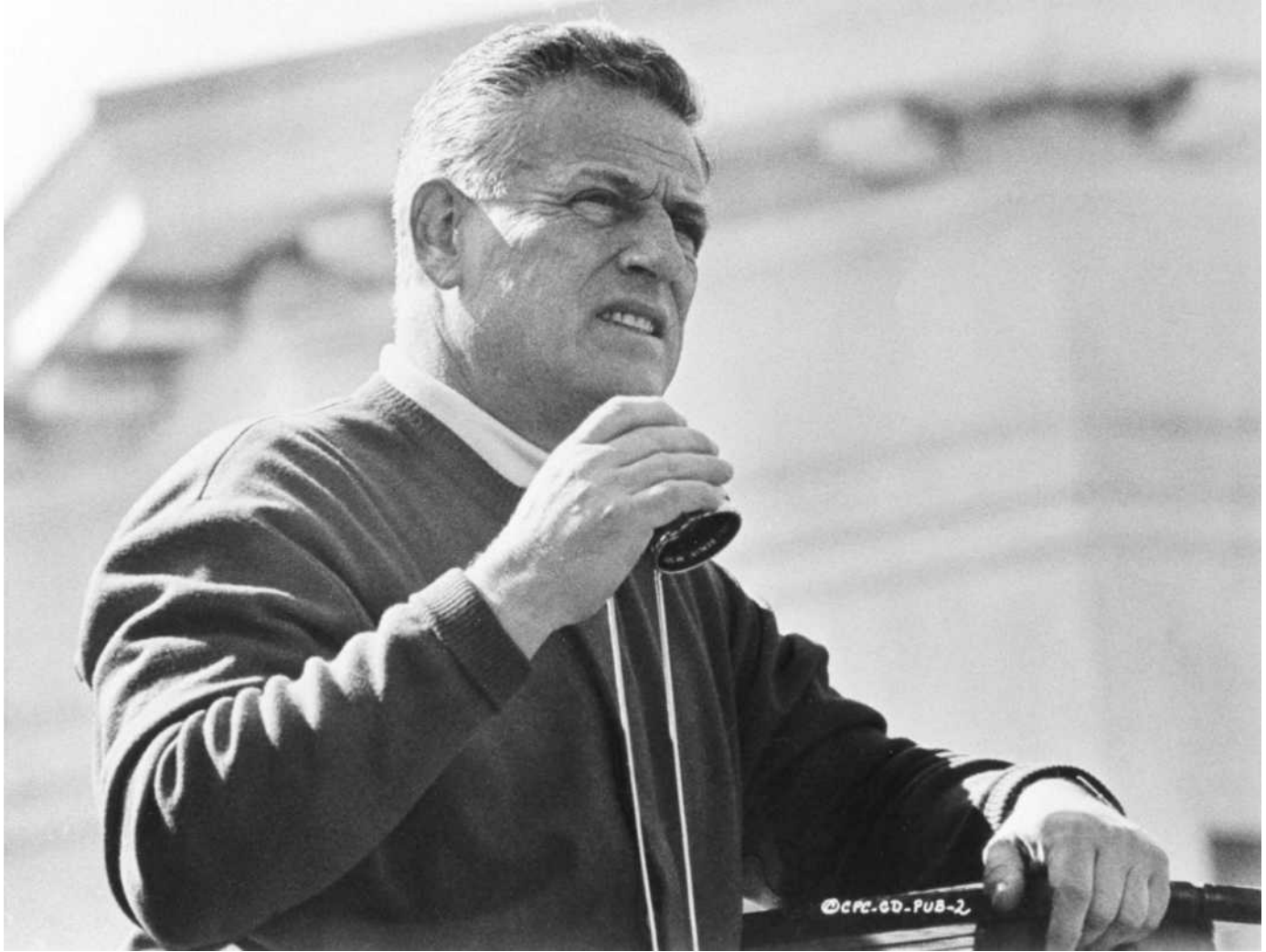
- “The Independent Producer,” in *Films in Review* (New York), March 1951.
- “Kramer on the Future,” in *Films in Review* (New York), May 1953.
- “Politics, Social Comment, and My Emotions,” in *Films and Filming* (London), June 1960.
- “Sending Myself the Message,” in *Films and Filming* (London), February 1964.
- “Nine Times across the Generation Gap,” in *Action* (Los Angeles), March/April 1968.
- Interview, in *Directors at Work*, edited by Bernard Kantor and others, New York, 1970.
- “Stanley Kramer: The Man and His Film,” interview, in *American Cinematographer* (Los Angeles), November 1979.
- “Dialogue on Film: Stanley Kramer,” in *American Film* (Washington, D.C.), March 1987.
- “Paul Winfield and Stanley Kramer: A Conversation on the Power of Film between an Actor Who Defied the System and a Director Who Changed It,” in *American Film* (Washington, D.C.), May 1991.
- “Stanley Kramer Remembers,” an interview with J. Bawden, in *Classic Images* (Muscataine), August 1992.

On KRAMER: books—

Spoto, Donald, *Stanley Kramer: Film Maker*, New York, 1978.

On KRAMER: articles—

- Houston, Penelope, “Kramer and Company,” in *Sight and Sound* (London), July/September 1952.
- Bogdanovich, Peter, “Dore Scharly—Stanley Kramer Syndrome,” in *New York Film Bulletin*, no. 12–14, 1960.
- Alpert, Hollis, and Arthur Knight, “Haunting Question: Producer-Director at Work,” in *Saturday Review* (New York), 2 December 1961.
- Tracy, Spencer, and Montgomery Clift, “An Actor's Director,” in *Films and Filming* (London), January 1962.
- Cowie, Peter, “The Defiant One,” in *Films and Filming* (London), March 1963.
- Decter, Midge, “Movies and Messages,” in *Commentary* (New York), November 1965.



Stanley Kramer

Omatsu, Mary, "Guess Who Came to Lunch?," in *Take One* (Montreal), vol. 1, no. 9, 1968.

"A Recipe for Greatness," in *Films and Filming* (London), March 1968.

McGillivray, D., "Stanley Kramer," in *Focus on Film* (London), Autumn 1973.

"Stanley Kramer," in *Film Dope* (London), January 1985.

Luft, H.G., "Stanley Kramer," in *Films in Review* (New York), March 1985.

Levy, S., "Save This Film," in *American Film*, April 1991.

Nosferatu (San Sebastian), February 1994.

Labre, C., "Le secret de Santa Vittoria," in *Télérama* (Paris), 5 July 1995.

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Stanley Kramer was among the first of the successful, postwar independent producers in Hollywood. His work offers testimony to the virtues of such a position in controlling subject matter, while also confirming the power of the tacit constraints that limit social criticism in Hollywood. Films produced, or produced and directed, by Stanley

Kramer remain close to the typical styles of postwar Hollywood narrative: location realism in *The Sniper*, *The Juggler*, *On the Beach*, and *Judgment at Nuremberg*; a clean narrative trajectory, except for somewhat "preachy" scenes when characters discuss the overt issues confronting them (medical care for the psychopath in *The Sniper* and *Pressure Point*, the need to support those with legal authority in *High Noon* or *The Caine Mutiny*); and a stress on the dilemmas of particular individuals via the mechanisms of psychological realism, although Kramer's characters bear a greater than average burden of representing social types and prominent social attitudes or beliefs.

Frequent attention to topical social issues gives Kramer's work its greatest distinction. These issues include criminality vs. mental illness, G.I. rehabilitation, racism, campus unrest in the sixties, juvenile delinquency, the need for and limits to legitimate authority, and the hazard of nuclear war. However, some of Kramer's work is only obliquely issue-related (*The Four Poster*, *Cyrano de Bergerac*, *It's a Mad Mad Mad Mad World*, and *The 5000 Fingers of Dr. T*). Even as fewer and fewer topical, social-issue films were being produced during the 1950s, Kramer continued to bring such fare to the screen. His films are not radical or revolutionary by any means. They tend to plead for a respect for the existing institutions of law and

authority, although they do point to serious flaws in need of redress. They lack the idiosyncratic, more stylistically expressive sensibility of filmmakers less overtly socially conscious who nevertheless raise similar issues, such as Samuel Fuller or John Cassavetes. Even so, Kramer's films continue a long-standing Hollywood tradition of marrying topical issues to dramatic forms, a tradition in which we find many of Hollywood's more openly progressive films.

In many ways, Kramer's films address the issues those who were blacklisted during the 1950s hoped to confront. Kramer himself was not blacklisted, though he was and is still regarded as a socially concerned liberal.

In fact, Stanley Kramer's career is ripe for reinvestigation. Criticized or dismissed by the left for failing to support black-listed individuals or for not taking a sufficiently critical view of existing institutions, Kramer has also been criticized and dismissed by auteurist critics for failing to evince a personal-enough stylistic signature (or the kind of fascination evoked by the romantic individualism of a Fuller or Ray). Structuralists have also overlooked his oeuvre and so it remains a scarcely studied, poorly assessed body of very significant work—as revealing of the limits of critical approaches as it may be of Kramer's own artistic or political sensibilities.

—Bill Nichols

KUBRICK, Stanley

Nationality: American. **Born:** New York, 26 July 1928. **Education:** Attended New York City public schools; attended evening classes at City College of the City University of New York, 1945. **Family:** Married 1) Toba Metz, 1947 (divorced, 1952); 2) dancer Ruth Sobotka, 1952 (divorced), one daughter; 3) actress Suzanne Christiane Harlan, 1958, two daughters. **Career:** Apprentice photographer, *Look* magazine, New York, 1946; made first film, 1950; formed Harris-Kubrick Productions with James Harris, 1955 (dissolved 1962); worked on *One-eyed Jacks* with Marlon Brando, 1958; planned film on Napoléon, 1969; moved to England, 1974. **Awards:** Best Direction, New York Film Critics Award, and Best Written American Comedy (screenplay) Award (with Peter George and Terry Southern), Writers Guild of America, for *Dr. Strangelove*, 1964; Oscar for Special Visual Effects, for *2001: A Space Odyssey*, 1968; Best Direction, New York Film Critics, for *A Clockwork Orange*, 1971; Best Direction, British Academy Award, for *Barry Lyndon*, 1975; D.W. Griffith Award, Directors Guild of America, 1997; Life Achievement Award, Venice Film Festival, 1997; Special Prize, National Society of Italian Film Critics, for *Eyes Wide Shut*, 1999. **Died:** 7 March 1999.

Films as Director:

- 1952 *Day of the Fight* (doc) (+ pr, sc, ph, ed); *Flying Padre* (doc) (+ sc, ph)
- 1953 *The Seafarers* (+ ph); *Fear and Desire* (+ pr, co-sc, ph, ed)
- 1955 *Killer's Kiss* (+ co-pr, co-sc, ph, ed)
- 1956 *The Killing* (+ co-pr, sc)
- 1957 *Paths of Glory* (+ co-pr, co-sc)
- 1960 *Spartacus*
- 1962 *Lolita*



Stanley Kubrick

- 1964 *Dr. Strangelove: Or, How I Learned to Stop Worrying and Love the Bomb* (+ pr, co-sc)
- 1968 *2001: A Space Odyssey* (+ pr, co-sc, special effects designer)
- 1971 *A Clockwork Orange* (+ pr, sc)
- 1975 *Barry Lyndon* (+ pr, sc)
- 1980 *The Shining* (+ pr, co-sc)
- 1987 *Full Metal Jacket* (+ pr, co-sc)
- 1999 *Eyes Wide Shut* (+ pr, co-sc)

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* * *

Few American directors were able to work within the studio system of the American film industry with the independence that Stanley Kubrick achieved. By steadily building a reputation as a filmmaker of international importance, he gained full artistic control over his films, guiding the production of each of them from the

earliest stages of planning and scripting through post-production. Kubrick was able to capitalize on the wide artistic freedom that the major studios have accorded him because he learned the business of filmmaking from the ground up.

In the early 1950s he turned out two documentary shorts for RKO; he was then able to secure financing for two low-budget features which he said were “crucial in helping me to learn my craft,” but which he would otherwise have preferred to forget. He made both films almost singlehandedly, doing his own camerawork, sound, and editing, besides directing the films. Then, in 1955, he met James Harris, an aspiring producer; together they made *The Killing*, about a group of small-time crooks who rob a race track. *The Killing* not only turned a modest profit but prompted the now-legendary remark of *Time* magazine that Kubrick “has shown more imagination with dialogue and camera than Hollywood has seen since the obstreperous Orson Welles went riding out of town.”

Kubrick next acquired the rights to Humphrey Cobb’s 1935 novel *The Paths of Glory*, and in 1957 turned it into one of the most uncompromising antiwar films ever made. Peter Cowie is cited in *Major Film Directors of the American and British Cinema* as saying that Kubrick uses his camera in the film “unflinchingly, like a weapon,” as it sweeps across the slopes to record the wholesale slaughter of a division.

Spartacus, a spectacle about slavery in pre-Christian Rome, Kubrick recalled as “the only film over which I did not have absolute control,” because the star, Kirk Douglas, was also the movie’s producer. Although *Spartacus* turned out to be one of the better spear-and-sandal epics, Kubrick vowed never to make another film unless he was assured of total artistic freedom, and he never did. *Lolita*, about a middle-aged man’s obsessive infatuation with his pre-teen step-daughter, was the director’s first comedy. “The surprising thing about *Lolita*,” Pauline Kael wrote in *For Keeps*, “is how enjoyable it is. It’s the first new American comedy since those great days in the 1940s when Preston Sturges re-created comedy with verbal slapstick. *Lolita* is black slapstick and at times it’s so far out that you gasp as you laugh.”

For those who appreciate the dark humor of *Lolita*, it is not hard to see that it was just a short step from that film to Kubrick’s masterpiece in that genre, *Dr. Strangelove: Or How I Learned to Stop Worrying and Love the Bomb*, concerning a lunatic American general’s decision to launch an attack inside Russia. The theme implicit in the film is man’s final capitulation to his own machines of destruction. Kubrick further examined his dark vision of man in a mechanistic age in *2001: A Space Odyssey*. Kubrick’s view of life, as it is reflected in *2001*, seems to be somewhat more optimistic than it was in his previous pictures. *2001* holds out hope for the progress of mankind through man’s creative encounters with the universe. In *A Clockwork Orange*, however, the future appears to be less promising than it did in *2001*; in the earlier film Kubrick showed (in the “person” of the talking computer, Hal) the machine becoming human, whereas in *A Clockwork Orange* he shows man becoming a machine through brainwashing and thought control.

Ultimately, however, the latter film only reiterates in somewhat darker terms a repeated theme in all of Kubrick’s previous work: man must retain his humanity if he is to survive in a dehumanized, highly mechanized world. Moreover, *A Clockwork Orange* echoes the warning of *Dr. Strangelove* and *2001* that man must strive to gain

mastery over himself if he is to master the machines of his own invention.

After a trio of films set in the future, Kubrick reached back into the past and adapted Thackeray’s historical novel *Barry Lyndon* to the screen in 1975. Kubrick portrayed Barry, an eighteenth-century rogue, and his times in the same critical fashion as Thackeray did before him. The film echoes a theme which appears in much of the director’s best work, that through human error the best-laid plans often go awry; and hence man is often thwarted in his efforts to achieve his goals. The central character in *Lolita* fails to possess a nymphet exclusively; the “balance of terror” between nations designed to halt the nuclear arms race in *Dr. Strangelove* does not succeed in averting global destruction; and modern technology turns against its human instigators in *Dr. Strangelove*, *2001*, and *A Clockwork Orange*. In this list of films about human failure the story of *Barry Lyndon* easily finds a place, for its hero’s lifelong schemes to become a rich nobleman in the end come to nothing. And the same can be said for the frustrated writing aspirations of the emotionally disturbed hero of Kubrick’s provocative “thinking man’s thriller,” *The Shining*, derived from the horror novel by Stephen King.

It is clear, therefore, that Kubrick could make any source material fit comfortably into the fabric of his work as a whole, whether it be a remote and almost forgotten Thackeray novel, or a disturbing story about the Vietnam war by a contemporary writer, as with *Full Metal Jacket*, based on the book by Gustav Hasford.

Kubrick’s last film, *Eyes Wide Shut*, derived from a controversial novella by Arthur Schnitzler called *Dream Story*, focuses on Dr. William Harford (Tom Cruise), who jeopardizes his marriage by making a foray into the unsavory netherworld of the decadent rich in New York City. Released shortly after Kubrick’s death in 1999, Kubrick’s last film indicates that he was still intent on taking the temperature of a sick society. It is evident that Kubrick continued right to the end of his career to create films that would stimulate his audience to think about serious human problems, as his pictures did from the beginning. His canon of films testifies that Kubrick valued the artistic freedom which worked so hard to win and used so well.

—Gene D. Phillips

KULESHOV, Lev

Nationality: Soviet. **Born:** Lev Vladimirovich Kuleshov in Tambov, Russia, 14 January 1899. **Education:** Studied painting at Fine Arts School, Moscow, 1914–16. **Family:** Married to actress Alexandra Khokhlova. **Career:** Set designer for director Evgeni Bauer, from 1916, also began experiments with editing; first theoretical article published, 1918; helped found first National Film School, 1919, teacher from 1920; made short *agitki* and formed film workshop, 1919–21; temporarily stopped filmmaking, 1933; director of State Institute of Cinematography, Moscow, from 1944. **Awards:** Merited Artist of the RSFSR, 1935. **Died:** 29 March 1970.

Films as Director:

- 1918 *Proyekt inzhenera Prita* (*Engineer Prite’s Project*) (+ art d)
- 1919 *The Unfinished Love Song* (co-d, art d); Newsreels: *Vskrytiye moshchei Sergiya Radonezhskogo* (*The Exhumation of the*

- Holy Remains of St. Sergius of Radonezh* (co-d); *Reviziya VTiSK v Tverskoi Gubernii* (*The VTiSK Inspection in the Tver Province*); *Ural* (+ sc); *Pervoye maya 1920 v Moskve* (*May 1, 1920 in Moscow*)
- 1920 *Na krasnom fronte* (*On the Red Front*) (+ sc, role)
- 1924 *Kavkazskie mineralnye vody* (*Mineral Waters of the Caucasus*); *Neobychainye priklucheniya Mistera Vesta v strane bolshevikov* (*The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks*) (+ art d)
- 1925 *Luch smerti* (*Death Ray*) (+ role)
- 1926 *Po zakonu* (*By the Law*)
- 1927 *Vasha znakovaya* (*Your Acquaintance*)
- 1929 *Vesyolaya kanareika* (*The Happy Canary*); *Dva-Buldi-Dva* (*The Two Buldis*) (co-d); *Parovoz B-1000* (*Locomotive No. B-1000*) (unreleased)
- 1930 *Sorok serdet* (*Forty Hearts*)
- 1933 *Gorizont* (*Horizon*) (+ co-sc); *Velikii uteshitel* (*The Great Consoler*) (+ co-sc, art d)
- 1935 *Dokhunda* (unreleased)
- 1940 *Sibiriaki* (*The Siberians*)
- 1942 *Klyatva Timura* (*Timur's Oath*); *Uchitel'nitsa Kartashova* (*The Teacher Kartashova*) (unreleased)
- 1944 *My s Urala* (*We Are from the Urals*) (co-d)

Other Films:

- 1917 *Nabat* (*The Alarm*) (Bauer) (co-art d); *Za schastyem* (*For Happiness*) (Bauer) (art d, role); *Teni lyubvi* (*Shadows of Love*) (Gromov) (art d); *Zhizn' trekh dnei* (*Three Days' Life*) (Gromov) (art d); *Korol' Parizha* (*King of Paris*) (Bauer and Rakhmanova) (art d); *Chernaya lyubov* (*Black King*) (Strizhevsky) (art d, role)
- 1918 *Vdova* (*The Widow*) (Komissarzhevsky) (art d); *Miss Meri* (*Miss Mary*) (Tchaikovsky) (art d); *Slyakot' bulvarnaya* (*Boulevard Slush*) (Tchaikovsky) (art d)
- 1919 *Thérèse Raquin* (Tchaikovsky) (art d) (unreleased); *Son Tarasa* (*Taras' Dream*) (Zhelyabuzhsky) (short) (ed); *Smelchak* (*Daredevil*) (Narakov and Turkin) (co-ed)
- 1930 *Sasha* (Khokhlova) (co-sc)
- 1934 *Krazha zreniya* (*Theft of Sight*) (Obolensky) (artistic supervisor)
- 1940 *Sluchai v vulkane* (*Incident in a Volcano*) (Schneider) (directional advisor)

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By KULESHOV: books—

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Kuleshov on Film, edited by Ronald Levaco, Berkeley, 1974.

Lev Kuleshov. Selected Works: Fifty Years in Films, edited by E. Khokhlova, Moscow, 1987.
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 “Lev Kuleshov,” in *Film Dope* (London), March 1985.
 Navailh, F., in *Cinéma* (Paris), November 1988.
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Lev Kuleshov is known to Russian filmmakers quite simply as the “father of Soviet cinema.” He began his career in cinema before the Revolution working with Evgeni Bauer and became one of Soviet cinema’s leading film directors and theorists. Vsevolod Pudovkin, who was one of his pupils, once wrote, “We make films, Kuleshov made cinema.”

It was the desire to establish a theoretical foundation for the legitimacy of cinema as an art form independent of theatre that led Kuleshov to be the first to distinguish montage as the key element specific to cinema in an article written in 1917. This idea was to be taken up and developed by various schools of Soviet filmmaking, above all by Eisenstein and Vertov, but the distinctive feature of Kuleshov’s theory was a belief in serial montage, a brick-by-brick construction of a filmic narrative.

In the early post-Revolutionary period, when there was a desperate shortage of everything, including film stock, Kuleshov worked at the new State Film School with a small workshop of actors, refining his techniques in the so-called “films without film.” Central to these was the experiment that has become known as the “Kuleshov effect,” which demonstrated that the viewer’s interpretation of an individual shot is determined by the context (or sequence) in which that shot is seen. The same shot could be interpreted differently in different contexts. But Kuleshov also appreciated the importance of acting and was responsible for developing the notion of the actor as *naturshchik* or “model,” deriving from the Delsartian school of acting technique. By economical and stylised gestures, refined during an intensive period of rehearsal, the *naturshchik* could convey precise meanings to the audience in accordance with the director’s plan. Kuleshov would produce an “action score” for every movement in his films.

These techniques were first applied on a large scale in Kuleshov’s first feature film, the highly original satirical comedy *The Extraordinary Adventures of Mr. West in the Land of the Bolsheviks* (1924), in which Pudovkin played one of the criminals. The apotheosis of the *naturshchik* was the role of “the Countess,” played by Kuleshov’s wife, the extraordinary actress Alexandra Khokhlova. The film’s technique also demonstrated one of Kuleshov’s other preoccupations of the period, an obsession with the characteristic features of American cinema, which he dubbed *amerikanshchina*, “Americanism” or “Americanitis,” and which included fast action, stylised gesture and, above all, rapid cutting and maximum economy. There are no *lacunae* in a Kuleshov film.

His next film, *The Death Ray*, a thriller, was popular with audiences but not with officialdom. On the other hand, *By the Law*, set in the Yukon during the Gold Rush and based on a story by Jack London, was a great critical success. But his next three films were variously regarded as failures: *Your Acquaintance*, *The Happy Canary* and *The Two Buldis*. The end of the 1920s was no time for experimentation: filmmakers were increasingly expected to fulfill the “social command” associated with the First Five-Year Plan by making films that were “accessible to the millions.”

After this, Kuleshov came under increasingly frequent attack from the authorities for his alleged Formalism and his apparent inability (widely shared) to produce a film on a contemporary theme. His subsequent films include at least one further masterpiece, *The Great Consoler*, which can be understood on many different, but sometimes overlapping, levels. It confronts the problem of differing layers of

reality at a time when the doctrine of socialist realism was being promulgated and a single officially inspired version of reality held up as a paradigm. *The Great Consoler* was Kuleshov’s first sound film, again starring Khokhlova, and still demonstrating a fascination with experimenting to push cinema to its limits. His other, later films were less distinguished, and he complained vociferously about his treatment at the hands of the authorities. Nevertheless, in 1935 he received the title of Merited Artist of the RSFSR.

Throughout his career Kuleshov was an eminent teacher: in 1939 he was made a professor at the State Institute of Cinema, and in 1944 he became its director. His theories of cinema are expounded in Russian in his publications *The Art of Cinema* (1929), *The Rehearsal Method in Cinema* and *The Practice of Film Direction* (both 1935), and *The Foundations of Film Direction* (1941). The importance of his role as teacher can be measured by the fact that almost all these books were published at a time when he was no longer able to make films himself.

Kuleshov’s career and influence have been much under-appreciated in the West. This is mainly because so much of his significance lies in his scarcely translated theoretical work, known largely by indirect repute, and in his teaching, the impact of which is almost impossible to quantify. But any Russian film scholar asked to list the most important figures in the history of Soviet-era cinema will almost certainly begin with Kuleshov, whether as filmmaker, theorist, or teacher.

—Richard Taylor

KUROSAWA, Akira

Nationality: Japanese. **Born:** Tokyo, 23 March 1910. **Education:** Kuroda Primary School, Edogawa; Keika High School; studied at Doshusha School of Western Painting, 1927. **Family:** Married Yoko Yaguchi, 1945 (died, 1985), one son (producer Hisao Kurosawa), one daughter. **Career:** Painter, illustrator, and member, Japan Proletariat Artists’ Group, from late 1920s; assistant director, P.C.L. Studios (Photo-Chemical Laboratory, later Toho Motion Picture Co.), studying in Kajiro Yamamoto’s production group, from 1936; also scriptwriter, from late 1930s; directed first film, *Sugata Sanshiro*, 1943; began association with actor Toshiro Mifune on *Yoidore tenshi*, and founder, with Yamamoto and others, Motion Picture Artists Association (Eiga Gei jutsuka Kyokai), 1948; formed Kurosawa Productions, 1959; signed contract with producer Joseph E. Levine to work in United States, 1966 (engaged in several aborted projects through 1968); with directors Keisuke Kinoshita, Kon Ichikawa, and Masaki Kobayashi, formed Yonki no Kai production company, 1971. **Awards:** Oscar for Best Foreign Language Film, and Grand Prix, Venice Festival, for *Rashomon*, 1951; Golden Bear Award for Best Direction and International Critics Prize, Berlin Festival, for *The Hidden Fortress*, 1959; Oscar for Best Foreign Language Film, for *Dersu Uzala*, 1976; European Film Academy Award, for “humanistic contribution to society in film production,” 1978; Best Director, British Academy Award, and Palme d’Or, Cannes Festival, for



Akira Kurosawa

Kagemusha, 1980; Order of Culture of Japan, 1985; British Film Institute fellowship, 1986; Honorary Academy Award, 1989. **Died:** 6 September 1998, in Setagaya, Tokyo, Japan, of stroke.

Films as Director:

1943 <i>Sugata Sanshiro</i> (<i>Sanshiro Sugata, Judo Saga</i>) (remade as same title by Shigeo Tanaka, 1955, and by Seiichiro Uchikawa, 1965, and edited by Kurosawa) (+ sc) 1944 <i>Ichiban utsukushiku</i> (<i>The Most Beautiful</i>) (+ sc) 1945 <i>Zoku Sugata Sanshiro</i> (<i>Sanshiro Sugata—Part 2; Judo Saga—II</i>) (+ sc); <i>Tora no o o fumu otokotachi</i> (<i>Men Who Tread on the Tiger's Tail</i>) (+ sc) 1946 <i>Asu o tsukuru hitobito</i> (<i>Those Who Make Tomorrow</i>); <i>Waga seishun ni kuinashi</i> (<i>No Regrets for Our Youth</i>) (+ co-sc) 1947 <i>Subarashiki nichiyobi</i> (<i>One Wonderful Sunday</i>) (+ co-sc) 1948 <i>Yoidore tenshi</i> (<i>Drunken Angel</i>) (+ co-sc) 1949 <i>Shizukanaru ketto</i> (<i>A Silent Duel</i>) (+ co-sc); <i>Nora inu</i> (<i>Stray Dog</i>) (+ co-sc)	1950 <i>Shubun</i> (<i>Scandal</i>) (+ co-sc); <i>Rashomon</i> (+ co-sc) 1951 <i>Hakuchi</i> (<i>The Idiot</i>) (+ co-sc) 1952 <i>Ikiru</i> (<i>To Live, Doomed</i>) (+ co-sc) 1954 <i>Shichinin no samurai</i> (<i>Seven Samurai</i>) (+ co-sc) 1955 <i>Ikimono no kiroku</i> (<i>Record of a Living Being; I Live in Fear; What the Birds Knew</i>) (+ co-sc) 1957 <i>Kumonosu-jo</i> (<i>The Throne of Blood; The Castle of the Spider's Web</i>) (+ co-sc, co-pr); <i>Donzoko</i> (<i>The Lower Depths</i>) (+ co-sc, co-pr) 1958 <i>Kakushi toride no san-akunin</i> (<i>The Hidden Fortress; Three Bad Men in a Hidden Fortress</i>) (+ co-sc, co-pr) 1960 <i>Warui yatsu hodo yoku nemuru</i> (<i>The Worse You Are the Better You Sleep; The Rose in the Mud</i>) (+ co-sc, co-pr); <i>Yojimbo</i> (<i>The Bodyguard</i>) (+ co-sc) 1962 <i>Sanjuro</i> (+ co-sc) 1963 <i>Tengoku to jigoku</i> (<i>High and Low; Heaven and Hell; The Ransom</i>) (+ co-sc) 1965 <i>Akahige</i> (<i>Red Beard</i>) (+ co-sc) 1970 <i>Dodesukaden</i> (<i>Dodeskaden</i>) (+ co-sc, co-pr) 1975 <i>Dersu Uzala</i> (+ co-sc) 1980 <i>Kagemusha</i> (<i>The Shadow Warrior</i>) (+ co-sc, co-pr)

- 1985 *Ran* (+ sc)
 1990 *Dreams* (Akira Kurosawa's *Dreams*) (+ sc)
 1991 *Hachigatsu No Kyohshikyoku* (*Rhapsody in August*) (+ sc)
 1993 *Madadayo* (+ sc, ed)

Other Films:

- 1937 *Sengoku gunto den* (*Sage of the Vagabond*) (sc, asst dir)
 1941 *Uma* (*Horses*) (Yamamoto) (co-sc)
 1942 *Seishun no kiryu* (*Currents of Youth*) (Fushimizi) (sc); *Tsubasa no gaika* (*A Triumph of Wings*) (Yamamoto) (sc)
 1944 *Dohyo-matsuri* (*Wrestling-Ring Festival*) (Marune) (sc)
 1945 *Appare Isshin Tasuke* (*Bravo, Tasuke Isshin!*) (Saeki) (sc)
 1947 *Ginrei no hate* (*To the End of the Silver Mountains*) (Taniguchi) (co-sc); *Hatsukoi* (*First Love*) segment of *Yottsuo no koi no monogatari* (*Four Love Stories*) (Toyoda) (sc)
 1948 *Shozo* (*The Portrait*) (Kinoshita) (sc)
 1949 *Yakoman to Tetsu* (*Yakoman and Tetsu*) (Taniguchi) (sc); *Jigoku no kifujin* (*The Lady from Hell*) (Oda) (sc)
 1950 *Akatsuki no dasso* (*Escape at Dawn*) (Taniguchi) (sc); *Jiruba no Tetsu* (*Tetsu 'Jilba'*) (Kosugi) (sc); *Tateshi danpei* (*Fencing Master*) (Makino) (sc)
 1951 *Ai to nikushimi no kanata e* (*Beyond Love and Hate*) (Taniguchi) (sc); *Kedamono no yado* (*The Den of Beasts*) (Osone) (sc); *Ketto Kagiya no tsuji* (*The Duel at Kagiya Corner*) (Mori) (sc)
 1957 *Tekichu odan sanbyakuri* (*Three Hundred Miles through Enemy Lines*) (Mori) (sc)
 1960 *Sengoku guntoden* (*The Saga of the Vagabond*) (Sugie) (sc)
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Unquestionably Japan's best-known film director, Akira Kurosawa introduced his country's cinema to the world with his 1951 Venice Festival Grand Prize winner, *Rashomon*. His international reputation has broadened over the years with numerous citations, and when 20th Century-Fox distributed his 1980 Cannes Grand Prize winner, *Kagemusha*, it was the first time a Japanese film achieved worldwide circulation through a major Hollywood studio.

At the time *Rashomon* took the world by surprise, Kurosawa was already a well-established director in his own country. He had received his six-year assistant director's training at the Toho Studios under the redoubtable Kajiro Yamamoto, director of both low-budget comedies and vast war epics such as *The War at Sea from Hawaii to Malaya*. Yamamoto described Kurosawa as more than fully prepared to direct when he first grasped the megaphone for his own screenplay, *Sanshiro Sugata*, in 1943. This film, based on a best-selling novel about the founding of judo, launched lead actor Susumu Fujita as a star and director Kurosawa as a powerful new force in the film world.

Despite numerous battles with wartime censors, Kurosawa managed to get production approval for three more of his scripts before the Pacific War ended in 1945. By this time he was fully established with

his studio and his audience as a writer-director. His films were so successful commercially that he would, until late in his career, receive a free creative hand from his producers, ever-increasing budgets, and extended schedules. In addition, he was never subjected to a project that was not of his own initiation and his own writing.

In the pro-documentary, female emancipation atmosphere that reigned briefly under the Allied Occupation of Japan, Kurosawa created his strongest woman protagonist and produced his most explicit pro-left message in *No Regrets for Our Youth*. But internal political struggles at Toho left bitterness and creative disarray in the wake of a series of strikes. As a result, Kurosawa's 1947 *One Wonderful Sunday* is perhaps his weakest film, an innocuous and sentimental story of a young couple who are too poor to get married.

The mature Kurosawa appeared in the 1948 *Drunken Angel*. Here he displays not only a full command of black-and-white filmmaking technique with his characteristic variety of pacing, lighting, and camera angles for maximum editorial effect, but his first use of sound-image counterpoints in the "Cuckoo Waltz" scene, where lively music contrasts with the dying gangster's dark mood. Here too is the full-blown appearance of the typical Kurosawan master-disciple relationship first suggested in *Sanshiro Sugata*, as well as an overriding humanitarian message despite the story's tragic outcome. The master-disciple roles assume great depth in Takashi Shimura's portrayal of the blustery alcoholic doctor and Toshiro Mifune's characterization of the vain, hotheaded young gangster. The film's tension is generated by Shimura's questionable worthiness as a mentor and Mifune's violent unwillingness as a pupil. These two actors would recreate similar testy relationships in numerous Kurosawa films from the late 1940s through the mid-1950s, including the noir police drama *Stray Dog*, the doctor dilemma film *Quiet Duel*, and the all-time classic *Seven Samurai*. In the 1960s Yuzo Kayama would assume the disciple role to Mifune's master in the feudal comedy *Sanjuro* and in *Red Beard*, a work about humanity's struggle to modernize.

Kurosawa's films of the 1990s were minor asterisks to the career of this formidable, legendary director. *Dreams* (Akira Kurosawa's *Dreams*) is a disappointingly uneven recreation of eight of the director's dreams; *Hachigatsu No Kyohshikyoku* (*Rhapsody in August*) is a slight account of the recollection of a grandmother who remembers the bombing of Nagasaki.

These films are linked to *Madadayo*, Kurosawa's last film, in that all are deeply personal and reflective. *Madadayo*, released when Kurosawa was 83 years old, is an account of 17 years in the retirement of a beloved teacher who is respected by the generations of his former students. As he ages into a "genuine old man," he remains as feisty and vigorous as ever; his favorite phrase is the film's title, the English translation of which is "not yet." But he is as equally vulnerable to the ravages of time and life's losses, as illustrated by his grieving upon the disappearance of his pet cat. *Madadayo* is a flawed film, if only because one too many sequences ramble. While it most decidedly is the work of an old man, it and his other latter-period work do not negate the vitality of Kurosawa's many all-time classics.

Part of Kurosawa's characteristic technique throughout his career involved the typical Japanese studio practice of using the same crew or "group" on each production. He consistently worked with cinematographer Asakazu Nakai and composer Fumio Hayasaka, for example. Kurosawa's group became a kind of family that extended to actors as well. Mifune and Shimura were the most prominent names of the virtual private repertory company that, through lifetime studio contracts, could survive protracted months of production on a Kurosawa film and fill in with more normal four-to-eight-week shoots in

between. Kurosawa was thus assured of getting the performance he wanted every time.

Kurosawa's own studio contract and consistent box-office record enabled him to exercise creativity never permitted lesser talents in Japan. He was responsible for numerous technical innovations as a result. He pioneered the use of long lenses and multiple cameras in the famous final battle scenes in the driving rain and splashing mud of *Seven Samurai*. He introduced the first use of widescreen in Japan in the 1958 samurai entertainment classic *Hidden Fortress*. To the dismay of leftist critics and the delight of audiences, he invented realistic portrayals of swordfighting and other violence in such extravagant confrontations as those of *Yojimbo*, which spawned the entire Clint Eastwood spaghetti western genre in Italy. Kurosawa further experimented with long lenses on the set in *Red Beard*, and accomplished breathtaking work with his first color film *Dodescaden*, now no longer restorable. A firm believer in the importance of motion picture science, Kurosawa pioneered the use of Panavision and multi-track Dolby sound in Japan with *Kagemusha*. His only reactionary practice was his editing, which he did entirely himself on an antique Moviola, better and faster than anyone else in the world.

Western critics often chastised Kurosawa for using symphonic music in his films. His reply to this is to point out that he and his entire generation grew up on music that was more Western in quality than native Japanese. As a result, native Japanese music can sound artificially exotic to a contemporary audience. Nevertheless, he succeeded in his films in adapting not only boleros and elements of Beethoven, but snatches of Japanese popular songs and musical instrumentation from Noh theater and folk song.

Perhaps most startling of Kurosawa's achievements in a Japanese context, however, was his innate grasp of a story-telling technique that is not culture bound, and his flair for adapting Western classical literature to the screen. No other Japanese director would have dared to set Dostoevski's *Idiot*, Gorki's *Lower Depths*, or Shakespeare's *Macbeth* (*Throne of Blood*) and *King Lear* (*Ran*) in Japan. But he also adapted works from the Japanese Kabuki theater (*Men Who Tread on the Tiger's Tail*) and used Noh staging techniques and music in both *Throne of Blood* and *Kagemusha*. Like his counterparts and most admired models, Jean Renoir, John Ford, and Kenji Mizoguchi, Kurosawa took his cinematic inspirations from the full store of world film, literature, and music. And yet the completely original screenplays of his two greatest films, *Ikiru*, the story of a bureaucrat dying of cancer who at last finds purpose in life, and *Seven Samurai*, the saga of seven hungry warriors who pit their wits and lives against marauding bandits in the defense of a poor farming village, reveal that his natural story-telling ability and humanistic convictions transcended all limitations of genre, period, and nationality.

—Audie Bock, updated by Rob Edelman

KURYS, Diane

Nationality: French. **Born:** Lyon, 3 December 1948, to Russian-Jewish immigrants. **Education:** Lycée Jules Ferry, Paris. **Family:** Partner of director-producer Alexandre Arcady since the mid-1960s; one son, Yasha. **Career:** Joined Jean-Louis Barrault's theatre group,



Diane Kurys

1970; first feature film, *Diabolo Menthe*, becomes the year's largest-grossing film in France, 1977. **Awards:** Prix Louis Delluc, Best Picture, 1977, for *Diabolo Menthe*; San Sebastián International Film Festival FIPRESCI Award, for *Coup de foudre*, 1983. **Address:** William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A.

Films as Director and Scriptwriter:

- 1977 *Diabolo Menthe* (*Peppermint Soda*)
- 1980 *Cocktail Molotov* (*Molotov Cocktail*)
- 1983 *Coup de foudre* (*Entre Nous; Between Us; At First Sight*)
- 1987 *A Man in Love* (*Un homme amoureux*) (+ pr)
- 1990 *La Baule-les-Pins* (*C'est la vie*) (+ pr)
- 1992 *Après l'amour* (*Love after Love*)
- 1994 *À la folie* (*Alice and Elsa; Six Days, Six Nights*)
- 1999 *Les Enfants du siècle* (*Children of the Century*)

Other Films:

- 1972 *Poil de carotte* (*Carrot Top*) (Graziani) (ro as Agathe); *Elle court, elle court la banlieue* (Pirès) (ro)

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It is not unusual for young independent filmmakers to create an autobiographical first or second feature: perhaps a tale of struggling adolescence on the model of Truffaut's *Les quatre cents coups*. But *Diabolo menthe*, Diane Kurys' first film, a resounding critical and box-office success in France, was highly unusual in 1977 for having a female perspective on teenage rites of passage. It also initiated a remarkable group of films—one that does not follow the same characters through a series of sequels, à la Truffaut's Antoine Doinel cycle, but focuses upon essentially the same family (with slightly different names and played by different actors), rather the way some novelists and playwrights have circled around the same traumatic event, catching it from different angles, different characters' viewpoints, in work after work. Though her recent films have been more occupied with adult family struggles, Kurys' most enduring works may turn out to be those directly linked to a divorce in a French-Jewish family and the children who witness the breakup.

The title of that first film refers to the “grown up” drink young Anne Weber orders in a café—until Frédérique, her older sister and sometime confederate, humiliatingly sends her home. This and many other painful moments of budding youth are presented—sometimes with heartfelt intensity, sometimes with a cool comic edge—in vignettes that take us into the sisters' Paris lycée (schoolyard secrets, wretched teachers) and their lives outside it (mother-daughter conflicts, reluctant encounters with the divorced father, and most disturbingly, Frédérique's near-seduction by a school friend's father). Politics intersect with private life (the year is 1963, marked by Kennedy's assassination): a girl tells of witnessing a police riot, and Frédérique's antifascist student group is disparaged by her principal as well as attacked by neo-Nazi thugs. Quiet observations of character, sudden explosions of emotion, unexpected turns of plot, touches of ironic

humor: such hallmarks of Kurys' later work are already evident in this first feature.

Cocktail Molotov is marked as a sequel of sorts by the title's ironic echo of the first film's less potent concoction, and by the name Anne, though now applied to the older of two sisters (whose boyfriend is named Frederic!). We are now in May 1968, but Anne seems completely apolitical, as do her boyfriend and his best friend; she is exclusively concerned with discovering her own sexuality and running away from her hated mother and stepfather, while the other two follow along. Her notion of joining a kibbutz takes them as far as Venice, but when Bruno's car and most of their money is "appropriated" by an anarchist girlfriend, the trio are forced to hitchhike back to Paris, hearing about the explosive turmoil in the capital via radio and conversations—more often monologues, since the youths don't talk to older people much. Considering that Kurys herself was an activist in 1968, and did get to a kibbutz, *Cocktail Molotov* is fascinating in its detached viewpoint: though she seems to have an affectionate eye for the three young people's energy and misery in their voyage of discovery, she also shows them having no idea of what is going on politically; and while she satirizes a few bourgeois types, she doesn't seem to mark any of the more opinionated characters as the director's mouthpiece. Anne is more concerned with getting her father to help her get an abortion than interested in his views, and when Bruno comes across a real Molotov cocktail he just lights and tosses it off the side of a country road for kicks as the three run off like little kids.

Kurys' third film, *Coup de foudre* (*Entre Nous* in the United States), is a kind of prequel to *Diabolo menthe*, but centered upon the girls' mother and her intense friendship with another woman, with the subsequent breakups of both their marriages. The film became Kurys' greatest international success to date and certainly remains her most controversial film. It has been admired by some as a superbly powerful and subtle drama, gorgeously realized, while others have dismissed it as too vague in its sexual politics, too chic, too conservative in its filmmaking style. Much of the debate over the film centered upon the question of whether it should be categorized as a "lesbian film." The original title ("stroke of lightning" is an idiom for love at first sight) may suggest as much, and several scenes between Lena and Madeleine certainly have an erotic charge, though the women are never shown to make love. Lena's husband accuses her of leaving him for a "dyke," but his outrage is colored by Madeleine's earlier rejection of his sexual advances.

A sympathetic reading of the film—or more, an argument that it is a major achievement in French cinema of the last two decades—might stress its refusal to reduce love relationships to the binary "sexual/nonsexual," or to make characters simply likable or unlikable. Lena's husband is heroic in rescuing her from probable death in a concentration camp, tender with his daughters, and quite vicious with Madeleine. The women, memorably played by Isabelle Huppert and Miou-Miou, are seen as both admirable in their quest for independence and selfish—or curiously absent-minded—in their consideration of others; sometimes the viewer's sympathies seem intended to shift not just from scene to scene but from shot to shot. (Consider the episode of Lena losing little Sophie on the bus, or her encounter with the soldiers on the train and later confession to Madeleine.) The dramatic canvas is broad, with its wartime prologue, crosscutting between Michel's rescue of Lena (which has its comic moments) and the violent death of Madeleine's first husband; the women's first meeting in the 1950s and ultimate decision to move to Paris; and the startling shift to an autobiographical mode (Lena's

daughter's point of view) in the film's last moments. Kurys' consistently brilliant use of widescreen Panavision, whether in the epic views of a Pyrenees prison camp or the languid reclining of the two women, is essential to the film's overall effect, as is the attention to period detail, particularly fashions and music, as a way of dramatizing the 1950s context (the war years seemingly long past, but the possibilities for women's independence largely in the future) and underlining the women's interest in fashion as a career. Perhaps most striking, though difficult to pinpoint, is the film's ability to present scenes with a full sense of immediacy and yet as if we were watching a reenactment of family legends from a distance.

This story is told once again in *La Baule-les-Pins*, named after the seaside resort where the entire film takes place. This time, the daughters are again the central characters; the mother is still named Lena, but she is having an affair with another man, while Madeleine has metamorphosed into a stepsister (whose husband is played by the same actor as in *Coup de foudre*, the one carryover). The film records the usual lazy amusements of a long summer at the beach, but also the girls' growing anxiety over their parents' impending separation. Lena is cruelly distant (literally and figuratively) at some times, warmly affectionate at others. The eruption of violence in this film, when Michel attacks his wife, is truly shocking in its suddenness and brutality (i.e., in the staging of the scene, the editing, the performances); yet the placidities of beach life continue for the children, for some weeks/scenes to come, as they might indeed in life.

A Man in Love, made in between *Coup de foudre* and *La Baule-les-Pins*, is equally interested in passion at first sight, adultery, and flares of temper, and has a similar eye for widescreen compositions, but this international co-production has quite a different setting: the glamorous world of international filmmaking, where an American movie star, hired to play Cesare Pavese in an Italian biopic, has a steamy affair with his co-star, who abandons her French lover though the American will not give up his wife. The film has a great many fine moments which, however, do not add up to a coherent whole, and the American actor remains uninterestingly egocentric, thanks to some combination of the screenwriting (including an almost complete shift in focus toward the actress and away from the title character) and Peter Coyote's wooden performance. A more successful, though certainly peculiar, tale of people involved in ludicrously neurotic love relationships is *Après l'amour*, in which a cluster of affluent Parisians make themselves miserable by oscillating between their old and new lovers. One can only assume the tone is one of detached amusement. Again parental neglect and affection are an important concern of the drama, and the director has not hesitated to say that the Isabelle Huppert character, a writer, is modeled after herself in certain ways.

À la folie returns us to the relationship of sisters, but now a pair of adults in an extremely dysfunctional relationship, with implied sado-masochistic and lesbian elements. The tale is strongly reminiscent of Strindberg plays in which a meticulously realistic portrayal of characters at odds with one another, with an underlying sexual current, becomes gradually more expressionistic, reaching toward nightmare violence. Here an older sister, Elsa, leaves her husband and children and essentially takes over the apartment of Anne, a successful Parisian artist (successful because she has broken away from her manipulative family, the film implies) who is already having to adjust to a new life with a live-in boyfriend (whom Elsa will eventually try to seduce). The performances of Béatrice Dalle as the vampirish Elsa and Anne Parillaud as the near-fatally unassertive Alice are harrowing to watch, though the film's shift from subtle observations of

psychological cruelty to diabolical scheming—the territory of thrillers like Barbet Schroeder's 1992 *Single White Female*—is problematic, as is the conventional ending.

Kurys' *Les Enfants du siècle* is a considerable departure in being a biography of George Sand and Frederic Chopin, though obviously Sand, as an independent woman artist who defied a number of gender conventions, should be a subject suited to Kurys' interests. But whatever her future choices, Kurys has already created a half dozen important films, of which *Diabolo menthe* and *Coup de foudre* remain among the very significant contributions to French women's filmmaking.

—Joseph Milicia

KUSTURICA, Emir

Nationality: Yugoslavian (Bosnia-Herzegovina). **Born:** Sarajevo, Yugoslavia (Bosnia-Herzegovina), 24 November 1955. **Education:** Studied film direction at FAMU (Prague Film School) in Czechoslovakia. **Career:** Produced amateur films while attending secondary school; moved to Czechoslovakia to study film, 1973; directed *Guernica*, his diploma film, 1978; directed two television films and played guitar in a rock band, late 1970s; directed first feature, *Do You Remember Dolly Bell?*, 1981; earned international acclaim with *When Father Was away on Business*, 1985; came to the United States and began teaching a film directing course at Columbia University,



Emir Kusturica

1988. **Awards:** Venice Film Festival Golden Lion and FIPRESCI Award, Sao Paolo International Film Festival Critics Award, for *Do You Remember Dolly Bell?*, 1981; Cannes Film Festival Palme d'Or and FIPRESCI Award, for *When Father Was away on Business*, 1985; Cannes Film Festival Best Director and Roberto Rossellini Career Achievement Award, for *Time of the Gypsies*, 1988; Berlin Film Festival Silver Berlin Bear, for *Arizona Dream*, 1993; Cannes Film Festival Palme d'Or, for *Underground*, 1995; Venice Film Festival Laterna Magica Prize, Little Golden Lion and Silver Lion, for *Black Cat, White Cat*, 1998. **Agent:** Creative Artists Agency, 9830 Wilshire Blvd., Beverly Hills, CA 90212.

Films as Director:

- 1978 *Guernica; Nevjeste dolaze (The Brides Are Coming)* (for TV)
- 1980 *Bife Titanic (The Titanic Bar)* (for TV) (+ sc)
- 1981 *Sjecas li se Dolly Bell? (Do You Remember Dolly Bell?)*
- 1985 *Otac na službenoh putu (When Father Was away on Business)*
- 1988 *Dom za vesanje (Time of the Gypsies)* (+ co-sc)
- 1993 *Arizona Dream*
- 1995 *Underground* (+ co-sc, ro)
- 1998 *Crna macka, beli macor (Black Cat, White Cat)* (+ co-sc)
- 2000 *The White Hotel*

Other Films:

- 1982 *13.jul (Saranovic)* (uncredited ro)
- 1987 *Strategija svrake (The Magpie Strategy)* (Lavanic) (sc); *Zivot Radina* (sc)
- 2000 *La Veuve de Saint-Pierre (Leconte)* (ro)

Publications

By KUSTURICA: articles—

- Interview with P. Elhem in *Visions* (Brussels), Summer 1985.
- Interview with L. Codelli in *Positif* (Paris), October 1985.
- “Emir Kusturica,” interview with M. Martin and D. Parra, in *La Revue du Cinéma* (Paris), October 1985.
- “Winner from the Balkans,” interview with Henry Kamm, in *New York Times*, 24 November 1985.
- Interview with A. Crespi in *Cineforum* (Bergamo), June 1989.
- Interview with M. Ciment and L. Codelli in *Positif* (Paris), November 1989.
- Interview with I. Katsahnias in *Cahiers du Cinéma* (Paris), November 1989.
- “Time for Kusturica,” interview with Arlene Pachasa, in *American Film* (New York), August 1990.
- Interview with T. Jousse and V. Ostria in *Cahiers du Cinéma* (Paris), May 1992.
- “A Bosnian Movie Maker Laments the Death of the Yugoslav Nation,” interview with David Binder, in *New York Times*, 25 October 1992.
- “A Marriage of Inconvenience,” interview with Patrick McGavin, in *Filmmaker* (Los Angeles), February 1999.

On KUSTURICA: articles—

- McCarthy, Todd, "Yugo Director Kusturica Planning 'Spirit-Wrestlers,'" *Variety* (New York), 2 October 1985.
- Downey, M., article in *Chaplin* (Stockholm), vol. 28, no. 1, 1986.
- Horton, Andrew, "The New Serbo-Creationism," *American Film* (Washington, D.C.), January/February 1986.
- Cade, Michel, article in *Cahiers du Cinéma* (Paris), March 1987.
- Report on retrospective at Montpellier Film Festival, in *Cinéma* (Paris), October 1989.
- Katsahnias, I., article in *Cahiers du Cinéma* (Paris), June 1989.
- Gili, J. A., article in *Positif* (Paris), November 1989.
- Ahlund, J., "Emir Kusturica: regissor med hog kroppstemperatur," *Chaplin* (Stockholm), vol. 32, no. 5, 1990.
- Insdorf, Annette, article in *New York Times*, 4 February 1990.
- Jousse, T., and V. Ostria, article in *Cahiers du Cinéma* (Paris), May 1991.
- Williams, Michael, and Deborah Young, "Iron Curtain Alums Test West's Mettle," *Variety* (New York), 29 June 1992.
- Maslin, Janet, "Two Films on Strife in Balkans Win Top Prizes at Cannes," *New York Times*, 29 May 1995.
- Turan, Kenneth, "A Requiem for Yugoslavia Takes Cannes Prize," *Los Angeles Times*, 29 May 1995.
- Klady, Leonard, and Todd McCarthy, "Underground Mines Cannes D'or," *Variety* (New York), 5 June 1995.
- Hoberman, J., "Of Cats and a Keg," in *Premiere* (New York), June 1999.

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Emir Kusturica's films radiate a universal humanism. While they come out of a specific part of the world—in which the political situation plays no small role in affecting his characters' lives—they are timeless stories in that they deal with basic human needs, desires, feelings, and experiences.

Do You Remember Dolly Bell?, Kusturica's first feature, is an insightful, bittersweet comedy about Dino (Slavko Stimac), an adolescent who goes about losing his virginity and experiencing first love. There may be political and social implications within the story: Dino's father is a Muslim-Marxist who fervently believes in a communist utopia even though he and his family reside in one crowded room; and the scenario is rife with jabs at Communist Party bureaucracy. During the course of the story Dino's father dies, which symbolically mirrors Kusturica's conviction that the failure of communism to improve peoples' lives is irrevocable. Still, the film mainly is a coming-of-age comedy not dissimilar to scores of other cinematic rite-of-passage chronicles. Undoubtedly, its gently ironic style was influenced by Kusturica's having attended the Prague Film School, where he studied with Jiri Menzel.

Kusturica was to emerge as a force on the international film scene with his next feature, *When Father Was away on Business*, which won him a Cannes Film Festival Palme d'Or. It is the fresh, winning account of what happens when a philandering, indiscreet Yugoslavian man, Mesha Malkoc (Miki Manojlovic), is sent into exile for three years, with the scenario unraveling through the eyes and perceptions of Malik (Moreno D'E Bartolli), his six-year-old son. Politics and history impact on the story, which is set in the early 1950s after Marshal Tito, Yugoslavia's ruler, had split with Stalin. This resulted in the country's expulsion from the Soviet Socialist Bloc. In Yugoslavia, individual loyalties were harshly divided between Tito and

Stalin, leading to mass denunciations and betrayals that often had nothing to do with political leanings. Such is the case with the father in *When Father Was away on Business*. The spitefulness of one of Mesha's girlfriends, along with that of his brother-in-law, results in his arrest during a family party. But all Malik knows is that his father has been whisked away from the family, and his mother is left to struggle along as a seamstress in order to feed and clothe her children.

The scenario eventually takes Malik and his family to the salt mine where Mesha is being held. The camp is filled with prisoners who, like Mesha, have been incarcerated for reasons having nothing to do with political ideology. There, Malik also comes of age, but in an altogether different manner than depicted in *Do You Remember Dolly Bell?* Primarily, his maturation results from his interaction with an incurably ill young girl. *When Father Was away on Business* is a major work, one of the finest films of the 1980s.

Kusturica's next feature, *Time of the Gypsies*, is another coming-of-age story as well as a flavorful account of gypsy life. It tells of an innocent young boy (Davor Dujmovic) who wishes to make a better life for himself, but finds he can only accomplish this by becoming involved in a criminal lifestyle. In telling his story, Kusturica offers a bitter condemnation of a society's exploitation of children. *Arizona Dream*, Kusturica's first American film, was a major disappointment. It features Johnny Depp as a recently orphaned young man who returns to his Arizona hometown for the wedding of his uncle (Jerry Lewis). The movie only received a limited theatrical distribution in the United States.

The civil war that had bitterly divided his homeland was bound to influence Kusturica's work. In 1995 he won a second Cannes Palme d'Or for *Underground*, a French-German-Hungarian-produced allegorical epic of Yugoslavia between 1941 and 1992. As he charts the camaraderie and conflict between two Belgrade men, Marko and Blacky (Miki Manojlovic, Lazar Ristovski), Kusturica bitterly censures the postwar communist domination of his homeland and the bloody present-day civil war in which, in his view, all sides are culpable.

Underground was one of an increasing number of humanist-oriented films that focused on the politics and tragedy of the war. Joining it were Srdjan Dragojevic's *Pretty Village*, *Pretty Flame* (the story of a Serb and Muslim who once were childhood friends but now are adversaries in battle) and Michael Winterbottom's *Welcome to Sarajevo* (a reverie on the random brutality of the war, and the manner in which violent conflicts are covered by the media). All three are sobering, heartbreaking films that serve as formidable reminders of what the war in Bosnia was—and of what any war is.

However, *Underground* was the object of much contention in France, where leftists alleged that it was, at its core, pro-Serbian. And so, in his follow-up feature, *Black Cat, White Cat*, Kusturica eschewed in-your-face politics in favor of a spirited romp that, like *Time of the Gypsies*, offers a vivid portrait of gypsy life. The film spotlights two clans whose members become entangled in a frenetic scenario involving love and arranged marriages, family responsibilities, and conspiracies and double-dealing.

Given Kusturica's predilection for examining regional politics, one might see within this tale of feuding families a parable that reflects on the greater conflict in his homeland. The film concludes with the title "Happy End," which also may be viewed as the filmmaker's wish for the resolution of that conflict.

—Rob Edelman



LA CAVA, Gregory

Nationality: American. **Born:** Towanda, Pennsylvania, 10 March 1892. **Education:** Educated in Rochester, New York; Art Institute of Chicago; Art Students League and National Academy of Design, New York. **Family:** Married (second time) Grace Carland, 1941, one son. **Career:** Cartoonist for American Press Association, New York, then head of animated cartoon unit, Hearst Enterprises, 1917; worked on *Mutt and Jeff* series, then *Torchy* stories for Johnny Hines, from 1921; director, from 1922, then writer and director for Paramount, from 1924 (moved to Hollywood 1929); director for First National, 1929, then Pathé, 1930; signed with 20th Century Pictures, 1933, then freelance, from 1934; hired by Mary Pickford company to direct *One Touch of Venus*, then left set after dispute, 1948. **Awards:** New York Film Critics Circle Award, for *Stage Door*, 1937. **Died:** In 1952.

Films as Director:

(partial list)

- 1917 *Der Kaptain Discovers the North Pole* ("Katzenjammer Kids" series) (co-d) (animated short)
- 1919 *How Could William Tell?* ("Jerry on the Job" series) (animated short)
- 1920 *Smokey Smokes (and) Lampoons* ("Judge Rummy Cartoons" series) (animated short); *Judge Rummy in Bear Facts* (animated short); *Kats Is Kats* ("Krazy Kat Cartoon") (animated short)
- 1922 *His Nibs* (5 reels); *Faint Heart* (2 reels); *A Social Error* (2 reels)
- 1923 *The Four Orphans* (2 reels); *The Life of Reilly* (2 reels); *The Busybody* (2 reels); *The Pill Pounder* (2 reels); *So This Is Hamlet?* (2 reels); *Helpful Hogan* (2 reels); *Wild and Wicked* (2 reels); *Beware of the Dog* (2 reels); *The Fiddling Fool* (2 reels)
- 1924 *The New School Teacher* (+ co-sc); *Restless Wives*
- 1925 *Womanhandled*
- 1926 *Let's Get Married*; *So's Your Old Man*; *Say It Again*
- 1927 *Paradise for Two* (+ pr); *Running Wild*; *Tell It to Sweeney* (+ pr); *The Gay Defender* (+ pr)
- 1928 *Feel My Pulse* (+ pr); *Half a Bride*
- 1929 *Saturday's Children*; *Big News*
- 1930 *His First Command* (+ co-sc)
- 1931 *Laugh and Get Rich* (+ sc, co-dialogue); *Smart Woman*
- 1932 *Symphony of Six Million*; *Age of Consent*; *The Half Naked Truth* (+ co-sc)
- 1933 *Gabriel over the White House*; *Bid of Roses* (+ co-dialogue); *Gallant Lady*
- 1934 *Affairs of Cellini*; *What Every Woman Knows* (+ pr)

- 1935 *Private Worlds* (+ co-sc); *She Married Her Boss*
- 1936 *My Man Godfrey* (+ pr, co-sc)
- 1937 *Stage Door*
- 1939 *Fifth Avenue Girl* (+ pr)
- 1940 *Primrose Path* (+ pr, co-sc)
- 1941 *Unfinished Business* (+ pr)
- 1942 *Lady in a Jam* (+ pr)
- 1947 *Living in a Big Way* (+ story, co-sc)

Publications

On LA CAVA: articles—

- Article in *Life* (New York), 15 September 1941.
- Obituary in *New York Times*, 2 March 1952.
- Sarris, Andrew, "Esoterica," in *Film Culture* (New York), Spring 1963.
- Beylie, Claude, "Enfin, La Cava vint . . .," in *Ecran* (Paris), May 1974.
- McNiven, R., "Gregory La Cava," in *Bright Lights* (Los Angeles), no. 4, 1979.
- "Gregory La Cava," in *Film Dope* (London), March 1985.
- Darrigol, Jean, "Le règle du jeu La Cava," in *Vertigo* (Paris), no. 14, January 1996.
- Adamson, Joe, "Animation Studio Auteur: Gregory La Cava and William Randolph Hearst," in *Griffithiana* (Genoa), no. 55–56, September 1996.
- Viviani, Christian, and others, "Hollywood années 30," in *Positif* (Paris), no. 434, April 1997.

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Although many of his individual films are periodically reviewed and reassessed by film scholars, Gregory La Cava remains today a relatively under-appreciated director of some of the best "screwball comedies" of the 1930s. Perhaps his apparent inability to transcend the screwball form or his failure with a number of straight dramas contributed to this lack of critical recognition. Yet, at his best, he imposed a vitality and sparkle on his screen comedies that overcame their often weak scripts and some occasionally pedestrian performances from his actors.

The great majority of La Cava's films reflect an instinctive comic sense undoubtedly gained during his early years as a newspaper cartoonist and as an animator with Walter Lantz on such fast and



Gregory La Cava and Irene Dunn on the set of *Unfinished Business*

furious cartoons as those in “The Katzenjammer Kids” and “Mutt and Jeff” series. La Cava subsequently became one of the few directors capable of transferring many of these techniques of animated comedy to films involving real actors. His ability to slam a visual gag home quickly sustained such comedies as W.C. Fields’s *So’s Your Old Man* and *Running Wild*. Yet his real forte emerged in the sound period when the swiftly paced sight gags were replaced by equally quick verbal repartee.

La Cava’s “screwball comedies” of the 1930s were characterized by improbable plots and brilliantly foolish dialogue but also by a dichotomous social view that seemed to delight in establishing satirical contrasts between the views of themselves held by the rich and by the poor. Although treated in varying degrees in *Fifth Avenue Girl*, *She Married Her Boss*, and *Stage Door*, La Cava’s classic treatment of this subject remains *My Man Godfrey*. Made during the depths of the Depression, it juxtaposes the world of the rich and frivolous with the plight of the real victims of the economic disaster through the sharply satiric device of a scavenger hunt. When one of the hunt’s objectives turns out to be “a forgotten man,” in this case a hobo named Godfrey Parke (William Powell), it provides a platform

for one of the Depression’s victims to lash out at the upper class as being composed of frivolous “nitwits.” The film seemingly pulls its punches at the end, however, when one socialite, Irene Bullock (Carole Lombard), achieves some realization of the plight of the less fortunate, and the hobo Godfrey turns out to be a formerly wealthy Harvard man who actually renews his fortune through his association with her, although he has been somewhat tempered by his experience with the hoboes.

La Cava, perhaps more than other directors working in the screwball genre, was able, by virtue of doing much of the writing on his scripts, to impose his philosophical imprint upon the majority of his films. While he was often required to keep a foot in both the conservative and the liberal camps, his films do not suffer. On the contrary, they maintain an objectivity that has allowed them to grow in stature with the passage of years. *My Man Godfrey*, *Stage Door*, and *Gabriel over the White House*, which is only now being recognized as a political fantasy of great merit, give overwhelming evidence that critical recognition of Gregory La Cava is considerably overdue.

—Stephen L. Hanson

LANDIS, John

Nationality: American. **Born:** Chicago, Illinois, 3 August 1950. **Family:** Married Deborah Nadoolman, 1980; children: Rachel. **Career:** Writer and director of motion pictures. Crew member of Metro-Goldwyn-Mayer (MGM) film *Kelly's Heroes* in Yugoslavia and stuntman for "spaghetti westerns" in Europe, 1971; executive producer for television series, including *Weird Science* (1994), *Campus Cops* (1995), and *Honey, I Shrunk the Kids: The TV Show* (1997); consultant, *Sliders* TV series, 1995. **Awards:** Special Jury Prize, Cognac Festival du Film Policier, for *Into the Night*, 1985. **Office:** Universal Studios, Universal City, CA 91608. **Agent:** Creative Artists, 1888 Century Park E., Suite 1400, Los Angeles, CA 90067, U.S.A.

Films as Director:

- 1971 *Schlock (The Banana Monster)* (+ sc, ro as Schlock)
- 1977 *The Kentucky Fried Movie* (+ ro as TV technician fighting with a gorilla)
- 1978 *Animal House (National Lampoon's Animal House)*
- 1980 *The Blues Brothers* (+ sc, ro as Trooper La Fong)
- 1981 *An American Werewolf in London* (+ sc, ro as man being smashed into a window)
- 1982 *Coming Soon* (+ sc)
- 1983 *Twilight Zone: The Movie* (prologue and segment 1) (+ sc, pr); *Trading Places*; *Thriller* (+ sc, pr); *Michael Jackson: Making Michael Jackson's "Thriller"*
- 1985 *Spies like Us; Into the Night* (+ ro as Savak)
- 1986 *Three Amigos!*
- 1987 *Amazon Women on the Moon* (segments "Mondo Condo," "Hospital," "Blacks without Souls," "Don 'No Soul' Simmons," and "Video Date") (+ exec pr)
- 1988 *Coming to America*
- 1990 *Dream On* (TV Series)
- 1991 *Oscar*
- 1992 *Innocent Blood (A French Vampire in America)*
- 1994 *Beverly Hills Cop III*
- 1996 *The Stupids*
- 1998 *Blues Brothers 2000* (+ sc, pr, music exec pr); *Susan's Plan* (+ sc, pr)

Films as Actor:

- 1973 *Battle for the Planet of the Apes* (Thompson) (as Jake's friend)
- 1975 *Death Race 2000* (Bartel) (as Mechanic)
- 1979 *1941* (Spielberg) (as Corporal Mizerany)
- 1982 *Eating Raoul* (Bartel) (uncredited)
- 1984 *The Muppets Take Manhattan* (Oz) (as Surprise Cameo)
- 1989 *Spontaneous Combustion* (Hooper) (as Radio Technician)
- 1990 *Darkman* (Raimi) (as Physician)
- 1991 *Psycho IV: The Beginning* (Garris—for TV) (as Mike)
- 1992 *Body Chemistry II: The Voice of a Stranger* (Simon) (as Dr. Edwards/Voice of a Stranger); *Sleepwalkers* (Garris) (as Lab Technician); *Venice/Venice* (Jaglom) (as John Landis)
- 1994 *The Stand* (Garris—mini, for TV) (as Russ Dorr); *Il Silenzio dei prosciutti (The Silence of the Hams)* (Greggio) (as FBI Agent)

- 1996 *Who Is Henry Jaglom?* (Rubin and Workman) (as himself); *Vampirella* (Wynorski) (as Astronaut vml/Beard)
- 1997 *Quicksilver Highway* (Garris—for TV) (as Surgical Assistant); *Mad City* (Costa-Gavras) (as Doctor)
- 1999 *Diamonds* (Asher) (as Gambler); *Freeway II: Confessions of a Trickbaby* (Bright) (as Judge);

Other Films:

- 1985 *Clue* (Lynn) (exec pr, sc)
- 1995 *Here Come the Munsters* (Ginty—for TV) (pr)
- 1996 *The Munsters Scary Little Christmas* (Emes—for TV) (exec pr)
- 1997 *Hollywood Rated "R"* (doc) (narrator)
- 1998 *The Lost World (Sir Arthur Conan Doyle's The Lost World)* (Keen) (exec pr)

Publications

By LANDIS: articles—

Interview in *Cahiers du Cinéma* (Paris), no. 319, January 1981.

Interview in *Time Out* (London), no. 1098, 4 September 1991.

On LANDIS: books—

Farber, Stephen, and Marc Green, *Outrageous Conduct*, New York, 1988.

LaBrecque, Ron, *Special Effects—Disaster at Twilight Zone: The Tragedy and the Trial*, New York, 1988.

On LANDIS: articles—

Ansen, David, "Gross Out," in *Newsweek*, 7 August 1978.

Maslin, Janet, "Movie: 'Blues Brothers'—Belushi and Aykroyd," in *The New York Times*, 20 June 1980.

Corliss, Richard, "Bad Dreams," in *Time*, 20 June 1983.

Sullivan, Randall, "Death in the Twilight Zone," in *Rolling Stone*, 21 June 1984.

"John Landis," in *Film Dope* (Nottingham), no. 32, March 1985.

Farina, Alberto, "John Landis" (special issue), in *Castoro Cinema* (Firenze), no. 167, September-October 1994.

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Through his work on *National Lampoon's Animal House* and *Twilight Zone: The Movie*, John Landis has the dual distinction of being co-creator of one of Hollywood's most successful genres, and being associated with one of Hollywood's most embarrassing catastrophes. His credits include such successes as *Trading Places*, *The Blues Brothers*, and *Coming to America*, but he will probably be best remembered for directing the first real gross-out comedy and for his association with the deaths of Vic Morrow and two Asian children for which he was charged with involuntary manslaughter.

Landis has always been known for his love of movies. He grew up in Westwood, a section of Los Angeles housing 17 movie screens within a five-block radius. After raising financing for and directing *Schlock* (1971) and *Kentucky Fried Movie* (1977), Landis's true



John Landis on the set of *Animal House*

breakthrough film was the enormously popular, enormously entertaining *National Lampoon's Animal House*. David Ansen in *Newsweek* called the film "low humor of a high order." The film made John Belushi a major film star, established the toga party as the epitome of college decadence, and began the genre of "slob comedies," a term which later evolved into "gross-out comedies," with *There's Something about Mary* (1998) being a direct descendant.

Landis' next film, *The Blues Brothers* (1980), starred Belushi and Dan Aykroyd as Jake and Elwood Blues, characters they originally created for *Saturday Night Live*. This movie was a financial success, though not nearly as successful as its predecessor, and the reviewers were less than kind. Janet Maslin in *The New York Times* said, "There isn't a moment of *The Blues Brothers* that wouldn't have been more enjoyable if it had been mounted on a simpler scale." For Landis, it wasn't enough to stage a car crash; he had to stage the most car-filled, most expensive pileup in cinema history. Landis responded to his critics by saying, "I will never apologize for spending money to entertain."

But this propensity for "bigger/louder/more" may be exactly the mindset that doomed him—or more precisely, doomed three of his actors—when he agreed to direct a segment of *Twilight Zone—The*

Movie (1983). The film contained four segments, and the Landis segment, which he also wrote and produced, told the story of a bigot who spouts off against Jews, blacks, and Vietnamese before finding himself "in a dimension not only of sight and sound but of mind," as the oppressed in Nazi-occupied France, at a Klan lynching, and in Vietnam. Because of his recent successes, Landis was given final cut, on condition that he finish shooting on schedule. But he was behind schedule during the filming of a scene where Morrow was to dive into a swampy bog while the banana plants behind him were ripped apart by gunfire. When Landis didn't like the effect produced by a marble gun and was told that rigging the plants with squibs would put them even further behind schedule, he opted to reshoot the scene using three Remington shotguns and live ammunition, an extremely dangerous decision.

Then, in the early morning hours of 23 July 1982, Landis began filming a scene where Morrow's character rescues two Vietnamese children from a hut just before it explodes. Landis refused to substitute dummies for children in the shot. As Landis told the helicopter pilot to fly lower and signaled for the explosions to begin, Morrow scooped up six-year-old Renee Chen and seven-year-old My-Ca Le from a hut and began running across a river. The children had been

hired without the requisite permits and on-location social worker. Suddenly a tremendous fireball engulfed the helicopter, melting off the tail rotor, and the helicopter came crashing down, crushing Chen under its right skid and decapitating Morrow and Le. Morrow never got to deliver his final line: "I'll keep you safe, kids. I swear to God."

Landis appeared at Morrow's funeral and, inappropriately, said, "Tragedy strikes in an instant, but film is immortal." After years of taking credit for his films, he refused to take responsibility for the accident, calling it everything from an act of God to the fault of his special effects crew. OSHA cited 36 violations on the set and levied fines, the three wrongful-death lawsuits filed by the actors' families were settled out of court, and the criminal case dragged on for months, receiving much media attention. Finally Landis and his co-defendants were able to lay the blame on a special effects technician who had already been granted immunity, and all were found not guilty. The film failed financially, and Richard Corliss in *Time* said Landis's segment "hardly looks worth shooting, let alone dying for."

Though some would never forgive Landis for the black eye he gave the film community, his 'not guilty' verdict, and especially his next film, went a long way towards restoring his reputation. For *Trading Places* (1983), Landis reined in his tendency toward excess in the service of a film reminiscent of the socially aware comedies of the 1930s. To settle a nature-nurture argument, the wealthy Duke brothers (Ralph Bellamy and Don Ameche) make a bet about what will happen if they cause the wealthy Louis Winthroe III (Dan Aykroyd) and street hustler Billy Ray Valentine (Eddie Murphy) to, in effect, trade places. The laugh-filled movie was a financial and commercial success, despite any negative publicity about the director that may have lingered in the minds of moviegoers. After several flops, Landis would strike gold again with *Coming to America* (1988), the story of an African prince who goes to America to sow his wild oats before accepting his responsibilities back in Africa. The film's tone is uneven, but it contains many humorous bits and was generally well received.

Unfortunately for Landis, his films in the 1990s weren't nearly as successful. These include *Oscar* (1991), *Innocent Blood* (1992), *Beverly Hills Cop III* (1994), *The Stupids* (1996), and *Blues Brothers 2000* (1998). Barring future successes, his reputation will continue to rest on his work from the 1980s—in all its innovation and human tragedy.

—Bob Sullivan

LANG, Fritz

Nationality: German/American. **Born:** Vienna, 5 December 1890, became U.S. citizen, 1935. **Education:** Studied engineering at the Technische Hochschule, Vienna. **Family:** Married (second time) writer Thea von Harbou, 1924 (separated 1933). **Career:** Cartoonist, fashion designer, and painter in Paris, 1913; returned to Vienna, served in army, 1914–16; after discharge, worked as scriptwriter and actor, then moved to Berlin, 1918; reader and story editor for Decla, then wrote and directed first film, *Halbblut*, 1919; worked with von

Harbou, from 1920; visited Hollywood, 1924; *Das Testament des Dr. Mabuse* banned by Nazis, 1933; offered post as supervisor of Nazi film productions by Goebbels, but fled Germany; after working in Paris and London, went to Hollywood, 1934; signed with Paramount, 1940; co-founder, then president, Diana Productions, 1945; quit Hollywood, citing continuing disputes with producers, 1956; directed two films in India, 1958–59, before last film, directed in Germany, 1960. **Awards:** Officier d'Art et des Lettres, France. **Died:** In Beverly Hills, 2 August 1976.

Films as Director:

- 1919 *Halbblut (Half Caste)* (+ sc); *Der Herr der Liebe (The Master of Love)* (+ role); *Hara-Kiri*; *Die Spinnen (The Spiders)* Part I: *Der Goldene See (The Golden Lake)* (+ sc)
- 1920 *Die Spinnen (The Spiders)* Part II: *Das Brillantenschiff (The Diamond Ship)* (+ sc); *Das Wandernde Bild (The Wandering Image)* (+ co-sc); *Kämpfende Herzen (Die Vier um die Frau; Four around a Woman)* (+ co-sc)
- 1921 *Der müde Tod: Ein Deutsches Volkslied in Sechs Versen (The Weary Death; Between Two Worlds; Beyond the Wall; Destiny)* (+ co-sc)
- 1921/22 *Dr. Mabuse, der Spieler (Dr. Mabuse, the Gambler; The Fatal Passions)* in two parts: *Ein Bild der Zeit (Spieler aus Leidenschaft; A Picture of the Time)* and *Inferno—Menschen der Zeit (Inferno des Verbrechens; Inferno—Men of the Time)* (+ co-sc)
- 1924 *Die Nibelungen* in two parts: *Siegfrieds Tod (Death of Siegfried)* and *Kriemhilds Rache (Kriemhild's Revenge)* (+ co-sc, uncredited)
- 1927 *Metropolis* (+ co-sc, uncredited)
- 1928 *Spione (Spies)* (+ pr, co-sc, uncredited)
- 1929 *Die Frau im Mond (By Rocket to the Moon; The Girl in the Moon)* (+ pr, co-sc, uncredited)
- 1931 *M, Mörder unter Uns (M)* (+ co-sc, uncredited)
- 1933 *Das Testament des Dr. Mabuse (The Testament of Dr. Mabuse; The Last Will of Dr. Mabuse)* (+ co-sc, uncredited) (German and French versions)
- 1934 *Liliom* (+ co-sc, uncredited)
- 1936 *Fury* (+ co-sc)
- 1937 *You Only Live Once*
- 1938 *You and Me* (+ pr)
- 1940 *The Return of Frank James*
- 1941 *Western Union; Man Hunt; Confirm or Deny* (co-d, uncredited)
- 1942 *Moontide* (co-d, uncredited)
- 1943 *Hangmen Also Die!* (+ pr, co-sc)
- 1944 *Ministry of Fear; The Woman in the Window*
- 1945 *Scarlet Street* (+ pr)
- 1946 *Cloak and Dagger*
- 1948 *Secret beyond the Door* (+ co-pr)
- 1950 *House by the River; An American Guerrilla in the Philippines*
- 1952 *Rancho Notorious; Clash by Night*
- 1953 *The Blue Gardenia; The Big Heat*
- 1954 *Human Desire*
- 1955 *Moonfleet*



Fritz Lang (seated below camera) on the set of *Metropolis*

- 1956 *While the City Sleeps; Beyond a Reasonable Doubt*
 1959 *Der Tiger von Eschnapur (The Tiger of Bengal)* and *Das Indische Grabmal (The Hindu Tomb)* (+ co-sc) (released in cut version as *Journey to the Lost City*)
 1960 *Die Tausend Augen des Dr. Mabuse (The Thousand Eyes of Dr. Mabuse)* (+ pr, co-sc)

Other Films:

- 1917 *Die Hochzeit im Ekzentrik Klub (The Wedding in the Eccentric Club)* (May) (sc); *Hilde Warren und der Tod (Hilde Warren and Death)* (May) (sc, four roles); *Joe Debbs* (series) (sc)
 1918 *Die Rache ist mein (Revenge Is Mine)* (Neub) (sc); *Herrin der Welt (Men of the World)* (May) (asst d); *Bettler GmbH* (sc)
 1919 *Wolkenbau und Flimmerstern (Castles in the Sky and Rhinestones)* (d unknown, co-sc); *Totentanz (Dance of Death)* (Rippert) (sc); *Die Pest in Florenz (Plague in Florence)* (Rippert) (sc); *Die Frau mit den Orchiden (The Woman with the Orchid)* (Rippert) (sc); *Lilith und Ly* (sc)

- 1921 *Das Indische Grabmal* (in 2 parts: *Die Sendung des Yoghi* and *Der Tiger von Eschnapur*) (co-sc)
 1963 *Le Mépris (Contempt)* (Godard) (role as himself)

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 “Autobiography,” in *The Celluloid Muse: Hollywood Directors Speak*, by Charles Higham and Joel Greenberg, London, 1969.
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 Interview with Gene Phillips, in *Focus on Film* (London), Spring 1975.
 “Fritz Lang Gives His Last Interview,” with Gene Phillips, in *Village Voice* (New York), 16 August 1976.

On LANG: books—

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 Demonsablon, Phillipe, “La Hautaine Dialectique de Fritz Lang,” and Michel Mourlet, “Trajectoire de Fritz Lang,” in *Cahiers du Cinéma* (Paris), September 1959.
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 Taylor, John, “The Nine Lives of Dr. Mabuse,” in *Sight and Sound* (London), Winter 1961.
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 Rhode, Eric, “Fritz Lang (The German Period, 1919–1933),” in *Tower of Babel* (London), 1966.
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* * *

Fritz Lang's career can be divided conveniently into three parts: the first German period, 1919–1933, from *Halbblut* to the second Mabuse film, *Das Testament des Dr. Mabuse*; the American period, 1936–1956, from *Fury* to *Beyond a Reasonable Doubt*; and the second German period, 1959–60, which includes the two films made in India and his last film, *Die tausend Augen des Dr. Mabuse*. Lang's apprentice years as a scriptwriter and director were spent in the studios in Berlin where he adopted certain elements of expressionism and was imbued with the artistic seriousness with which the Germans went about making their films. In Hollywood this seriousness would earn Lang a reputation for unnecessary perfectionism, a criticism also thrown at fellow émigrés von Stroheim and von Sternberg. Except for several films for Twentieth Century-Fox, Lang never worked long for a single studio in the United States, and he often preferred to work on underbudgeted projects which he could produce, and therefore control, himself. The rather radical dissimilarities between the two studio worlds within which Lang spent most of his creative years not surprisingly resulted in products which look quite different from one another, and it is the difference in look or image which has produced the critical confusion most often associated with an assessment of Lang's films.

One critical approach to Lang's work, most recently articulated by Gavin Lambert, argues that Lang produced very little of artistic interest after he left Germany; the *Cahiers du Cinéma* auteurs argue the opposite, namely that Lang's films made in America are superior to his European films because the former were clogged with self-conscious artistry and romantic didacticism which the leanness of his American studio work eliminated. A third approach, suggested by Robin Wood and others, examines Lang's films as a whole, avoiding

the German-American division by looking at characteristic thematic and visual motifs. Lang's films can be discussed as exhibiting certain distinguishing features—economy, functional precision, detachment—and as containing basic motifs such as the trap, a suppressed underworld, the revenge motive, and the abuse of power. Investigating the films from this perspective reveals a more consistent development of Lang as a creative artist and helps to minimize the superficial anomalies shaped by his career.

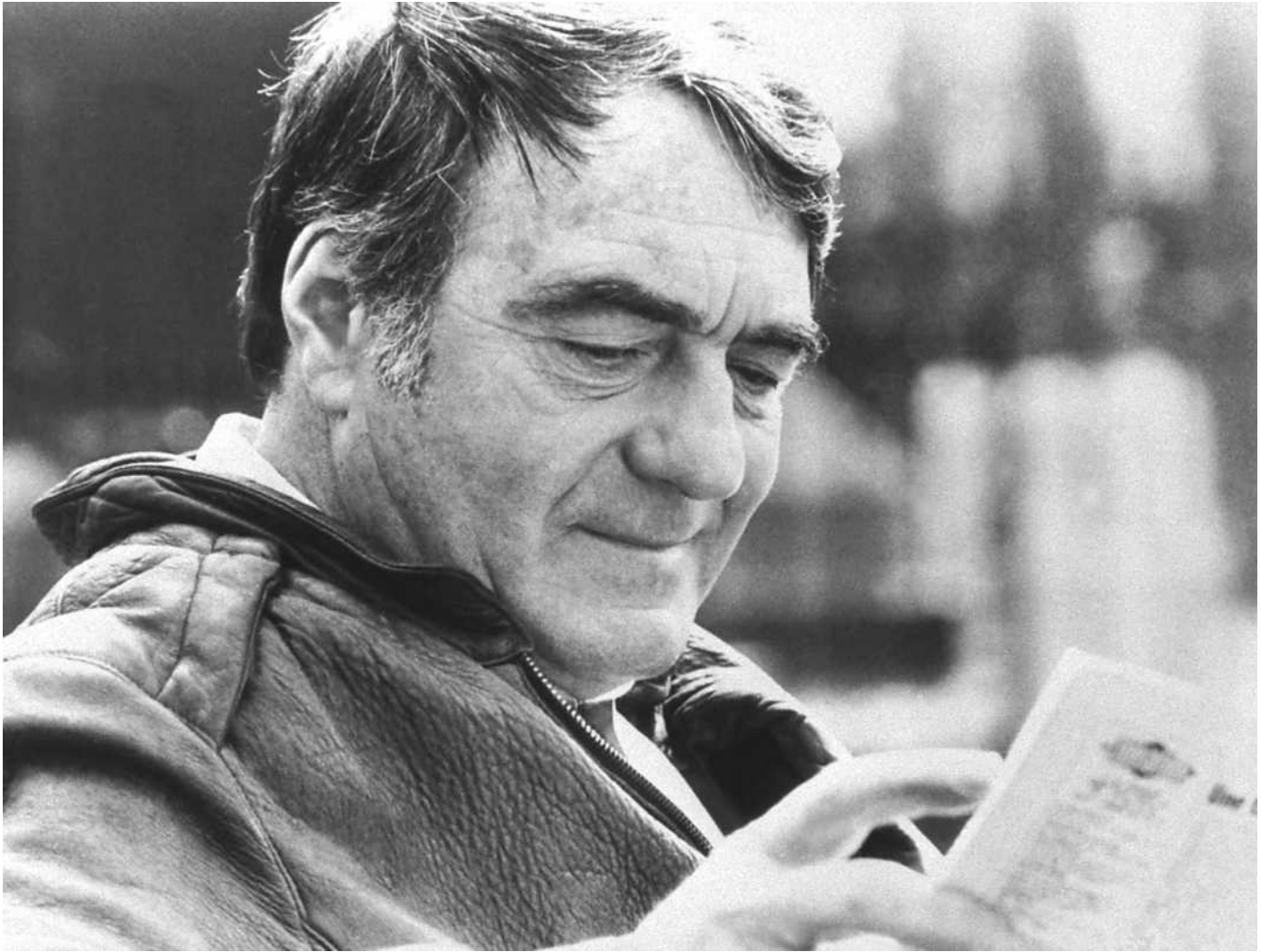
In spite of the narrowness of examining only half of a filmmaker's creative output, the sheer number of Lang's German movies which have received substantial critical attention as "classic" films has tended to submerge the critical attempt at breadth and comprehensiveness. Not only did these earlier films form an important intellectual center for the German film industry during the years between the wars, as Siegfried Kracauer later pointed out, but they had a wide international impact as well and were extensively reviewed in the Anglo-American press. Lang's reputation preceded him to America, and although it had little effect ultimately on his working relationship, such as it was, with the Hollywood moguls, it has affected Lang's subsequent treatment by film critics.

If Lang is a "flawed genius," as one critic has described him, it is less a wonder that he is "flawed" than that his genius had a chance to develop at all. The working conditions Lang survived after his defection would have daunted a less dedicated director. Lang, however, not only survived but flourished, producing films of undisputed quality: the four war movies, *Man Hunt*, *Hangmen Also Die!*, *Ministry of Fear*, and *Cloak and Dagger*, and the urban crime films of the 1950s, *Clash by Night*, *The Blue Gardenia*, *The Big Heat*, *Human Desire*, and *While the City Sleeps*. These American films reflect a more mature director, tighter mise-en-scène, and more control as a result of Lang's American experience. The films also reveal continuity. As Robin Wood has written, the formal symmetry of his individual films is mirrored in the symmetry of his career, beginning and ending in Germany. All through his life, Lang adjusted his talent to meet the changes in his environment, and in so doing produced a body of creative work of unquestionable importance in the development of the history of cinema.

—Charles L.P. Silet

LANZMANN, Claude

Nationality: French. **Born:** Paris, France, 1925. **Education:** Studied philosophy in Paris and in Germany. **Military Service:** Member of French Resistance in World War II. **Career:** Journalist for *Le Monde*; author of *Shoah: An Oral History of the Holocaust*, 1985; director of journal *Les Temps Modernes*. **Awards:** Decorated by French government for resistance efforts during World War II; New York Film Critics Circle Award, 1985, Los Angeles Film Critics Award, 1985, and Peabody Award, 1987, for *Shoah*. **Address:** Aleph Films, 18 rue Marbeuf, 75008 Paris, France.



Claude Lanzmann

Films as Director and Writer:

- 1973 *Pourquoi, Israël? (Israel, Why?)* (doc)
- 1985 *Shoah* (doc)
- 1995 *Tsahal* (doc)
- 1997 *A Visitor from the Living* (doc)

Publications

By LANZMANN: books—

- Editor, *The Bird Has No Wings: Letters of Peter Schwiefert*, translated by Barbara Lucas, New York, 1976.
- Shoah: An Oral History of the Holocaust*, preface by Simone de Beauvoir, New York, 1985.
- Shoah: The Complete Text of the Acclaimed Holocaust Film*, New York, 1995.

By LANZMANN: articles—

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On LANZMANN: articles—

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- Lewis, Anthony, “Remember, Remember”; *Shoah* Means Annihilation,” in *New York Times*, 2 December 1985.
- Kevin Thomas, review in *Los Angeles Times*, 27 December 1985.
- Hollington, Michael, “Naming, Not Representing,” in *The Age Monthly Review*, March 1988.
- Koch, Gertrud, “The Aesthetic Transformation of the Image of the Unimaginable: Notes on Claude Lanzmann’s *Shoah*,” in *October*, vol. 48, Spring 1989.

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- Furman, Nelly, "The Languages of Pain in *Shoah*," in *Holocaust Remembrance: The Shapes of Memory*, edited by Geoffrey Hartmann, Cambridge, 1994.
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- LaCapra, Dominick, "Lanzmann's *Shoah*: 'Here There Is No Why,'" in *History after Auschwitz*, Ithaca, New York, 1998.
- Fisher, Marc, "The Truth That Can Only Hurt: To Claude Lanzmann, The Holocaust Has a Human Face and a Cold Heart," in *The Washington Post*, 25 June 1999.

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Claude Lanzmann has turned to extreme and difficult topics such as the Holocaust in order to address questions of Jewish identity. Perhaps some of his motivation is biographical. Although his family did not practice Judaism, they still suffered on behalf of their heritage. When the Nazis invaded France, Lanzmann's family moved to the French town of Clermont-Ferrand, where they hid from the German occupiers. As a young adult, Lanzmann joined the French communist party and resisted the Nazis, which caused him to be pursued by the Gestapo, the Nazi secret police.

Despite these extreme experiences of his youth, Lanzmann continued his study of philosophy in Germany after the end of World War II. While there, he began his career as a journalist. His first piece unmasked the persistence of Nazism in Germany's supposedly de-Nazified university system. He then wrote for the French newspaper *Le Monde* as the first French man to travel through East Germany, which he did (illegally) after being denied a visa. Later, Lanzmann befriended Jean-Paul Sartre and Simone de Beauvoir and edited Sartre's left-wing periodical, *Les Temps Modernes*.

Lanzmann's 1973 film, *Pourquoi Israël* (*Why Israel?*), linked Jewish identity in Israel to the recent history of the Holocaust. It premiered three days after the Yom Kippur War broke out in Israel. During the making of this film, Lanzmann met his wife, a German-Jewish writer to whom the film is dedicated. In 1995, he made a film about the Israeli army, *Tsahal. A Visitor from the Living* (1997) is a 65-minute documentary about Maurice Rossel, the only International Red Cross member who visited the death camps in 1943. In interview footage shot while filming *Shoah*, Rossel, who visited the death camps of Auschwitz and Treblinka and reported that nothing was wrong, insists that he would write the same report today. He did not look deeply then, and he still refuses to assume any guilt for his position of apathy and blindness.

Lanzmann is best known for his critically acclaimed masterpiece *Shoah* (1985), a complex and powerful cinematic oral history of the Nazi genocide. The title is the Hebrew word for annihilation or catastrophe. *Shoah* is composed of approximately fifteen first-person testimonials from former Nazis, Polish peasants, and survivors of the

death camps (many of whom only survived because they worked as Kapos, assisting the smooth execution of the Nazi death machinery). *Shoah* is both a film about the relation between witnessing a catastrophe and a systematic refusal to historicize the subject. One sees this refusal in the absence of documentary film footage of the liberation of the camps by the Allies. "Image kills imagination," Lanzmann has said in an interview, to explain the sparsity of his choice of presentation.

In the place of archival images, the film chronicles the memories of those who lived through the Holocaust and the simultaneous incompatibility of the bystanders' and victims' points of view. In 1974, Lanzmann began the research for *Shoah*, a film that Roger Ebert describes as a 550-minute "howl of pain" about the systematic murder of six million European Jews by the Nazis. Lanzmann accumulated more than 350 hours of testimony. Despite the enormity of the topic and breadth of atrocity, there are only two types of scenes: faces of witnesses, and the tranquil contemporary landscapes under which are buried mass graves.

The film points out the presence of the past in the places where Jews once lived in Poland, in the haunted ground of Auschwitz and Treblinka, and in the memories of those who survived. The director conducted his interviews with the belief that "one has to talk and be silent at the same time." The testimonies are given in various languages, underscoring their foreignness. An on-screen translator interprets the words, but they are not dubbed. The spectator can hear but cannot understand the language of testimony.

The survivors remember their experience of the camps in heart-breaking detail. Throughout *Shoah*, Lanzmann takes survivors back to the sites of the death camps and the spectator watches as they relive past traumas. The film opens with a disturbing reenactment. Simon Srebnik, one of only two survivors of the Polish village of Chelmno, follows Lanzmann's command to sing as they float down a river in a boat, just as he was forced to as a thirteen-year-old by Nazis. The peasants only remember him as a young singing lad, completely erasing the circumstances in which he was forced to sing. In perhaps the film's most powerful scene, Abraham Bomba, situated in a barbershop for the interview, is asked minute questions about the details of his routine as the barber of women about to be gassed at Treblinka. Bomba, still today a barber in Tel Aviv, insists that in Treblinka, all feeling was impossible; yet, in the face of Lanzmann's relentless questioning, he breaks down and cries.

Contrasted to the survivors are the perpetrators, ex-Nazis who remain unrepentant in their focus on the horrifying efficiency of the camps. Lanzmann painstakingly recorded the details of the mass extermination of the Jews from the mouth of the murderers, all of whom deny actually doing or seeing the killing. Using duplicity, pseudonyms, false identification papers, and a concealed camera, Lanzmann secretly filmed these former Nazis without disclosing the true nature of his project. At one point in the process, a former Nazi discovered Lanzmann's video equipment, took the film footage, and beat Lanzmann so badly that he was hospitalized for a month. Such responses to his relentless questioning revealed the persistence of anti-Semitism in Europe.

When the film premiered in New York in 1985, it met with rave critical reviews, including a statement of praise from Pope John Paul II. Gene Siskel called *Shoah* "the greatest use of film in motion picture history, taking movies to their highest moral value." Kevin Thomas in the *Los Angeles Times* declared that "Lanzmann has

accomplished the seemingly impossible: He has brought such beauty to his recounting of the horror of the Holocaust that he has made it accessible and comprehensible.” And according to Roger Ebert, “What is so important about *Shoah* is that the voices are heard of people who did see, who did understand, who did comprehend, who were there, who knew that the Holocaust happened, who tell us with their voices and with their eyes that genocide occurred in our time, in our civilization.”

Despite the focus of his *magnus opus* on an historical atrocity, Lanzmann is against building bridges with the past. He is an adamant critic of the film industry’s commodification of the Holocaust with films such as Spielberg’s *Schindler’s List* and Roberto Benigni’s *Life Is Beautiful*. Lanzmann insists that “the Holocaust is not a fairy-tale, it is not digestible.” In keeping with this dictum, Lanzmann’s films present contradictions of the past that remain unresolved.

—Jill Gillespie

LATTUADA, Alberto

Nationality: Italian. **Born:** Milan, 13 November 1914. Educated in architecture. **Family:** Married Carla Del Poggio, 1945 (divorced). **Career:** Co-founder of avant-garde journal *Camminare*, 1933; helped found *Corrente*; with Mario Ferreri and Luigi Comencini, founder of Cineteca Italiana, Italian film archive, 1940; directed first film, 1942; opera director, from 1970. **Address:** Via N. Paganini, 7 Rome, Italy.



Alberto Lattuada

Films as Director and Co-Scriptwriter:

- 1942 *Giacomo l'idealista*
- 1945 *La freccia nel fianco; La nostra guerra* (documentary)
- 1946 *Il bandito*
- 1947 *Il delitto di Giovanni Episcopo (Flesh Will Surrender)*
- 1948 *Senza pietà (Without Pity)*
- 1949 *Il mulino del Po (The Mill on the Po)*
- 1950 *Luci del varietà (Variety Lights)* (co-d, co-pr)
- 1952 *Anna; Il cappotto (The Overcoat)*
- 1953 *La lupa (The She-Wolf); "Gli italiani si voltano" episode of Amore in città (Love in the City)*
- 1954 *La spiaggia (The Beach); Scuola elementare*
- 1956 *Guendalina*
- 1958 *La tempesta (Tempest)*
- 1960 *I dolci inganni; Lettere di una novizia (Rita)*
- 1961 *L'imprevisto*
- 1962 *Mafioso; La steppa*
- 1965 *La mandragola (The Love Root)*
- 1966 *Matchless*
- 1967 *Don Giovanni in Sicilia (+ co-pr)*
- 1968 *Fräulein Doktor*
- 1969 *L'amica*
- 1970 *Venga a prendere il caffè . . . da noi (Come Have Coffee with Us)*
- 1971 *Bianco, rosso e . . . (White Sister)*
- 1973 *Sono stato io*
- 1974 *Le farò da padre . . . (Bambina)*
- 1976 *Cuore di cane; Bruciati da cocente passione (Oh Serafina!)*
- 1978 *Così come sei*
- 1980 *La cicala*
- 1983 *Cristoforo Colombo (Christopher Columbus)*
- 1987 *Una spina nel cuore (+ sc)*
- 1988 *Fratelli*

Other Films:

- 1935 *Il museo dell'amore* (asst d)
- 1936 *La danza delle lancette* (collaborator on experimental short)
- 1941 *Piccolo mondo antico (Soldati)* (asst d)
- 1942 *Si signora* (asst d, co-sc)
- 1958 *Un eroe dei nostri tempi* (Monicelli) (role)
- 1994 *Il Toro (The Bull)* (Mazzacurati) (role)

Publications

By LATTUADA: books—

- Occhio quadrate*, album of photos, Milan, 1941.
- La tempesta*, Bologna, 1958.
- La steppa*, Bologna, 1962.
- Gli uccelli indomabili*, Rome, 1970.
- Cuore di cane*, Bari, 1975.
- A proposito di Così come sei*, edited by Enrico Oldrini, Bologna, 1978.
- Diario di un grane amatore*, Milan, 1980.

Feuillets au vent, Paris, 1981.
La massa, Rome, 1982.
La luna be partita, Calcata, 1992.

By LATTUADA: articles—

“We Took the Actors into the Streets,” in *Films and Filming* (London), April 1959.
 “Alberto Lattuada: du néoréalisme au réalisme magique,” interview with A. Tournès, in *Jeune Cinéma* (Paris), December/January 1974/75.
 “*Moi et le diable*: je ne puis vivre ni avec toi ni sans toi,” in *Positif* (Paris), June 1978.
 Interview with G. Volpi, in *Positif* (Paris), September and October 1978.
 “Alberto Lattuada: une foi dans la beauté,” interview with C. Depuyper and A. Cervoni, in *Cinéma* (Paris), April 1981.
 Interview with L. Codelli, in *Films and Filming* (London), July 1982.
 “Conversazione con Alberto Lattuada,” interview with G. Turrone, in *Filmcritica* (Rome), June 1991.
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* * *

One of the most consistently commercially successful directors in Italy, Alberto Lattuada has continued to enjoy a freedom of subject matter and style despite ideological shifts and methodological changes.

His main films during the neorealist period, which he claims never to have taken part in, succeeded in further establishing the Italian cinema in the international market and, unlike many of his colleagues' works, also proved popular in the domestic market. *Il bandito* and *Il mulino del Po*, for example, combined progressive ideology, realistic detail (due to location shooting and attention to quotidian activities), and tight narrative structure through careful attention to editing. In fact, Lattuada's entire career has demonstrated an ongoing interest in editing, which he considers more fundamental than the script and which gives his films a strictly controlled rhythm with no wasted footage. He shoots brief scenes that, he claims, are more attractive to an audience and that can be easily manipulated at the editing stage.

Lattuada's background stressed the arts, and his films display a sophisticated cultural appreciation. As a boy, he took an active interest in his father's musicianship in the orchestra of La Scala in Milan. As a young man, Lattuada worked as a film critic, wrote essays on contemporary painters, co-founded cultural magazines, and worked as an assistant director and scriptwriter. Lattuada co-scripts most of his films and occasionally produces them. He also co-founded what became the Milan film archive, the Cineteca Italiana.

As a director, Lattuada is often called eclectic because of his openness to projects and his ability to handle a wide variety of subject matter. His major commercial successes have been *Bianco, rosso e . . .*, which he wrote especially for Sophia Loren; *Matchless*, a parody of the spy genre; *Anna*, the first Italian film to gross over one billion lire in its national distribution; *La spiaggia*, a bitter satire of bourgeois realism; and *Mafioso*, starring Alberto Sordi and filmed in New York, Sicily, and Milan.

Lattuada has also filmed many adaptations of literary works that remain faithful to the original but are never simply static reenactments. These range from the comically grotesque *Venga a prendere . . .*; a version of Brancati's satirical *Don Giovanni in Sicilia*; the horror film *Cuore di cane*, taken from a Bulgakov novel; the spectacular big-budget *La tempesta*, from two Pushkin stories; and Chekhov's metaphorical journey in *La steppa*. His 1952 version of *The Overcoat* is considered his masterpiece for its portrayal of psychological states and the excellence of Renato Rascel's performance. Lattuada is famous for his handling of actors, and has launched the career of many an actress, including Catherine Spaak, Giulietta Masina and Nastassia Kinski.

Notwithstanding the diversity of subject matter he has directed, Lattuada's main interest has been pubescent sexuality, the passage of a girl into womanhood, and the sexual relationship of a couple as the primary attraction they have for each other. Thus, his films deal with eroticism as a central theme and he chooses actresses whose physical beauty and sensuousness are immediately apparent. This motif appeared in Lattuada's work as early as his second feature and has been his main preoccupation in his films since 1974.

His films have been critically well received in Italy, although rarely given the attention enjoyed by some of his contemporaries. In France, however, his work is highly acclaimed; *Il bandito* and *Il cappotto* received much praise at the Cannes festivals when they were shown. With a few exceptions, his more recent work is little known in Britain and the United States, although when *Come Have Coffee with Us* was released commercially in the United States ten years after it was made, it enjoyed a fair success at the box office and highly favorable reviews.

—Elaine Mancini

LAUNDER, Frank, and Sidney GILLIAT

LAUNDER. Nationality: British. **Born:** Hitchin, Hertfordshire, 1906. **Education:** Brighton. **Family:** Married actress Bernadette O'Farrell, 1950. **Career:** Civil servant, then actor, in Brighton; studio assistant, 1928; first collaboration with fellow writer Sidney Gilliat, 1935; with Gilliat, wrote radio serials *Crooks Tour* and *Secret Mission 609*, 1939; co-directed first film, *Millions like Us*, 1943; formed Individual Pictures production company with Gilliat, 1944 (dissolved 1950). **Died:** 23 February 1997.

GILLIAT. Nationality: British. **Born:** Edgeley, Cheshire, 1908. **Education:** London University. **Career:** Hired by Walter Mycroft, film critic of *London Evening Standard* (edited by Gilliat's father) and scenario chief at British International Pictures, Elstree, as studio assistant, 1928; gagman and dogsbody for director Walter Forde, 1929–30; collaborator with Frank Launder (see above), from 1935; president, Screen Writers Association, 1936; director, British Lion, 1958–72; chairman of Shepperton Studios, from 1961; also co-founder of TV commercial company, Littleton Park Film Productions; wrote opera libretto for *Our Man in Havana*, 1963. **Died:** 31 May 1994, in Wiltshire, England, UK.

Films Directed, Produced, and Written by Launder and Gilliat:

- 1943 *Millions like Us* (Launder and Gilliat)
- 1944 *Two Thousand Women* (Launder)
- 1945 *The Rake's Progress* (*The Notorious Gentleman*) (Gilliat)
- 1946 *Green for Danger* (Gilliat); *I See a Dark Stranger* (Launder)
- 1947 *Captain Boycott* (Launder)
- 1948 *The Blue Lagoon* (Launder); *London Belongs to Me* (*Dulcimer Street*) (Gilliat)
- 1950 *State Secret* (*The Great Manhunt*) (Gilliat); *The Happiest Days of Your Life* (Launder)
- 1951 *Lady Godiva Rides Again* (Launder)
- 1952 *Folly to Be Wise* (Launder)
- 1953 *The Story of Gilbert and Sullivan* (*The Great Gilbert and Sullivan*) (Gilliat)
- 1954 *The Constant Husband* (Gilliat); *The Belles of St. Trinian's* (Launder)
- 1955 *Geordie* (*Wee Geordie*) (Launder)
- 1956 *Fortune Is a Woman* (*She Played with Fire*) (Gilliat)
- 1957 *Blue Murder at St. Trinian's* (Launder)
- 1959 *The Bridal Path* (Launder); *Left, Right, and Centre* (Gilliat)
- 1960 *The Pure Hell of St. Trinian's* (Launder)
- 1961 *Only Two Can Play* (Gilliat)
- 1965 *Joey Boy* (Launder)
- 1966 *The Great St. Trinian's Train Robbery* (Launder and Gilliat)

Films Written by Launder and Gilliat:

- 1936 *Seven Sinners* (de Courville); *Twelve Good Men* (Ince)
- 1938 *The Lady Vanishes* (Hitchcock)
- 1939 *Inspector Hornleigh on Holiday* (Forde)
- 1940 *They Came by Night* (Lachman); *Night Train to Munich* (Reed)
- 1942 *The Young Mr. Pitt* (Reed)
- 1956 *The Green Man* (Day) (+ pr)

Other Films—Launder:

- 1928 *Cocktails* (Banks) (titles)
- 1929 *Under the Greenwood Tree* (Lachman) (co-sc)
- 1930 *The Compulsory Husband* (Banks) (dialogue/dubbing); *Song of Soho* (Lachman) (co-sc); *Harmony Heaven* (Bentley) (additional dialogue); *The W Plan* (Saville) (additional dialogue); *The Middle Watch* (Walker) (co-sc); *Children of Change* (Esway) (co-sc); *How He Lied to Her Husband* (Lewis) (sc)
- 1931 *Keepers of Youth* (Bentley) (sc); *Hobson's Choice* (Bentley) (co-sc); *A Gentleman of Paris* (Hill) (co-sc); *The Woman Between* (Mander) (co-sc)
- 1932 *After Office Hours* (Bentley) (co-sc); *The Last Coupon* (Bentley) (co-sc); *Arms and the Man* (Lewis) (co-sc, uncredited); *Josser in the Army* (Lee) (sc)
- 1935 *Emil and the Detectives* (Rosmer) (co-sc); *Rolling Home* (R. Ince) (sc); *So You Won't Talk* (Beaudine) (co-sc); *Mr. What's His Name* (Ince) (co-sc); *Educated Evans* (Beaudine) (co-sc); *Windbag the Sailor* (Beaudine) (sc editor)
- 1937 *Good Morning Boys* (Varnel) (sc editor); *Bank Holiday* (Reed) (sc editor); *O-Kay for Sound* (Varnel) (sc editor); *Doctor Syn* (Neill) (sc editor); *Oh, Mr. Porter!* (Varnel) (story)
- 1938 *Owd Bob* (Stevenson) (sc editor); *Strange Boarders* (Mason) (sc editor); *Convict 99* (Varnel) (sc editor); *Alf's Button Afloat* (Varnel) (sc editor); *Hey! Hey! U.S.A.!* (Varnel) (sc editor); *Old Bones of the River* (Varnel) (sc editor)
- 1939 *Ask a Policeman* (Varnel) (sc editor); *A Girl Must Live* (Reed) (sc); *The Frozen Limits* (Varnel) (sc editor)
- 1940 *Inspector Hornleigh Goes to It* (Forde) (story)
- 1969 *An Elephant Called Slowly* (Hill) (sc uncredited)
- 1980 *Wildcats of St. Trinian's* (d, sc)

Other Films—Gilliat:

- 1928 *Toni* (Maude) (titles); *Champagne* (Hitchcock) (titles); *Adams's Apple* (Whelan) (titles); *Weekend Wives* (Lachman) (titles); *The Manxman* (Hitchcock) (research)
- 1929 *The Tryst* (short) (co-d); *Would You Believe It?* (Forde) (asst d, + role)
- 1930 *Red Pearls* (Forde) (asst d); *You'd Be Surprised* (Forde) (asst d, + role); *The Last Hour* (Forde) (asst d); *Lord Richard in the Pantry* (Forde) (sc); *Bed's Breakfast* (Forde) (sc)
- 1931 *3rd Time Lucky* (Ford) (additional dialogue); *The Ghost Train* (Forde) (additional dialogue); *A Gentleman of Paris* (Hill) (sc); *The Happy Ending* (Webb) (co-sc, uncredited); *A Night in Marseilles* (Night Shadows) (de Courville) (sc); *Two Way Street* (King) (sc)
- 1932 *Lord Babs* (Forde) (additional dialogue); *Jack's the Boy* (Forde) (sc continuity); *Rome Express* (Forde) (sc); *For the Love of Mike* (Banks) (co-sc)
- 1933 *Sign Please* (Rawlins—short) (sc); *Post Haste* (Cadman—short) (sc); *Facing the Music* (Hughes) (co-story); *Falling for You* (Hulbert and Stevenson) (story); *Orders Is Orders* (Forde) (co-sc); *Friday the Thirteenth* (Saville) (co-story)



Sidney Gilliat and Frank Launder

- 1934 *Jack Ahoy!* (Forde) (co-sc) *Chu-Chin-Chow* (Forde) (co-sc); *My Heart Is Calling* (Gallone) (adapt/dialogue)
- 1935 *Bulldog Jack* (Alias *Bulldog Drummond*) (Forde) (co-sc); *King of the Damned* (Forde) (co-sc)
- 1936 *Tudor Rose* (Stevenson) (assoc pr); *Where There's a Will* (Beaudine) (sc); *The Man Who Changed His Mind* (*The Man Who Lived Again*) (Stevenson) (co-sc, assoc pr); *Strangers on a Honeymoon* (de Courville) (co-sc)
- 1937 *Take My Tip* (Mason) (co-sc); *A Yank at Oxford* (Conway) (story)
- 1938 *Strange Boarders* (Mason) (co-sc); *The Gaunt Stranger* (*The Phantom Strikes*) (Forde) (sc)
- 1939 *Ask a Policeman* (Varnel) (story); *Jamaica Inn* (Hitchcock) (sc)
- 1940 *The Girl in the News* (Reed) (sc)
- 1941 *The Ghost Train* (Forde) (additional dialogue); *Kipps* (*The Remarkable Mr. Kipps*) (Reed) (sc); *Mr. Proudfoot Shows a Light* (Mason—short) (story); *You're Telling Me!* (Peak—short) (sc); *From the Four Corners* (Havelock-Allan—short) (sc, uncredited)
- 1942 *Unpublished Story* (French) (co-sc); *Partners in Crime* (short) (co-d, sc)

- 1944 *Waterloo Road* (d, sc)
- 1957 *The Smallest Show on Earth* (Dearden) (pr)
- 1972 *Ooh . . . You Are Awful* (*Get Charlie Tully*) (Owen) (co-exec pr); *Endless Night* (d, sc)

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Frank Launder and Gilliat’s chosen specialty was intelligent entertainment with a distinctive British flavor. Each had their individual style and preferences. Launder favored the breezy implausibilities of farce (*The Happiest Days of Your Life*, the *St. Trinian’s* films), tempered with a dose of Celtic whimsy (*Geordie*, *The Bridal Path*, parts of *I See a Dark Stranger*). Gilliat leaned more towards caustic social comedy (*The Rake’s Progress*, *Only Two Can Play*) and rigorously detailed thrillers (*State Secret*). But they functioned admirably as a team: first as screenwriters (working in tandem from 1935), then, from 1943, as writer-producer-directors—though only on their first feature, *Millions like Us*, did they attempt joint direction, side by side.

Both separately entered the industry in lowly capacities in 1928, and gradually worked up the ladder during the 1930s, serving in various studio script departments. As a team they earned their reputation with thrillers. *Seven Sinners*, their first collaboration, established their talent for concocting ingenious plot twists, expertly balancing comedy with suspense, and stamping even the most minor character with individuality. Subsequent films refined the formula: *The Lady Vanishes*, for instance (their script was substantially written before Hitchcock came on board as director), and *Night Train to Munich*, one of several scripts directed by Carol Reed. Both these films featured Charters and Caldicott—comic, imperturbable Englishmen, played by Basil Radford and Naunton Wayne, who bumbled obliviously round a jittery Europe, babbling about cricket scores and picking up *Mein Kampf* at a German station bookstall only after a fruitless request for *Punch*. Charters and Caldicott make an appearance in *Millions like Us*, laying beach mines. But this was only for old times’ sake: the film belonged firmly to the women factory workers, whose hopes and problems were explored in a rich tapestry of individual plot-lines. Few other British feature films of World War II evoke the Home Front’s daily round with quite the same nose for detail or emotional pull. Gilliat’s next production, *Waterloo Road*, slipped into melodrama at times, but still maintained a strong realistic atmosphere in its triangular drama of an AWOL soldier, the soldier’s roving wife, and a muscle-flexing local spiv.

In 1944 Launder and Gilliat launched their own company, Individual Pictures. They began on a high level, working from their own original scripts. Gilliat’s *The Rake’s Progress* offered a biting satirical treatment of a profligate charmer (Rex Harrison, ideally cast) washed up on the rocks of the 1930s. Launder’s marvelous *I See a Dark Stranger* wrapped up its far-fetched story about a naive Irish girl persuaded to spy for Germany with Hitchcockian panache. Subsequent films followed a more obviously commercial path, though

Gilliat’s *Green for Danger* and *State Secret* demonstrated his witty way with thriller conventions, while *The Happiest Days of Your Life*, adapted from John Dighton’s popular play, displayed Launder’s happy ability to keep the wildest farce on an even keel.

Artistically, the 1950s and 1960s proved less rewarding. The *St. Trinian’s* series, inspired by the hideous schoolgirls featured in Ronald Searle’s cartoons, began briskly enough within *The Belles of St. Trinian’s*, but the formula and humor coarsened drastically as the sequels followed. The pleasant whimsy of *Geordie*—Launder’s tale of the amazing growth of an undersized Scot and his exploitation by others—was no match for the barbed blarney that lit up *I See a Dark Stranger*, while Gilliat’s gift for social comedy appeared stunted in *The Constant Husband* and *Left, Right, and Centre*. Much of their energies were by this time being spent in boardroom activities: as directors of British Lion, they nursed several films by other filmmakers through the production process, including the lively prison comedy *Two-Way Stretch*. But Gilliat managed a confident return to form in *Only Two Can Play*, a lively version of Kingsley Amis’s novel about a philandering Welsh librarian, fully alert to the comic drabness of provincial life.

After *Endless Night*, an elegant diversion adapted from Agatha Christie, was unfairly mauled by the critics, Gilliat retired from filmmaking in the early 1970s. Launder, however, unwisely returned in 1980 with *The Wildcats of St. Trinian’s*—one of the few films in the team’s long career which seemed out of step with audience’s tastes.

—Geoff Brown

LEACOCK, Richard

Nationality: British. **Born:** the Canary Islands, 18 July 1921. **Education:** Educated in England, then studied physics at Harvard University, graduated 1943. **Career:** Began making documentaries in the Canaries, 1935; moved to U.S., 1938; served as combat photographer, World War II; worked on documentaries with Robert Flaherty, Louis de Rochemont, John Ferno, and Willard Van Dyke, among others, from late 1940s; worked with Robert Drew of Time-Life, then formed partnership with D.A. Pennebaker, 1960s; founder then Head of Department of Film at Massachusetts Institute of Technology, from 1969.

Films as Director and Cinematographer:

- 1935 *Canary Bananas*
- 1938 *Galápagos Islands*
- 1944/49 *Pelileo Earthquake*
- 1951 *The Lonely Boat*
- 1954 *Toby and the Tall Corn*
- 1955 *How the F-100 Got Its Tail*
- 1958 *Bernstein in Israel*
- 1959 *Bernstein in Moscow*; *Coulomb’s Law*; *Crystals*; *Magnet Laboratory*; *Points of Reference*
- 1960 *Primary* (co-d, co-ph, ed); *On the Pole* (co-d, co-ph, co-ed); *Yanqui No* (co-d, co-ph)

- 1961 *Petey and Johnny* (co-d, co-ph); *The Children Were Watching* (co-d, co-ph)
 1962 *The Chair* (co-d, co-ph); *Kenya, South Africa* (co-d, co-ph)
 1963 *Crisis* (co-d, co-ph); *Happy Mother's Day* (co-d, co-ph, co-ed)
 1964 *A Stravinsky Portrait* (+ ed); *Portrait of Geza Anda* (+ ed); *Portrait of Paul Burkhard* (+ ed); *Republicans—The New Breed* (co-d, co-ph)
 1965 *The Anatomy of Cindy Fink* (co-d, co-ph); *Ku Klux Klan—The Invisible Empire*
 1966 *Old Age—The Wasted Years*; *Portrait of Van Cliburn* (+ ed)
 1967 *Monterey Pop* (+ co-ph); *Lulu*
 1968 *Who's Afraid of the Avant-Garde* (co-d, co-ph, co-ed); *Hickory Hill*
 1969 *Chiefs* (+ ed)
 1970 *Queen of Apollo* (+ ed)
 1986 *Impressions de L'Ile des Morts* (co-d)

Other Films:

- 1940 *To Hear Your Banjo Play* (Van Dyke, W.) (ph)
 1946 *Louisiana Story* (Flaherty) (ph, assoc pr)
 1944/49 *Geography Films Series* (ph)
 1950 *New Frontier (Years of Change)* (ph, ed)
 1951 *The Lonely Night* (ph)
 1952 *Head of the House* (ph)
 1954 *New York* (ph)
 1958 *Bullfight at Málaga* (ph)
 1959 *Balloon* (co-ph)
 1968 *Maidstone* (co-ph)
 1971 *Sweet Toronto* (co-ph); *One P.M.* (co-ph); *Keep On Rockin'* (co-ph)
 1984 *Ein Film für Bossak und Leacock* (Wildenhalm) (for TV) (role as himself)
 1986 *Working Girls* (Borden) (role as Joseph)
 1995 *Le Fils de Gascogne* (Aubier) (role)
 1999 *Der Letzte Dokumentarfilm* (Sebening and Sponsel) (role); *Cinéma Vérité: Defining the Moment* (Wintonick) (role as himself)

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 “The Work of Ricky Leacock: Interview,” in *Film Culture* (New York), no. 22–23, 1961.

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“Ricky Leacock on *Stravinsky Film*,” in *Film Culture* (New York), Fall 1966.

“On Filming the Dance,” in *Filmmakers Newsletter* (Ward Hill, Massachusetts), November 1970.

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“Remembering Frances Flaherty,” in *Film Comment* (New York), November/December 1973.

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As cinematographer, producer, director, and editor, Richard Leacock has been an important contributor to the development of the documentary film, specifically in *cinéma vérité*, now often called *direct cinema*. For direct cinema filming, the lightweight 16-millimeter camera, handheld and synced to a quiet recorder, allows the filmmaker to intrude as little as possible into the lives of those being filmed. From the very beginning of his interest in this kind of filming, Leacock has been an active experimenter and an inventor of mobile 16-millimeter equipment for filming events, lifestyles, ongoing problematic situations, and other varieties of live history. At Massachusetts Institute of Technology, where he heads the department of film, he has developed super-8 sync-sound equipment and related technology. As a patient, courteous and informative lecturer to hundreds of teachers in many workshops, he has demonstrated this equipment and its use for TV, shown his films, and indirectly taught many youngsters who went on to work in film, TV, and related fields.

At fourteen, Leacock, already an active still photographer, impressed his schoolmates in England with a 16-minute film made on his home island. An indicator, perhaps, of his later concentration on non-subjective filming, his 1935 *Canary Bananas* is still a good, straightforward silent film about what workers do on a banana plantation. Leacock's later work on diverse topics, including the life of a traveling tent show entertainer, communism and democracy in South America, excitement about quintuplets in South Dakota, the mind and work of an artist, and opera attest to the breadth of his interests.

Leacock treasures his experience as photographer with poetic filmmaker/explorer Robert Flaherty on *Louisiana Story*, which was commissioned by Standard Oil to show preliminary steps in searching and drilling for oil, but emerged as a film poem about a boy in the bayou. Leacock stated that he learned from Flaherty how to discover with a camera. But having realized how difficult Flaherty's ponderous un-synced equipment had made direct shooting, Leacock later joined a group, led by Robert Drew of Time-Life in 1960, committed to making direct cinema films for TV.

An example of the Drew unit's work was *Primary*, an account of the campaign of Democratic senators John F. Kennedy and Hubert Humphrey in the Wisconsin presidential primary that Leacock worked on with Donn Alan Pennebaker, Robert Drew, and Terry Filgate. Critics called this film an excellent report on the inner workings of a political campaign as well as an appealing glimpse of the personal lives of candidates and their families. But Leacock was dissatisfied because the camera people could never get in to film such vital behind-the-scenes activities as public relations methods.

Leacock has frequently indicated his own and other documentarists concerns about obstacles to achieving direct cinema. Leacock, always critical of his own work, is concerned about distribution problems and thoughtful about the role of films in effecting social change. He has dedicated his life to creating less expensive, more manageable

apparatus, to portraying art and artists, to experimenting, to letting situation and event tell their own story, and to teaching.

—Lillian Schiff

LEAN, David

Nationality: British. **Born:** Croydon, Surrey, 25 March 1908. **Education:** Leighton Park Quaker School, Reading. **Family:** Married 1) Kay Walsh, 1940 (divorced 1949); 2) Ann Todd, 1949 (divorced 1957); 3) Leila Matkar, 1960 (divorced 1978); 4) Sandra Hotz, 1981 (marriage dissolved 1985). **Career:** Clapperboard boy at Lime Grove Studios under Maurice Elvey, 1926; camera assistant, then cutting room assistant, 1928; chief editor for Gaumont-British Sound News, 1930, then for British Movietone News, from 1931; editor for British Paramount, from 1934; invited by Noel Coward to co-direct *In Which We Serve*, 1942; co-founder, with Ronald Neame and Anthony Havelock-Allan, Cineguild, 1943 (dissolved 1950); began association with producer Sam Spiegel, 1956; returned to filmmaking after fourteen-year absence to make *A Passage to India*, 1984. **Awards:** British Film Academy Award for *The Sound Barrier*, 1952; Commander Order of the British Empire, 1953; Best Direction, New York Film Critics, 1955; Oscar for Best Director, and Best Direction, New York Film Critics, for *The Bridge on the River Kwai*, 1957; Oscars for Best Director and Best Film, for *Lawrence of Arabia*, 1962; Officier des Arts et des Lettres, France, 1968; Fellow of the British Film



David Lean

Institute, 1983; Fellow of the American Film Institute, 1989. **Died:** In London, 16 April 1991.

Films as Director:

- 1942 *In Which We Serve* (co-d)
- 1944 *This Happy Breed* (+ co-adapt)
- 1945 *Blithe Spirit* (+ co-adapt); ***Brief Encounter*** (+ co-sc)
- 1946 ***Great Expectations*** (+ co-sc)
- 1948 *Oliver Twist* (+ co-sc)
- 1949 *The Passionate Friends (One Woman's Story)* (+ co-adapt)
- 1950 *Madeleine*
- 1952 *The Sound Barrier (Breaking the Sound Barrier)* (+ pr)
- 1954 *Hobson's Choice* (+ pr, co-sc)
- 1955 *Summer Madness (Summertime)* (+ co-sc)
- 1957 *The Bridge on the River Kwai*
- 1962 ***Lawrence of Arabia***
- 1965 *Doctor Zhivago*
- 1970 *Ryan's Daughter*
- 1984 *A Passage to India*

Other Films:

- 1935 *Escape Me Never* (Czinner) (ed)
- 1936 *As You Like It* (Czinner) (ed)
- 1937 *Dreaming Lips* (Czinner) (ed)
- 1938 *Pygmalion* (Asquith and Howard) (ed)
- 1939 *French without Tears* (Asquith) (ed)
- 1941 *Major Barbara* (Pascal) (ed)
- 1942 *49th Parallel* (Powell) (ed); *One of Our Aircraft Is Missing* (Powell) (ed)

Publications

By LEAN: articles—

- “*Brief Encounter*,” in *The Penguin Film Review* (New York), no. 4, 1947.
- “David Lean on What You Can Learn from Movies,” in *Popular Photography* (Boulder, Colorado), March 1958.
- “Out of the Wilderness,” in *Films and Filming* (London), January 1963.
- Interview, in *Interviews with Film Directors*, edited by Andrew Sarris, New York, 1967.
- Interview with S. Ross, in *Take One* (Montreal), November 1973.
- Interview with Graham Fuller and Nick Kent, in *Stills* (London), March 1985.
- Interview with J.-L. Sablon, in *Revue du Cinéma* (Paris), June 1989.

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- Pratley, Gerald, *The Cinema of David Lean*, New York, 1974.
- Silver, Alain, and James Ursini, *David Lean and His Films*, London, 1974.
- Castelli, Louis P., and Caryn Lynn Cleeland, *David Lean: A Guide to References and Resources*, Boston, 1980.

- Anderegg, Michael A., *David Lean*, Boston, 1984.
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- Lejeune, C.A., “The up and Coming Team of Lean and Neame,” in *New York Times*, 15 June 1947.
- Holden, J., “A Study of David Lean,” in *Film Journal* (New York), April 1956.
- Watts, Stephen, “David Lean,” in *Films in Review* (New York), April 1959.
- “David Lean, Lover of Life,” in *Films and Filming* (London), August 1959.
- Alpert, Hollis, “The David Lean Recipe: A Whack in the Guts,” in *New York Times Magazine*, 23 May 1965.
- Lightman, Herb, “On Location with *Ryan's Daughter*,” in *American Cinematographer* (Los Angeles), August 1968.
- Kael, Pauline, “Bolt and Lean,” in *New Yorker*, 21 November 1970.
- Thomas, B., “David Lean,” in *Action* (Los Angeles), November/December 1973.
- Pickard, Ron, “David Lean: Supreme Craftsman,” in *Films in Review* (New York), May 1974.
- Andrews, George, “A Cinematographic Adventure with David Lean,” in *American Cinematographer* (Los Angeles), March 1979.
- Kennedy, Harlan, and M. Sragow, “David Lean's Right of *Passage*,” in *Film Comment* (New York), January/February 1985.
- Combs, Richard, “David Lean: Riddles of the Sphinx,” in *Monthly Film Bulletin* (London), April 1985.
- Levine, J.P., “Passage to the Odeon: Too Lean,” in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 14, no. 3, 1986.
- “David Lean,” in *Film Dope* (London), March 1986.
- McInerney, J.M., “Lean's *Zhivago*: A Re-Appraisal,” in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 15, no. 1, 1987.
- “Master of Spectacle: David Lean Leaves a Legacy of Movie Epics,” obituary in *Maclean's*, 29 April 1991.
- Powers, J., “Imperial Measures,” in *Sight and Sound* (London), vol. 1, no. 2, June 1991.
- “David Lean: Un cinéaste dans le silence,” in *Cinéma 91* (Paris), no. 479, July-August 1991.
- Hudson, H., “Dreaming in the Light,” in *Sight and Sound* (London), vol. 1, no. 5, September 1991.
- Horton, Robert, “Jungle Fever,” in *Film Comment* (New York), September/October 1991.
- McFarlane, B., “David Lean's ‘Great Expectations’: Meeting Two Challenges,” in *Literature/Film Quarterly* (Salisbury, Maryland), vol. 20, no. 1, 1992.
- Sragow, Michael, “David Lean's Magnificent ‘Kwai,’” in *Atlantic Monthly*, February 1994.
- Brownlow, Kevin, “The Making of David Lean's Film of *The Bridge on the River Kwai*,” in *Cineaste* (New York), vol. 22, no. 2, June 1996.

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There is a trajectory that emerges from the shape of David Lean's career, and it is a misleading one. Lean first achieved fame as

a director of seemingly intimate films, closely based on plays of Noel Coward. His first directorial credit was shared with Coward, for *In Which We Serve*. In the 1960s he was responsible for extraordinarily ambitious projects, for an epic cinema of grandiose effects, difficult location shooting, and high cultural, even literary, pretention. But, in fact, Lean's essential approach to the movies never changed. All of his films, no matter how small or large their dimensions, demonstrate an obsessive cultivation of craft, a fastidious concern with production detail that defines the "quality" postwar British cinema. That craft and concern are as hyperbolic in their devices as is the medium itself. Viewers surprised at the attention to detail and composition in *Ryan's Daughter*, a work whose scope would appear to call for a more modest approach, had really not paid attention to the truly enormous dimensions of *Brief Encounter*, a film that defines, for many, intimist cinema.

Lean learned about the movies during long years of apprenticeship, gaining particularly important experience as an editor. It is clear, even in the first films he directed with (and then for) Coward, that his vision was not bound to the playwright's West End proscenium. *This Happy Breed*, a lower class version of *Cavalcade*, makes full use of the modest terraced house that is the film's prime locus. The nearly palpable patterns of the mise-en-scène are animated by the highly professional acting characteristic of Lean's early films. Watching the working out of those patterns created by the relationship between camera, decor, and actor is like watching choreography at the ballet, where the audience is made aware of the abstract forms of placement on the stage even as that placement is vitalized by the individual quality of the dancer. The grief of Celia Johnson and Robert Newton is first expressed by the empty room that they are about to enter, then by the way the camera's oblique backward movement respects their silence.

It is in *Brief Encounter* that the fullness of the director's talent becomes clear. This story of chance meeting, love, and renunciation is as apparently mediocre, conventional, and echoless as Flaubert's *Madame Bovary*. What could be more boringly middle-class than the romantic longing of a nineteenth-century French provincial housewife or the oh-so-tasteful near adultery of two "decent" Britishers? In both cases, the authorial interventions are massive. Lean conveys the film's passion through the juxtaposition of the trite situation against the expressionistic violence of passing express trains and the wrenching departure of locals, against the decadent romanticism of the Rachmaninoff score, and most emphatically against one of the most grandiose and hyperbolic exposures of an actress in the history of film. The size of Celia Johnson's eyes finally becomes the measure of *Brief Encounter*, eyes whose scope is no less expansive than Lawrence's desert or Zhivago's tundra.

Lean's next two successes were his adaptations (with Ronald Neame) of Charles Dickens novels, *Great Expectations* and *Oliver Twist*. Again, intimacy on the screen becomes the moment of gigantic display. The greatness of Pip's expectations are set by the magnitude of his frightful encounter with an escaped convict who, when he emerges into the frame, reminds us all what it is like to be a small child in a world of oversized, menacing adults. A variation of this scale is also seen in Pip's meeting with mad Miss Havisham, in all her gothic splendor.

Lean's next few films seem to have more modest ambitions, but they continue to demonstrate the director's concern with expressive

placement. Of his three films with his then-wife Ann Todd, *Madeleine* most fully exploits her cool blond beauty.

A significant change then took place in the development of his career. Lean's reputation as a "location" director with a taste for the picturesque was made by *Summertime*, an adaptation of the play *The Time of the Cuckoo*, in which the city of Venice vies with Katharine Hepburn for the viewer's attention. It is from this point that Lean must be identified as an international rather than an English director. The subsequent international packages that resulted perhaps explain the widespread (and unjust) opinion that Lean is more of an executive than a creator with a personal vision.

The personality of Lean is in his compulsive drive to the perfectly composed shot, whatever the cost in time, energy, and money. In this there is some affinity between the director and his heroes. The Colonel (Alec Guinness) in *The Bridge on the River Kwai* must drive his men to build a good bridge, even if it is for the enemy. Lawrence (Peter O'Toole) crosses desert after desert in his quest for a self purified through physical ordeal, and viewers must wonder about the ordeals suffered by the filmmakers to photograph those deserts. The same wonder is elicited by the snowy trek of Dr. Zhivago (Omar Sharif) and the representation of life in early twentieth-century Russia.

That perfectly composed shot is emblemized by the principal advertising image used for *Ryan's Daughter*—an umbrella floating in air, suspended over an oceanside cliff. This is a celebration of composition per se, composition that holds unlikely elements in likely array. Composition is an expressive tension, accessible to viewers as it simultaneously captures the familiar and the unfamiliar. It is the combination that makes so many viewers sensitive to *Brief Encounter*, where middle-class lives (the lives of filmgoers) are filled with overwhelming passion and overwhelming style. Laura and Alex fall in love when they go to the movies.

—Charles Affron

LECONTE, Patrice

Nationality: French. **Born:** Paris, France, 12 November 1947. **Education:** Studied at the Institut des Hautes Etudes Cinématographiques. **Career:** Directed first feature, *Les vecs etaient fermes de l'intérieur*, 1976; often worked with producer Christian Fechner, and actors from the Café Splendide, the famed Parisian comedy café theater; cemented his international reputation with *Monsieur Hire*, 1989; has directed many commercials for French television, including ads for Peugeot and Carlsberg beer. **Address:** French Film Office, 745 Fifth Avenue, New York, NY 10151.

Films as Director and Screenwriter:

- 1976 *Les vecs etaient fermes d'intérieur*
- 1978 *Les bronzes*
- 1981 *Viens chez moi, j'habite chez une copine (Come to My Place, I'm Living at My Girlfriend's)*
- 1982 *Ma femme's appelle reviens (Singles)*



Patrice Leconte

- 1983 *Circulez y a rien a voir* (*Move Along, There's Nothing to See*)
- 1985 *Les specialistes* (*The Specialists*)
- 1986 *Tandem*
- 1989 *Monsieur Hire*
- 1990 *Le mari de la coiffeuse* (*The Hairdresser's Husband*)
- 1991 *Contre l'oubli* (*Against Oblivion*) (co-d)
- 1992 *Le batteur du bolero*
- 1993 *Le tango* (*Tango*); *Yvonne's Perfume*
- 1995 *Lumière et compagnie* (*Lumière and Company*) (short Lumiere film)
- 1996 *Les grands ducs* (*The Grand Dukes*); *Ridicule*
- 1998 *Une chance sur deux* (*Half a Chance*) (co-sc)
- 1999 *La fille sur le pont* (*The Girl on the Bridge*)
- 2000 *La veuve de Saint-Pierre* (*Widow of Saint-Pierre*)

Other Films:

- 1984 *Moi vouloir toi* (*Me Want You*) (Dewolf) (co-sc)
- 1994 *The Son of Gascogne* (role)

Publications

By LECONTE: articles—

- “Recontre: Leconte/Stevenin a propos de Passe-montagne,” in *Cinématographe* (Paris), January 1979.
- “20 questions aux cineastes,” in *Cahiers du Cinéma* (Paris), May 1981.
- Interview with P. Carcassonne in *Cinématographe* (Paris), January 1983.
- Leconte, Patrice, and F. Cuel, “Rencontre avec Claude Ventura,” in *Cinématographe* (Paris), March 1983.
- Interview with D. Dubroux in *Cahiers du Cinéma* (Paris), May 1985.
- Interview with M. Ciment in *Positif* (Paris), July/August 1986.
- Interview with F. Aude in *Positif* (Paris), May 1991.
- Interview with S. Brisset in *Presence* (Paris), January/February 1993.
- Interview with F. Aude in *Positif* (Paris), March 1993.
- “S’il n’en reste qu’un,” in *Positif* (Paris), June 1994.
- “*Ridicule*,” an interview with Michel Sineux and Yann Tobin, in *Positif* (Paris), May 1996.
- “*Ridicule* and Acclaim,” an interview with D. Noh, in *Film Journal* (New York), January/February 1997.

“Derision Maker,” an interview with Trevor Johnston, in *Time Out* (London), 5 February 1997.

Interview with M. Roudevitch, in *Bref* (Paris), Summer 1997.

On LECONTE: articles—

Fieschi, J., article in *Cinematographe* (Paris), July 1979.

de Klerk, N., article in *Skrien* (Amsterdam), December 1991/January 1992.

Kelleher, T., “Triton’s *Hairdresser’s Husband* Leconte’s Light Comic Return,” in *Film Journal* (New York), July 1992.

Lenne, Gérard, Jacques Zimmer, and G. Grandmaire, “Patrice Leconte,” in *Mensuel du Cinéma*, February 1993.

Audé, Françoise and Michel Sineux, “Patrice Leconte/De la comédie pour les comédies,” in *Positif* (Paris), March 1993.

Thompson, A.O., “A Cinematic Melting Pot,” in *American Cinematographer* (Hollywood), December 1996.

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In 1989 Patrice Leconte earned international acclaim upon the release of *Monsieur Hire*, a sharp, clever thriller. Yet for almost a decade and a half, he had been thriving as a director of light, strictly commercial satires—smashingly successful at home but little-known outside France—which were crammed with physical slapstick, plays-on-words, and other assorted shenanigans. These films were amusing and nonsensical, with his casts including Josiane Balasko, Michel Blanc, Bernard Giraudeau, and other prominent actors from the French theater and cinema. A typical Leconte film of this period is *Les Bronzes*, a farce that chides Club Med-style vacation villages by contrasting two single males. One (Blanc) is hopelessly unsuccessful with the opposite sex, even in such ready-made surroundings. The other (Thierry Lhermitte) is a stud who finds it all too easy to seduce women.

So it seemed astonishing when Leconte directed *Monsieur Hire*, a film that was anything but funny. It is a psychological thriller, based on the same Georges Simenon novel that inspired Duvivier’s *Panique*, in which Blanc appears as the title character—a bald, eccentric, middle-aged loner. The film is a revealing portrait of French-style provincialism in that M. Hire resides in a Parisian suburb where the status quo reigns, and where anyone who is different is viewed with suspicion. And M. Hire is different indeed. So he is the logical suspect after a young girl is brutally murdered, and is summarily and mercilessly hounded by the cop on the case. *Monsieur Hire* may be linked to a film like *Les Bronzes* in that both deal with men who obsess over women, seeing them not as human beings but as objects. Here, M. Hire has a voyeuristic obsession with Alice (Sandrine Bonnaire), his pretty young neighbor. But M. Hire is no comically inept male; rather, he is a lonely, affection-starved soul who eventually strikes up a friendship with the free-spirited Alice. Of course, M. Hire is not the kind of man to attract such a woman. Because he is blinded by his feelings for Alice and oblivious to her true nature, he ends up being manipulated and victimized.

Leconte’s follow-up, *The Hairdresser’s Husband*, works as a companion piece to *Monsieur Hire*. It is the deceptively simple story of Antoine, who as a young boy on the edge of puberty does not spend his time with other kids, riding bicycles or indulging in sports. Instead, he is constantly at the town barbershop, where he is smitten with the buxom haircutter. As a middle-aged man, Antoine (Jean Rochefort) can describe the woman in minute detail. Back when he

was a boy, he decided that his sole goal in life would be to marry a hairdresser. And so he does. He proposes to the beautiful Mathilde (Anna Galiena) while she cuts his hair for the first time. She accepts, and they are wed. Both are content and the days pass, one after the other, as if in a dream. If all of this sounds slight, it is not. The film, as it focuses on Antoine and Mathilde’s love and their attempt to shelter themselves from all that is bad in life, is crammed with profoundly deep layers of emotion. Like *Monsieur Hire*, it is a concise, knowing allegory about romantic obsession and how a man can be fascinated by a woman. The difference between the two films is that, here, love brings him peace. But how fragile is that peace? All lovers are destined to be separated by death, if not by cruel fate. In *Monsieur Hire*, a man is thwarted in his attempt to find his idealized love, to the point where his life becomes enveloped by tragedy. While a different (yet not dissimilar) man does find love in *The Hairdresser’s Husband*, Leconte is worldly enough to know that, because of the very nature of human existence, such happiness is fated to be only temporary.

In *Tango*, a third Leconte feature, the filmmaker returned to his comic roots, but with a devilish twist. *Tango* is the story of a woman-hater (Philippe Noiret) who believes that “wife-killing isn’t really murder.” Via blackmail, he coerces another man (Richard Bohringer), who had killed his own wife and her lover, into murdering the mate of his nephew (Thierry Lhermitte), who is tired of married life and wants the freedom to play around. What sounds like a thriller actually is a freewheeling, ingeniously structured, pitch-black comedy about the manner in which men are endlessly fascinated by women but dislike being tied down by them. In this regard, *Tango* is an extension of the characters and themes explored in *Monsieur Hire* and *The Hairdresser’s Husband*. These three films are evidence that Leconte has matured as a filmmaker, and that his days making frivolous farces are forever past.

—Rob Edelman

LEDUC, Paul

Nationality: Mexican. **Born:** Mexico City, 11 March 1942. **Education:** Studied architecture and theatre, Universidad Nacional Autónoma de México; attended Institut des hautes études cinématographiques (IDHEC), Paris, 1965–66. **Career:** Film critic in Mexico, early 1960s; worked for French TV, then returned to Mexico, 1967.

Films as Director:

- 1968 *Comunicados del comité nacional de huelga* (3 shorts)
- 1969 *Parto psicoprofiláctico* (doc short)
- 1973 *Reed: México insurgente* (*Reed: Insurgent Mexico*)
- 1974 *Sur, sureste 2604* (short); *El mar*
- 1975 *Bach y sus intérpretes*
- 1978 *Etnocidio: notas sobre el Mezquital; Estudios para un retrato* (Francis Bacon) (doc short); *Puebla hoy* (doc); *Monjas coronadas* (doc short)
- 1979 *Historias prohibidas de Pulgarcito*
- 1981 *Complot petrolero; La cabeza de la hidra*
- 1982 *Como ves?* (*Whaddya Think?*)

1984 *Frida: Naturaleza vita (Frida)*
 1989 *Barroco (Baroque)*
 1990 *Latino Bar*
 1993 *Dollar Mambo*
 1995 *Los Animales 1850–1950*

Publications

By LEDUC: articles—

Interview with Nelson Carro, in *Imagenes* (Mexico City), October 1979.
 Interview with Enrique Pineda Barnet, in *Cine Cubano* (Havana), no. 104, 1983.
 “Caminar por el continente,” in *Cine Cubano* (Havana), no. 105, 1983.
 Interview with Dennis West, in *Cineaste* (New York), vol. 26, no. 4, 1988.
 “Nuevo cine latinoamericano: Dramaturgia y autocrítica,” in *Pantalla* (Mexico City), August 1985.
 Interview with Dennis West, in *Cineaste* (New York), vol. 16, no. 4, 1988.

On LEDUC: books—

Blanco, Jorge Ayala, *La búsqueda del cine mexicano*, Mexico City, 1974.
 Sánchez, Alberto Ruy, *Mitología de un cine en crisis*, Mexico City, 1981.
 Mora, Carl, *Mexican Cinema: Reflections of a Society, 1896–1980*, Berkeley, 1982.
 Blanco, Jorge Ayala, *La condición del cine mexicano*, Mexico City, 1986.
 Costa, Paola, *La “apertura” cinematográfica*, Puebla, 1988.
 Ramirez Berg, Charles, *Cinema of Solitude: A Critical Study of Mexican Film, 1967–1983*, Austin, 1992.
 Paranagua, Paulo Antonio, editor, *Mexican Cinema*, British Film Institute, 1996.

On LEDUC: articles—

Espinasa, José María, “El cine mexicano hoy,” in *Hojas de cine* (Mexico City), vol. 2, 1988.
 Bejar, Ruth, “Frida,” in *American Historical Review*, October 1989.
 Koivunen, A. “Myytti Naisesta jaa Elamaan,” in *Filmihullu* (Helsinki), no. 5, 1989.
 Pick, Z. M., “Territories of Representation,” in *Iris* (Paris), Summer 1991.
 Kieffer, A., “Baroque mexicain et revolution: Paul Leduc,” in *Jeune Cinema*, January/February 1992.
 Mauro, S., “Latino Bar,” in *Segnocinema* (Italy), July/August, 1992.
 Palant, V., “Latino Bar,” in *Revista del Cinmetografo* (Rome), July/August 1992.
 Pezzuto, A., “Latino Bar,” in *Film* (Italy), no. 4, 1992.

Gill, J. A., “‘Latino Bar,’” in *Positif* (Paris), September 1992.
 Haïm, Monica, “‘Amérique autre et même,’” in *24 Images* (Montreal), December-January 1994–1995.

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Generally acknowledged as the most talented and socially conscious of contemporary Mexican directors, Paul Leduc has been forced to make his films on the margins of commercial cinema. Leduc began his career in a university department of film studies, an initiation increasingly prevalent among the younger generation of Mexican filmmakers. His first films were documentaries, a typical beginning for directors of the “New Latin American Cinema.” Then Leduc was able to take some advantage of a novel situation: during the reign of President Luis Echeverría (1970–76) the Mexican government actively intervened as a producer of cinema, the only time since the 1930s (e.g., *Redes*) that it has attempted to create some sort of alternative to the wretched fare provided by the country’s commercial film industry. The government paid for the amplification of *Reed: Insurgent Mexico* to 35mm and co-produced *Mezquital* with the Canadian National Film Board. Since that time, however, Leduc has funded his films independently, through universities and unions, and with collective efforts.

Reed: Insurgent Mexico is perhaps Leduc’s most accomplished fiction film, and was the first really distinctive work of the “New Cinema” movement in Mexico. Although the film was shot on a minuscule budget in 16mm, it has an exquisite sepia tone which reproduces the ambience of antique revolutionary photographs. Deliberately undramatic, *Reed* demystified the Mexican revolution (1910–17) in a way that had not been seen since Fernando De Fuentes’s masterpieces of 1933–35. One Mexican critic, Jorge Ayala Blanco, described *Reed* as “raging against, incinerating, and annihilating the spider web that had been knitted over the once-living image of the revolution, while briefly illuminating the nocturnal ruins of our temporal and cultural distance from the men who participated in that upheaval.” The film is a dramatization of John Reed’s famous account of the revolution, *Insurgent Mexico*, with Reed as the main protagonist. Although the film is a beautiful and important work, it does not really rise above the level of a vignette (perhaps too greatly influenced by the book’s form), nor does it achieve the heights of De Fuentes’s films.

Leduc’s subsequent works reflected his concern for actuality. *Etnocidio: notas sobre el Mezquital* is probably the best documentary on the extermination of the native peoples in Latin America, allowing the Otomi Indians of the Mezquital region in Mexico to relate their experiences with “civilization.” The film is an interesting example of collaborative effort, for the “script” was written by Roger Bartra, Mexico’s leading rural sociologist, who based it on his years of research in the area. *Historias prohibidas* is a flawed work that Leduc made in a collective, but it does contain a lively analysis of El Salvador’s history. *Complot petrolero* is a made-for-TV thriller about an attempt by right-wing elements (including the CIA and anti-Castro Cubans) to take over the oil and uranium resources of Mexico. Actually a mini-series totaling three-and-one-half hours, it has never been shown on Mexican television, which is largely dominated by series and made-for-TV movies imported from the United States. Just

when it appeared that Leduc was firmly settled in the aesthetic of realism, he directed a highly expressionist, lyrical work on the painter Frida Kahlo, *Frida: Naturaleza viva*. An experimental film which keeps words, whether spoken or written, to an absolute minimum, the movie has been most controversial. And, while one must admire Leduc for risking a break with traditional cinematographic styles, the absence of dialogue reduces pivotal figures of history and culture such as Diego Rivera, León Trotsky, David Alfaro Siqueiros, André Breton, and Frida Kahlo to caricatures of themselves. Instead of using the film to develop these characters in political or personal terms, Leduc takes the easy way out, allowing them to remain at the lowest common denominator of the popular stereotypes fomented in mass culture.

Other critical views of Leduc's *Frida*, however, suggest a different reading: objects such as Frida's dress become political iconography that proposes "a self-conscious affirmation of a *mestizo* identity but also a specifically Mexican rearrangement of the indigenous. From this perspective, as Pick observes, "the 'alternative modernism' . . . intimated by Frida Kahlo's dress, its effect as representation and self-representation, embodies a distinctly Latin American way to affirm cultural identity." It is exactly in such a retainment of "the political problematic that has characterized the last three decades of Latin American filmmaking." Leduc's rejection of social realism may thus be viewed as a step forward, towards a realm of expressionism that crystallizes the political by ways of, according to Jean Franco, "a struggle over meanings and the history of meanings, histories that have been acquired and stored with unofficial institutions."

In general, Mexico has proven to be a difficult context for Leduc, who appropriately describes cinema there as "a perfect disaster, composed of *churros*—vulgar, cheap, and badly made films." Dominated by the "fastbuck" mentality typical of dependent capitalism, Mexican commercial cinema has offered few opportunities for Leduc to direct the kind of films which interest him.

—John Mraz, updated by Guo-Juin Hong

LEE, Ang

Nationality: Taiwanese. **Born:** Taiwan; moved to United States, 1978. **Education:** Attended theater program, University of Illinois. **Career:** Directed first two features in the United States, 1991–93; returned to Taiwan to direct *Eat Drink Man Woman*, 1994. **Awards:** Golden Bear Award at Berlin Film Festival, 1993, for *The Wedding Banquet*; Golden Bear Award at Berlin Film Festival, Best Director from New York Film Critics, and Best Director and Best Picture from National Board of Review, all 1995, all for *Sense and Sensibility*.

Films as Director:

- 1991 *Pushing Hands*
- 1993 *Hsi Yen (The Wedding Banquet)*

- 1994 *Eat Drink Man Woman* (+ co-sc)
- 1995 *Sense and Sensibility*
- 1997 *The Ice Storm*
- 1999 *Ride with the Devil*
- 2000 *Crouching Tiger, Hidden Dragon*
- 2001 *Berlin Diaries 1940–45*

Publications

By LEE: books—

- Two Films by Ang Lee: Eat Drink Man Woman / The Wedding Banquet*, edited by James Schamus, New York, 1994.
- With James Schamus, *The Ice Storm: The Shooting Script*, New York, 1997.

By LEE: articles—

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Ang Lee

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In the space of only five years, beginning in 1991, and on the strength of four films, Taiwanese film director Ang Lee grew from art-house phenomenon to major studio director. Lee's first three films, a sort of trilogy of charming family dramas, established him as a talented director with a particularly deft hand at creating character-driven studies of human nature. His fourth film, *Sense and Sensibility* (1995), adapted from Jane Austen's novel, and the winner of a number of well-deserved awards, including Best Director from the New York Film Critics, and Best Director and Best Picture from the National Board of Review (it was also nominated for seven Oscars),

marked his emergence from relative anonymity into the film world spotlight.

Lee's first feature was *Pushing Hands*, a 1991 film in which an aging Chinese martial arts master moves into the New York City home of his son and daughter-in-law. The relationship between the old man, who speaks no English, and his daughter-in-law, who speaks no Chinese, is a difficult one, full of resentment and misunderstanding, but both try to make the arrangement work. A languidly paced comedy drama that displayed Lee's fondness for scenes in which food figures prominently, it was followed by *The Wedding Banquet*, a film that widened Lee's public somewhat and which also explored family relationships, this time in the context of sexual as well as cultural differences. It focuses on a successful young Chinese professional living in America, whose equilibrium is upset by the impending visit of his parents, whose arrival finds him engaged in an elaborate marital charade to mask his homosexuality. Beautifully observed, charming, humorous, and very poignant, *The Wedding Banquet* was rewarded with an Oscar nomination.

Released in 1994, *Eat Drink Man Woman*, the first of Lee's movies to be shot entirely in Taiwan, confirmed the originality and subtle understanding of his domestic vision and expanded on his

iconic approach to food. It concerns an elderly, widowed master chef at a Taipei hotel and his relationship with his three adult daughters, all of whom are grappling with one problem or another. The action centers around the immense, sumptuous Sunday feasts that he lovingly prepares for his daughters; Stanley Kauffmann remarks that “the preparation of these dishes, their wonderful appearance, their almost tasteable succulence are the film’s true base and being. The stories, the hassle and hustle of the characters’ troubles, are just garnish around the dishes.”

Managing to be at once highly enjoyable and very moving, one might, with respect, argue with Kauffman that the old man’s gourmet rituals and his pride in them provide the only mechanism by which he can communicate his love and concern for the daughters, who are so thoughtlessly—and humanly—caught up in their own concerns.

Next came *Sense and Sensibility*, actress Emma Thompson’s adaptation of Jane Austen’s nineteenth-century novel about the reduced circumstances in which Mrs. Dashwood (Gemma Jones) and her daughters find themselves after the death of Mr. Dashwood, and their attempts to survive in upper-class English society and find romantic happiness for the two elder girls (Thompson, Kate Winslet). With its impeccable screenplay and a cast of top-rank British actors (including Hugh Grant and Alan Rickman), the film is a fine meld of comedy, drama, and sentiment, held seamlessly together by Lee’s finely tuned direction, and his accurate ear for the nuances of a social and domestic order both British and long past. *Sense and Sensibility* whisked away the veil of comparative anonymity that had previously covered Lee. As Richard Schickel commented, “You certainly wonder how a Taiwan-born director like Lee has managed to reach across time and cultures to deliver these delicate goods undamaged. Maybe some of that whoosh of delight one feels at the end of *Sense and Sensibility* is for him, and his emergence as a world-class director.”

It is this unique ability acutely to grasp the essence of multicultural customs, combined with his professional polish, that distinguishes Lee from his peers. After the success of *Sense and Sensibility*, he entered the Hollywood mainstream with *The Ice Storm*, released in 1997, and examining with awesome accuracy a particular social stratum in American society, that of wealthy, middle-class professionals and their families whose affluence seems to have brought only discontented malaise, dispiriting infidelity, and difficult relationships with their children, conditions that come to a head in an ice-bound Connecticut winter. With a cast led by Kevin Kline, Joan Allen, and Sigourney Weaver, this heavyweight domestic drama (leavened with lighter moments), dissects the weaknesses of its protagonists with uncompromising and often disturbing honesty, and attracted a large number of award nominations at home and abroad.

During 1999, the same year that the director returned to the Orient to branch out with a crime film called *Crouching Tiger, Hidden Dragon*, almost entirely unseen in the West to that date, *Ride with the Devil* was released. While evidencing yet another area of interest, the American Civil War, for Lee, it proved his least successful film to date. Highly original in treating the war as subsidiary to a small, close band of Southerners, including a freed slave, caught up in it almost, as it were, by accident, and in attempting to depict their inner psychology, the work is ambitious but overlong, too slow and too opaque to grip the interest.

Early in the first year of the new millennium, Ang Lee, striking out yet again, was at work on *Berlin Diaries 1940–45*, eagerly awaited

and certain to emphasize the unique eclecticism, sharp observation, and underlying humanity that are this filmmaker’s trademarks.

—Kevin Hillstrom, updated by Robyn Karney

LEE, Spike

Nationality: American. **Born:** Shelton Jackson Lee in Atlanta, Georgia, 20 March 1957; son of jazz musician Bill Lee. **Education:** Morehouse College, B.A., 1979; New York University, M.A. in Filmmaking; studying with Martin Scorsese. **Family:** Married lawyer Tonya Linette Lewis, 1993; one son, Satchel. **Career:** Set up production company 40 Acres and a Mule; directed first feature, *She’s Gotta Have It*, 1986; also directs music videos and commercials for Nike/Air Jordan; Trustee of Morehouse College, 1992. **Awards:** Student Directors Academy Award, for *Joe’s Bed-Stuy Barbershop: We Cut Heads*, 1980; U.S. Independent Spirit Award for First Film, New Generation Award, Los Angeles Film Critics Association, and Prix de Jeunesse, Cannes Film Festival, all for *She’s Gotta Have It*, 1986; U.S. Independent Spirit Award, Best Picture, L.A. Film Critics, and Best Picture, Chicago Film Festival, all for *Do the Right Thing*, 1989; Essence Award, 1994. **Address:** 40 Acres and a Mule, 124 Dekalb Avenue, Suite 2, Brooklyn, NY 11217–1201, U.S.A.

Films as Director, Scriptwriter, and Editor:

- 1977 *Last Hustle in Brooklyn* (Super-8 short)
- 1980 *The Answer* (short)
- 1981 *Sarah* (short)
- 1982 *Joe’s Bed-Stuy Barbershop: We Cut Heads* (+ role, pr)
- 1986 *She’s Gotta Have It* (+ role as Mars Blackmon, pr)
- 1988 *School Daze* (+ role as Half Pint, pr)
- 1989 *Do the Right Thing* (+ role as Mookie, pr)
- 1990 *Mo’ Better Blues* (+ role as Giant)
- 1991 *Jungle Fever* (+ role as Cyrus, pr)
- 1992 *Malcolm X* (+ role as Shorty, pr)
- 1994 *Crooklyn* (+ role as Snuffy, pr)
- 1995 *Clockers* (+ role as Chucky)
- 1996 *Girl 6* (+ role as Jimmy, pr); *Get on the Bus* (+ exec pr)
- 1997 *4 Little Girls*
- 1998 *He Got Game* (+ pr); *Freak*
- 1999 *Summer of Sam* (+ role as John Jeffries, pr)
- 2000 *The Original Kings of Comedy*; *Bamboozled*

Other Films:

- 1993 *The Last Party (Youth for Truth)* (doc) (appearance); *Seven Songs for Malcolm X* (doc) (appearance); *Hoop Dreams* (doc) (appearance)
- 1994 *DROP Squad* (exec pr, appearance)



Spike Lee

- 1995 *New Jersey Drive* (exec pr); *Tales from the Hood* (exec pr)
 1999 *The Best Man* (pr)
 2000 *Famous* (Dunne) (role as himself); *Michael Jordan to the Max*
 (Kempf and Stern) (role as himself); *Love & Basketball*
 (Gina Prince) (pr)
 2001 *3 A.M.* (Lee Davis) (pr)

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 "He's Gotta Have It," an interview with Janice M. Richolson, in *Cineaste*, no. 4, 1991.

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* * *

Spike Lee is the most famous African American to have succeeded in breaking through industry obstacles to create a notable career for himself as a major director. What makes this all the more notable is that he is not a comedian—the one role in which Hollywood has usually allowed blacks to excel—but a prodigious, creative, multifaceted talent who writes, directs, edits, and acts, a filmmaker who invites comparisons with American titans like Woody Allen, John Cassavetes, and Orson Welles.

His films, which deal with different facets of the black experience, are innovative and controversial even within the black community. Spike Lee refuses to be content with presenting blacks in their "acceptable" stereotypes: noble Poitiers demonstrating simple moral righteousness are nowhere to be found. Lee's characters are three-dimensional and often vulnerable to moral criticism. His first feature film, *She's Gotta Have It*, dealt with black sexuality, unapologetically supporting the heroine's promiscuity. His second film, *School Daze*, drawing heavily upon Lee's own experiences at Morehouse College, examined the black university experience and dealt with discrimination within the black community based on relative skin colors. His third film, *Do the Right Thing*, dealt with urban racial tensions and violence. His fourth film, *Mo' Better Blues*, dealt with black jazz and its milieu. His fifth film, *Jungle Fever*, dealt with interracial sexual relationships and their political implications, by no means taking the traditional, white liberal position that love should be color blind. His sixth film, *Malcolm X*, attempted no less than a panoramic portrait of the entire racial struggle in the United States, as seen through the life story of the controversial activist. Not until his seventh film, *Crooklyn*, primarily an autobiographical family remembrance of growing up in Brooklyn, did Spike Lee take a breath to deal with a simpler subject and theme.

Lee's breakthrough feature was *She's Gotta Have It*, an independent film budgeted at \$175,000 and a striking box-office success: a film made by blacks for blacks which also attracted white audiences. *She's Gotta Have It* reflects the sensibilities of an already sophisticated filmmaker and harkens back to the early French New Wave in its exuberant embracing of bravura technique—intertitles, black-and-white cinematography, a sense of improvisation, characters directly addressing the camera—all wedded nevertheless to serious philosophical/sociological examination. The considerable comedy in *She's Gotta Have It* caused many critics to call Spike Lee the "black

Woody Allen," a label which would increasingly reveal itself as a rather simplistic, muddle-headed approbation, particularly as Lee's career developed. (Indeed, in his work's energy, style, eclecticism, and social commitment, he more resembles Martin Scorsese, a Lee mentor at the NYU film school.) Even to categorize Spike Lee as a black filmmaker is to denigrate his talent, since there are today virtually no American filmmakers (except Allen) with the ambitiousness and talent to write, direct, and perform in their own films. And Lee edits as well.

Do the Right Thing, Lee's third full-length feature, is one of the director's most daring and controversial achievements, presenting one sweltering day which culminates in a riot in the Bedford Stuyvesant section of Brooklyn. From its first images—assailing jump cuts of a woman dancing frenetically to the rap "Fight the Power" while colored lights stylistically flash on a location ghetto block upon which Lee has constructed his set—we know we are about to witness something deeply disturbing. The film's sound design is incredibly dense and complex, and the volume alarmingly high, as the film continues to assail us with tight close-ups, extreme angles, moving camera, colored lights, distorting lenses, and individual scenes directed like high operatic arias.

Impressive, too, is the well-constructed screenplay, particularly the perceptively drawn Italian family at the center of the film who feel so besieged by the changing, predominantly black neighborhood around them. A variety of ethnic characters are drawn sympathetically, if unsentimentally; perhaps never in American cinema has a director so accurately presented the relationships among the American urban underclasses. Particularly shocking and honest is a scene in which catalogs of racial and ethnic epithets are shouted directly into the camera. The key scene in *Do the Right Thing* has the character of Mookie, played by Spike Lee, throwing a garbage can through a pizzeria window as a moral gesture which works to make the riot inevitable. The film ends with two quotations: one from Martin Luther King Jr., eschewing violence; the other from Malcolm X, rationalizing violence in certain circumstances.

Do the Right Thing was one of the most controversial films of the last twenty years. Politically conservative commentators denounced the film, fearful it would incite inner-city violence. Despite widespread acclaim the film was snubbed at the Cannes Film Festival, outraging certain Cannes judges; despite the accolades of many critics' groups, the film was also largely snubbed by the Motion Picture Academy, receiving a nomination only for Spike Lee's screenplay and Danny Aiello's performance as the pizzeria owner.

Both *Mo' Better Blues* and the much underrated *Crooklyn* owe a lot to Spike Lee's appreciation of music, particularly as handed down to him by his father, the musician Bill Lee. *Crooklyn* is by far the gentler film, presenting Lee and his siblings' memories of growing up with Bill Lee and his mother. Typical of Spike Lee, the vision in *Crooklyn* is by no means a sentimental one, and the father comes across as a proud, if weak, man; talented, if failing in his musical career; loving his children, if not always strong enough to do the right thing for them. The mother, played masterfully by Alfre Woodard, is the stronger of the two personalities; and the film—ending as it does with grief—seems Spike Lee's version of Fellini's *Amarcord*. For a white audience, *Crooklyn* came as a revelation: the sight of black children watching cartoons, eating Trix cereal, playing hopscotch, and singing along with the Partridge family, seemed strange—because the American cinema had so rarely (if ever?) shown a struggling black family so rooted in the popular-culture iconography to which all Americans could relate. Scene after scene is filled with

humanity, such as the little girl stealing groceries rather than be embarrassed by using her mother's food stamps. *Crooklyn's* soundtrack, like so many other Spike Lee films, is unusually cacophonous, with everyone talking at once, and its improvisational style suggests Cassavetes or Scorsese. Lee's 1995 film, *Clockers*, which deals with drug dealing, disadvantage, and the young "gangsta," was actually produced in conjunction with Scorsese, whose own work, particularly the seminal *Meanstreets*, Lee's work often recalls.

Another underrated film from Lee is *Jungle Fever* (1991). Taken for granted is how well the film communicates the African-American experience; more surprising is how persuasively and perceptively the film communicates the Italian-American experience, particularly working-class attitudes. Indeed, one looks in vain in the Hollywood cinema for an American director with a European background who presents blacks with as many insights as Lee presents his Italians. And certainly unforgettable, filmed expressively with nightmarish imagery, is the film's set-piece in which we enter a crack house and come to understand profoundly and horrifically the tremendous damage being done to a component of the African-American community by this plague. *Jungle Fever*, like *Do the Right Thing*, basically culminates in images of Ruby Dee screaming in horror and pain, a metaphor for black martyrdom and suffering.

Nevertheless, the most important film in the Spike Lee oeuvre (if not his best) is probably *Malcolm X*—important because Lee himself campaigned for the film when it seemed it would be given to a white director, creating then an epic with the sweep and majesty of a David Lean and a clear political message of black empowerment. If the film on the whole seems less interesting than many of Lee's films (because there is less Lee there), the most typical Lee touches (such as the triumphant coda which enlists South African President Nelson Mandela to play himself and teach young blacks about racism and their future) seem among the film's most inspired and creative scenes. If more cautious and conservative, in some ways the film is also Lee's most ambitious: with dozens of characters, historical reconstructions, and the biggest budget in his entire career. *Malcolm X* proved definitively to fiscally conservative Hollywood studio executives that an African-American director could be trusted to direct a high-budget "A film." The success of *Malcolm X*, coupled with the publicity machine supporting Spike Lee, helped a variety of young black directors—like John Singleton, the Wayans brothers, and Mario Van Peebles—all break through into mainstream Hollywood features.

And indeed, Lee seems often to be virtually everywhere. On television interview shows he is called upon to comment on every issue relevant to black America: from the O. J. Simpson verdict to Louis Farrakhan and the Million Man March. In bookstores, his name can be found on a variety of published books on the making of his films, books created by his own public relations arm particularly so that others can read about the process, become empowered, find their own voices, and follow in Lee's filmic footsteps. On the basketball court, Lee can be found very publicly attending the New York Knicks' games. On MTV, he can be found in notable commercials for Nike basketball shoes. On college campuses, he can be found making highly publicized speeches on the issues of the day. And on the street, his influence can be seen even in fashion trends—such as the ubiquitous "X" on a variety of clothing the year of *Malcolm X's* release. There may be no other American filmmaker working today who is so willing to take on all comers, so politically committed to make films which are consistently and unapologetically in-your-face. Striking, too, is that instead of taking his inspiration from other

movies, as do the gaggle of Spielberg imitators, Lee takes his inspiration from real life—whether the Howard Beach or Yusuf Hawkins incidents, in which white racists killed blacks, or his own autobiographical memories of growing up black in Brooklyn.

As Spike Lee has become a leading commentator on the cultural scene, there has been an explosion of Lee scholarship, not all of it laudatory: increasing voices attack Lee and his films for either homophobia, sexism, or anti-Semitism. Lee defends both his films and himself, pointing out that because characters espouse some of these values does not imply that he himself does, only that realistic portrayal of the world *as it is* has no place for political correctness. Still, some of the accusers point to examples which give pause: Lee's insistence on talking only to black journalists for stories about *Malcolm X*, but refusing to meet with a black journalist who was gay; the totally cartoonish portrait of the homosexual neighbor in *Crooklyn*, one of the few characters in that film who is given no positive traits to leaven the harsh criticism implied by Lee's treatment or to make him seem three-dimensional. Similar points have been made regarding Lee's attitudes toward Jews (particularly in *Mo' Better Blues*) and women. At one point, Lee even felt the need to defend himself in the *New York Times* in a letter to the editor titled, "Why I Am Not an Anti-Semite."

If *Malcolm X* brought Lee more attention than ever before, the films he has made since brought critical and/or financial disappointment. *Clockers* starts powerfully enough with a close-up of a bullet hole and a montage of horrifically graphic images of violence victims. Although *Clockers* realistically evokes the world of adolescent cocaine dealers within the limited world of a Brooklyn housing project, *Clockers* ultimately reveals Lee to be either not particularly skillful at or not particularly interested in telling a traditional story. *Girl 6* and *Get on the Bus* reveal similar attitudes toward dramatic narrative. A visually pyrotechnical examination of a fetching contradiction, *Girl 6* presents a young black woman circumspect in her private life who nevertheless works as a phone-sex operator. Although not written by Spike Lee, this experimental work's flaccid narrative is pumped up by its stunning cinematography. The weirdest scene undoubtedly is a postmodern parody of the television show *The Jeffersons*; in certain regards Lee's multiple diegeses in *Girl 6* suggest an imitation of Oliver Stone's controversial *Natural Born Killers*. Although startlingly inventive in the manner of Jean-Luc Godard, *Girl 6* was destined, despite its florid subject, to frustrate a popular audience searching for simple coherence.

Get on the Bus, like many of Lee's films, takes a real historical event as its inspiration: the Million Man March organized by Louis Farrakhan. A beautifully evocative credit sequence of a black man in chains cuts to a cross on a church in South Central Los Angeles—certainly an ambiguous juxtaposition. In *Get on the Bus*, a variety of black men—each representative of a different strain of the black experience—must share a long, cross-country bus ride on their way to the Washington, D.C. march, a conception which recalls the classic American film *à thèse* of the fifties (for instance, the Sidney Lumet/Reginald Rose *Twelve Angry Men*), where each metaphorical character is respectively given the spotlight, often through a moving monologue or dramatic scene, thus allowing the narrative to accrue a variety of psychological/sociological insights. Notably for the Lee oeuvre, *Get on the Bus* includes black gay lovers who are treated three-dimensionally (tellingly, only the black Republican is treated with total derision, thrown off the bus in a scene of comic relief). Like much of Lee's work, this film has a continuous impulse for music.

And there is one stunning montage of beautiful ebony faces. Nevertheless, the ending of the film seems anti-climactic, because the characters never quite make it to the Million Man March—a disappointing narrative choice perhaps dictated by Lee's low budget.

He Got Game, like many Lee films, seems meandering and a bit undisciplined, if with important themes: here, of father/son reconciliation, and the meaning of basketball within black culture. Indeed, never have basketball images been photographed so expressively; and apposite, parallel scenes of one-on-one father/son competition highlight the film. Like *Accatone*, where Pasolini used Bach on his soundtrack to ennoble his lower-class youth, Lee brilliantly uses the most American composer of all, the lyrical Aaron Copland. *Summer of Sam* likewise has some extraordinary elements, particularly Lee's perceptive anatomizing of the complicated sex lives of his Italian and African-American characters. Rarely, too, has a film so expressively evoked such a precise sense of place and time—that chaotic summer when New York City was obsessed and terrified by the Son of Sam serial killer. Unfortunately, audiences were largely indifferent to Lee's interest in character and texture, disappointed that *Summer of Sam* did not offer a more traditional narrative focused on the killer and his sadism, in the typical Hollywood style.

Curiously, one notes that Lee's documentary for HBO, *4 Little Girls*, reveals some of the same problems as Lee's recent fiction career. A documentary on a powerfully compelling subject—the four little girls killed in a church bombing in Birmingham, Alabama in 1963—*4 Little Girls*, though politically fascinating, is curiously slack, with its narrative as its weakest link, Lee failing to clearly differentiate his characters and not building suspensefully to a clear climax. Stronger are the film's individual parts: such as the killer's attorney characterizing Birmingham as “a wonderful place to live and raise a family,” while Lee shows us an image of a little child in full Klan regalia, hand-in-hand with a parent; or one parent's the memory of Martin Luther King Jr.'s memorable oration at the funeral—“Life is as hard as steel!”

As Lee's career progresses, it becomes increasingly clear that his interest in political insight and the veracity of historical details is what impedes his ability to tell a story in the way the popular audience expects. Whereas Lee once seemed the most likely minority filmmaker to transform the Hollywood establishment, he now seems the filmmaker (like, perhaps Woody Allen) most perpetually in danger of losing his core audience. *Do the Right Thing* and *Malcolm X* were successful precisely because Lee was able to fuse popular forms and audience-pleasing entertainment with significant cultural commentary. Lee seems now to be making films which—despite their ambitious subjects and sophisticated points-of-view—disappear almost entirely off the cultural radar screen.

Interesting, almost as an aside, is Lee's canny ability, particularly in his earlier films, to use certain catch phrases which helped both to attract and delight audiences. In *She's Gotta Have It*, there was the constant refrain uttered by Spike Lee as Mars Blackmon, “Please baby, please baby, please baby, baby, please. . .”; in *Do the Right Thing*, the disc jockey's “And that's the truth, Ruth.” Notable also is the director's assembly—in the style of Bergman and Chabrol and Woody Allen in their prime—of a consistent stable of very talented collaborators, including his father, Bill Lee, as musical composer, production designer Wynn Thomas, producer Monty Ross, and cinematographer Ernest Dickerson, among others. Lee has also used many of the same actors from one film to another, including his sister Joie Lee, Wesley Snipes, Denzel Washington, John Turturro,

Samuel L. Jackson, Ossie Davis, and Ruby Dee, helping to create a climate which propelled several to stardom and inspired a new wave of high-level attention to a variety of breakout African-American performers.

—Charles Derry

LEFEBVRE, Jean-Pierre

Nationality: Canadian. **Born:** Montreal, 17 August 1942. **Education:** Educated in French Literature, University of Montreal. **Career:** Staff writer for *Objectif* (Montreal), 1960–67; Professor of French, 1963–65; formed Cinak production company, 1969; initiated “Premières Oeuvres” section of Office National du Film, 1969–71; President of Association des Réalisateurs de Films du Québec, 1974.

Films as Director and Scriptwriter:

- 1964 *L'Homoman* (short) (+ pr, ph)
- 1965 *Le Révolutionnaire* (+ pr)
- 1966 *Patricia et Jean-Baptiste* (+ pr); *Mon Oeil (My Eye)* (unrealized)
- 1967 *Il ne faut pas mourir pour ça (Don't Let It Kill You)* (+ pr); *Mon Amie Pierrette*
- 1968 *Jusqu'au coeur*
- 1969 *La Chambre blanche (House of Light)*
- 1970 *Un Succès commercial (Q-bec My Love)*
- 1971 *Les Maudits sauvages (Those Damned Savages)*; *Ultimatum*
- 1973 *On n'engraisse pas les cochons à l'eau claire; Les Dernières Fiançailles (The Last Betrothal)*
- 1975 *Le Gars des vues; L'Amour blessé*
- 1977 *Le Vieux Pays ou Rimbaud est mort*
- 1978 *Avoir 16 ans*
- 1982 *Les Fleurs sauvages (The Wild Flowers)*
- 1983 *Au Rythme de mon coeur (To the Rhythm of My Heart)* (+ ro, ed, ph)
- 1984 *Le Jour* “S . . . “
- 1987 *Laliberté (Alfred Lalibereté, sculpteur)*
- 1988 *La Boîte à soleil (The Box of Sun)*
- 1991 *Le Fabuleux voyage de l'ange*
- 1998 *Aujourd'hui ou jamais* (+ ed)

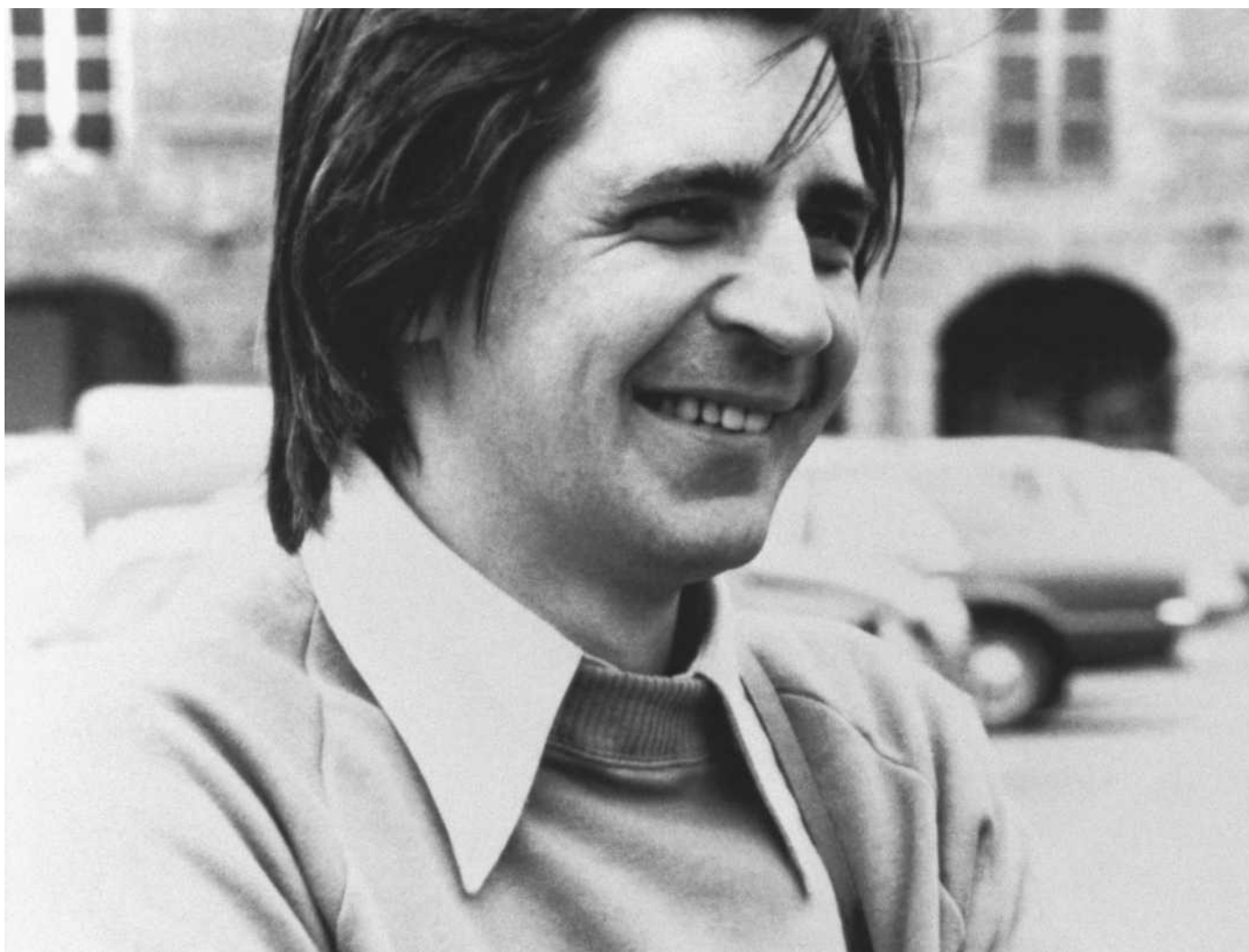
Other Films:

- 1973 *Réjeanne Padovani* (role as Jean-Pierre Caron)
- 1975 *L'Île jaune* (role as Le journaliste)
- 1997 *City of Dark* (role as Henry)

Publications

By LEFEBVRE: book—

Parfois quand je vis (poems), Montreal, 1970.



Jean-Pierre Lefebvre

By LEFEBVRE: articles—

“Complexes d’une technique,” in *Objectif* (Montreal), March 1961.

“L’Equipe française souffre-t-elle de Roucheole?,” with Jean-Claude Pilon, in *Objectif* (Montreal), August 1962.

“Les Années folles de la critique ou petite histoire des revues de cinéma au Québec,” in *Objectif* (Montreal), October/November 1964.

“La Crise du langage et le cinéma canadien,” in *Objectif* (Montreal), April/May 1965.

“La Méche et la bombe,” in *Cahiers du Cinéma* (Paris), March 1966.

“Les Paradis perdus du cinéma canadien, chapitre 1: notes en guise d’introduction à une préface éventuelle,” in *Objectif* (Montreal), November/December 1966.

Interview with Michel Delahaye, in *Cahiers du Cinéma* (Paris), January 1967.

“Les Paradis perdus du cinéma canadien, chapitre 2: illustration existentielle du chapitre 1 à partir de données oniriques,” in *Objectif* (Montreal), May 1967.

“Les Paradis perdus du cinéma canadien, chapitre 3: Saint Gabiaz, priez pour nous,” in *Objectif* (Montreal), August/September 1967.

“Les Quatre Saisons,” in *Cahiers du Cinéma* (Paris), April/May 1968. Interview with M. Amiel, in *Cinéma* (Paris), December 1972.

Interviews with J.-P. Tadros, in *Cinéma Québec* (Montreal), December 1973/January 1974, and no. 6, 1977.

“Des lois et des cadres: La Guerre des gangs,” in *Cinéma Québec* (Montreal), no. 4, 1976.

“Commission d’enquête sur le cinéma organisé,” in *Cinéma Québec* (Montreal), no. 5, 1976.

Interview with René Prédal, in *Jeune Cinéma* (Paris), February 1978.

Interviews with B. Samuels and S. Barrowclough, in *Cinema Canada* (Montreal), May 1982.

“Un Métier merveilleusement périlleux,” in *Copie Zéro* (Montreal), October 1984.

Interview with C. Racine, in *24 Images* (Montreal), Autumn 1984/ Winter 1985.

“La leçon de l’ami Moreau,” in *Copie Zéro* (Montreal), March 1986.

“Le point de vue des cinéastes? Jean Pierre Lefebvre,” in *24 Images* (Montreal), January-February 1990.

“Table ronde sur le cinéma indépendant,” a discussion with Marie-Claude Loiselle and Claude Racine, in *24 Images* (Montreal), September-October 1994.

On LEFEBVRE: books—

- Marsolais, Gilles, *Le Cinéma canadien*, Paris, 1968.
Cinéastes de Québec 3: Jean-Pierre Lefebvre, Ottawa, 1970.
 Bérubé, Renald, and Yvan Patry, editors, *Jean-Pierre Lefebvre*, Montreal, 1971.
 Barrowclough, Susan, editor, *Jean-Pierre Lefebvre: The Quebec Connection*, London, 1981.
 Harcourt, Peter, *Jean-Pierre Lefebvre*, Ottawa, 1981.

On LEFEBVRE: articles—

- Fraser, Graham, "The Gentle Revolutionary," in *Take One* (Montreal), October 1967.
 Larsen, André, "Le Sens de la contestation et Jean-Pierre Lefebvre," in *Le Cinéma Québécois: Tendances et prolongements*, Cahiers Ste-Marie, 1968.
 La Rochelles, Real, and Gilbert Maggi, "Political Situation of Quebec Cinema," in *Cineaste* (New York), Summer 1972.
 Gauthier, G., "Sur deux films de Jean-Pierre Lefebvre," in *Image et Son* (Paris), January 1975.
 Barrowclough, Susan, "The Films of Jean-Pierre Lefebvre," in *Ciné-Tracts* (Montreal), Winter 1982.
 Bessette, M., "Jean Pierre Lefebvre: au rythme de son coeur," in *Copie Zero* (Montreal), October 1988.
 Loiselle, M.-C. "Le pouvoir de l'imaginaire," *24 Images* (Montreal), Autumn 1991.
Stars (Mariembourg), June 1992.
 Elia, Maurice, "Le Prix Albert-Tessier à Jean Pierre Lefebvre," in *Séquences* (Haute-Ville), January-February 1996.
 Kelly, Brendan: "Today or Never (Au jourd'hui ou jamais)," in *Variety* (New York), 26 October 1998.

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There is a filmmaker who has been invited to present his work at the Cannes Film Festival Director's Fortnight more often than any other filmmaker in the world. His career began, not in film school or under the aegis of a state-funded film organization, but instead as a poet, a critic and as a student and then professor of French literature. The filmmaker is Jean Pierre Lefebvre, a French Canadian, born and educated in Montreal, Quebec, respected and lauded by Francophone film audiences and critics, and yet still relatively unknown in the English-language film world and in the world of commercial cinema.

In many ways Lefebvre is the archetypal Francophone intellectual. His large film oeuvre is stamped with the imprint of a philosopher, a humourist, a poet, an observer, and a humble yet assured commentator on the state of things. Lefebvre's films play with the idea of relationships: relationships among individuals, between individuals and their surroundings, and between individuals and the language they use and personalize through poetic and colloquial misuse. He is concerned also with the relationship of the elements of film language and the relationship between the film spectator and what is projected on the screen. Lefebvre plays with sound, words and images, succeeding in drawing the spectator's attention to the possibilities contained within language, film language, and the situation in

which we confront these vehicles for communication. As the Canadian film critic Peter Harcourt observed of Lefebvre's technique, "the extended takes give us time not only to experience an action but also to think about what we may be feeling." The work of Lefebvre is also indicative of an intellectual and artistic movement endemic to French Canadians of Quebecois origin, and in particular to those who came of age during the 1960s.

Quebecois culture, which had been colonized, both literally and metaphorically, by the French, the English, the Church, and the Americans, made its voice heard at home and on the international front through demonstrations, civil disobedience, and the radical presence of the Front de Liberation du Quebec. Quebecois culture began to assert itself through its vocal and visible difference, a difference that hinged greatly on the language of the Quebecois population. Lefebvre describes the role of film in this historic situation: "In the late 1950s and 1960s, cinema was terribly important for naming our society, for making it exist in people's mind."

Working within the constraints of small budgets, Lefebvre has constructed film works that speak of a specific political time and place, just as they speak of the universal, philosophical, and humorous personal and sexual conditions. Lefebvre's wife and collaborator, the late Marguerite Duparc, acted as editor and producer on many of Lefebvre's works as well as co-directing Cinak, the production company set up by Lefebvre in the late 1960s. Duparc was known to sacrifice her own creative projects in order to ensure that monetary assistance would be concentrated on Lefebvre's own works. The situation for fiction filmmakers in Quebec during the 1970s and 1980s was economically difficult.

Lefebvre's work is "political" in the personal, formal, and aesthetic sense and not always in the easily identifiable party political sense. His style varies with the subject matter he tackles, as he adapts the structure of his features to the nature of the narratives and the queries they pose. Similar in some ways to Godard and Bresson, two filmmakers to whose work Lefebvre's has been compared, Lefebvre often experiments with sound and image. At the same time, he stands apart from his contemporaries in the Quebecois film industry and cannot be grouped with any particular indigenous movement. Nevertheless, the film work of Lefebvre continues to attract critical and public attention for its continuing commitment to the politics and the beauty of language, of Quebecois culture, and of the fine art of cinema.

—Clea H. Notar

LEIGH, Mike

Nationality: British. **Born:** Salford, Lancashire, 20 February 1943. **Education:** Attended North Grecian Street County Primary School, Salford, and Salford Grammar School; studied at the Royal Academy of Dramatic Art, London, 1960–62, Camberwell School of Arts and Crafts, London, 1963–64, Central School of Art and Design, London, 1964–65, and London Film School, 1965. **Family:** Married actress Alison Steadman, 1973; two sons. **Career:** Founded, with David Halliwell, the production company Dramagraph, London, 1965; associate director, Midlands Art Centre for Young People, Birmingham, 1965–66; actor, Victoria Theatre, Stoke-on-Trent, Staffordshire,



Mike Leigh

1966; assistant director, Royal Shakespeare Company, 1967–68; lecturer, Sedgley Park and De La Salle colleges, Manchester, 1968–69, London Film School, 1970–73; founded Thin Man Films, with producer Simon Channing-Wilson, 1989; directed TV advertisements, 1991. **Awards:** Grands Prix, Chicago and Locarno festivals, 1972, for *Bleak Moments*; International Critics Prize, Venice, 1988, for *High Hopes*; Best Film Prize, National Society of Film Critics, 1991, for *Life Is Sweet*; Best Direction Prize, Cannes Film Festival, 1993, for *Naked*. **Agent:** Peters, Fraser and Dunlop, 503–4 The Chambers, Chelsea Harbour, London SW10 OXF, England. **Address:** Lives in Muswell Hill, North London.

Films as Director:

(Feature films)

1971 *Bleak Moments*
 1988 *High Hopes*
 1990 *Life Is Sweet*

1993 *Naked*
 1996 *Secrets and Lies*
 1997 *Career Girls*
 1999 *Topsy-Turvy*

(Television films)

1972 *A Mugs Game*; *Hard Labour*
 1975 *The Permissive Society*; group of five 5-minute films: *The Birth of the 2001 FA Cup Final Goalie*; *Old Chums*; *Probation*; *A Light Snack*; *Afternoon*
 1976 *Nuts in May*; *Plays for Britain* (title sequence only); *Knock for Knock*; *The Kiss of Death*
 1977 *Abigail's Party*
 1978 *Who's Who*
 1980 *Grown-Ups*
 1982 *Home Sweet Home*
 1983 *Meantime*
 1985 *Four Days in July*
 1987 *The Short and Curlies*
 1992 *A Sense of History*

Publications

By LEIGH: books—

Mike Leigh, Interviews: Interviews (Conversations with Filmmakers), edited by Howie Movshovitz, Jackson, 2000.

On LEIGH: books—

Clements, Paul, *The Improvised Play: The Work of Mike Leigh*, London, 1983.

Coveney, Michael, *The World according to Mike Leigh*, New York, 1996.

Carney, Ray, *The Films of Mike Leigh: Embracing the World*, New York, 2000.

By LEIGH: articles—

“Bleak Moments,” an interview with C. Montvalon, in *Image et Son*, December 1973.

“Mike Leigh, miniaturiste du social,” an interview with Isabelle Ruchti, in *Positif* (Paris), April 1989.

“*Life Is Sweet*/A Conversation with Mike Leigh,” an interview with Barbara Quart, Leonard Quart, and J. Bloch, in *Film Quarterly* (Berkeley), Spring 1992.

“Mike Leigh. Chaos in der Vorstadt,” an interview with Robert Fischer, in *EPD Film* (Frankfurt), February 1994.

“L’histoire d’un bad boy,” an interview with Cécile Mury, in *Télérama* (Paris), 10 May 1995.

“Gloom with a View,” an interview with Steve Grant, in *Time Out* (London), 22 May 1996.

“A Conversation with Mike Leigh,” an interview with S.B. Katz, in *Written By. Journal: The Writers Guild of America, West* (Los Angeles), October 1996.

“Exposures & Truths,” an interview with A. White, in *Variety’s On Production* (Los Angeles), no. 10, 1996.

“Life by Mike Leigh,” an interview with S. Johnston, in *Interview*, November 1996.

“*Secrets & Lies*/Raising Questions and Positing Possibilities,” an interview with Richard Porton and Leonard Quart, in *Cineaste* (New York), March 1997.

“How to Direct a DGA-nominated Feature: Jeremy Kagan Interviews Four Who Did,” in *DGA Magazine* (Los Angeles), May–June 1997.

Interview with P. Malone, in *Film en Televisie + Video* (Brussels), September 1997.

On LEIGH: articles—

Taylor, John Russell, “Giggling beneath the Waves: The Uncosy World of Mike Leigh,” in *Sight and Sound*, Winter 1982/83.

Boyd, William, “Seeing Is Believing,” in *New Statesman*, 17 September 1982.

French, Sean, “Life on the Edge without a Script,” in *Observer Magazine*, 8 January 1989.

Ruchti, Isabelle, “Mike Leigh, miniaturiste du social,” in *Positif*, April 1989.

Kermode, Mark, “Inherently and Inevitably Awful: Mike Leigh,” in *Monthly Film Bulletin*, March 1991.

Cieutat, Michel, “Glauques esperances,” in *Positif*, September 1991.

Kennedy, Harlan, “Mike Leigh about His Stuff,” in *Film Comment*, September/October 1991.

Hoberman, J., “Cassavetes and Leigh: Poets of the Ordinary,” in *Premiere*, October 1991.

Adams, Mark, “A Long Weekend with Mike Leigh,” in *National Film Theatre Programme*, May 1993.

Naked Issue of L’Avant-Scene du Cinéma, November 1993.

Berthin-Scaillet, Agnes, “Lignes de fuite,” in *Positif*, November 1993.

Medhurst, Andy, “Mike Leigh: Beyond Embarrassment,” in *Sight and Sound*, November 1993.

Ellickson, Lee, and Richard Porton, “I Find the Tragicomic Things in Life,” in *Cineaste*, vol. 20, no. 3, 1994.

Smith, Gavin, “Worlds Apart,” in *Film Comment*, September/October 1994.

Paletz, Gabriel M., and David L. Paletz, “Mike Leigh’s *Naked Truth*,” in *Film Criticism*, Winter 1994/95.

Herpe, Noël and O’Neill, Eithne and Ciment, Michel, “*Secrets et mensonges*,” in *Positif* (Paris), September 1996.

Kino (Warsaw), February 1998.

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The international success, both critical and popular, of *Secrets and Lies* in 1996 brought British director Mike Leigh his widest recognition to date and almost drew him into the mainstream. However, this fiercely independent minded, and individualistically creative director chose to continue along the same road he had been traveling for some 25 years. Like his compatriots Ken Loach and Stephen Frears, Mike Leigh had built up a remarkable body of television work years before he became known to a wider international audience with his film *High Hopes*. As early as 1982 the BBC screened a retrospective of his work, as well as devoting a whole edition of its arts programme *Arena* to him. By contrast, Americans had to wait another ten years to see what had led up to *High Hopes*, when the New York Museum of Modern Art staged a retrospective in 1992. In fact, *High Hopes* was only Leigh’s second feature in seventeen years, the first being *Bleak Moments*, which was largely funded by Albert Finney’s company Memorial Enterprises (also behind Stephen Frears’s *Gumshoe* in 1971) at a time when the British cinema had almost ceased to exist—or, as Leigh puts it, “was alive and well and hiding-out in television, mostly at the BBC.”

So, as the critic Sean French wrote in an article on the director in the *Observer*: “For years Leigh has been making better and more penetrating films than anyone else about the class system (*Nuts in May* and *Grown-Ups*), unemployment (*Meantime*), Northern Ireland (*Four Days in July*), and family life under Thatcher (*High Hopes*). By almost any reckoning Leigh should be considered one of our major film directors, yet he is virtually ignored in most considerations of British cinema.” With the release of *Naked* this situation improved somewhat, but it is hard to avoid the conclusion that although Leigh is better known in Britain than he was formerly, he remains, like Ken Loach, generally more highly regarded abroad than in his own country.

That Leigh has found it difficult to make feature films is certainly a sad comment on the often sickly state of the British film industry. But as he himself admits, his approach to filmmaking could seem off-putting even to the most sympathetic of financiers: “I only accept a project if nobody else wants to know what it’s going to be. I come along and say ‘I’ve got no script, I really don’t know what I’m going to do, just give me the money and I’ll bugger off and do it.’” And

doing it is time-consuming—the rehearsals for *High Hopes* took a not untypical fifteen weeks.

It is impossible to discuss Leigh's work without discussing his working methods, even though there's an unfortunate tendency amongst critics to fetishise these to the point of ignoring what the resulting films are actually all about. Leigh himself has referred to such writings as "an albatross, a media preoccupation," but since misunderstandings abound and are often used as a basis on which to attack his work, it is important to understand what he is doing. In fact, his methods have changed little since he developed them in the theatre in the mid-1960s. As he said in 1973: "I begin with a general area which I want to investigate. I choose my actors and tell them that I don't want to talk to them about the play. (There is no play at this stage.) I ask them to think of several people of their own age. Then we discuss these people till we find the character I want." Each actor then builds up his or her own character through a lengthy process of research and improvisation, both in the rehearsal room and in real locations. Only when the actors have fully 'found' their characters are they brought together and the all-important relationships are formed between the characters: the play is what happens to the characters, what they make for themselves. Behaviour dictates situation."

For Leigh there is no great mystique about improvisation; as he described it in 1980: "Improvisation is actually a practical way of investigating real-life going on the way real life actually operates. That's all." At the same time, however, he is utterly opposed to the notion of improvisation as "some kind of all-in anarchic democracy." To quote from the same 1980 interview: "It is a question of discovering what the film or play is about by making the film. It isn't a committee job nor is it 'let's just see what happens and go along with it.' Nor is it a question of shooting a lot of footage in which actors improvise. In my films 98 percent is structured." The main work, therefore, is done in research, improvisation, and rehearsal long before the cameras appear; by that time "there's very much a script. It just so happens that I don't start with a document, that's all. What finally appears on screen is only very, very rarely improvised in front of the camera. For the most part it's arrived at through a long process, and it's finally pinned down and rehearsed and very disciplined, while the quality of the language and the imagery is heightened. . . Improvisation and research are simply tactics, a means to an end and not an end in themselves." It is for these reasons that most of his television films carry the unique credit "devised and directed by Mike Leigh," and the theater critic Benedict Nightingale once described him as "part composer, part conductor, part catalyst." And whatever the critical misunderstandings surrounding Leigh's method, it certainly brings results. His cast lists have included some of Britain's finest younger actors, such as Alison Steadman, Anthony Sher, Jim Broadbent, Gary Oldman, Tim Roth, Lindsay Duncan, David Thewlis, Frances Barber, and Jane Horrocks, many of whom have done some of their best work for him.

Given Leigh's improvisatory methods, it is no surprise to find that films such as *On the Waterfront*, *Rebel without a Cause*, and *Shadows* were early influences. Rather more interesting, however, is his citing of the playwrights Beckett and Pinter and the artists Hogarth, Gilray, and Rowlandson as major inspirations. This points us towards a central fact of Leigh's oeuvre: that it is absolutely not naturalistic, and that critics who have tried to pigeonhole it as such are largely to blame for the tired old saw that Leigh cannot portray "real people" without sneering or laughing at them, or being condescending. Perhaps the best way to describe Leigh's work is as distilled or heightened realism, which certainly does not preclude elements of humour and

even caricature in his depiction of character. For example, the frightful yuppies the Booth-Braines in *High Hopes* and the appalling Jeremy in *Naked* are certainly caricatures but they are entirely, indeed all too, believable, as is the terrifying Beverly in *Abigail's Party*. For all the demotic, quotidian surface appearances of his films, Leigh expresses a remarkably consistent and personal view through them. In his work, implicitly, a great deal is suggested about the way life might, or should, be by showing, in a particular way, the world as it actually is. Speaking at the time of the release of *High Hopes* Leigh talked revealingly of "distilling my metaphor out of an absolutely tangible, real and solid and plausible and vulnerable and unheroic and unexotic kind of world," and not for nothing in that film does he have his most positive characters, Cyril and Shirley, visit the tomb of Karl Marx in Highgate Cemetery, on which is written: "The philosophers have only interpreted the world in various ways. The point however is to change it." Not that Leigh offers any easy answers—and certainly not Marxist solutions—something else which has hardly endeared him to the Left in Britain. Or as he puts it: "For me the whole experience of making films is one of discovery. What is important, it seems to me, is that you share questions with the audience, and they have to go away with things to work on. That's not a cop out. It is my natural, instinctive way of story-telling and sharing ideas, predicaments, feelings and emotions." On the other hand, as a perceptive article in *Cineaste* remarked: "Although Leigh resolutely refuses to engage in sloganeering, his films are acutely political since they consistently articulate an often hilarious critique of everyday life. This critique is always rooted in the idiosyncracies of individual characters."

If anything could sum up Leigh's vision it might be Thoreau's famous remark about the mass of people living "lives of quiet desperation," and one is also reminded of Chekov in the way his films seem constantly to hover between comedy and tragedy, with despair lurking never very far beneath the surface. As he himself once remarked, "there's no piece that isn't, somewhere along the way, a lamentation for the awfulness of life." In more specifically English terms other reference points might be Alan Ayckbourn (however much Leigh would disagree), Alan Bennett, and Victoria Wood. Although his films are often taken to be about "Englishness"—or even more specifically, about life under the appalling social experiment commonly known as Thatcherism (although much of Leigh's work actually predates the egregious regime)—their success abroad suggests that they tap into rather more universal doubts and fears about the human condition. This is certainly the case with *Naked*, which, through Johnny's rantings and ravings about chaos theory, Nostradamus, Revelations, and God knows what else, achieves much more than a particularly rancid glimpse of a squalid corner of this septic isle and exudes an imminent, all-pervasive sense of geo-political doom.

Yet there *is* something quintessentially English about Leigh's films, and maybe that is why certain English people do not like them. As the novelist William Boyd observed in a piece on Leigh in the *New Statesman*, on the occasion of the above-mentioned BBC retrospective: "Any edginess or unease prompted by his observations can only be a sign that certain truths are too uncomfortable for some critics to acknowledge. Ostrich complexes are easily fostered; complacency is a very tolerable frame of mind." And not for nothing did Vincent Canby once describe Leigh as not only "the most innovative of contemporary English filmmakers" but "also the most subversive." Whether it's the cruelly, painfully funny examination of preternatural shyness and sexual ineptitude of *Bleak Moments*, the suburban

Strindberg of *Abigail's Party*, or the excruciating family row into which *High Hopes* gradually boils up, the vision of England that emerges, though leavened by absurdity, humour, and moments of human warmth and togetherness, is hardly an attractive one. As Andy Medhurst remarked in one of the better British pieces on Leigh: "This England is specific, palpable and dire, though aspects of it are at the same time liable to inspire a kind of wry resignation. . . . If anything, Englishness is revealed as a kind of pathological condition, emotionally warping and stunting, to which the only response can be a kind of damage limitation. What many of Leigh's films suggest is that to be English is to be locked in a prison where politeness, gaucheness and anxiety about status form the bars across the window. . . . His best films (*Bleak Moments*, *Grown-Ups*, *Meantime*) exemplify his skills as a choreographer of awkwardness, a geometrician of embarrassments, able to orchestrate layers of accumulated tiny cruelties and failures of communication until they swell into a crescendo of extravagant farce."

These elements synthesised into a perfectly orchestrated exposé of racial bigotry and trumped-up suburban pretension in *Secrets and Lies* which, though profoundly "English" in its locales and modes of spoken expression, cut through cultural barriers to touch a universal nerve. Combining humor with its sly attack on value systems and its overt critique of racist misperceptions, *Secrets and Lies* offers an unusually (for Leigh) clear redemptive ending to the upheavals caused when a young black woman (Marianne Jean-Baptiste), given up for adoption at birth, seeks out her real mother (Brenda Blethyn) only to discover that she is white. Garlanded with honors, awards, and Oscar nominations, the film made Mike Leigh more bankable than he had ever been and he embarked on his next feature film with unprecedented speed.

However, *Career Girls*, released to eagerly expectant critics and audiences the following year, seemed to puzzle rather than please, and was not a success. It is difficult to account for this reaction. The film, which cuts back and forth between the present—when two young women who shared a flat in their college years meet up again for a weekend in London—and their shared past, certainly deviates from its maker's previous work in the close focus on the protagonists, each trapped in her own private disillusion, rather than observing a broad canvas of interaction. However, it's beautifully observed, well-played, and very accessible. Perhaps audiences, post-*Secrets and Lies*, were more interested in at least the promise of a happy ending than in the unmistakably bleak emotional territory occupied by *Career Girls*.

Mike Leigh ended the 20th century by striking out in a most unexpected direction with *Topsy-Turvy*, dealing with the relationship between Gilbert and Sullivan and the genesis and first production of *The Mikado*. It is in many ways a surprising departure: at heart, an old-fashioned backstage story, realised as a visually accurate period piece, and offering sumptuous and joyous extracts from *The Mikado*. The film points to Leigh's particular sensibility in the threads of unhappiness that run through several of the characters' lives, but, it's something of a rag-bag of ideas that never quite fuse into a successful vision. If nothing else, though, *Topsy-Turvy* demonstrates and confirms that Mike Leigh's imagination is not static and that he is undeniably very much an "auteur," while the number of awards and nominations it garnered, including those from the British critics and BAFTA, might indicate that appreciation of his gifts in his home country is increasing.

—Julian Petley, updated by Robyn Karney

LELOUCH, Claude

Nationality: French. **Born:** Paris, 30 October 1937. **Family:** Married Christine Cochet, 1968 (divorced), one son, two daughters; married Maie-Sophie Pochat (aka Marie-Sophie L.), three children. **Career:** Maker of short films as "cinereporter," 1956–58; served in Service-Cinéma des Armées (S.C.A.), 1958–60; founder, Les Films 13 production company, 1960; made some 250 "scopitones," 2–3 minute mini-musicals shown on a type of jukebox, 1960–62; directed first feature, 1962. **Awards:** Prize at Cannes' Amateur Film Festival, for *La Mal du siècle*, 1953; Oscars for Best Foreign Film and Best Story and Screenplay, and Palme d'Or, Cannes Festival, for *Un Homme et une femme*, 1966; Grand Prix du Cinéma français, for *Vivre pour vivre*, 1967; Prix Raoul Levy, 1970. **Address:** 15 avenue Hoche, 75008 Paris, France.

Films as Director:

- 1953 *Le Mal du siècle* (+ pr, sc, ed); *USA en vrac* (+ pr, sc, ed)
- 1957 *Quand le rideau se lève* (+ pr, sc, ed)
- 1959 *La Guerre du silence* (+ pr, sc, ed); *Les Mécaniciens de l'armée de l'air* (+ pr, sc, ed); *S.O.S. hélicoptère* (+ pr, sc, ed)
- 1960 *Le Propre de l'homme* (*The Right of Man*) (+ pr, sc, role as Claude); *La Femme spectacle* (*Night Women*) (+ pr, sc)
- 1964 *Une Fille et des fusils* (*To Be a Crook*) (+ pr, sc, ph); *Vingt-quatre heures d'amant* (+ pr, sc)
- 1965 *Les Grands Moments* (+ pr, sc, ph); *Jean-Paul Belmondo* (+ pr, sc); *Pour un maillot jaune* (+ pr, sc)
- 1966 *Un Homme et une femme* (*A Man and a Woman*) (+ co-ed, ph, sc)
- 1967 *Vivre pour vivre* (*Live for Life*) (+ pr, sc); episode of *Loin du Vietnam* (*Far from Vietnam*)
- 1968 *Treize jours en France* (*Grenoble*) (+ co-ph, pr, sc); *La Vie, l'amour, la mort* (*Life Love Death*) (+ co-sc, pr)
- 1969 *Un Homme qui me plaît* (*Love Is a Funny Thing*) (+ co-pr, co-sc)
- 1970 *Le Voyou* (*The Crook*) (+ pr, sc)
- 1971 *Smic Smac Smoc* (+ ph, pr, sc); *Glories of Iran*
- 1972 *L'Aventure c'est l'aventure* (*Money Money Money*) (+ co-sc, pr); *La Bonne année* (*Happy New Year*) (+ co-pr, co-sc, ph)
- 1973 "The Losers" episode in *Visions of Eight* (+ co-sc, pr)
- 1974 *Toute une vie* (*And Now My Love*) (+ pr, sc); *Mariage* (*Marriage*) (+ co-sc, pr)
- 1975 *Le Chat et la souris* (*Cat and Mouse*) (+ pr, sc); *Le Bon et les méchants* (*The Good and the Bad*) (+ pr, sc)
- 1976 *Rendez-vous* (+ pr, sc); *Si c'était à refaire* (*If I Had to Do It All over Again*) (+ ph, pr, sc)
- 1977 *Another Man, Another Chance* (+ co-pr, sc)
- 1978 *Robert et Robert* (+ pr, sc)
- 1979 *À nous deux* (*An Adventure for Two; Us Two*) (+ pr, sc)
- 1981 *Les Uns et les autres* (+ pr, sc)
- 1982 *Edith et Marcel* (*Edith and Marcel*) (+ pr, sc); *Bolero*
- 1984 *Vive la Vie!*
- 1985 *Partir, revenir* (*Going and Coming Back*) (+ pr, sc)
- 1986 *Un Homme et une femme: Vingt ans déjà* (*A Man and a Woman: Twenty Years Later*)
- 1987 *Attention Bandits* (*Bandits*)
- 1988 *L'Itinéraire d'un enfant gâté* (*Itinerary of a Spoiled Child*) (+ co-pr, sc)

- 1990 *Il y a des Jours . . . et des Lunes* (*There Were Days and Moons*) (+ co-pr, sc)
 1992 *La belle histoire* (*The Beautiful Story*) (+ pr, sc)
 1993 *Tout ça . . . pour ça!* (*All That . . . for This?!*) (+ pr, sc)
 1995 *Les misérables* (+ sc, pr, co-ph)
 1996 *Hommes, femmes, mode d'emploi* (*Men, Women: A User's Manual*) (+ sc, pr)
 1998 *Hasards ou coïncidences* (*Chances and Coincidences*) (+ sc)
 1999 *Une pour toutes* (*One 4 All*) (+ sc, pr, ph, ro)

Other Films:

- 1988 *Happy New Year* (Avildsen) (role)

Publications

By LELOUCH: books—

A Man and a Woman, with Pierre Uytterhoeven, New York, 1971.
Ma vie pour un film, with Yonnick Flot, Paris, 1986.

By LELOUCH: articles—

- “*Un homme et une femme* Issue” of *Avant-Scène du Cinéma* (Paris), December 1966.
 “Claude Lelouch at the Olympic Games,” an interview, in *American Cinematographer* (Los Angeles), November 1972.
 Interview with J. Craven, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), March 1974.
 Interview with P. Lev, in *Take One* (Montreal), August 1977.
 Interview with S. McMillin, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), February 1978.
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 Interview with P. Carcassonne, in *Cinématographe* (Paris), May 1984.
 Interview and filmography in *La Revue du Cinéma* (Paris), March 1988.
 Interview with M. Elia, in *Séquences* (Montreal), March 1989.
 Interview in *Cahiers du Cinéma* (Paris), May 1990.
 Interview with Trevor Johnston, in *Time Out* (London), 31 January 1996.
 Interview with E. Libiot, in *Cineforum* (Bergamo), November 1996.

On LELOUCH: books—

- Armes, Roy, *French Cinema since 1946: Vol. 2—The Personal Style*, New York, 1966.
 Guidez, Guylaine, *Claude Lelouch*, Paris, 1972.
 Ronchetti, Pierluigi, *Claude Lelouch*, Citta di Castello, Italy, 1979.
 Tonnerre, Jerome, *Lelouch filme les uns et les autres: histoire d'un tournage*, Paris, 1982.
 Lev, Peter, *Claude Lelouch, Film Director*, New York, 1983.
 Alberti, Olympia, *Lelouch Passion*, Paris, 1987.

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- “Lelouch: table ronde,” in *Cinéma* (Paris), May 1965.
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- Perisset, Maurice, “Le Cas Lelouch,” in *Cinéma* (Paris), May 1969.
 Carroll, Kathleen, article in *Daily News* (New York), 2 December 1973.
 Garel, A., “A propos de *Toute une vie* ou Lelouchiens si vous saviez,” in *Image et Son* (Paris), January 1975.
 Eyles, A., “*And Now My Love*,” in *Focus on Film* (London), Summer 1975.
 Lardine, Bob, article in *Daily News* (New York), 24 July 1977.
 Lewis, Flora, article in *The New York Times*, 14 July 1978.
 Profile in *Millimeter* (New York), October 1982.
 Johnston, Sheila, “The Ins and Outs of Claude Lelouch,” in *Stills* (London), July/August 1983.
 “Claude Lelouch,” in *Film Dope* (London), March 1986.
 Hunter, Allan, “*A Man and a Woman: Twenty Years Later*,” in *Films and Filming* (London), August 1986.
 Miller, Judith, article in *New York Times*, 14 August 1986.
 Elia, M., “Claude Lelouch,” in *Séquences* (Montreal), April 1987.
 Elia, M., “Claude Lelouch. Itinéraire d'un enfant gâté,” in *Séquences* (Haute-Ville), March 1989.
 Remy, Vincent and Rouchy, Marie-Élisabeth, “Chabadabada/Tout ça?pour ça,” in *Télérama* (Paris), 16 June 1993.
 Calderale, M., “Claude Lelouch,” in *Segnocinema* (Vicenza), March/April 1997.

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The films of Claude Lelouch may be classified under three diverse headings: romance, crime, and liberal politics. Occasionally, they focus on one specific area; more often, the categories will be combined.

A Man and a Woman is a pure and simple love story. Despite Lelouch's many commercial successes, he is most identified with this glossy, gimmicky, tremendously popular tale of script girl Anouk Aimée, a widow, and her widower counterpart, race car driver Jean-Louis Trintignant. *A Man and a Woman* became one of the most beloved romantic films of its time, a favorite of young couples. The scenario may be a soap opera, photographed on what some critics perceive as postcard-pretty locations; still, it is emotionally touching and truthful. Most significantly, there is refreshingly flexible camera work. Lelouch, who also served as photographer for the film (besides co-editing the film and co-authoring the screenplay), uses his camera like a paintbrush, with total ease and freedom.

More typically, Lelouch mixes several genres together in his work. He combines love and politics in *Live for Life*, the story of television journalist Yves Montand, whose work takes him to Vietnam and Africa; this character leaves devoted wife Annie Girardot for fashion model Candice Bergen. The filmmaker combines love and crime in *Happy New Year*, in which two robbers plan a caper and one falls for the proprietress of a nearby antique store. He blends crime and politics in *Money, Money, Money*, in which a gang of crooks realize that the changing times will allow them to gain greater profits by committing political crimes.

Lelouch has always had one eye on box office receipts, once too often selecting his subject matter with commercial potential being the sole consideration. Early in his career he directed *Night Woman*, a relatively erotic film about, as the filmmaker explains, “all the kinds

of women one wouldn't like to marry," in the hope of earning a financial success. His first box office hit, however, was *To Be a Crook*, the story of four men and a deaf-and-dumb girl who become kidnappers and murderers; highlighted are gunfights and a striptease.

Lelouch does have political concerns: he participated (with Alain Resnais, Jean-Luc Godard, Joris Ivens, William Klein, and Agnes Varda) in the anti-war compilation film *Far from Vietnam*. And he has made quite a few delightfully clever entertainments: *Happy New Year*; *Money, Money, Money*; and *Cat and Mouse*, a mystery-comedy about a police inspector's efforts to uncover a rich philanderer's killer. Other films include *The Crook* and *And Now My Love*, which utilizes comedy, music, and drama to unite lovers Marthe Keller and Andre Dussollier. Yet he will all too often repeat himself, with uninspired results. For example, *Live for Life*, the follow-up to *A Man and a Woman*, is just too frilly, a slickly photographed soap opera lacking the warmth of its predecessor. *Another Man, Another Chance* is a blatant rip-off of *A Man and a Woman*, with James Caan the widower and Genevieve Bujold the widow.

None of Lelouch's recent films have in any way upgraded his status in the pantheon of filmmakers. *Un Homme et une Femme: Vingt ans déjà* (*A Man and a Woman: Twenty Years Later*) is an uninspired attempt to capture the spark of its predecessor. *L'Itinéraire d'un enfant gâté* (*Itinerary of a Spoiled Child*) is the contrived tale of an industrialist who sets off on a sailing trip around the world, while *Attention Bandits* (*Bandits*) is the by-the-numbers account of a young woman who learns that her father, with whom she's been corresponding for years, is in prison for a crime he did not commit. *Il y a des Jours . . . et des lunes* (*There Were Days and Moons*) has a clever premise—the lives of various people are controlled by time reversing itself—but the result is instantly forgettable. *La Belle histoire* is an ambitious but muddled epic, whose scenario covers the biblical era in ancient Rome to the present. In the equally unimpressive *Tout Ca . . . pour Ca!* (*All That . . . for This?!*), a woman attorney attempts to discern the truth from three jailed working-class crooks, whose problems stem from the women in their lives; in a parallel story, a married judge has an affair with an equally married woman lawyer. Conversely, *Les misérables*, an ambitious, three-hour-long epic "freely adapted" from the Victor Hugo novel, was Lelouch's best film in years. Despite his many successes, however, Claude Lelouch ultimately cannot be ranked with the top filmmakers of his generation.

—Rob Edelman

LENI, Paul

Nationality: German. **Born:** Stuttgart, 8 July 1885. **Career:** Painter and stage designer, and member of avant-garde movement associated with publication *Der Sturm*, Berlin, 1900s; production designer, from 1914; directed first film, 1916; also worked as scenarist and actor; hired for Universal in Hollywood by Carl Laemmle, 1927. **Died:** Of blood poisoning, 2 September 1929.

Films as Director:

- 1916 *Das Tagebuch des Dr. Hart*
- 1917 *Dornröschen* (+ sc)

- 1919 *Platonische Ehe* (+ co-prod des); *Prinz Kuckuk* (+ co-prod des)
- 1920 *Patience* (+ sc, prod des)
- 1921 *Fiesco* (*Die Verschwörung zu Genua*) (+ co-prod des); *Das Gespensterschiff* (+ prod des); *Hintertreppe* (*Backstairs*) (co-d, prod des); *Komödie der Leidenschaften* (+ prod des)
- 1924 *Das Wachsfigurenkabinett* (*Waxworks*) (+ prod des)
- 1927 *The Cat and the Canary* (in US); *The Chinese Parrot* (in US)
- 1928 *The Man Who Laughs* (in US)
- 1929 *The Last Warning* (in US)

Other Films:

- 1914 *Das Panzergewölbe* (May) (prod des)
- 1915 *Der Katzensteg* (Mack) (prod des); *Das achte Gebot* (Mack) (prod des)
- 1917 *Das Rätsel von Bangalor* (assoc d, co-sc)
- 1920 *Der weisse Pfau* (Dupont) (co-prod des, co-sc); *Die Schuld der Lavinia Morland* (May) (co-prod des, role); *Veritas Vincit* (May) (co-prod des)
- 1921 *Die Geier Wally* (Dupont) (prod des); *Kinder der Finsternis* (Dupont) (prod des)
- 1922 *Frauenopfer* (Grüne) (prod des)
- 1923 *Tragödie der Liebe* (May) (prod des)
- 1925 *Die Frau von vierzig Jahren* (Oswald) (prod des); *Der Farmer aus Texas* (May) (prod des); *Der Tänzer meiner Frau* (Korda) (prod des)
- 1926 *Manon Lescaut* (Robinson) (costumes); *Fiaker Nr. 13* (Kertesz) (prod des); *Wie einst im Mai* (Wolff) (prod des); *Der goldene Schmetterling* (Kertesz) (prod des)

Publications

By LENI: article—

"L'image comme action," in *Cinématographe* (Paris), February 1982.

On LENI: books—

Kracauer, Siegfried, *From Caligari to Hitler*, Princeton, 1947.

Eisner, Lotte, *The Haunted Screen: Expressionism in the German Cinema and the Influence of Max Reinhardt*, Berkeley, 1969.

Willett, John, *Art and Politics in the Weimar Period: The New Sobriety 1917–1933*, New York, 1978.

Bock, Hans-Michael, *Paul Leni: Grafik, Theater, Film*, Frankfurt, 1986.

On LENI: articles—

Buache, Freddy, "Paul Leni 1885–1929," in *Anthologie du Cinéma* (Paris), vol. 4, 1968.

"Paul Leni," in *Film Dope* (London), March 1986.

Brandlmeier, Thomas, "Paul Leni," in *EPD Film* (Frankfurt), vol. 3, no. 12, December 1986.

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Siegfried Kracauer, in *From Caligari to Hitler*, calls Paul Leni “one of the outstanding film directors of the post-World War I era,” and refers to the Jack-the-Ripper episode of *Waxworks* as being “among the greatest achievements of film art.” Yet Leni’s name is familiar only to film scholars today.

Leni predates Hitchcock as a maker of thrillers; the screen clichés of trembling hands intent on murdering unsuspecting innocents, and corpses falling from opened doors, were first presented in his *The Cat and the Canary*. Excluding the films of Lon Chaney, he was the foremost practitioner of utilizing make-up to create grotesque creatures, silent-screen monsters who terrified audiences by looks alone.

Leni’s death from blood poisoning at age forty-four denied the cinema what might have developed into a major career. Leni commenced his work in the German cinema as a painter, set designer, and art director, most notably collaborating with Max Reinhardt. These concerns carry through into his own films: his sets are strikingly stylized, dreamlike, and expressionistic.

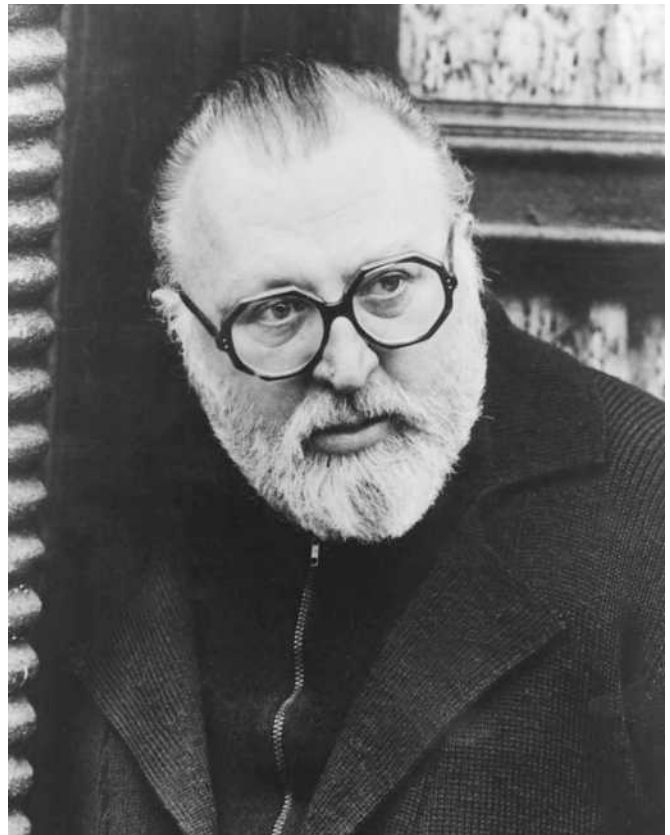
Leni’s attempt to go beyond the limits of photographed reality utilizing set and costume design was never more successfully realized than in *Das Wachsfigurenkabinett* (*Waxworks*). The film, with its distorted sets and ingenious lighting, is as profound an example of surreal cinematic madness as *The Cabinet of Dr. Caligari*. Three of the best-known actors in the post-World War I German cinema starred as the wax-work villains: Emil Jannings, Conrad Veidt, and Werner Krauss. Each appears in a separate episode as, respectively, Haroun-al-Raschid, Ivan the Terrible (who places hourglasses near each of his poison victims, so that they will know the exact moment of their deaths), and Jack the Ripper (a sequence that, in its dreaminess, is extremely Caligari-like). Veidt’s Ivan allegedly influenced Sergei Eisenstein’s conception of the character.

Like many foreign talents of the period, Leni ended up in Hollywood. As a result of his success with *Waxworks*, he was signed by Universal’s Carl Laemmle. His first project was *The Cat and the Canary*, the original haunted-house movie and quite unlike its successor: here, heiress Laura La Plante and her nervous cronies spend a night in an old dark house. To his credit, Leni did not sensationalize the material. The film’s chills result from atmosphere, from stylized, expressionistic set design. The mansion, seen in the distance, is eerily gothic; inside are long, winding corridors and staircases. *The Cat and the Canary* is not just a chiller, in that Leni adds charming touches of humor to the scenario. Paul Leni made only four features in Hollywood. His final one, prophetically titled *The Last Warning*, was his only talkie.

—Rob Edelman

LEONE, Sergio

Nationality: Italian. **Born:** Rome, 3 January 1929. **Education:** Attended law school, Rome. **Family:** Son of director Vincenzo Leone; married Carla (Leone), 1960, three daughters. **Career:** Assistant to, then second unit director for, Italian filmmakers and American directors working in Italy, such as LeRoy, Walsh, and Wyler, 1947–56;



Sergio Leone

scriptwriter, from late 1950s; directed first feature, *Il colosso di Rodi*, 1961; headed own production company, Rafran Cinematografica, 1970s. **Died:** In Rome, April 1989.

Films as Director:

- 1961 *Il colosso di Rodi* (*The Colossus of Rhodes*) (+ co-sc)
- 1964 *Per un pugno di dollari* (*A Fistful of Dollars*) (+ co-sc)
- 1965 *Per qualche dollaro in più* (*For a Few Dollars More*) (+ co-sc)
- 1966 *Il buono il brutto il cattivo* (*The Good, the Bad, and the Ugly*) (+ co-sc)
- 1968 *C'era una volta il West* (*Once upon a Time in the West*) (+ co-sc)
- 1972 *Giù la testa* (*Duck, You Sucker; Il était une fois la révolution*) (+ co-sc)
- 1975 *Un genio due compari e un pollo* (+ co-sc)
- 1984 *Once upon a Time in America* (+ co-sc)

Other Films:

- 1958 *Nel segno di Roma* (*Sign of the Gladiator*) (co-sc)
- 1959 *Gli ultimi giorni di Pompeii* (*The Last Days of Pompeii*) (Bonnard) (co-sc, uncredited co-d)

- 1961 *Sodoma e Gommorra (Sodom and Gomorrah)* (Aldrich) (2nd unit d, co-d according to some sources)
 1973 *My Name Is Nobody* (story idea)
 1978 *Il gatto* (pr)

Publications

By LEONE: book—

Conversations avec Sergio Leone, edited by Noel Simsolo, Paris, 1987.

By LEONE: articles—

- Interview, in *Take One* (Montreal), January/February 1972.
 “Il était une fois la révolution,” interview with G. Braucourt, in *Ecran* (Paris), May 1972.
 “Pastalong Cassidy Always Wears Black,” with Cynthia Grenier, in *Oui* (Chicago), April 1973.
 Interview with M. Chion and others, in *Cahiers du Cinéma* (Paris), May 1984.
 Interview with J.P. Domecq and J.A. Gili, in *Positif* (Paris), June 1984.
 Interview with M. Corliss and E. Lomenzo, in *Film Comment* (New York), July/August 1984.
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 Interview in *Revue du Cinéma*, no. 434, January 1988.

On LEONE: books—

- Lambert, Gavin, *Les Bons, les sales, les méchants et les propres de Sergio Leone*, Paris, 1976.
 Frayling, Christopher, *Spaghetti Westerns: Cowboys and Europeans: From Karl May to Sergio Leone*, London, 1981.
 Cèbe, Gilles, *Sergio Leone*, Paris, 1984.
 De Fornari, Oreste, *Tutti i Film di Sergio Leone*, Milan, 1984.
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 Cressard, Gilles, *Sergio Leone*, Paris, 1989.
 Mininni, Francesco, *Sergio Leone*, Paris, 1989.
 De Cornare, Oreste, *Sergio Leone: The Great American Dream of Legendary America*, Rome, 1997.
 Frayling, Christopher, *Sergio Leone: Something to Do with Death*, New York, 2000.

On LEONE: articles—

- Witonski, Peter, “Meanwhile . . . Back at Cinecittà,” in *Film Society Review* (New York), Fall 1965.
 Sarris, Andrew, in *Village Voice* (New York), 19 and 26 September 1968.
 Frayling, Christopher, “Sergio Leone,” in *Cinema* (London), August 1970.

- Kaminsky, Stuart, in *Take One* (Montreal), January/February 1972.
 Jameson, Richard, “Something to Do with Death,” in *Film Comment* (New York), March/April 1973.
 Garel, A., and F. Joyeux, “Il était une fois . . . le western: de Sergio Leone,” in *Image et Son* (Paris), July 1979.
 Nicholls, D., “Once upon a Time in Italy,” in *Sight and Sound* (London), Winter 1980/81.
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* * *

Not since Franz Kafka’s *America* has a European artist turned himself with such intensity to the meaning of American culture and mythology. Sergio Leone’s career is remarkable in its unrelenting attention to both America and American genre film. In France, Truffaut, Godard, and Chabrol have used American film as a touchstone for their own vision, but Leone, an Italian, a Roman who began to learn English only after five films about the United States, devoted most of his creative life to this examination.

Leone’s films are not realistic or naturalistic visions of the American nightmare or fairy tale, but comic nightmares about existence. The feeling of unreality is central to Leone’s work. His is a world of magic and horror. Religion is meaningless, a sham which hides honest emotions; civilization is an extension of man’s need to dominate and survive by exploiting others. The Leone world, while not womanless, is set up as one in which men face the horror of existence. In this, Leone is very like Howard Hawks: as in Hawks’s films, death erases a man. A man who dies is a loser, and the measure of a man is his ability to survive, to laugh or sneer at death. This is not a bitter point in Leone films. There are few lingering deaths and very little blood. Even the death of Ramon (Gian Maria Volonte) in *Fistful of Dollars* takes place rather quickly and with far less blood than the comparable death in *Yojimbo*. A man’s death is less important than how he faces it. The only thing worth preserving in Leone’s world is the family—and his world of American violence is such a terrible place that few families survive. In *Fistful of Dollars*, Clint Eastwood’s primary emotional reaction is to attempt to destroy the family of the woman Ramon has taken. In the later films, *The Good, the Bad, and the Ugly* and *Once upon a Time in the West*, *Duck, You Sucker* and *Once upon a Time in America*, family life is minimal and destroyed by self-serving evil, not out of hatred but by a cold, passionless commitment to self-interest. Leone’s visual obsessions contribute to his thematic interests. Many directors could work with and develop the

same themes and characters, but Leone's forte lies in the development of these themes and characters in a personal world. No director, with the possible exception of Sam Fuller, makes as extensive use of the close-up as does Leone, and Leone's close-ups often show only a portion of the face, usually the eyes of one of the main characters. It is the eyes of these men that reveal what they are feeling—if they are feeling anything.

Such characters almost never define their actions in words. Plot is of minimal interest to Leone. What is important is examination of the characters, watching how they react, what makes them tick. It appears almost as if everything is, indeed, happening randomly, as if we are watching with curiosity the responses of different types of people, trying to read meaning in the slightest flick of an eyelid. The visual impact of water dripping on Woody Strode's hat, or Jack Elam's annoyed reaction to a fly, is of greater interest to Leone than the gunfight in which the two appear in *Once upon a Time in the West*. The use of the pan in Leone films is also remarkable. The pan from the firing squad past the church and to the poster of the governor, behind which Rod Steiger watches in bewilderment through the eyes of the governor's image, is a prime example in *Duck, You Sucker*. The shot ties the execution to the indifferent church, to the non-seeing poster, and to Steiger's reaction in one movement.

The apparent joy and even comedy of destruction and battle in Leone films is often followed immediately by some intimate horror, some personal touch that underlines the real meaning of the horror which moments before had been amusing. The death of Dominick and his final words, "I slipped," in *Once upon a Time in America* undercut the comedy and zest for battle. There is little dialogue; the vision of the youthful dead dominates as it does in the cave scene in *Duck, You Sucker*, in which Juan's family lies massacred.

At the same time, Leone's fascination with spontaneous living, his zeal for existence in the midst of his morality films, can be seen in his handling of details. For example, food in his films is always colorful and appetizing and people eat it ravenously.

The obsession of Leone protagonists and villains, major and minor, with the attainment of wealth can be seen as growing out of a dominant strain within American genres, particularly western and gangster films. The desire for wealth and power turns men into ruthless creatures who violate land and family.

Leone's films are explorations of the mythic America he created. Unlike many directors, he did not simply repeat the same convention in a variety of ways. Each successive film takes the same characters and explores them in greater depth, and Leone's involvement with this exploration is intense.

—Stuart M. Kaminsky

LeROY, Mervyn

Nationality: American. **Born:** San Francisco, 15 October 1900. **Education:** Attended night school, 1919–1924. **Family:** Married 1) Doris Warner, 1933 (divorced), one son, one daughter; 2) Kathryn Spiegel, 1946. **Career:** Newsboy, from 1910; hired to portray newsboy in film *Barbara Fritchie*, 1912; film extra and vaudeville

performer (as "The Singing Newsboy," later, with Clyde Cooper, as "Leroy and Cooper: Two Kids and a Piano"), 1912–1919; through cousin Jesse Lasky, got job in films, folding costumes, 1919; also film actor, to 1924; gag writer and comedy construction specialist for director Alfred E. Green, 1924; directed first film, *No Place to Go*, for First National, 1927; hired by MGM as producer and director, 1938; started own production company, 1944. **Awards:** Special Oscar, for *The House I Live In*, 1945; Victoire du Cinéma français, for *Quo Vadis*, 1954; Irving Thalberg Academy Award, 1975. **Died:** In Beverly Hills, 13 September 1987.

Films as Director:

- 1927 *No Place to Go*
- 1928 *Flying Romeos*; *Harold Teen*; *Oh, Kay!*
- 1929 *Naughty Baby (Reckless Rosie)*; *Hot Stuff*; *Broadway Babies (Broadway Daddies)*; *Little Johnny Jones*
- 1930 *Playing Around*; *Showgirl in Hollywood*; *Numbered Men*; *Top Speed*; *Little Caesar*; *Too Young to Marry*; *Broad-Minded*; *Five-Star Final (One Fatal Hour)*; *Tonight or Never*
- 1932 *High Pressure*; *Heart of New York*; *Two Seconds*; *Big City Blues*; *Three on a Match*; ***I Am a Fugitive from a Chain Gang***
- 1933 *Hard to Handle*; *Tugboat Annie*; *Elmer the Great*; *Gold Diggers of 1933*; *The World Changes*
- 1934 *Heat Lightning*; *Hi, Nellie!*; *Happiness Ahead*
- 1935 *Oil for the Lamps of China*; *Page Miss Glory*; *I Found Stella Parish*; *Sweet Adeline*
- 1936 *Anthony Adverse*; *Three Men on a Horse*
- 1937 *The King and the Chorus Girl*; *They Won't Forget*
- 1938 *Fools for Scandal*
- 1940 *Waterloo Bridge*; *Escape* (+ pr)
- 1941 *Blossoms in the Dust* (+ pr); *Unholy Partners*; *Johnny Eager*
- 1942 *Random Harvest*
- 1944 *Madame Curie*
- 1945 *Thirty Seconds over Tokyo*
- 1946 *Without Reservations*
- 1948 *Homecoming*
- 1949 *Little Women* (+ pr); *Any Number Can Play*
- 1950 *East Side, West Side*; *Quo Vadis?*
- 1952 *Lovely to Look At*; *Million-Dollar Mermaid (The One-Piece Bathing Suit)*
- 1953 *Latin Lovers*
- 1954 *Rose Marie* (+ pr)
- 1955 *Strange Lady in Town* (+ pr); *Mister Roberts* (co-d)
- 1956 *The Bad Seed* (+ pr); *Toward the Unknown (Brink of Hell)* (+ pr)
- 1958 *No Time for Sergeants* (+ pr); *Home before Dark* (+ pr)
- 1959 *The FBI Story* (+ pr)
- 1960 *Wake Me When It's Over* (+ pr)
- 1961 *The Devil at Four O'Clock* (+ pr); *A Majority of One* (+ pr)
- 1962 *Gypsy* (+ pr)
- 1963 *Mary, Mary* (+ pr)
- 1965 *Moment to Moment* (+ pr)



Mervyn LeRoy (right) on the set of *Madame Curie*

Other Films: (partial list)

- 1920 *Double Speed* (Wood) (role as juvenile)
- 1922 *The Ghost Breaker* (Green) (role as a ghost)
- 1923 *Little Johnny Jones* (Rosson and Hines) (role as George Nelson); *Going Up* (Ingraham) (role as bellboy); *The Call of the Canyon* (Fleming) (role as Jack Rawlins)
- 1924 *In Hollywood with Potash and Perlmutter* (*So This Is Hollywood*) (gag-writer); *Broadway after Dark* (Bell) (role as Carl Fisher); *The Chorus Lady* (Ralph Ince) (role as Duke)
- 1925 *Sally* (gag-writer); *The Desert Flower* (gag-writer); *The Pace That Thrills* (gag-writer); *We Moderns* (gag-writer)
- 1926 *Irene* (gag-writer); *Ella Cinders* (gag-writer); *It Must Be Love* (gag-writer); *Twinkletoes* (gag-writer)
- 1927 *Orchids and Ermines* (gag-writer)
- 1932 *The Dark Horse* (Green) (uncredited help)
- 1937 *The Great Garrick* (Whale) (pr)
- 1938 *Stand up and Fight* (W.S. Van Dyke) (pr); *Dramatic School* (pr); *At the Circus* (pr)
- 1939 *The Wizard of Oz* (Fleming) (pr)
- 1945 *The House I Live In* (pr)

- 1947 *Desire Me* (Cukor) (uncredited direction)
- 1949 *The Great Sinner* (Siodmak) (uncredited direction and editing)
- 1968 *The Green Berets* (Wayne and Kellogg) (assisted Wayne)

Publications

By LeROY: books—

It Takes More than Talent, as told to Alyce Canfield, New York, 1953.
Mervyn LeRoy: Take One, as told to Dick Kleiner, New York, 1974.

By LeROY: articles—

- “The Making of Mervyn LeRoy,” in *Films in Review* (New York), May 1953.
- “What Directors Are Saying,” in *Action* (Los Angeles), May/June 1970.
- “Mervyn LeRoy Talks with William Friedkin,” in *Action* (Los Angeles), November/December 1974.

On LeROY: articles—

- Surtees, Robert, "The Filming of *Quo Vadis* in Italy," in *American Cinematographer* (Hollywood), October 1951.
- Sarris, Andrew, "Likable, but Elusive," in *Film Culture* (New York), Spring 1963.
- "Should Directors Produce?," in *Action* (Los Angeles), July/August 1968.
- Campbell, Russell, "I Am a Fugitive from a Chain Gang," in *Velvet Light Trap* (Madison, Wisconsin), June 1971.
- Kaminsky, Stuart, "Little Caesar and Its Role in the Gangster Film Genre," in *Journal of Popular Film* (Bowling Green, Ohio), Summer 1972.
- Canham, Kingsley, "Mervyn LeRoy: Star-making, Studio Systems, and Style," in *The Hollywood Professionals*, vol. 5, London, 1976.
- Veillon, O.R., "Mervyn LeRoy à la Warner," in *Cinématographe* (Paris), October 1982.
- "Mervyn Le Roy revisited," in *Image et Son* (Paris), December 1982.
- "Mervyn Leroy," in *Film Dope* (London), September 1986.
- Obituary in *Films and Filming* (London), November 1987.
- Monder, Eric, "Mervyn LeRoy's Little Caesar Salad Days," in *DGA* (Los Angeles), vol. 21, no. 3, July-August 1996.

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The career of Mervyn LeRoy, one of the most successful in the heyday of the studio system, is a reflection of that system. When at Warner Brothers, through most of the 1930s, LeRoy was a master of the style dominant at that studio, demonstrated in the fast-paced toughness of films like his *Little Caesar* and *I Am a Fugitive from a Chain Gang*. As producer-director at MGM until the mid-1950s, he presided over lushly romantic vehicles for Greer Garson and Vivien Leigh. Prolific, versatile (at home in action films, women's films, musicals, historical spectacles), LeRoy's fluency marks him as the kind of director who validates collaborative creativity. Sensitive to the particular individuals with whom he works, and to the wide-ranging needs of the various materials he treats, LeRoy offers us an image of the Hollywood technique during the development of the classic Hollywood narrative.

This often makes it difficult to locate that which is LeRoy's specific contribution to films as dissimilar as the taut courtroom drama *They Won't Forget* (that featured the memorable debut of Lana Turner, the "sweater girl" under personal contract to the director) and the colossal pageantry of *Quo Vadis?*, where decor completely submerges character. But if LeRoy lacks the recognizable visual and thematic coherence we notice in the works of "auteurs" (Welles, Ford, Griffith), it would be incorrect to characterize him as a director without a personal vision, or at least an affinity for specific subjects. Some of his best-remembered films contain narrative configurations that display the protagonists in situations of pathetic isolation. It is as if the director's eye and the spectator's eye spied a character in a state of embarrassing vulnerability. At the end of *I Am a Fugitive*, a film about a man wrongly charged with a crime and perpetually hounded by the police, the hero confesses that he must now steal to live. Staged in a dark alley, the last words emerge from total blackness that

ironically hides the speaker's face in this moment of painful revelation. (It has been said that the blackout was due to a power failure on the set. This in no way lessens the significance of the decision to leave the scene in, as shot.) In *Random Harvest*, one of the most popular films LeRoy made at MGM, the director repeatedly finds ways to underscore the pain of the wife who "plays" at being the secretary of her husband, an amnesia victim who has forgotten her identity. Here, as in *Waterloo Bridge*, where the heroine represents one thing to the audience (a prostitute) and another to the hero (his long-lost fiancée), the staging exploits this ironic brand of double identity.

In a film made at Warners in 1958, *Home before Dark*, the dual representation of character is extended into the figure of the schizophrenic (Jean Simmons) who, wishing to be like her sister, appears in a crowded nightclub wearing an oversized gown and garishly inappropriate makeup. This sort of embarrassing exposure reaches a theatrical peak in *Gypsy*, where the mother of the striptease artists does her own "turn" on the bare stage of an empty theater, stripping down to her raw ambition and envy.

—Charles Affron

LESTER, Richard

Nationality: American. **Born:** Philadelphia, 19 January 1932. **Education:** William Penn Charter School, Germantown, Pennsylvania; University of Pennsylvania, B.S. in Clinical Psychology, 1951. **Family:** Married dancer and choreographer Deirdre Vivian Smith, 1956, one son, one daughter. **Career:** Music editor, assistant director, then director, CBS-TV, Philadelphia, 1951–54; director and composer, ITV, London, 1955–57, then producer, 1958; director, Court-yard Films, Ltd., from 1967; also composer, musician, and, from 1960, director of TV commercials. **Awards:** Palme d'Or, Cannes Festival, for *The Knack*, 1965; Gandhi Peace Prize, Berlin Festival, for *The Bed Sitting Room*, 1969. **Address:** c/o Twickenham Studios, St. Margarets, Middlesex, England.

Films as Director:

- 1959 *The Running, Jumping, and Standing Still Film* (+ ph, mu, co-ed)
- 1962 *It's Trad, Dad* (Ring-a-Ding Rhythm)
- 1963 *The Mouse on the Moon*
- 1964 *A Hard Day's Night*
- 1965 *The Knack—and How to Get It; Help!*
- 1966 *A Funny Thing Happened on the Way to the Forum*
- 1967 *Mondo Teen* (Teenage Rebellion) (doc) (co-d); *How I Won the War* (+ pr)
- 1968 *Petulia*
- 1969 *The Bed Sitting Room* (+ co-pr)
- 1974 *The Three Musketeers* (The Queen's Diamonds); *Juggernaut*
- 1975 *The Four Musketeers* (The Revenge of Milady); *Royal Flash*



Richard Lester

1976 *Robin and Marian* (+ co-pr); *The Ritz*
 1979 *Butch and Sundance: The Early Days*; *Cuba*
 1980 *Superman II* (U.S. release 1981)
 1983 *Superman III*
 1984 *Finders Keepers* (+ exec pr)
 1989 *Return of the Musketeers*
 1991 *Get Back* (doc)

Other Films:

1998 *Richard Lester!* (Cochran—doc) (as himself)

Publications

By LESTER: book—

Beatles at the Movies, with Roy Carr, New York, 1996.

By LESTER: articles—

“In Search of the Right Knack,” in *Films and Filming* (London), July 1965.

“Lunch with Lester,” with George Bluestone, in *Film Quarterly* (Berkeley), Summer 1966.

“Richard Lester and the Art of Comedy,” in *Film* (London), Spring 1967.

Interview with Ian Cameron and Mark Shivas, in *Movie* (London), Winter 1968/69.

“What I Learned from Commercials,” in *Action* (Los Angeles), January/February 1969.

“Running, Jumping, and Standing Still: An Interview with Richard Lester,” with Joseph McBride, in *Sight and Sound* (London), Spring 1973.

“The Pleasure in the Terror of the Game,” interview with Gordon Gow, in *Films and Filming* (London), October 1974.

“Richard Lester: Doing the Best He Can,” interview with Gerald Pratley, in *Film* (London), February 1975.

“Deux Entretiens avec Richard Lester,” with Michel Ciment, in *Positif* (Paris), November 1975.

Interview with J. Brosnan, in *Sight and Sound* (London), Summer 1983.

Interview with E. Vincent, in *Cinématographe* (Paris), July/August 1986.

On LESTER: books—

Rosenfeldt, Diane, *Richard Lester: A Guide to References and Resources*, Boston, 1978.

Sinyard, Neil, *The Films of Richard Lester*, London, 1985.

Yule, Andrew and Paul McCartney, *Richard Lester and the Beatles: A Complete Biography of the Man Who Directed A Hard Day's Night*, New York, 1995.

On LESTER: articles—

“Richard Lester,” in *New Yorker*, 28 October 1967.

Gelmis, Joseph, “Richard Lester,” in *The Film Director as Superstar*, Garden City, New York, 1970.

Kantor, Bernard, and others, editors, “Richard Lester,” in *Directors at Work*, New York, 1970.

McBride, Joseph, “Richard Lester,” in *International Film Guide 1975*, London, 1974.

Monaco, James, “Some Late Clues to the Lester Direction,” in *Film Comment* (New York), May 1974.

Armes, Roy, “The Return of Richard Lester,” in *London Magazine*, December/January 1974/75.

Thomas, Bob, “Richard Lester: *Robin and Marian*,” in *Action* (Los Angeles), November/December 1975.

Maillet, D., “Richard Lester,” in *Cinématographe* (Paris), March 1977.

Lefèvre, R., “Richard Lester: Un odyssee en apesanteur,” in *Revue du Cinéma* (Paris), February 1983.

“Richard Lester,” in *Film Dope* (London), September 1986.

Hanke, Ken, “The British Film Invasion of the 1960s,” in *Films in Review* (New York), April 1989.

Savage, Joh, “Snapshots of the Sixties,” in *Sight and Sound* (London), May 1993.

Mangodt, Daniel, “John Barry,” in *Soundtrack!*, June 1996.

Hampton, Howard, “Scorpio Descending. In Search of Rock Cinema,” in *Film Comment* (New York), March-April 1997.

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It is ironic that *A Hard Days Night*, the one film guaranteed to ensure Richard Lester his place in cinema history, should in many ways reflect his weaknesses rather than his strengths. If the film successfully captures the socio-historical phenomenon that was the Beatles at the beginning of their superstardom, it is as much due to Alun Owen's “day in the life”-style script, which provides the ideal complement to (and restraint on) Lester's anarchic mixture of absurd/surreal humour, accelerated motion, and cinema verité, to name but a few ingredients. Lester made a mark on cinema through his innovative utilisation of the techniques of television advertisements and pop shows. His inability to entirely dispense with these methods, regardless of the subject matter to which they were applied, wrecked too many of his later projects.

The Knack stands as a supreme example of style (or styles) obliterating content. Bleached imagery, choruses of schoolboys reciting the litany of the “knack,” disapproving members of the older generation talking straight to the camera, seem randomly assembled

to no apparent end. Worse is the lack of taste. Can the sight of Rita Tushingham running down a street crying “rape” to an assortment of indifferent individuals have ever seemed funny? *How I Won the War* fails along similar lines. Realistic battlefields and bloodshed clash with a ridiculous plot (soldiers sent to construct a cricket pitch on enemy territory) and characters who are peculiar rather than likeable. One does not doubt Lester's sincerity in his aim of making his audience ashamed of watching men die for their entertainment, but his lack of judgement is disconcerting. Even the more controlled *Petulia* is afflicted by a surfeit of flashbacks and flashforwards, its often intriguing examination of unhappy relationships in an out-of-control society weighed down by a relentless determination to Say Something Important. All this is a far cry from the skillfully orchestrated physical comedy of *A Funny Thing Happened on the Way to the Forum* or the opening section of *Superman III*, both free from a desire to preach.

Where Lester's major strength as a director lies is in his ability to produce personal works within the confines of an established genre, such as the swashbuckler (*The Three Musketeers/The Four Musketeers*), the western (*Butch and Sundance: The Early Days*), and the fantasy (*Superman II*). If we wish to seek out underlying themes in his work these later films provide fertile ground (the mythical hero surrendering his power for human love in *Superman II*, Robin Hood attempting to regain his heroic status in a world no longer interested in heroes in *Robin and Marian*) while avoiding the collapse into uneasy self-importance or significance suffered by earlier work. Occasional lapses into heavy-handedness (the priest blessing the cannons for use in a religious war while muttering to himself in Latin in *The Four Musketeers*, the overly bloody beating inflicted on the mortal Clark Kent in *Superman II*) can be discounted as minor flaws.

It is this talent for creating something original out of conventional material that gives Lester his distinction, rather than his misguided, if bold attempts at “serious” comedy (with all the accompanying cinematic tricks which ultimately produce only weariness in the viewer). Though it may seem paradoxical, Lester is a director who needs a firm foundation to work from before his imagination can be let loose. Sadly, he has had little opportunity to demonstrate this since the high-profile Superman films, following the misfiring farce *Finders Keepers* with two slightly threadbare attempts at recapturing former glories. *Return of the Musketeers* appears to have been ill-fated from the start, with the accidental death of Lester regular Roy Kinnear during filming. Moments of inspired action and slapstick could not disguise an overall feeling of déjà vu (the film went straight to cable television in the United States). *Get Back* amounts to little more than an adequate, if staid record of Paul McCartney's 1989–90 world tour, though Lester's use of footage from the Beatles' heyday serves as a poignant reminder of both the overall 1960s cultural explosion and his own emergence as one of the cinema's most outlandish frontrunners.

—Daniel O'Brien

LEVINSON, Barry

Nationality: American. **Born:** Baltimore, Maryland, 1942. **Education:** Studied Broadcast Journalism, American University, Washington, D.C. **Family:** Married 1) screenwriter and actress Valerie Curtin



Barry Levinson

(divorced, 1982); 2) Diana Mona; three sons, one daughter. **Career:** Comedy performer and writer, Los Angeles, from mid-1960s; writer for TV, including *Carol Burnett Show* and *Marty Feldman Show*, winning three Emmy awards, from 1970; directed first feature, *Diner*, 1982; executive producer and director, for *Homicide: Life on the Street*, television series, 1993—; executive producer, *OZ*, HBO series, 1997—. **Awards:** Emmy Award, for Television Comedy Writing for *Carol Burnett Show*, 1975; Academy Award for Best Director, Directors Guild Award for Best Director, for *Rain Man*, 1988; Writers Guild Award for Best Screenplay, for *Avalon*, 1990; Associated Foreign Press Award for Best Picture, Golden Globe Award for Best Picture, for *Bugsy*, 1991; Academy of Television Arts and Sciences Emmy Award for Best Director, 1993, Peabody Awards, 1993, 1995, Writers Guild Awards, 1994, 1995, Excellence in Quality Television Founders Award, 1994, 1995, Nancy Susan Reynolds Award for Outstanding Portrayal of Sexual Responsibility in a Dramatic Series, 1996, all for *Homicide: Life on the Street*.

Films as Director:

- 1982 *Diner* (+ sc)
- 1984 *The Natural*
- 1985 *Young Sherlock Holmes*
- 1987 *Tin Men* (+sc)
- 1988 *Good Morning, Vietnam; Rain Man*
- 1990 *Avalon* (+sc)
- 1991 *Bugsy* (+ co-pr)

- 1992 *Toys* (+ co-pr)
- 1994 *Jimmy Hollywood* (+ co-pr, sc, role); *Disclosure* (+ co-pr)
- 1996 *Sleepers* (+ co-pr, sc)
- 1997 *Wag the Dog* (+ co-pr)
- 1998 *Sphere* (+co-pr)
- 1999 *Liberty Heights* (+co-pr, sc)

Other Films:

- 1974 *Street Girls* (Miller) (co-sc, asst ph)
- 1976 *Silent Movie* (Brooks) (co-sc, role as executive)
- 1978 *High Anxiety* (Brooks) (co-sc, role as bellhop)
- 1979 . . . *And Justice for All* (Jewison) (co-sc)
- 1980 *Inside Moves* (Donner) (co-sc)
- 1981 *History of the World, Part 1* (Brooks) (role as column salesman)
- 1982 *Best Friends* (Jewison) (co-sc)
- 1984 *Unfaithfully Yours* (Zieff) (co-sc)
- 1993 *Wilder Napalm* (pr)
- 1994 *Quiz Show* (Redford) (role as Dave Garroway)
- 1997 *The Second Civil War* (HBO) (+co-pr); *Oz* (exec. pr); *Donnie Brasco* (co-pr); *Home Fries* (co-pr)
- 2000 *The Perfect Storm* (exec pr)

Publications

By LEVINSON: books—

Avalon; Tin Men; Diner: Three Screenplays, New York, 1990.
Levinson on Levinson, edited by David Thompson, London, 1992.

By LEVINSON: articles—

Interview with Stephen Farber, in *New York Times*, 18 April 1982.
 Interview with R. Ward, in *American Film* (Washington, D.C.), June 1982.
 Interview in *Inter/View* (New York), July 1984.
 Interview in *Screen International* (London), 27 October 1984.
 Interview with M. Cieutat and G. Gressard, in *Positif* (Paris), March 1989.
 Interview with Alex Ward, in *New York Times Magazine*, 11 March 1990.
 Interview with M. Chyb, in *Filmowy Serwis Prasowy*, vol. 36, no. 5/6, 1990.
 Web site: Official Barry Levinson web site. <http://www.levinson.com>. May, 2000.

On LEVINSON: articles—

“Barry Levinson,” in *Film Dope* (London), September 1986.
 Alion, Y., “Barry Levinson,” in *Revue du Cinéma*, July/August 1990.
 Rothstein, M., “Barry Levinson Reaches out to a Lost America,” in *New York Times*, 30 September 1990.
 Yagoda, B., “Baltimore, My Baltimore,” in *American Film*, November 1990.
 “Retrospective,” in *Film Journal*, October/November 1991.

McDonnell, Terry, "The New Barry Levinson Show," in *Esquire*, February 1992.

Carter, B., "Pure Baltimore, Right down to the Steamed Crabs," in *New York Times*, 24 January 1993.

Schwed, Mark, "Kill or Be Killed," in *TV Guide*, 30 January 1993.

Lehman, Susan, "A Man and His Toys," in *Premiere*, February 1993.

Fretts, Bruce, "The Dead Beat," in *Entertainment Weekly*, 5 February 1993.

Kornbluth, Jesse, "Wary Levinson," in *Premiere*, April 1994.

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Although his Oscar-winning, and most lucrative, film, *Rain Man*, was set in conservative Cincinnati, Los Angeles, Las Vegas, and several points in between, Barry Levinson has never forgotten his roots and is still regarded by Marylanders as the ultimate Baltimore filmmaker. *Diner*, the film that launched his directing career in 1982, was based in the Baltimore suburb of Forest Park, where he grew up. So was *Tin Men*, made five years later. And in 1989, at the age of forty-seven, following the success of *Rain Man* and *Good Morning, Vietnam*, Levinson was back again in Baltimore, to the delight of the Maryland Film Commission, shooting *Avalon*. It could not have been otherwise, since *Avalon* is based upon Levinson's own family, who emigrated from Russia to Baltimore in 1914. Baltimore is his city and his most personal films have focused upon ordinary people he might have met there while growing up during the 1940s and 1950s—the youngsters of *Diner*, the aluminum-siding hucksters of *Tin Men*. Levinson has internalized the values of middle-America and has succeeded most brilliantly when filming stories about characters who live by those values.

If some of the critics were disturbed that Robert Redford's Roy Hobbs was not as seriously flawed as the original character in Bernard Malamud's *The Natural*, it is perhaps because Levinson's interpretation of the character is governed by assumptions different from Malamud's and because Levinson's orientation is decidedly more optimistic. The fidelity of Levinson's *The Natural* can be, and has been, challenged on pedantic grounds. The film might better be regarded not as an adaptation but as an interpretation, able to stand on its own regardless of its source.

Levinson told the *New York Times Magazine* that he does not consider himself as a writer or a "writer-director." As Alex Ward rightly suggested, however, Levinson can be considered an American *auteur* who will leave his personal imprint on any project he touches, through sentimental touches (in *The Natural* or *Tin Men*, for example), quirky casting, or inspired comedic improvisation. He has an unflinching sense of what might constitute the right touch in a given dramatic situation. "I don't like other people directing what I write," Levinson told Ward, "but I don't mind directing something somebody else wrote."

In fact, after moving to the West Coast from American University in Washington, D.C., Levinson worked for over two years as a writer for Mel Brooks on two pictures, *Silent Movie* and *High Anxiety* (also making his screen debut as an insane bellhop in the *Psycho* parody scene). While working with Brooks on *High Anxiety* he first met Mark Johnson, who later became the executive producer of *Diner*. At that point Levinson had already won three Emmy Awards, writing for the Tim Conway and Carol Burnett shows on network television, and went on to collaborate with Valerie Curtin (whom he met at the Comedy Store in Los Angeles) on two feature film scripts, . . . *And Justice for All* (for Norman Jewison) and *Inside Moves* (for Richard

Donner), before writing the script for *Diner*. His debut film as director is about young men "hanging out" in Baltimore over Christmas of 1959, one of them (Steve Guttenberg) enjoying his last days of bachelorhood before his approaching wedding. Mel Brooks told Levinson that the script idea resembled *I Vitelloni*, but the writer-director had not even seen Fellini's film. He told Stephen Farber of the *New York Times* that the Guttenberg character was based upon his cousin Eddie, who "loved fried bologna sandwiches" and "slept until 2:30 in the afternoon." The cast also featured Mickey Rourke and talented newcomers Kevin Bacon and Ellen Barkin. It was the lowest-budgeted " sleeper " produced by MGM that year, and started slowly, but after reviews in *Rolling Stone* and the *New Yorker*, the movie built a following and acquired staying power. (The president for distribution at MGM/UA referred to it as "Lazarus.") Vincent Canby in the *New York Times* called it the "happiest surprise of the year to date," and Levinson was "discovered."

Levinson also collaborated with Valerie Curtin in writing *Best Friends* (starring Burt Reynolds and Goldie Hawn) and a remake of the Preston Sturges classic *Unfaithfully Yours*. The screenplay for . . . *And Justice for All*, meanwhile, was nominated for an Academy Award, demonstrating the quality of the Levinson-Curtin team. Levinson also directed the high-spirited fantasy *Young Sherlock Holmes*, but aside, perhaps, from *Rain Man* and *The Natural*, Levinson will best be remembered for his Baltimore pictures, drawn from his own experience and marked with his own special brand of compassionate humor and nostalgia. As a personal filmmaker he is perhaps the nearest American equivalent to François Truffaut.

During the 1990s Levinson scored a popular and critical success working with author James Toback on *Bugsy*, starring Warren Beatty as larger-than-life gangster Benjamin (Bugsy) Siegel and Annette Bening as Virginia Hill. The film was much admired for its snappy dialogue and was named best picture of 1991 by the Los Angeles Film Critics, who also voted Levinson Best Director and Toback Best Screenwriter. *Bugsy* later earned ten Academy Award nominations, including Best Picture and Best Director.

In 1992 Levinson misfired with *Toys*, an odd antiwar fable written by Levinson and Valerie Curtin, starring Robin Williams, Joan Cusack, and Michael Gambon. Levinson had had the project in mind for years and was able to direct it after the success of *Bugsy*, but although the idea that children can be conditioned by the kinds of toys they are given seemed viable, the resulting fantasy was too bizarre to be taken seriously. He misfired again in 1994 with *Jimmy Hollywood*, starring Joe Pesci as a loser and hustler, which was described in *Variety* as "an oddball attempt to mix offbeat comedy with social commentary."

In 1994 Levinson reclaimed his Hollywood clout with his expert direction of *Disclosure*, starring Michael Douglas and Demi Moore and adapted by Paul Attanasio from the popular novel by Michael Crichton, who also worked with Levinson as producer. The controversial novel, concerning sexual harassment in the workplace, helped to generate interest in the film. But a far more important collaboration between Levinson and Paul Attanasio started in 1993 on the NBC television police series *Homicide: Life on the Street*, adapted from *Baltimore Sun* reporter David Simon's published memoir about police work in Levinson's hometown. The series was hailed by critics as the best police drama on television, giving it prominence over the flashier but more conventional *NYPD Blue*. As executive producer of the series Levinson also directed the pilot in 1993 and the season finale in 1995, thus helping *Homicide* to establish and maintain its

quality and authenticity as an outstanding reality-based detective drama. The series, rated among the director's best work since *Avalon* and setting a new standard for television police drama, continued until 1999, with a feature film version under Levinson's executive producership, in the pipeline in 2000.

During the *Homicide* years Levinson also produced the acclaimed prison-set series, *Oz* and *The Second Civil War* for HBO, but was far from neglectful of the big screen, directing at least one picture per year and having a hand in the production of *Donnie Brasco*, *Analyze This*, and *The Perfect Storm*. His directorial efforts, however, have remained eclectic, variable, and variably received, with *Wag the Dog*, filmed as light relief between the harrowing abuse and revenge drama *Sleepers* and the second-rate Michael Crichton sci-fi saga *Sphere*, tickling the fancy with its pungent, astonishingly timely political satire and the delicious pairing of Levinson favorite Dustin Hoffman with Robert De Niro. After a hectic decade, Levinson capped his achievements with a long-awaited return to his more personal, semi-autobiographical Baltimore films with *Liberty Heights*. The fourth in the cycle that began with *Diner*, and something of a companion piece to *Avalon*, it is set at the social crossroads of the mid-1950s and explores themes of race, class, and religious division from the perspective of a Jewish family.

Once again, Barry Levinson's affectionate evocations of period, family, and coming of age sit well in the gritty atmosphere of his home town and its people, confirming that he is most at ease and continues to draw his happiest inspiration from simply chronicling the passage of ordinary life.

—James M. Welsh, updated by Robyn Karney

LEWIN, Albert

Nationality: American. **Born:** Brooklyn, New York, 23 September 1894; grew up in Newark, New Jersey. **Education:** New York University, B.A. in English; Harvard University, M.A. in English; attended Columbia University. **Military Service:** U.S. Army, 1918. **Family:** Married Mildred Mindlin, 17 August 1918; no children. **Career:** English instructor, University of Missouri, 1916–18; assistant national director, American Jewish Relief Committee, 1918–22; drama and film critic, *The Jewish Tribune*, 1921–22; entered films as a New York-based reader for Samuel Goldwyn, 1921; moved to Culver City, continued as a reader, then trained as script clerk with King Vidor and Victor Sjöström and worked unofficially as an assistant editor, 1922–23; hired as writer by Metro Pictures, 1924; promoted to head of Metro-Goldwyn-Mayer (MGM) story department, 1927; promoted to production supervisor, 1929; after death of mentor, Irving Thalberg, moved to Paramount as producer, 1937–40; quit Paramount, founded independent production company with David Loew, 1940; Loew-Lewin released its second production, and Lewin's first as director, *The Moon and Sixpence*, after which Lewin returned to MGM as a director, 1942; quit MGM after release of his second directorial film, *The Picture of Dorian Gray*, and revived Loew-Lewin, 1945; dissolved Loew-Lewin again, after one film, Lewin's third as director, *The Private Affairs of Bel Ami*, and returned

to MGM as an executive, 1948; wrote and directed *Pandora and the Flying Dutchman* while on sabbatical from MGM, 1950–51; retired from films after a near-fatal heart attack, 1959. **Awards:** As producer, received best picture Academy Award for *Mutiny on the Bounty*, 1935. **Died:** In New York City, 9 May 1968, of pneumonia.

Films as Director:

- 1942 *The Moon and Sixpence* (+ co-exec pr, sc)
- 1945 *The Picture of Dorian Gray* (+ sc)
- 1947 *The Private Affairs of Bel-Ami* (+ co-exec pr, sc)
- 1951 *Pandora and the Flying Dutchman* (+ co-pr, sc)
- 1954 *Saadia* (+ pr, sc)
- 1957 *The Living Idol* (+ co-pr, sc)

Other Films:

- 1924 *Bread* (continuity)
- 1925 *The Fate of a Flirt* (continuity)
- 1926 *Ladies of Leisure* (story, continuity); *Blarney* (co-scenarist); *Tin Hats* (continuity)
- 1927 *A Little Journey* (scenarist); *Altars of Desire* (continuity); *Spring Fever* (co-scenarist); *Quality Street* (co-scenarist, co-adapter)
- 1928 *The Actress* (co-scenarist)
- 1929 *The Kiss* (production supervisor, uncredited); *Devil-May-Care* (production supervisor, uncredited)
- 1931 *The Guardsman* (production supervisor, uncredited); *The Cuban Love Song* (production supervisor, uncredited)
- 1932 *Red-headed Woman* (production supervisor, uncredited); *Smilin' Through* (production supervisor, uncredited)
- 1934 *What Every Woman Knows* (production supervisor, uncredited)
- 1935 *China Seas* (assoc pr); *Mutiny on the Bounty* (assoc pr)
- 1937 *The Good Earth* (assoc pr); *True Confession* (pr)
- 1938 *Spawn of the North* (pr)
- 1939 *Zaza* (pr)
- 1940 *So Ends Our Night* (co-exec pr)

Publications

By LEWIN: book—

The Unaltered Cat (novel), Charles Scribner's Sons, 1967.

By LEWIN: articles—

“Fine Art and the Films,” in *The Temptation of Saint Anthony: Bel Ami International Art Competition*, The American Federation of Arts, 1946.

Interview in *The Real Tinsel*, Bernard Rosenberg and Harry Silverstein, editors, Macmillan, 1970.

“‘Peccavi!’: The True Confession of a Movie Producer,” in *Theatre Arts*, September 1941.



Albert Lewin (right) on the set of *The Picture of Dorian Gray*

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Török, Jean-Paul, editor, "Pandora," *L'Avant-Scène du Cinéma*, 1 April 1980.

* * *

A genuine Hollywood highbrow, Albert Lewin trod the line between the commercially viable and the artistically daring in his own inimitable way. Friends with the likes of writers Djuna Barnes and Robert Graves, artist Man Ray, and director Jean Renoir, Lewin had given up a nascent career as scholar and critic to pursue the grail of movies. Impressed especially by the most stylized and fantastic aspects of silent cinema, from Sjöström to Stroheim, *Caligari* to Keaton, Lewin left New York for Hollywood in 1922 and—just prior to Sam Goldwyn and Louis B. Mayer—joined Metro Pictures early in 1924. He impressed Irving Thalberg with his combination of erudition and sense and soon made himself indispensable at the Metro-Goldwyn-Mayer (MGM) story department, where he came to be known as Thalberg's story brain. He thrived first as a writer, then a producer at MGM until Thalberg's death. After a brief and unhappy

stint as a producer at Paramount, he embarked upon his career as a director, he claimed, out of financial necessity. Lewin and his college fraternity brother, David Loew, had founded their own independent production company, and Loew urged Lewin to direct his own adaptation of W. Somerset Maugham's *The Moon and Sixpence* (1942) as an economic measure.

The result was a commercial and critical success. Lewin's adaptation of Maugham's strange novel about a milquetoast English stockbroker and family man turned passionate painter and fierce misanthrope (his protagonist, Charles Strickland, was based on the French painter Paul Gauguin) was made on the cheap, but includes several original turns and stylistic and thematic signatures that would return faithfully in Lewin's films, particularly his next two, more lavish productions: *The Picture of Dorian Gray* (1945) and *The Private Affairs of Bel Ami* (1947). All three films feature suave, cynical George Sanders, who clearly represented a kind of ego ideal for Lewin, in variations on what would become his standard film persona.

The three black-and-white films from the 1940s are united not only by Sanders and their fin-de-siècle European settings, but also by the fact that all are essentially morality plays—albeit rather perverse and ambiguous ones—in which art, decadence, and sexual thrall are viewed through the prism of a very pictorial, complex, and studied mise-en-scène. *The Picture of Dorian Gray*, the most elaborate of the three, is a film of stunning self-consciousness and density—a psychosexual horror film, enacted with choreographic precision in exquisite and mannered late-Victorian interiors. Hurd Hatfield plays the eponymous protagonist with chilling circumspection and Sanders is persuasive uttering the Wildean epigrams of Lord Henry Wotton. Harry Stradling's cinematography won the film's only Academy Award; it along with the sets and costumes realizes Lewin's Beardsleyesque visual conception perfectly, while Herbert Stothart's score employs Chopin's Twenty-fourth Prelude evocatively.

The musical score, this time by Darius Milhaud, was also a strength of Lewin's next film, *The Private Affairs of Bel Ami*, based on Guy de Maupassant's novel *Bel-Ami*. This story of a narcissistic and calculating Parisian bounder whose successes are achieved through a series of sexual liaisons secured Lewin's reputation, according to the *Times*, for achieving "censor-proof depravity." Subtly feminist, this film revolves around a (rather wooden) male object of female desire (Sanders, again, as Georges Duroy, a.k.a. *bel ami*) and features impressive performances from its female cast, including Ann Dvorak, Angela Lansbury, and Katherine Emery. Russell Metty's cinematography and Gordon Wiles's set design contribute to *Bel Ami*'s measured, almost anaesthetic contemplation of desire and duplicity. Here, as in *Dorian Gray*, the characters move—or are moved—around on patterned floors like chessmen on a checkerboard. The metaphysical implications of this trope are reiterated in *Bel Ami* by a host of symbols: Punch and Judy, dolls and games, and by a somewhat heavy-handed moral coda.

Notably, these films each include the revelation in color insert of a painting. In the original prints of *The Moon and Sixpence* black-and-white photography changed to sepia when the scene changed from Europe to Tahiti and then, momentarily, to color when the painter Strickland's "masterpiece" (in fact a mediocre Gauguinesque pastiche) was revealed near the end. In *Bel Ami* it is a shockingly anachronistic painting of *The Temptation of St. Anthony* by surrealist Max Ernst that erupts from the screen in color. The technique is put more in the service of the narrative in *The Picture of Dorian Gray*, where Technicolor enhances the vivid senescence and putrefaction of Ivan Albright's rendition of the titular portrait.

Lewin continued to highlight art works in his color films of the 1950s, including in what is arguably his masterpiece, the singular *Pandora and the Flying Dutchman* (1951), a heady melange of Greek myth, German legend, Shakespearean and Jacobean drama, Romantic poetry, and Surrealist imagery, all spiced up with bullfighting, flamenco dancing, jazz combos, and speed-racing! From an original story, this dazzling film, often deliberately surrealist and sometimes inadvertently camp, was shot on Spain's Costa Brava and features Ava Gardner (divinely beautiful as costumed by Beatrice Dawson and photographed by Jack Cardiff) and James Mason in the title roles. Its uneven reception—most Anglo-American critics cringed, while the French swooned—is a testimony to its audacity.

Lewin's last two films, made under considerable budget and casting restraints by MGM, were almost unanimously (and fairly) deemed failures. *Saadia* (1954), based on a minor French novel of colonial Morocco, despite the authenticity and beauty of its location ambience, is an awkward blend of romantic cliché and intellectual speculation. *The Living Idol* (1957), from an original script, like Lewin's later novel *The Unaltered Cat*, is an even uneasier synthesis of formulaic romance, sensational supernaturalism, and almost laughable pedantry, in which the plot seems a flimsy armature upon which its director's pet intellectual obsessions are top-heavily disposed.

Albert Lewin was a dilettante in the fullest sense of the word. His profound enthusiasms for the other arts are manifest in his films, several of which have artist-protagonists and all of which incorporate literary allusion, scenes of song and dance (e.g., Tahitian, Indonesian, Parisian, Andalusian, Moroccan, and Mexican), and manifold art objects. But Lewin's (real and anticipated) battles with the Hays Office and his sense of popular taste seem to have led him to add, as sops to the censors and the box office, plot elements and characters for their strictly comedic, sentimental, or moralizing values. Even his best films are thus occasionally weakened by an anomalous scene or banal figure. And, especially in his original scripts, his literary and dilettantish impulses were wont to run amok. But his efforts resulted in a few films of real distinction, of proto-Godardian reflexivity, visual intricacy, and literary pith. In the United States, where critics and audiences are often alienated by such qualities, Lewin's reputation has languored, while in Europe, where his influence on directors like Godard and Antonioni has been claimed, it has borne up rather better.

—Susan Felleman

LEWIS, Jerry

Nationality: American. **Born:** Joseph Levitch in Newark, New Jersey, 16 March 1926. **Education:** Irvington High School, New Jersey, through tenth grade. **Family:** Married 1) singer Patti Palmer, 1944 (divorced 1982), five sons; 2) Sandra Pitnick, 1983, one adopted daughter. **Career:** Stage debut in 1931; developed comic routines and attracted Irving Kaye as manager, 1942; began working with Dean Martin at Atlantic City club, 1946; with Martin, signed by Hal Wallis for Paramount, 1948; acted in first feature, also founded production company to direct series of pastiches of Hollywood films (later Jerry Lewis Productions), 1949; chairman of Muscular Dystrophy Association of America, raising funds from annual telethons, from 1952; started solo career, 1956; signed seven-year contract with Paramount-York, 1959; after abandonment of *The Day the Clown Cried*, left



Jerry Lewis

films for eight years, 1972; appeared on Broadway as the devil in revival of *Damn Yankees*, 1995. **Awards:** Commander of the Order of Arts and Letters, and Commander of the Legion of Honour, France, 1984; Nobel Peace Prize nomination, 1978, for work for the Muscular Dystrophy Association. **Agent:** Jeff Witjas, William Morris Agency, 151 El Camino Drive, Beverly Hills, CA 90212, U.S.A. **Address:** Jerry Lewis Films Inc., 3160 W. Sahara Avenue #16-C, Las Vegas, NV 89102, U.S.A.

Films as Director:

(partial list)

- 1949 *Fairfax Avenue* (short pastiche of *Sunset Boulevard*); *A Spot in the Shade* (short pastiche of *A Place in the Sun*); *Watch on the Lime* (pastiche); *Come Back, Little Shicksa* (pastiche); *Son of Lifeboat* (pastiche); *The Re-Inforcer* (pastiche); *Son of Spellbound* (pastiche); *Melvin's Revenge* (pastiche); *I Should Have Stood in Bedlam* (pastiche of *From Here to Eternity*); *The Whistler* (pastiche)
- 1960 *The Bellboy* (+ sc, pr, role as Stanley)
- 1961 *The Ladies' Man* (+ sc, pr, roles as Herbert H. Heebert and his mother, Mrs. Heebert); *The Errand Boy* (+ sc, role as Morty S. Tachman)
- 1963 *The Nutty Professor* (+ sc, roles as Julius F. Kelp and Buddy Love)
- 1964 *The Patsy* (+ sc, role as Stanley Belt)

- 1965 *The Family Jewels* (+ pr, sc, roles as Willard Woodward, Uncle James Peyton, Uncle Eddie Peyton, Uncle Julius Peyton, Uncle Shylock Peyton, Uncle Bugs Peyton)
- 1966 *Three on a Couch* (+ pr, roles as Christopher Prise, Warren, Ringo Raintree, Rutherford, Heather)
- 1967 *The Big Mouth* (+ pr, sc, roles as Gerald Clamson, Sid Valentine)
- 1970 *One More Time; Which Way to the Front?* (+ pr, roles as Brendan Byers III, Kesselring)
- 1972 *The Day the Clown Cried* (+ principal role) (not released)
- 1980 *Hardly Working* (+ sc, principal role)
- 1982 *Cracking Up (Smorgasbord)* (+ sc, principal role)
- 1990 *Good Grief* (series for TV)
- 1993 *Super Force* (series for TV)

Other Films:

- 1949 *My Friend Irma* (Marshall) (role as Seymour)
- 1950 *My Friend Irma Goes West* (Walker) (role as Seymour)
- 1951 *At War with the Army* (Walker) (role as Soldier Korwin); *That's My Boy* (Walker) (role as "Junior" Jackson)
- 1952 *Sailor Beware* (Walker) (role as Melvin Jones); *Jumping Jacks* (Taurog) (role as Hap Smith)
- 1953 *The Stooge* (Taurog) (role as Ted Rogers); *Scared Stiff* (Marshall) (role as Myron Myron Mertz); *The Caddy* (Taurog) (role as Harvey Miller)
- 1954 *Money from Home* (Marshall) (role as Virgil Yokum); *Living It Up* (Taurog) (role as Homer Flagg); *Three Ring Circus* (Pevney) (role as Jerry Hotchkiss)
- 1955 *You're Never Too Young* (Taurog) (role as Wilbur Hoolick); *Artists and Models* (Tashlin) (role as Eugene Fullstack)
- 1956 *Pardners* (Taurog) (role as Wade Kingsley Jr.); *Hollywood or Bust* (Tashlin) (role as Malcolm Smith)
- 1957 *The Delicate Delinquent* (McGuire) (pr, role as Sidney Pythias); *The Sad Sack* (Marshall) (role as Meredith T. Bixby); *The Geisha Boy* (Tashlin) (pr, role as Gilbert Wooley)
- 1958 *Rock-a-Bye Baby* (Tashlin) (pr, role as Clayton Poole)
- 1959 *Don't Give up the Ship* (Taurog) (role as John Paul Steckley VII)
- 1960 *Visit to a Small Planet* (Taurog) (role as Kreton); *Cinderfella* (Tashlin) (pr, role as Fella); *Li'l Abner* (Frank) (brief appearance)
- 1962 *It's Only Money* (Tashlin) (role as Lester March)
- 1963 *It's a Mad, Mad, Mad, Mad, World* (Kramer) (role as man who drives over Culpepper's hat); *Who's Minding the Store?* (Tashlin) (role as Raymond Phiffier)
- 1964 *The Disorderly Orderly* (Tashlin) (role as Jerome Littlefield)
- 1965 *Boeing Boeing* (Rich) (role as Robert Reed)
- 1966 *Way Way Out* (Douglas) (role as Peter Matamore)
- 1967 *Don't Raise the Bridge, Lower the River* (Paris), (role as George Lester)
- 1969 *Hook, Line, and Sinker* (Marshall) (pr, role as Peter Ingersoll, alias Dobbs)
- 1981 *Rascal Dazzle* (doc) (narration)
- 1982 *The King of Comedy* (Scorsese) (role as Jerry Langford); *Slapstick* (Paul) (role)
- 1984 *Retenex-moi . . . ou je fais un malheur (To Catch a Cop)* (Gerard) (role as Jerry Logan); *Par ou t'est rentre? On t'a pas vu sortir* (Clair) (role); *Slapstick of Another Kind* (Paul) (role)

- 1989 *Cookie* (Seidelman) (role)
 1992 *American Dreamers* (role); *Mr. Saturday Night* (role); *Ari-zona Dream* (role as Leo Sweetie)
 1995 *Funny Bones* (Chelsom) (role as George Fawkes)
 1996 *The Nutty Professor* (exec pr)
 2000 *Nutty Professor II: The Klumps* (exec pr)

Publications

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The Total Film-Maker, New York, 1971.
Jerry Lewis in Person, New York, 1982.

By LEWIS: articles—

- “Mr. Lewis Is a Pussycat,” interview with Peter Bogdanovich, in *Esquire* (New York), November 1962.
 “America’s Uncle: Interview with Jerry Lewis,” with Axel Madsen, in *Cahiers du Cinéma in English* (New York), no. 4, 1966.
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 “Five Happy Moments,” in *Esquire* (New York), December 1970.
 “Dialogue on Film: Jerry Lewis,” in *American Film* (Washington, D.C.), September 1977.
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 Interview with Serge Daney, in *Cahiers du Cinéma* (Paris), May 1983.
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 “Thank You Jerry Much,” an interview with Graham Fuller, in *Interview*, April 1995.
 “Time and Jerry,” an interview with Brian Case, in *Time Out* (London), 20 September 1995.
 “Jerry Lewis on Writing, Directing, and Starring in the Original Version of *The Nutty Professor*,” with S. Biodrowski, in *Cinefantastique* (Forest Park), no. 3, 1996.
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- Levy, Shawn, *King of Comedy: The Life and Art of Jerry Lewis*, New York, 1996.
 Krutnik, Frank, *Inventing Jerry Lewis*, Washington, 2000.

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 “Jerry Lewis,” in *Film Dope* (London), September 1986.
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* * *

In France, Jerry Lewis is called "Le Roi de Crazy" and adulated as a genius by filmmakers as respectable as Alain Resnais, Jean-Luc Godard, and Claude Chabrol. In America, Jerry Lewis is still an embarrassing and unexplained paradox, often ridiculed, awaiting a persuasive critical champion. This incredible gulf can in part be explained by American access, on television talk shows and Lewis's annual muscular dystrophy telethon, to Lewis's contradictory public persona: egotistical yet insecure, insulting yet sentimental, juvenile yet adult, emotionally naked yet defensive. Were not the real Lewis apparently so hard to love, the celluloid Lewis might be loved all the more. And yet a Lewis cult thrives among American cinephiles; and certainly *The Bellboy*, *The Errand Boy*, *The Nutty Professor*, and *Which Way to the Front?* appear today to be among the most interesting and ambitious American films of the 1960s.

Lewis's career can be divided into four periods: first, the partnership with singer Dean Martin, which resulted in a successful nightclub act and popular series of comedies, including *My Friend Irma* and *At War with the Army*, as well as several highly regarded films directed by former cartoonist and Lewis mentor Frank Tashlin; second (after professional and personal tensions fueled by Lewis's artistic ambitions irrevocably destroyed the partnership), an apprenticeship as a solo comedy star, beginning with *The Delicate Delinquent* and continuing through Tashlin's *Cinderfella*; third, the period as the self-professed "total filmmaker," inaugurated in 1960 with *The Bellboy* and followed by a decade of Lewis films directed by and starring Lewis, which attracted the attention of auteurist critics in France and overwhelming box-office response in America, culminating with a string of well-publicized financial failures, including *Which Way to the Front?* and the unreleased, near-mythical *The Day the Clown Cried*, in which clown Lewis leads Jewish children to Nazi ovens; and finally, the period as valorized, if martyred auteur, exemplified by Lewis's work as an actor in Martin Scorsese's *The King of Comedy* and Lewis's sporadic, unsuccessful attempts to re-establish his own directorial career. Lewis's appeal is significantly rooted in the American silent film tradition of the individual comedian: like Chaplin, Lewis is interested in pathos and sentiment; like Keaton, Lewis is fascinated by the comic gag which could only exist on celluloid; like Harry Langdon, Lewis exhibits, within an adult persona, childish behavior which is often disturbing and embarrassing; like Stan Laurel, whose first name Lewis adopts as an *homage* in

several of his films, Lewis is the lovable innocent often endowed with almost magical qualities. What Lewis brings uniquely to this tradition, however, is his obsession with the concept of the schizophrenic self; his typical cinema character has so many anxieties and tensions that it must take on other personalities in order to survive. Often, the schizophrenia becomes overtly autobiographical, with the innocent, gawky kid escaping his stigmatized existence by literally becoming "Jerry Lewis," beloved and successful comedian (as in *The Bellboy* and *The Errand Boy*) or romantic leading man, perhaps representing the now absent Dean Martin (as in *The Nutty Professor*). Jerry Lewis's physical presence on screen in his idiot persona emphasizes movement disorders in a way which relates provocatively to his highly publicized work for the Muscular Dystrophy Association. Schizophrenia is compounded in *The Family Jewels*: what Jean-Pierre Coursodon calls Lewis's "yearning for self-obliteration" is manifested in seven distinct personalities. Ultimately, Lewis escapes by turning himself into his cinema, as evidenced by the credits in his failed comeback film, which proudly announce: "Jerry Lewis is . . . *Hardly Working*." This element of cinematic escape and schizophrenia is especially valued by the French, who politicize it as a manifestation of the human condition as influenced by American capitalism.

Much must also be said about the strong avant-garde qualities to Lewis's work: his interest in surrealism; his experimentalism and fascination with self-conscious stylistic devices; his movement away from conventional gags toward structures apparently purposely deformed; his interest in plotlessness and ellipsis; the reflexivity of his narrative; his studied use of extended silence and gibberish in a sound cinema; the ambiguous sexual subtext of his work; and finally, his use of film as personal revelation.

The last decade has seen a slight diminution of Lewis's reputation as a director (Lewis having directed television situation comedies, but no features), but an augmentation of his reputation as an actor and icon. His *King of Comedy* appearance now seems definitely a major performance in the American cinema, as does the Scorsese film a major statement about the American lust for celebrity. Ever since that film, a variety of younger directors have used Lewis as icon and/or as reflexive comment on the Lewis career. Perhaps Lewis's most interesting showcase is his 1995 performance as a Las Vegas comedian in *Funny Bones*, directed by Peter Chelsom. It is hard not to see *Funny Bones* as a deadly look at the Las Vegas side of the Lewis persona, complete with the jazzy Sinatra score and the institutional insincerity: Lewis is the funny father who overshadows his psychologically wounded and relatively untalented son, his own celebrity having a dark, depressing underside and a deleterious effect on family life.

Lewis as George Fawkes admits that he was not true to his talent and confesses, "It kills me that I used writers, instead of using me." The film's philosophy—"I never saw anything funny that wasn't terrible, that didn't cause pain"—seems a natural segue to other recent events in the Lewis life: his autobiography, written in 1982, chronicled, among other things, his addiction to Percodan and his driven personality. His ex-wife, Patti Lewis, followed with her own autobiography—whose title tells it all: *I Laffed 'til I Cried: Thirty-six Years of Marriage to Jerry Lewis*. And although Lewis has dedicated his life to raising hundreds of millions of dollars for the Muscular Dystrophy Association, he has been virulently attacked by many adults with the disease—particularly in 1992 and 1993—who claim he publicly demonstrates a patronizing, demeaning attitude and exploits them with a pity which makes their lives in society harder,

not easier. Lewis responded by attacking his accusers equally virulently, thus creating great pathos and bitterness all around: yet another fold in that seamless garment which is Lewis's life and art. Comic performances in films by younger French directors added little to Lewis's reputation, but a recurring role in the TV series *Wiseguy* in 1989 and a triumphant Broadway appearance as the devil in *Damn Yankees* in 1995, which reprised all his "Jerry Lewis" shtick, have been well received. Perhaps only Lewis's death will allow any definitive American evaluation of his substantial career.

—Charles Derry

L'HERBIER, Marcel

Nationality: French. **Born:** Paris, 23 April 1888. **Education:** Lycée Voltaire, Sainte-Marie de Monceau; University of Paris. **Military Service:** Served with Service Auxiliaire, 1914–17, and with Section Cinématographique de l'Armée, 1917–18. **Career:** Scriptwriter, from 1917; directed first film, *Rose-France*, 1918; organized Cinégraphic production company, 1922; secretary general of Association des Auteurs de Films, 1929; co-founder, Cinémathèque Française, 1936; co-founder (1937) then president, Syndicat des Techniciens, from 1938; founder and president of Institut des Hautes Etudes Cinématographiques (IDHEC), French film school, 1943; president of Comité de Défense du Cinéma Français, 1947; producer



Marcel L'Herbier

for television, 1952–62. **Awards:** Commandeur de Légion d'Honneur et des Arts et Lettres. **Died:** 26 November 1979.

Films as Director:

- 1918 *Phantasmes* (+ sc) (incomplete); *Rose-France* (+ sc)
- 1919 *Le Bercaïl* (+ sc); *Le Carnaval des vérités* (+ sc)
- 1920 *L'Homme du large* (+ sc); *Villa Destin* (+ sc)
- 1921 *El Dorado* (+ sc); *Prométhée . . . banquier*
- 1922 *Don Juan et Faust* (+ sc)
- 1923 *Résurrection* (+ sc) (incomplete)
- 1924 *L'Inhumaine* (*The New Enchantment*) (+ co-sc)
- 1925 *Feu Mathias Pascal* (*The Late Mathias Pascal*) (+ sc)
- 1926 *Le Vertige* (+ sc)
- 1927 *Le Diable au coeur* (*L'Ex-Voto*) (+ sc)
- 1928 *Nuits de Prince* (+ sc)
- 1929 *L'Argent* (+ sc); *L'Enfant de l'amour* (+ sc)
- 1930 *La Femme d'une nuit* (*La donna d'una notte*) (+ sc); *La Mystère de la chambre jaune* (+ sc)
- 1931 *Le Parfum de la dame en noir* (+ sc)
- 1933 *L'Epervier* (*Les Amoureux*; *Bird of Prey*) (+ sc)
- 1934 *Le Scandale*; *L'Aventurier* (+ sc); *Le Bonheur* (+ sc)
- 1935 *La Route impériale* (+ sc); *Veille d'armes* (*Sacrifice d'honneur*) (+ co-sc)
- 1936 *Les Hommes nouveaux* (+ sc); *La Porte du large* (*The Great Temptation*) (+ sc); *Nuits de feu* (*The Living Corpse*) (+ co-sc)
- 1937 *La Citadelle du silence* (*The Citadel of Silence*) (+ sc); *Forfaiture* (+ sc)
- 1938 *La Tragédie impériale* (*Rasputin*) (+ sc); *Adrienne Lecouvreur*; *Terre de feu*; *La Brigade sauvage* (*Savage Brigade*) (completed by J. Dreville)
- 1939 *Entente cordiale*; *Children's Corner* (short); *La Mode rêvée* (short) (+ sc)
- 1940 *La Comédie du bonheur* (+ sc)
- 1941 *Histoire de rire* (*Foolish Husbands*)
- 1942 *La Nuit fantastique*; *L'Honorable Catherine*
- 1943 *La Vie de Bohème*
- 1945 *Au petit bonheur*
- 1946 *L'Affaire du collier de la Reine* (*The Queen's Necklace*)
- 1947 *La Révoltée* (*Stolen Affections*) (+ sc)
- 1948 *Les Derniers Jours de Pompéï* (*The Last Days of Pompeii*) (+ co-sc)
- 1953 *Le Père de mademoiselle* (co-d)
- 1963 *Hommage à Debussy* (short)
- 1967 *Le Cinéma du diable* (anthology film)

Other Films:

- 1917 *Le Torrent* (Hervil) (sc); *Bouclette* (*L'Ange de minuit*) (Mercanton and Hervil) (sc)
- 1932 *Le Martyre de l'Obèse* (Chenal) (supervisor)
- 1933 *La Bataille* (Farkas) (supervisor)
- 1938 *Terra di fuoco* (Ferroni) (Italian version of *Terre de feu*) (supervisor)

- 1943 *Le Loup des Malveneur* (Radot) (supervisor)
 1947 *Une Grande Fille tout simple* (Manuel) (supervisor)

Publications

By L'HERBIER: books—

- Au jardin des jeux secrets*, Paris, 1914.
L'Enfancement du mort, Paris, 1917.
Intelligence du cinématographe (anthology), Paris, 1947 (revised 1977).
La Tête qui tourne, Paris, 1979.

By L'HERBIER: articles—

- Interview, in *Cahiers du Cinéma* (Paris), no. 202, 1968.
 Interview with J. Fieschi and others, in *Cinématographe* (Paris), no. 40, 1978.
 "Un Cinéaste . . . ," in *Avant-Scène du Cinéma* (Paris), 1 January 1980.
 Interview, in *Cinémagazine*, reprinted in *Avant-Scène du Cinéma* (Paris), 15 October 1981.

On L'HERBIER: books—

- Jaque-Catelain présente Marcel L'Herbier*, Paris, 1950.
 Burch, Noël, *Marcel L'Herbier*, Paris, 1973.
Hommage à Marcel L'Herbier en cinq films de l'art muet, brochure for retrospective, Paris, 1975.
 Brossard, Jean-Pierre, editor, *Marcel L'Herbier et son temps*, La Chaux-de-Fonds, Switzerland, 1980.
 Canosa, Michele, *Marcel L'Herbier*, Parma, 1985.

On L'HERBIER: articles—

- "The Big Screens," in *Sight and Sound* (London), Spring 1955.
 Roud, Richard, "Memories of Resnais," in *Sight and Sound* (London), Summer 1969.
 Blumer, R.H., "The Camera as Snowball: France 1918–1927," in *Cinema Journal* (Evanston), Spring 1970.
 Article on five films of L'Herbier, in *Ecran* (Paris), no. 43, 1976.
 "L'Herbier Issue" of *Avant-Scène du Cinéma* (Paris), 1 June 1978.
 Trosa, S., "Archeologie du cinéma," in *Cinématographe* (Paris), December 1978.
 Obituary, in *New York Times*, 28 November 1979.
 Fieschi, J., "Marcel L'Herbier," in *Cinématographe* (Paris), December 1979.
 Obituary, in *Image et Son* (Paris), January 1980.
 Milani, R., "Il cinema di Marcel L'Herbier," in *Filmcritica* (Montepulciano), vol. 37, no. 364, May 1986.
 "Marcel L'Herbier," in *Film Dope* (London), September 1986.

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extended into the 1950s and he made important contributions to the organization of the industry, to the foundation of the film school, the IDHEC, and to early television drama.

Like so many of his generation L'Herbier turned to cinema after an early enthusiasm for literature and the theatre, and in his case it was Cecil B. DeMille's *The Cheat* with Sessue Hayakawa that opened his eyes to the unrealized potential of the new medium. He came to prominence in the years 1919–22 with a series of films made for Léon Gaumont's "Pax" series. Among the half-dozen films made for Gaumont, two at least stand out as artistic and commercial successes: *L'Homme du large*, a melodrama shot partly on location on the Brittany coast, where the director's interest in visual effects and symbolism is very apparent; and *El Dorado*, a Spanish drama in which L'Herbier's use of cinema to convey the mental and psychological states of characters finds perfect expression. *El Dorado* achieved a success to match that of Gance's *La Roue* the following year.

Difficulties with Gaumont over the production of the ambitious *Don Juan et Faust* led L'Herbier to set up his own company, Cinégraphic, in 1922. He was able to assist the debuts of young filmmakers such as Jaque Catelain and Claude Autant-Lara as well as produce the last film of Louis Delluc, *L'Inondation*. His own films were made largely in co-production and ranged widely in style and approach. The celebrated but controversial *L'Inhumaine*, partly financed by its star the singer Georgette Leblanc, aimed to offer a mosaic of the decorative modern art of 1925, with sets produced by four very individual designers, including Fernand Léger and Robert Mallet-Stevens. In total contrast, *Feu Matthias Pascal* was essentially an experiment with complex narrative structures, co-produced with the Albatros company which had been set up by Russian exiles and starring the great silent actor, Ivan Mosjoukine. L'Herbier's eclectic approach and love of juxtapositions are very apparent in these films, together with his immense visual refinement. After a couple of commercial works he made his silent masterpiece, an updating of Zola's *L'Argent*, in 1929. Inspired by the scope of Gance's *Napoléon*, L'Herbier created a strikingly modern work marked by its opulent, oversized sets and a complex, multi-camera shooting style.

L'Herbier was in no way hostile to the coming of sound, but despite a pair of interesting adaptations of comic thrillers by Gaston Leroux, *Le Mystère de la chambre jaune* and *Le Parfum de la dame en noir*, L'Herbier was largely reduced to the role of efficient but uninspired adaptor of stage plays in the 1930s. During the occupation years L'Herbier again came to prominence with his delicately handled, dreamlike *La Nuit fantastique*, but his subsequent work, which included a spectacular version of *Les Derniers Jours de Pompei* in 1948, attracted little critical favor. In more recent years, however, L'Herbier's reputation has benefitted from the revival of interest in the experimental aspects of French 1920s cinema. Though to some extent overshadowed by the towering figure of Abel Gance, L'Herbier emerges as a figure of considerable interest. In particular the work of the critic and theorist Noël Burch has emphasized the modernity of the approach to shooting and to narrative construction displayed in his ambitious *L'Argent*. There seems little doubt that French 1920s cinema offers a rich and largely unexplored area for future film studies and that L'Herbier's reputation can only benefit from fresh investigation of his varied 1920s oeuvre.

—Roy Armes

Marcel L'Herbier was one of the most prominent members of the French 1920s avant-garde. His direct involvement with filmmaking

LINKLATER, Richard

Nationality: American. **Born:** Austin, Texas, 1965. **Career:** Founded Austin Film Society, 1987; directed first feature, *It's Impossible to Learn to Plow by Reading Books*, 1988. **Awards:** Silver Bear Award for Best Director, Berlin Film Festival, 1995.

Films as Director:

1988 *It's Impossible to Learn to Plow by Reading Books*
 1991 *Slacker* (+ pr, sc, role)
 1993 *Dazed and Confused* (+ pr, sc)
 1995 *Before Sunrise* (+ sc)
 1997 *SubUrbia*
 1998 *The Newton Boys* (+ sc)
 2000 *Waking Life* (+ sc)

Other Films:

1995 *The Underneath* (role as Ember Doorman)

Publications

By LINKLATER: books—

Slacker, St. Martin's Press, 1992.
Dazed and Confused, St. Martin's Press, 1993.
Before Sunrise, St. Martin's Press, 1995.

By LINKLATER: articles—

"Slacker," an interview with C. Gore, in *Film Threat*, no. 22, 1990.
 "Idle Thinking," an interview with Tom Charity, in *Time Out* (London), 2 December 1992.
 "The Six Million Dollar Slacker," an interview with C. Gore, in *Film Threat*, 29 April 1993.
 "Richard Linklater's Hot List," interview in *Rolling Stone*, 13 May 1993.
 "School Daze," an interview with Tom Charity, in *Time Out* (London), 31 August 1994.
 "The (Not So) Dazed and Confused Richard Linklater," an interview, in *Suspect Culture* (Toronto), Fall 1994.
 Griffin, D., "Slackjawing," in *Film Threat* (Beverly Hills), April 1995.
 "Richard Linklater: The Austin Auteur Refuses to Play by Hollywood's Rules—and Wins," an interview with Robert Draper, in *Texas Monthly*, September 1995.
 "Suburban Blight," an interview with Chris Pizzello, in *American Cinematographer* (Hollywood), March 1997.
 "Q & A: Richard Linklater on the Independent Film Scene," an interview with J.A. Waltz, in *Boxoffice* (Chicago), April 1997.

On LINKLATER: articles—

Horton, R., "Stranger than Texas," in *Film Comment*, July-August 1990.
 Shulevitz, J., "City Slacker," in *Village Voice*, 9 July 1991.

"A \$23,000 Film Is Turning into a Hit," in *New York Times*, 7 August 1991.

Dargis, M., "In the Loop," in *Village Voice*, 29 December 1992.

Kelleher, E., "Dazed and Confused Recalls '70s Teen Days," in *Film Journal*, August 1993.

Brown, David, and Jessica Shaw, "Look Back in Languor," in *Entertainment Weekly*, 8 October 1993.

Savage, Jon, Bea Campbell, and Mark Sinker, "Boomers and Busters/Reality Bites," in *Sight and Sound* (London), July 1994.

Savage, Jon, in *Iskusstvo Kino* (Moscow), January 1997.

Felperin, Leslie, and Claire Monk, "Close to the Edge/*SubUrbia*," in *Sight and Sound* (London), October 1997.

Speed, Lesley, "Tuesday's Gone: the Nostalgic Teen Film," in *Journal of Popular Film and Television* (Washington, D.C.), Spring 1998.

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Once, in Hollywood, directors were *anonymous* (despite the fact that their names appeared on many films): I was not aware of Howard Hawks or Leo McCarey until very late in their careers, despite the fact that I had seen a number of their films. Then, in the brief heyday of the Auteur theory, directors became briefly *important*: some filmgoers, at least, became aware of their names. In contemporary Hollywood, directors are largely *superfluous*. Aside from one or two tenacious auteurs like Scorsese, what does it matter anymore who directed what? Hollywood films today are, for the most part, produced by cine-literate corporations and directed (apparently) by anyone who happens to wander onto the set. They are made by technicians, the directors of "stunts," and the special-effects department.

It is in this context that the careers of several courageous young independent filmmakers, with the nerve to reveal certain seemingly obsolete or unwelcome qualities like integrity, conscience, and personal vision, have to be considered: I have in mind especially Todd Haynes, Gregg Araki, and Richard Linklater. All three are clearly auteurs in that their films are thematically and stylistically consistent and recognizable; but the same could be said of Ken Russell or David Lynch, so that one should add that their work is also distinguished by real intelligence. It is certainly arguable that *Safe* (Haynes), *The Doom Generation* (Araki), and *Before Sunrise* (Linklater) are, Scorsese aside, the three best American films of the 1990s. Each now has a following, and so long as their living arrangements don't require a house in Beverly Hills and more than one swimming pool, there seems no reason why they should not continue to make the finest American films currently being produced.

One may begin at (so far) the end, with *Before Sunrise*, an oasis in the desert of contemporary Hollywood where one may again breathe fresh air and drink unpolluted water. A film built upon the long take, by a director who trusts and works with his actors for character and nuance, instead of relying on TV-style editing; a film that expresses, at every point, a refinement, a grace, a sensibility one believed long ago destroyed by the advance of corporate capitalism; incidentally, a film that begins with Purcell (*Dido and Aeneas*) and (almost) ends with Bach (the Goldberg Variations): one could not predict such a film, not only from the Hollywood context, but from Linklater's previous work, intelligent and distinctive as that is. One also wonders whether anything like it can be done again, given the feebleness of public response and the half-hearted polite interest of most reviewers. At least it was honored at the Berlin Film Festival, but I have not



Richard Linklater

found it on a single critic's list of the best films of 1995 (except my own private one, where it has first place).

With its Vienna setting, including a visit to the Prater, and its overriding concern with the redefinition of romantic love, it seems inevitable to compare it with an earlier masterpiece, a film of equal delicacy, subtlety, and emotional fineness, Ophüls's *Letter from an Unknown Woman*—the differences being, of course, more important than the parallels. In *Letter*, "romantic love" entailed lifetime commitment (even when unreciprocated), an existence sustained solely by illusion, and ultimate tragedy; but the basis for that was the subordinate position of women, their complementary options of wife or prostitute, both selling their services. "Romantic love," as fantasy, represented the heroine's only means of transcending the ignominy of her situation. *Before Sunrise* redefines romantic love in a world where the lovers meet on a level of full equality, where permanence of any kind and on either side is uncertain and no longer necessarily desirable. Everyone with whom I have discussed the film asks what is implied by the ending: Will they or won't they keep their date in Vienna six months later? I think the more interesting question the film raises implicitly is, Would it be better if they did or if they didn't? Is it better to imprison yourself in the still-dominant conventions of "the

couple" (marriage, family, permanence), or to keep fresh the memory of one perfect, magical night, and go on from there? The film's refusal to answer *either* question perhaps accounts for its commercial failure: audiences still seem to resent being left in a state of uncertainty, even though most of their members live in one.

Despite its extreme difference, *Before Sunrise* has certain aspects in common with its two predecessors, *Slacker* and *Dazed and Confused*. All three take place in less than twenty-four hours; each presents a world in which nothing is certain anymore and where no future is guaranteed; although each is situated within a single town or city, all three are about wandering; in all three, the characters are essentially or literally homeless, if only for the time period of the film. In *Slacker*, the only home besides cheap, impermanent apartments is that of the first character (aside from Linklater himself, the stranger whose arrival in town initiates the chain of interlocking, overlapping episodes), who is arrested and removed from it for deliberately running down and killing his own mother. In *Dazed and Confused*, home is something to be escaped from, and in *Before Sunrise* two people, strangers without money in a foreign city, spend the night wandering the streets. Their attraction to each other clearly has little to do with any possible domestic future.

All three films are distinguished by Linklater's complex relationship to the characters and the action, delicately poised between sympathy and critical distance. His characters are neither indulged nor held up to ridicule, they are presented generously but quite unsentimentally. The various "slackers" of the first film are frequently bizarre and slightly absurd, but this is understood in terms of their alienation from a culture that offers them no hope and breeds paranoia. *Dazed and Confused* (the least unconventional of the three, and the one commercial success) is at once modeled on and an antidote to *American Graffiti*, without a vestige of that film's condescending, audience-flattering "cuteness." It also never descends into nostalgia for "the best days of your life." It depicts quite uncompromisingly the brutality and stupidity of initiation rituals, the variously corrupted and brutalized seniors using the (relatively) innocent young as the victims of their own frustrations, their acquired sadism, the physical cruelty of the males echoed in the females' desire to humiliate their juniors. Indeed, "initiation," in a very real sense, is enacted in one of the plot-threads, wherein a freshman learns, as a way to "belonging," the destructive behavior of his elders. One character, despite severe pressures from both his coach and his peers, manages to preserve his integrity—by refusing to sign a paper promising to forswear drugs and alcohol. In the context Linklater creates, it is a heroic gesture.

Finally, one must acknowledge Linklater's brilliant work with actors, whether the huge cast of non-professionals in *Slacker*, the multiple narratives of *Dazed and Confused*, or the marvelously subtle, flexible and nuanced performances of Ethan Hawke and Julie Delpy in *Before Sunrise*.

—Robin Wood

LITTIN, Miguel

Nationality: Chilean. **Born:** Palmilla (Colchagua), Chile, 9 August 1942. **Education:** Theatre School of the University of Chile, Santiago. **Family:** Married Eli Menz. **Career:** TV director and producer, 1963; stage director and actor, and assistant on several films, 1964–67; founding member, Committee of the Popular Unity Filmmakers, 1969; named director of national production company Chile Films by Salvador Allende, 1970; made weekly newsreels for Chile Films, 1970–71; emigrated to Mexico following coup d'état, 1973; member of Executive Committee of Latin American Filmmakers, 1974. **Awards:** Chilean Critics Prize, for *El Chacal de Nahueltoro*, 1970.

Films as Director and Scriptwriter:

- 1968 *Por la tierra ajena* (*On Foreign Land*)
- 1969 *El chacal de Nahueltoro* (*The Jackal of Nahueltoro*)
- 1971 *Compañero Presidente*
- 1973 *La tierra prometida* (*The Promised Land*)
- 1975 *El recurso del método* (*Viva el Presidente; Reasons of State*) (co-sc)
- 1980 *La viuda de Montiel* (*Montiel's Widow*)
- 1982 *Alsino y el cóndor* (*Alsino and the Condor*)
- 1985 *Actas de Marusia* (*Letters from Marusia*)
- 1986 *Acta General de Chile* (*General Statement on Chile*)
- 1990 *Sandino* (+ sc)

- 1994 *Los Naufragos*
- 1999 *Tierra del Fuego*

Other Films:

- 1965 *Yo tenía un camarada* (*I Had a Comrade*) (Soto) (role)
- 1966 *Mundo mágico* (*Magic World*) (Soto) (role); *ABC do amor* (*The ABC of Love*) (role)

Publications

By LITTIN: books—

- Cine chileno: La tierra prometida*, Caracas, 1974.
- El Chacal de Nahueltoro: La tierra prometida*, Mexico City, 1977.

By LITTIN: articles—

- "Film in Chile," an interview in *Cineaste* (New York), Spring 1971.
- Interview with M. Torres, in *Cine Cubano* (Havana), no. 76/77, 1972.
- "Culture populaire et lutte impérialiste," an interview with J.-R. Huleu and others, in *Cahiers du Cinéma* (Paris), July/August 1974.
- Interview with Marcel Martin, in *Ecran* (Paris), November 1977.
- "Cine Chileno en exilio," an interview with Gastón Ancelovici, in *Contracampo* (Madrid), December 1979.
- Interview with Emilia Palma, in *Cine Cubano* (Havana), no. 100, 1981.
- "Lo desmesurado, el espacio real del sueño americano," in *Cine Cubano* (Havana), no. 105, 1983.
- "Coming Home," in *American Film* (Washington, D.C.), January/February 1986.
- "Unter falschem Namen," an interview with A. Eichhorn, in *Film und Fernsehen* (Berlin), July 1987.

On LITTIN: books—

- Bolzoni, Francesco, *El cine de Allende*, Valencia, 1974.
- Chanan, Michael, editor, *Chilean Cinema*, London, 1976.
- García Marquéz, Gabriel, *Clandestine in Chile: The Adventures of Miguel Littin*, New York, 1987.

On LITTIN: articles—

- Wilson, David, "Aspects of Latin American Political Cinema," in *Sight and Sound* (London), Summer 1972.
- Burton, Julianne, "The Promised Land," in *Film Quarterly* (Berkeley), Fall 1975.
- Scott, R., "The Arrival of the Instrument in Flesh and Blood: Deconstruction in Littin's *Promised Land*," in *Ciné-Tracts* (Montreal), Spring/Summer 1978.
- Kovacs, K.S., "Miguel Littin's *Recurso del método*: the aftermath of Allende," in *Film Quarterly* (Berkeley), Spring 1980.
- Le Pennec, Françoise, "Cinéma du Chili: en exil ou sur place," in *Cinéma* (Paris), February 1983.
- Mouesca, J., "El cine chileno en el exilio (1973–1983)," in *Cine Cubano* (Havana), no. 109, 1984.

“Miguel Littin,” in *Film Dope* (London), September 1986.
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 Blazeve, T., and G.G. Markes, in *Kinoizkustvo* (Sofia), April 1987.
 Rinaldi, G., “Los naufragos,” in *Cineforum* (Bergamo), June 1994.
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* * *

“Each of my movies corresponds to a moment in Chilean political life.” From this manifesto-like stance in his earlier career, Miguel Littin’s cinematic concerns have widened geographically but maintained their political orientation. Certainly it is an attitude that has earned him detractors. But it is fair to say that his best work has been provoked by *contradictions* offered to socialist ideals through the lessons of history. Squaring this circle, or for Littin, seeing how imperialism, dictatorship, and subjugation are self-perpetuating, allows us to trace the fine line in his work between political sentimentality and genuine cinematic ingenuity. *El chacal de Nahueltoro* courageously addresses the notion of ideology in the true story of an illiterate peasant who murders his common-law wife and her five children. Taking this popular personification of Evil, Littin shows the irony of a peasant who only achieves self-enlightenment at the point of judicial persecution, only becomes literate to sign his death warrant, and only becomes a good Catholic in time to die one. But the film seeks to avoid the perpetuation of bourgeois forms itself: flashbacks culminate at a point midway through the film when the crime is actually committed; the real dialogue of the peasant is used; and handheld camera shots and journalistic techniques simultaneously invoke sensations of authenticity and manipulation.

The film pitched Littin into the leading ranks of Latin American directors, an achievement he followed with *La tierra prometida*. Again closely historically detailed, it tells the story of a popular revolt that is finally massacred by the army. But it moved to a larger cinematic scope, starring the peasants of the Santa Cruz region, and invoked the ambiguity of folk symbolism in an allegory of the weaknesses in Allende’s Popular Unity. Two months after it was made a similar military coup put an end to Allende’s government.

After the coup, Littin went to Mexico and looked back on Chile’s recent, violent history in *Actas de Marusia*. This film documents the roots of right-wing domination in an English Mining Company’s exploitation of a small Chilean town at the start of the century, ending in torture, hostage-taking, and mass-murder. For some, however, the film was too one-sided, one critic calling it “nothing so much as a Stalinist hymn to the glories of suicidal sacrifice.” Nonetheless its ochre-toned intensity gained it an Academy Award nomination as Best Foreign Film.

From here his career took a different turn. The emerging fashion for Latin American “magic realism” in European and American literary tastes saw Littin making a parallel *rapprochement* with “western” intellectual culture—the previous agent of cultural contamination. *El recurso del método*, based on a Carpentier novel, was archly thoughtful, quoting from Descartes in its portrayal of an exiled Latin American dictator. But again it detailed Littin’s concern with the forms of ideology that condone dictatorship—here in the delusion of subjectivity: “The dictator can seem nice and understandable in his behaviour, but at the same time he reveals the extent to which he himself has been destroyed by the ideology of imperialism. . . . Therefore I didn’t want to stress the individual.” Mirrors, paintings, and lamps refract the lighting, rendering illumination and identification uncertain: “It is a play of reflections between truths, lies,

ambiguities, and from the joining of all these elements, the spectator will be able to draw a conclusion, to become aware of what a dictatorship is.” *El recurso del método* struck the plangent note of the exiled Littin’s own political pessimism, a note that was echoed in *La viuda de Montiel*, which showed the widow of a local tyrant gradually becoming aware of her previous self-delusions. In spite of García Márquez providing the story, the film failed to take off.

But *Alsino y el cóndor*, taking as its subject a boy’s dream of flying, did take off, showing Littin’s return to contemporary Latin American realities in the context of Somoza’s Nicaragua of 1979. Some saw the film’s clear political sympathies as hampering it at the Academy Awards where it was nominated for Best Foreign Film. But the film cinematically transcended its political objectives in a powerful, emotive vision of a country torn by civil war, seen through the eyes of a crippled child. That innocent eye is one Littin tried to capture when he surreptitiously returned to Chile after twelve years in exile to secretly film life under Pinochet. He was disguised as an Uruguayan businessman and covertly directed four film crews. The resulting four-part documentary, *Acta General de Chile*, is a testament to Littin’s flexibility and bravado.

Littin’s place in Latin American film history is ensured, for reasons that go beyond the aesthetic. Paradoxically, what has earned him posterity has often cost him aesthetically. Responsiveness to a changing political climate renders him an unpredictable director, but nonetheless bodes well for the future.

—Saul Frampton

LOACH, Ken

Nationality: British. **Born:** Kenneth Loach in Nuneaton, Warwickshire, 17 June 1937. **Education:** Studied law at Oxford University. **Military Service:** Served two years in the Royal Air Force. **Family:** Married Lesley Ashton (Loach), three sons (one deceased), two daughters. **Career:** Acted with a repertory company in Birmingham, then joined the BBC, 1961; director of *Z Cars* for TV, 1962; directed episodes in the BBC’s *Wednesday Play* series, including *Cathy Come Home*, *Three Clear Sundays*, *Up the Junction*, *The End of Arthur’s Marriage*, *Coming Out Party*, *In Two Minds*, and *The Big Flame*, 1965–69; directed his first feature, *Poor Cow*, 1967; with producer Tony Garnett, set up Kestrel Films production company, 1969; freelanced, though working mainly for Britain’s Central TV, 1970s. **Awards:** British TV Guild TV Director of the Year Award, 1965; Berlin Film Festival OCIC Award, Interfilm Award, and FIPRESCI Award, for *Family Life*, 1972; Cannes Film Festival Young Cinema Award, for *Looks and Smiles*, 1981; Berlin Film Festival OCIC Award, for *Which Side Are You On?*, 1984; Cannes Film Festival Jury Prize, for *Hidden Agenda*, 1990; Cannes Film Festival FIPRESCI Award, Best Film European Film Award, for *Riff-Raff*, 1990; Cannes Film Festival Jury Prize, for *Raining Stones*, 1993; Berlin Film Festival Prize of the Ecumenical Jury, for *Ladybird Ladybird*, 1994; British Academy Award Michael Balcon Award, 1994; Venice Film Festival Golden Lion of Career Achievement, 1994; Best Foreign Film Cesar Award, Cannes Film Festival FIPRESCI Award, Best Film European Film Awards, for *Land and Freedom*, 1995; Venice Film Festival The President of the Italian Senate’s Gold Medal, Havana Film Festival Coral for Best Work of a Non-Latin American Director



Ken Loach

on a Latin American Subject, for *Carla's Song*, 1996; Leipzig DOK Festival Prize of the trade union IG Medien, Marseilles Festival of the Documentary Film Special Mention, for *The Flickering Flame*, 1997; British Independent Film Award Best British Director of an Independent Film, Valladolid International Film Festival Audience Award and Golden Spike, Robert Festival Best Non-American Film, Bodil Festival Best Non-American Film, for *My Name Is Joe*, 1998; Torino International Film Festival of Young Cinema Cipputi Carrer Award, 1998; Evening Standard British Film Award Special Award, 1999.

Films as Director:

1967 *Poor Cow* (+ co-sc)
 1969 *Kes* (+ co-sc)
 1971 *The Save the Children Fund Film* (short);
 1972 *Family Life* (Wednesday's Child)
 1979 *Black Jack* (+ sc)
 1981 *Looks and Smiles*
 1986 *Fatherland* (Singing the Blues in Red)
 1990 *Hidden Agenda*; *Riff-Raff*

1993 *Raining Stones*
 1994 *Ladybird Ladybird*
 1995 *Land and Freedom*
 1996 *Carla's Song*
 1998 ***My Name Is Joe***
 2000 *Bread and Roses*

Films for Television:

1964 *Catherine*; *Profit by Their Example*; *The Whole Truth*; *The Diary of a Young Man*
 1965 *Tap on the Shoulder*; *Wear a Very Big Hat*; *Three Clear Sundays*; *Up the Junction*; *The End of Arthur's Marriage*; *The Coming out Party*
 1966 *Cathy Come Home*
 1967 *In Two Minds*
 1968 *The Golden Vision*
 1969 *The Big Flame*; *In Black and White* (not transmitted)
 1971 *The Rank and File Film*; *After a Lifetime*
 1973 *A Misfortune*

- 1976 *Days of Hope* (in four parts)
 1977 *The Price of Coal*
 1979 *The Gamekeeper*
 1980 *Auditions*
 1981 *A Question of Leadership*
 1983 *The Red and the Blue; Questions of Leadership* (in four parts, not transmitted)
 1984 *Which Side Are You On?* (+ pr)
 1985 *Diverse Reports: We Should Have Won*
 1989 *Split Screen: Peace in Northern Ireland*
 1997 *The Flickering Flame* (doc)

Publications

By LOACH: articles—

- “Spreading Wings at Kestrel,” interview with P. Bream, in *Films and Filming* (London), March 1972.
 Interview with M. Amiel, in *Cinéma* (Paris), December 1972.
 Interview with J. O’Hara, in *Cinema Papers* (Melbourne), April 1977.
 “A Fidelity to the Real,” interview with Leonard Quart, in *Cineaste* (New York), Fall 1980.
 Interview with Julian Petley, in *Framework* (Norwich), no. 18, 1982.
 Interview with Robert Brown, in *Monthly Film Bulletin* (London), January 1983.
 “The Complete Ken Loach,” interview with P. Kerr, in *Stills* (London), May/June 1986.
 “Getting It Right!,” interview with G. Ambjornsson, in *Chaplin* (Stockholm), vol. 29, no 3, 1987.
 Interview in *Film Dope* (London), February 1987.
 “Voice in the Dark,” interview with Gavin Smith, in *Film Comment* (New York), March/April 1988.
 Interview in *Cinéma* (Paris), June 1990.
 Interview in *La Revue du Cinéma* (Paris), November 1991.
 Interview in *Cahiers du Cinéma* (Paris), November 1991.
 “Why Cathy Will Never Come Home Again,” interview with Julian Petley and Sheila McKechnie, in *New Statesman & Society* (London), 2 April 1993.
 “Sympathetic Images,” interview with Gavin Smith, in *Film Comment* (New York), March/April 1994.
 Interview with Geoffrey McNab, in *Sight and Sound* (London), November 1994.
 Interview with Noël Herpe, in *Positif* (Paris), October 1995.
 “The Revolution Betrayed/ *Land and Freedom*,” interview with Richard Porton, in *Cineaste* (New York), April 1996.
 “Recontre avec Ken Loach,” with Bernard Nave, in *Jeune Cinéma* (Paris), November-December 1996.
 Interview with Marcel Meeus and Ronnie Pedé, in *Film en Televisie + Video* (Brussels), December 1996.
 Interview with Judith Waldner and Peter Krobath, in *Zoom* (Zürich), April 1997.
 Interview with John Hill, in *Sight and Sound* (London), November 1998.
 “My Life in the Movies,” interview with Monika Maurer, in *Empire* (London), December 1998.
 “The Politics of Everyday Life,” interview with Susan Ryan and Richard Porton, in *Cineaste* (New York), Winter 1998.
 “Things I Cannot Change,” interview with Adam Pincus, in *Filmmaker* (Los Angeles), February 1999.

On LOACH: book—

McKnight, George, *Agent of Challenge and Defiance*, Westport, 1997.

On LOACH: articles—

- Taylor, John, “The *Kes* Dossier,” in *Sight and Sound* (London), Summer 1970.
 “Tony Garnett and Ken Loach,” in *Documentary Explorations: Fifteen Interviews with Filmmakers*, by G. Roy Levin, New York, 1971.
 McAsh, Iain, “One More Time,” in *Films Illustrated* (London), December 1978.
 Petley, Julian, “Questions of Censorship,” in *Stills* (London), November 1984.
 Kerr, Paul, “The Complete Ken Loach,” in *Stills* (London), May/June 1986.
Fatherland Section of *Jeune Cinéma* (Paris), January/February 1987.
 Petley, Julian, “Ken Loach—Politics, Protest, and the Past,” in *Monthly Film Bulletin* (London), March 1987.
 “Kenneth Loach,” in *Film Dope* (London), February 1987.
 Nave, B., “Portrait d’un cinéaste modeste: Ken Loach,” in *Jeune Cinéma* (Paris), October/November 1987.
 Grant, Steve, “Troubles Shooter,” in *Time Out* (London), 2 January 1991.
 Pannifer, Bill, “Agenda Bender,” in *Listener* (London), 3 January 1991.
 Malcolm, Derek, “Straight out of Britain, Tales of Working-Class Life,” in *New York Times*, 31 January 1993.
 Fuller, G., “True Brit,” *Village Voice* (New York), 9 February 1993.
 Munro, Rona, and Geoffrey Macnab, “*Ladybird, Ladybird*,” in *Sight and Sound* (London), November 1994.
 Garbicz, Adam, “Brat Loach,” in *Kino* (Warsaw), April 1995.
 Guérin, Marie-Anne, “Kenneth Loach,” in *Cahiers du Cinéma* (Paris), July-August 1995.
 Hooper, J., “When the Shooting Starts,” in *Village Voice* (New York), 26 March 1996.
 Hill, John, “Every Fuckin’ Choice Stinks,” in *Sight and Sound* (London), November 1998.
 Light, Bob, “Class of ‘98,” in *Sight and Sound* (London), January 1999.

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Ken Loach is not only Britain’s most political filmmaker, he is also its most censored—and the two are not entirely unconnected. Loach’s career illustrates all too clearly the immense difficulties facing the radical filmmaker in Britain today: the broadcasting organisations’ position within the state makes them extraordinarily sensitive sites from which to tackle certain fundamental political questions (about labour relations, “national security,” or Northern Ireland, for example), while the film industry, though less subject to political interference and self-censorship, simply finds Loach’s projects too “uncommercial,” thanks to its habitually poverty-stricken state. And what other filmmaker, British or otherwise, has found one of his films the subject of vitriolic attacks by sections of his own country’s press at a major international film festival—as happened at Cannes in 1990 with *Hidden Agenda*?

For all the obvious *political* differences with Grierson, Loach is the chief standard bearer of the British cinematic tradition that started with the documentary movement in the 1930s. His quintessentially naturalistic approach was apparent even in his earliest works (in his contributions to the seminal BBC police series *Z Cars*, for instance) but really came to the fore with *Up the Junction* and *Cathy Come Home*. In the days when television drama was still finding its way beyond the proscenium arch and out from under the blanket of middle-brow, middle-class, literary-based classics, *Cathy*'s portrayal of a homeless family hounded by the forces of a pitiless bureaucracy caused a sensation and led directly to the founding of the housing charity Shelter. Indeed, one critic described it as "effecting massive, visceral change in millions of viewers in a single evening." Typically, however, Loach himself has been far more circumspect, arguing that the film was *socially* as opposed to *politically* conscious, that it made people aware of a problem without giving them any indication of what they might do about it. He concludes that "ideally I should have liked *Cathy* to lead to the nationalisation of the building industry and home ownership. Only political action can do anything in the end"—a point of view to which he has remained faithful throughout his career.

Accordingly, in *The Big Flame*, *The Rank and File*, and the four-part series *Days of Hope*, Loach turned to more directly political subjects. It is in these dramas that Loach begins his project of giving voice to the politically silenced and marginalised. As he put it, "I think it's a very important function to let people speak who are usually disqualified from speaking or who've become non-persons—activists, militants, or people who really have any developed political ideas. One after the other in different industries, there have been people who've developed very coherent political analyses, who are really just excluded. They're vilified—called extremists and then put beyond the pale."

Such views made enemies across the spectrum of political ideologies but, typically, Loach's critics cloaked what were basically *political* objections in apparently *aesthetic* rhetoric. In particular, Loach was dragged into the much-rehearsed argument that the "documentary-drama" form dishonestly and misleadingly blurs the line between fact and fiction and, in particular, presents the latter as the former. Loach himself dismisses such criticisms as "ludicrous" and a "smokescreen," citing the numerous uncontroversial disinterrings of Churchill, Edward VII, and others and concluding that "It's an argument that's always dragged out selectively when there's a view of history, a view of events, that the Establishment doesn't agree with—it's not really the form which worries them at all. It's such an intellectual fraud that it doesn't bear serious consideration."

Loach's work, especially *Days of Hope*, was also drawn into a more serious debate which raged at one time in the pages of *Screen* about whether films with "progressive" political content can be truly "progressive" if they utilise the allegedly outworn and ideologically dubious conventions of realism. Loach's response was to accuse such critics of "not seeing the woods for the trees. The big issue which we tried to make plain to ordinary folks who aren't film critics was that the Labour leadership had betrayed them fifty years ago and were about to do so again. That's the important thing to tell people. It surprised me that critics didn't take the political point, but a rather abstruse cinematic point. . . . Even the more serious critics always avoid confronting the content of the film and deciding if they think it is truthful. They'll skirt around it by talking about realism and the Function of Film or they'll do a little paragraph while devoting all their space to some commercial film they pretend to dislike."

With the coming of the 1980s Loach began to shift increasingly into documentary proper, abandoning dramatic devices altogether. This was partly a result of the increasing difficulty, both economic and political, that he had in making the kind of films in which he was most interested, but was also related to the advent of Thatcherism in 1979. As he himself explained, "There were things we wanted to say head on and not wrapped up in fiction, things that should be said as directly as one can say them. Thatcherism just felt so urgent that I thought that doing a fictional piece for TV, which would take a year just to get commissioned and at least another year to make, was just too slow. Documentaries can tackle things head on, and you can make them faster than dramas too—though with hindsight it's just as hard, if not harder, to get them transmitted."

Indeed, Loach had major problems with his analysis of the relationship between trade union leaders and the rank and file in *A Question of Leadership* and the series *Questions of Leadership*, the first of which was cut in order to include a final "balancing" discussion and broadcast in only one ITV region, while the second was never broadcast at all after numerous legal wrangles over alleged defamation. Similarly, Loach's coal dispute film, *Which Side Are You On?*, was banned by the company (London Weekend Television) which commissioned it. It was finally televised, but only after it could be "balanced" by a programme less sympathetic to the striking miners than Loach's. It says a great deal about the system of film and television programme making in Britain that one of the country's most experienced and politically conscious directors was, and remains, unable to produce a full-scale work about one of the most momentous political events in the country's recent history.

Exactly the same could be said about Loach and Northern Ireland. Revealingly, the initial idea for what was to become *Hidden Agenda* came from David Puttnam when he was studio boss at Columbia, after two of Loach's long-cherished Irish projects, one with the BBC and the other with Channel 4, had foundered. However, Loach has borne his treatment at the hands of the British establishment with remarkable fortitude. With his particular political outlook he would presumably be surprised if things were otherwise. Nor does he have an inflated view of the role of film and the filmmaker. As his remarks about *Cathy* clearly testify, Loach is a great believer in the primacy of the political. And, as he himself concludes, "filmmakers have a very soft life really, in comparison to people who have to work for a living. And so it's easy to be a radical filmmaker. The people who really are on the front line aren't filmmakers. We're in a very privileged position, very free and good wages—if you can keep working."

As Ken Loach ages, his films remain consistently provocative and politically savvy, with a deep respect for and understanding of his struggling, working class characters. *Riff-Raff* features a prototypical Loach hero: an unemployed blue collar worker who comes to London and lands a job on a construction site. However, the film is no dry, pedantic political tract. While it is never less than pointed in its depiction of the eternal conflict between the classes, it also is piercingly funny. Comic asides also highlight *Raining Stones*, an otherwise intense drama depicting the efforts of an out-of-work laborer to scrape together funds to feed his family. He is a proud man, who will not accept charity; complications arise when he unwittingly borrows money from a loan shark to pay for his daughter's communion dress. With vivid irony, Loach graphically portrays the sense of hopelessness of honorable laborers who desire nothing more than the

right to a suitable job, for suitable pay. And he offers another realistic slice-of-working-class life in *My Name Is Joe*, the story of a jobless alcoholic who attends AA meetings, coaches soccer, falls for a social worker, and finds himself in deep trouble while attempting to aid a recovering junkie and his dope-addicted wife.

Loach's concerns are not solely with the male working class. *Ladybird Ladybird* is a trenchant, based-on-fact drama about a profoundly distressed single mother with a sad history of being exploited by men. He also is interested in the impact of history on the individual. In *Land and Freedom*, he abandons his usual British working-class setting to tell the story of a jobless but passionate Liverpoolian communist who treks to Barcelona during the Spanish Civil War to do battle for "land and freedom." The film works best as a potent look at political idealism in the face of the reality of a heartless, brutal enemy.

A strong female character and a non-British setting unite in *Carla's Song*, an unusual drama-love story. *Carla's Song* is set in 1987 and opens in Glasgow, where a bus driver becomes involved with a beautiful, elusive, deeply distressed Nicaraguan refugee. Eventually, the two travel to her homeland to find her former boyfriend, who already may be a casualty of the war between the Contras and Sandanistas. While the first section is not as dramatically involving as it might be, the final part, in which the bus driver finds himself thrust into a war zone, is poignant and heartbreaking. Here are some of the film's best scenes, which follow what happens as the driver crosses cultures and language barriers and befriends Sandanista soldiers and Nicaraguan villagers.

Unsurprisingly, Loach had difficulty finding an American distributor for *Carla's Song*, and it was not released in the United States until two years after its completion. Shadow Distribution, the company that picked it up, is far from a high-profile distributor. Loach's predicament may be linked to his film's Nicaraguan section, which includes political rhetoric that is distinctly anti-CIA. Here, the filmmaker points out how the CIA backed the Contras in Nicaragua—and sponsored atrocities committed against the Nicaraguan people. All of this is revealed by an ex-CIA operative who underwent a crisis of conscience, and is shown to be toiling for a human rights organization.

And Loach has not completely abandoned the documentary. In 1997 he directed *The Flickering Flame*, the chronicle of a Liverpool dockworkers' strike in which he spotlights the political struggles of the workers.

—Julian Petley, updated by Rob Edelman

LORENTZ, Pare

Nationality: American. **Born:** Clarksburg, West Virginia, 11 December 1905. **Education:** Wesleyan College; University of West Virginia. **Family:** Married Eliza Meyer. **Career:** Writer and film critic for *McCall's*, *Town and Country*, and *Ring* features, 1930s; directed first film, *The Plow That Broke the Plains*, for the U.S. Resettlement Agency, 1936; director of U.S. Film Service, 1938–40; directed shorts for RKO, 1941; made 275 navigational films for U.S. Air Force, 1941–45; chief of film section of War Department's Civil Affairs Division, 1946–47; film consultant, New York, 1960s. **Awards:**

"Saluted" by Academy of Motion Pictures Arts and Sciences, 1981. **Died:** 4 March 1992.

Films as Director and Scriptwriter:

- 1936 *The Plow That Broke the Plains*
- 1937 *The River*
- 1940 *The Fight for Life*
- 1946 *Nuremberg Trials*

Other Films:

- 1939 *The City* (Steiner and Van Dyke) (co-sc)

Publications

By Lorentz: books—

Lorentz on Film: Movies 1927 to 1941, Norman, Oklahoma, 1986.
FDR's Moviemaker: Memoirs and Scripts, Reno, Nevada, 1992.

By LORENTZ: article—

"The Narration of *The River*," in *Film Comment* (New York), Spring 1965.

On LORENTZ: books—

- Snyder, Robert L., *Pare Lorentz and the Documentary Film*, Norman, Oklahoma, 1968; republished Reno, Nevada, with new preface, 1993.
- Barsam, Richard, *Non-Fiction Film*, New York, 1973.
- MacCann, Richard Dyer, *The People's Films*, New York, 1973.
- Barnouw, Erik, *Documentary—A History of the Non-Fiction Film*, New York, 1974.
- Alexander, William, *Film on the Left: American Documentary Film from 1931–42*, Princeton, New Jersey, 1981.
- Ellis, Jack C., *The Documentary Idea*, Englewood Cliffs, New Jersey, 1989.

On LORENTZ: articles—

- Goodman, Ezra, "The American Documentary," in *Sight and Sound* (London), Autumn 1938.
- White, W.L., "Pare Lorentz," in *Scribner's* (New York), January 1939.
- Black, C.M., "He Serves up America: Pare Lorentz," in *Collier's* (New York), 3 August 1940.
- Van Dyke, Willard, "Letter from *The River*," in *Film Comment* (New York), Spring 1965.
- "Conscience of the Thirties," in *Newsweek* (New York), 5 August 1968.
- Harnetz, Aljean, "Hollywood Hails Lorentz, Documentary Pioneer," in *New York Times*, 22 October 1981.

“Pare Lorentz,” in *Film Dope* (London), February 1987.
 Obituary, in *EPD Film* (Frankfurt), May 1992.
 Obituary, in *Variety* (New York), 9 March 1992.
 Barnouw, Erik, “Pare Lorentz’s Nuremberg into the Spotlight,” in
International Documentary (Los Angeles), June 1997.

On LORENTZ: film—

Pare Lorentz on Film, in four installments, WGBH (Boston) for NET
 network.

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In the United States it was Pare Lorentz who was in a position for leadership in relation to documentary film comparable to that of John Grierson in Britain and later in Canada. Lorentz was founding head and leader of the short-lived government program, which began in 1935, became the United States Film Service in 1938, and ended in 1940. He established American precedent for the government use of documentaries, which would be continued during World War II (by the Armed Forces and the Office of War Information) and afterwards (by the United States Information Agency, now International Communication Agency). From Lorentz’s efforts five large and important films resulted, the first three of which he directed: *The Plow That Broke the Plains*, *The River*, *The Fight for Life*, *Power and the Land* (directed by Joris Ivens), and *The Land* (directed by Robert Flaherty).

In *The Plow That Broke the Plains* and *The River*, Lorentz developed an original, personal style of documentary that also became a national style. In his two mosaic patterns of sight (carefully composed images shot silent) and sound (symphonic music, spoken words, noises), no one element says much by itself. Together they offer form and content that resemble epic poems. They seem close to the attitudes of American populism and are rooted in frontier tradition. The sweeping views of a big country, the free verse commentaries with their chanted litany of place names and allusions to historic events, make one think of Walt Whitman. The use of music is quite special, with composer Virgil Thomson sharing more fully than usual in the filmmaking process; a sort of operatic balance is achieved between the musical score and the other elements. Thomson made his scores for these two films into concert suites which have become part of the standard orchestral repertoire.

In *The Fight for Life*, Lorentz is much less sure in his control of its narrative form than he was of the poetic form of the two preceding films. He seems to have been much more comfortable with land and rivers than with people. *Fight for Life* is about the work of the Chicago Maternity Center delivering babies among the impoverished. It is an interesting film, if curiously flawed by melodramatic excesses. It is important in its innovations and might be regarded as a prototype for the postwar Hollywood semi-documentaries; for example, *The House on 92nd Street*, *Boomerang*, *Call Northside 777*. In contributing two lasting masterpieces to the history of documentary—*The Plow* and, especially, *The River*—Lorentz joins a very select company of the artists of documentary. (Flaherty and Jennings would be other members of that company.) Some would argue that *The River* is the finest American documentary to date—aesthetically and in terms of expressing aspects of the American spirit.

However, Lorentz had major limitations, politically, if not artistically. First, he relied on the impermanent partisan backing of the party in power. Lorentz had the support of President Franklin Roosevelt and the films were associated with Democratic policies. When the balance in Congress shifted to Republican in 1940, the United States Film Service was not allowed to continue. Second, even within the New Deal context Lorentz opted for a few big films sponsored by agencies related to one department (four of the five films were on agricultural subjects), rather than many smaller films from various departments that would have broadened the base of sponsorship and made for a steady flow of film communication. Third, he was creating art at public expense—making personal films à la Flaherty—with no real commitment to public service. (Lorentz disliked the term documentary and considered much of Grierson’s work in England too school-teacherish; instead Lorentz was trying to create, he said, “films of merit.”) Finally, Lorentz remained aloof in Washington. He made no efforts to seek sponsorship for documentary filmmaking outside the government; he had no real connection with the New York City filmmakers responsible for the nongovernmental documentaries of the 1930s (though some of them had worked with him on the government films).

However one chooses to look at the matter, it would be generally agreed that documentary in the United States remained a non-movement of individual rivalries, competitiveness, and political differences. The closing down of the U.S. Film Service proved a great waste. Shortly after its demise the United States entered World War II and government filmmaking on a vast scale had to be started from scratch. It was the Hollywood filmmakers, without documentary experience, who assumed leadership in the wartime government production. Lorentz spent the war making films as guides to navigation for the U.S. Air Corps. His film on the Nuremberg war-crimes trials became his last, as he chose to work instead mainly as a “film consultant.”

—Jack C. Ellis

LOSEY, Joseph

Nationality: American. **Born:** La Crosse, Wisconsin, 14 January 1909. **Education:** Dartmouth College, New Hampshire, B.A., 1929; Harvard University, M.A. in English literature, 1930. **Career:** Stage director, New York, 1932–34; attended Eisenstein film classes, Moscow, 1935; staged Living Newspaper productions and other plays for Federal Theater Project, New York, 1947; hired by Dory Schary for RKO, 1948; blacklisted, moved to London, 1951; began collaboration with writer Harold Pinter and actor Dirk Bogarde, 1963; directed *Boris Godunov*, Paris, Opera, 1980. **Awards:** Chevalier de l’Ordre des Arts et des Lettres, 1957; International Critics Award, Cannes Festival, for *Accident*, 1967; Palme d’Or, Cannes Festival, for *The Go-Between*, 1971; Honorary Doctorate, Dartmouth College, 1973. **Died:** In London, 22 June 1984.

Films as Director:

- 1939 *Pete Roleum and His Cousins* (short) (+ p, sc)
- 1941 *A Child Went Forth* (short) (+ co-p, sc); *Youth Gets a Break* (short) (+ sc)



Joseph Losey

1945 *A Gun in His Hand* (short)
 1949 *The Boy with Green Hair*
 1950 *The Lawless*
 1951 *The Prowler, M; The Big Night* (+ co-sc)
 1952 *Stranger on the Prowl (Encounter)* (d as "Andrea Forzano")
 1954 *The Sleeping Tiger* (d as "Victor Hanbury")
 1955 *A Man on the Beach*
 1956 *The Intimate Stranger (Finger of Guilt)* (d as "Joseph Walton")
 1957 *Time without Pity*
 1958 *The Gypsy and the Gentleman*
 1959 *Blind Date (Chance Meeting)*
 1960 *The Criminal (The Concrete Jungle)*
 1962 *Eve*
 1963 *The Damned (These Are the Damned); The Servant* (+ co-p)
 1964 *King and Country* (+ co-p)
 1966 *Modesty Blaise*
 1967 *Accident* (+ co-p)
 1968 *Boom!; Secret Ceremony*
 1970 *Figures in a Landscape; The Go-Between*
 1972 *The Assassination of Trotsky* (+ co-p)
 1973 *A Doll's House*

1975 *Galileo* (+ co-sc); *The Romantic Englishwoman*
 1977 *Mr. Klein*
 1979 *Don Giovanni*
 1982 *The Trout*
 1985 *Steaming*

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* * *

Joseph Losey's career spanned five decades and included work in both theater and film. Latterly an American expatriate living in Europe, the early years of his life as a director were spent in the very different milieu of New Deal political theater projects and the paranoia of the Hollywood studio system during the McCarthy era. He was blacklisted in 1951 and left America for England where he continued making films, at first under a variety of pseudonyms. His work is both controversial and critically acclaimed, and Losey has long been recognized as a director with a distinctive and highly personal cinematic style.

Although Losey rarely wrote his own screenplays, preferring instead to work closely with other authors, there are nevertheless several distinct thematic concerns which recur throughout his work. It is his emphasis on human interaction and the complexity of interior thought and emotion that makes a Losey film an intellectual challenge, and his interest has always lain with detailed character studies rather than with so-called “action” pictures. Losey's domain is interior action and his depiction of the physical world centers on those events which are an outgrowth or reflection of his characters' inner lives. From *The Boy with Green Hair* to *The Trout*, his films focus on individuals and their relationships to themselves, to those around them, and to their society as a whole.

One of Losey's frequent subjects is the intruder who enters a pre-existing situation and irrevocably alters its patterns. In his earlier films, this situation often takes the form of a community reacting with violence to an individual its members perceive as a threat. The “boy with green hair” is ostracized and finally forced to shave his head by the inhabitants of the town in which he lives; the young Mexican-American in *The Lawless* becomes the object of a vicious manhunt after a racially motivated fight; and the child-murderer in Losey's 1951 version of *M* inspires a lynch mob mentality in the community he has been terrorizing. In each of these cases, the social outsider who, for good or evil, does not conform to the standards of the community evokes a response of mass rage and suspicion. And as the members of the group forsake their individuality and rational behavior in favor of mob rule, they also forfeit any hope of future self-deception regarding their own capacity for unthinking brutality.

In Losey's later films, the scope of the “intruder” theme is often narrowed to explore the effect of a newcomer on the relationship of a husband and wife. *The Sleeping Tiger*, *Eve*, *Accident*, *The Romantic Englishwoman*, and *The Trout* all feature married couples whose lives are disrupted and whose relationships are shattered or redefined by the arrival of a third figure. In each of these films, either the husband or the wife is strongly attracted to the outsider. In *The Sleeping Tiger*, *Eve*, and *The Trout*, this attraction leads to tragedy and death for one of the partners, while the couples in *Accident* and *The Romantic Englishwoman* are forced to confront a serious rift in a seemingly

untroubled relationship. A further level of conflict is added by the fact that the intruder in all of the films is either of a different social class (*The Sleeping Tiger*, *Eve*, *The Trout*) or a different nationality (*Accident*, *The Romantic Englishwoman*) than the couple, representing not only a sexual threat but a threat to the bourgeois status quo as well.

This underlying theme of class conflict is one which runs throughout Losey's work, emerging as an essential part of the framework of films as different as *The Lawless*, *The Servant*, and *The Go-Between*. Losey's consistent use of film as a means of social criticism has its roots in his theatrical work of the 1930s and his association with Bertolt Brecht. The two collaborated on the 1947 staging of Brecht's *Galileo Galilei*, starring Charles Laughton—a play which twenty-seven years later Losey would bring to the screen—and Brecht's influence on Losey's own career is enormous. In addition to his interest in utilizing film as an expression of social and political opinions, Losey has adapted many of Brecht's theatrical devices to the medium as well. The sense of distance and reserve in Brechtian theatre is a keynote to Losey's filmic style, and Brecht's use of a heightened dramatic reality is also present in Losey's work. The characters in a Losey film are very much of the "real" world, but their depiction is never achieved through a documentary-style approach. We are always aware that it is a drama that is unfolding, as Losey makes use of carefully chosen music on the soundtrack, or photography that borders on expressionism, or deliberately evokes an atmosphere of memory to comment on the characters and their state of mind. It is this approach to the intellect rather than the emotions of the viewer that ties Losey's work so closely to Brecht.

Losey's films are also an examination of illusion and reality, with the true nature of people or events often bearing little resemblance to their outer appearances. The friendly community that gives way to mob violence, the "happy" marriage that unravels when one thread is plucked; these images of actual versus surface reality abound in Losey's work. One aspect of this theme manifests itself in Losey's fascination with characters who discover themselves through a relationship which poses a potential threat to their position in society. Tyvian, in *Eve*, can only acknowledge through his affair with a high-class prostitute that his fame as a writer is actually the result of plagiarism, while Marian, in *The Go-Between*, finds her true sexual nature, which her class and breeding urge her to repress, in her affair with a local farmer.

Several of Losey's films carry this theme a step further, offering characters who find their own sense of identity becoming inextricably bound up in someone else. In *The Servant*, the complex, enigmatic relationship between Tony and his manservant, Barrett, becomes both a class struggle and a battle of wills as the idle young aristocrat slowly loses control of his life to the ambitious Barrett. This is an idea Losey pursues in both *Secret Ceremony* and *Mr. Klein*. In the former, a wealthy, unbalanced young girl draws a prostitute into a destructive fantasy in which the two are mother and daughter, and the prostitute finds her initial desire for money becoming a desperate need to believe the fantasy. Alain Delon in *Mr. Klein* portrays a man in occupied France who becomes obsessed with finding a hunted Jew who shares his name. At the film's conclusion, he boards a train bound for the death camps rather than abandon his search, in effect becoming the other *Mr. Klein*. Losey emphasizes his characters' identity confusion cinematically, frequently showing them reflected

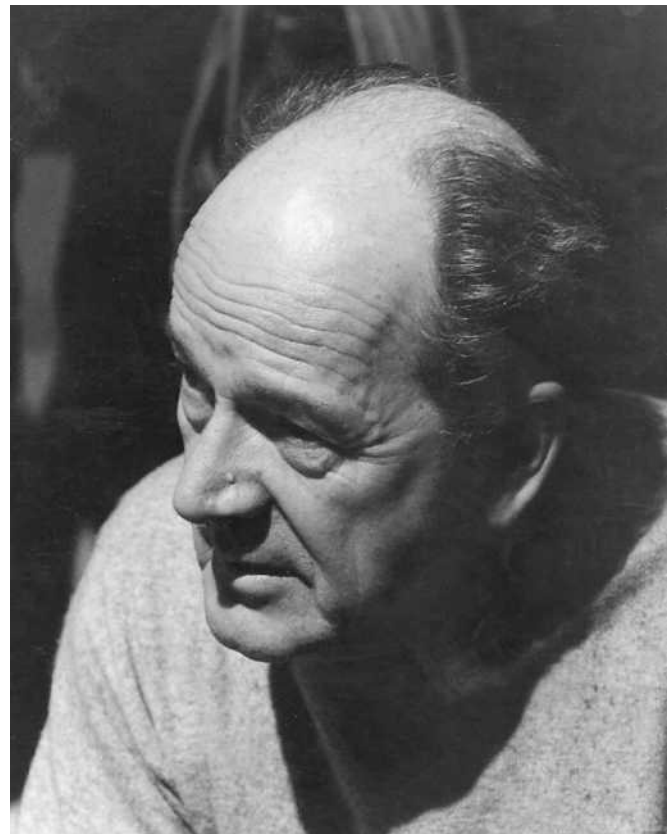
in mirrors, their images fragmented, prism-like, or only partially revealed.

Losey's choice of subject led to his successful collaboration with playwright Harold Pinter on *The Servant*, *Accident*, and *The Go-Between*, and Losey once hoped to film Pinter's screenplay of Proust's *Remembrance of Things Past*. Their parallel dramatic interests served both men well, and their work together is among the finest in their careers. Yet if Losey found his most nearly perfect voice in Pinter's screenplays, his films with a wide variety of other writers have still resulted in a body of work remarkably consistent in theme and purpose. His absorbing, sometimes difficult films represent a unique and uncompromising approach to cinema, and guarantee Losey's place among the world's most intriguing directors.

—Janet E. Lorenz

LUBITSCH, Ernst

Nationality: German/American. **Born:** Berlin, 28 January 1892; became U.S. citizen, 1936. **Education:** Attended the Sophien Gymnasium. **Family:** Married 1) Irni (Helene) Kraus, 1922 (divorced 1930); 2) Sania Bezencenet (Vivian Gaye), 1935 (divorced 1943), one daughter. **Career:** Taken into Max Reinhardt Theater Company, 1911; actor, writer, then director of short films, from 1913; member of



Ernst Lubitsch

Adolph Zukor's Europäischen Film-Allianz (Efa), 1921; joined Warner Brothers, Hollywood, 1923; began association with Paramount, 1928; began collaboration with writer Ernest Vajda, 1930; head of production at Paramount, 1935 (relieved of post after a year); left Paramount for three-year contract with 20th Century-Fox, 1938; suffered massive heart attack, 1943. **Awards:** Special Academy Award (for accomplishments in the industry), 1947. **Died:** In Hollywood, 29 November 1947.

Films as Director:

- 1914 *Fräulein Seifenschäum* (+ role); *Blindkuh* (+ role); *Aufs Eis geführt* (+ role)
- 1915 *Zucker und Zimt* (co-d, co-sc, role)
- 1916 *Wo ist mein Schatz?* (+ role); *Schuhpalast Pinkus* (+ role as Sally Pinkus); *Der gemischte Frauenchor* (+ role); *Der G.m.b.H. Tenor* (+ role); *Der Kraftmeier* (+ role); *Leutnant auf Befehl* (+ role); *Das schönste Geschenk* (+ role); *Seine neue Nase* (+ role)
- 1917 *Wenn vier dasselbe Tun* (+ co-sc, role); *Der Blusenkönig* (+ role); *Ossis Tagebuch*
- 1918 *Prinz Sami* (+ role); *Ein fideles Gefängnis*; *Der Fall Rosentopf* (+ role); *Der Rodelkavalier* (+ co-sc); *Die Augen der Mumie Mâ*; *Das Mädel vom Ballett*; *Carmen*
- 1919 *Meine Frau, die Filmschauspielerin*; *Meyer aus Berlin* (+ role as apprentice); *Das Schwabemädel*; *Die Austernprinzessin*; *Rausch*; *Madame DuBarry*; *Der lustige Ehemann* (+ sc); *Die Puppe* (+ co-sc)
- 1920 *Ich möchte kein Mann sein!* (+ co-sc); *Kohlhiesels Töchter* (+ co-sc); *Romeo und Julia im Schnee* (+ co-sc); *Sumurun* (+ co-sc); *Anna Boleyn*
- 1921 *Die Bergkatze* (+ co-sc)
- 1922 *Das Weib des Pharao*
- 1923 *Die Flamme*; *Rosita*
- 1924 *The Marriage Circle*; *Three Women*; *Forbidden Paradise* (+ co-sc)
- 1925 *Kiss Me Again* (+ pr); *Lady Windermere's Fan* (+ pr)
- 1926 *So This Is Paris* (+ pr)
- 1927 *The Student Prince in Old Heidelberg* (+ pr)
- 1928 *The Patriot* (+ pr)
- 1929 *Eternal Love* (+ pr); *The Love Parade* (+ pr)
- 1930 *Paramount on Parade* (anthology film); *Monte Carlo* (+ pr)
- 1931 *The Smiling Lieutenant* (+ pr)
- 1932 *The Man I Killed (Broken Lullaby)* (+ pr); *One Hour with You* (+ pr); *Trouble in Paradise* (+ pr); *If I Had a Million* (anthology film)
- 1933 *Design for Living* (+ pr)
- 1934 *The Merry Widow* (+ pr)
- 1936 *Desire* (co-d, pr)
- 1937 *Angel* (+ pr)
- 1938 *Bluebeard's Eighth Wife* (+ pr)
- 1939 *Ninotchka* (+ pr)
- 1940 *The Shop around the Corner* (+ pr)
- 1941 *That Uncertain Feeling* (+ co-pr)
- 1942 *To Be or Not to Be* (co-source, co-pr)

- 1943 *Heaven Can Wait* (+ pr)
- 1946 *Cluny Brown* (+ pr)
- 1948 *That Lady in Ermine* (co-d)

Other Films:

- 1913 *Meyer auf der Alm* (role as Meyer)
- 1914 *Die Firma Heiratet* (Wilhelm) (role as Moritz Abramowski); *Der Stolz der Firma* (Wilhelm) (role as Siegmund Lachmann); *Fräulein Piccolo* (Hofer) (role); *Arme Marie* (Mack) (role); *Bedingung—Kein Anhang!* (Rye) (role); *Die Ideale Gattin* (role); *Meyer als Soldat* (role as Meyer)
- 1915 *Robert und Bertram* (Mack) (role); *Wie Ich Ermordet Wurde* (Ralph) (role); *Der Schwarze Moritz* (Taufstein and Berg) (role); *Doktor Satansohn* (Edel) (role as Dr. Satansohn); *Hans Trutz im Schlaraffenland* (Wegener) (role as Devil)

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“E. Lubitsch Dead: Film Producer, 55,” in *New York Times*, 1 December 1947.

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* * *

Ernst Lubitsch’s varied career is often broken down into periods to emphasize the spectrum of his talents—from an actor in Max Reinhardt’s Berlin Theater Company to head of production at Paramount. Each of these periods could well provide enough material for a sizeable book. It is probably most convenient to divide Lubitsch’s output into three phases: his German films between 1913 and 1922; his Hollywood films from 1923 to 1934; and his Hollywood productions from 1935 till his death in 1947.

During the first half of Lubitsch’s filmmaking decade in Germany he completed about nineteen shorts. They were predominantly ethnic slapsticks in which he played a “Dummkopf” character by the name of Meyer. Only three of these one- to five-reelers still exist. He directed eighteen more films during his last five years in Germany, almost equally divided between comedies—some of which anticipate the concerns of his Hollywood works—and epic costume dramas. Pola Negri starred in most of these historical spectacles, and the strength of her performances together with the quality of Lubitsch’s productions brought them both international acclaim. Their *Madame Dubarry* (retitled *Passion* in the United States) was not only one of the films responsible for breaking the American blockade on imported German films after World War I, but it also began the “invasion” of Hollywood by German talent.

Lubitsch came to Hollywood at Mary Pickford’s invitation. He had hoped to direct her in *Faust*, but they finally agreed upon *Rosita*, a costume romance very similar to those he had done in Germany. After joining Warner Brothers, he directed five films that firmly established his thematic interests. The films were small in scale, dealt openly with sexual and psychological relationships in and out of marriage, refrained from offering conventional moral judgments, and demystified women. As Molly Haskell and Marjorie Rosen point out, Lubitsch created complex female characters who were aggressive, unsentimental, and able to express their sexual desires without

suffering the usual pains of banishment or death. Even though Lubitsch provided a new and healthy perspective on sex and increased America's understanding of a woman's role in society, he did so only in a superficial way. His women ultimately affirmed the status quo. The most frequently cited film from this initial burst of creativity, *The Marriage Circle*, also exhibits the basic narrative motif found in most of Lubitsch's work—the third person catalyst. An essentially solid relationship is temporarily threatened by a sexual rival. The possibility of infidelity serves as the occasion for the original partners to reassess their relationship. They acquire a new self-awareness and understand the responsibilities they have towards each other. The lovers are left more intimately bound than before. This premise was consistently reworked until *The Merry Widow* in 1934.

The late 1920s were years of turmoil as every studio tried to adapt to sound recording. Lubitsch, apparently, was not troubled at all; he considered the sound booths nothing more than an inconvenience, something readily overcome. Seven of his ten films from 1929 to 1934 were musicals, but not of the proscenium-bound “all-singing, all-dancing” variety. Musicals were produced with such prolific abandon during this time (what better way to exploit the new technology?) that the public began avoiding them. Film histories tend to view the period from 1930 to 1933 as a musical void, yet it was the precise time that Lubitsch was making significant contributions to the genre. As Arthur Knight notes, “He was the first to be concerned with the ‘natural’ introduction of songs into the development of a musical-comedy plot.” Starting with *The Love Parade*, Lubitsch eliminated the staginess that was characteristic of most musicals by employing a moving camera, clever editing, and the judicious use of integrated musical performance, and in doing so constructed a seminal film musical format.

In 1932 Lubitsch directed his first non-musical sound comedy, *Trouble in Paradise*. Most critics consider this film to be, if not his best, then at least the complete embodiment of everything that has been associated with Lubitsch: sparkling dialogue, interesting plots, witty and sophisticated characters, and an air of urbanity—all part of the well-known “Lubitsch Touch.” What constitutes the “Lubitsch Touch” is open to continual debate, the majority of the definitions being couched in poetic terms of idolization. Andrew Sarris comments that the “Lubitsch Touch” is a counterpoint of poignant sadness during a film's gayest moments. Leland A. Poague sees Lubitsch's style as being gracefully charming and fluid, with an “ingenious ability to suggest more than he showed. . . .” Observations like this last one earned Lubitsch the unfortunate moniker of “director of doors,” since a number of his jokes relied on what unseen activity was being implied behind a closed door.

Regardless of which romantic description one chooses, the “Lubitsch Touch” can be most concretely seen as deriving from a standard narrative device of the silent film: interrupting the dramatic interchange by focusing on objects or small details that make a witty comment on or surprising revelation about the main action. Whatever the explanation, Lubitsch's style was exceptionally popular with critics and audiences alike. Ten years after arriving in the United States he had directed eighteen features, parts of two anthologies, and was recognized as one of Hollywood's top directors.

Lubitsch's final phase began when he was appointed head of production at Paramount in 1935, a position that lasted only one year. Accustomed to pouring all his energies into one project at a time, he

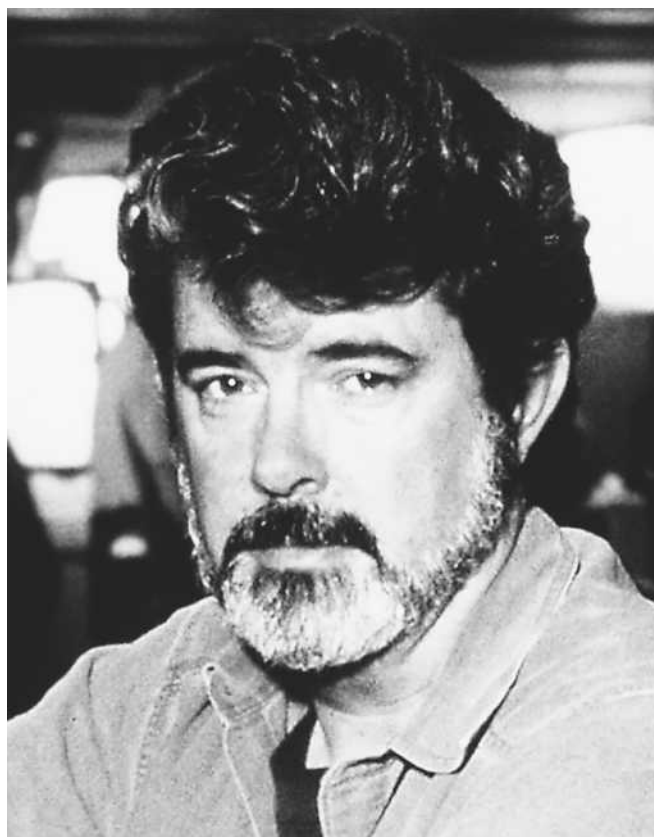
was ineffective juggling numerous projects simultaneously. Accused of being out of step with the times, Lubitsch updated his themes in his first political satire, *Ninotchka*, today probably his most famous film. He continued using parody and satire in his blackest comedy, *To Be or Not to Be*, a film well liked by his contemporaries, and today receiving much reinvestigation. If Lubitsch's greatest talent was his ability to make us laugh at the most serious events and anxieties, to use comedy to make us more aware of ourselves, then *To Be or Not to Be* might be considered the consummate work of his career.

Lubitsch, whom Gerald Mast terms the greatest technician in American cinema after Griffith, completed only two more films. At his funeral in 1947, Mervyn LeRoy presented a fitting eulogy: “he advanced the techniques of screen comedy as no one else has ever done. Suddenly the pratfall and the double-take were left behind and the sources of deep inner laughter were tapped.”

—Greg S. Faller

LUCAS, George

Nationality: American. **Born:** George Walton Lucas Jr., Modesto, California, 14 May 1944. **Education:** Attended Modesto Junior College; University of Southern California Film School, graduated 1966. **Career:** Six-month internship at Warner Bros. spent as assistant to Francis Ford Coppola, 1967–68; co-founder, with Coppola, American Zoetrope, Northern California, 1969; directed first feature,



George Lucas

THX-1138, 1971; established special effects company, Industrial Light and Magic, at San Rafael, California, 1976; formed production company Lucasfilm, Ltd., 1979; founded post production company Sprocket Systems, 1980; built Skywalker Ranch, then executive producer for Disneyland's 3-D music space adventure, *Captain EO*, 1980s. **Awards:** Locarno International Film Festival Bronze Leopard Award, and National Society of Film Critics Awards, U.S.A., NSFC Award for Best Screenplay, and New York Film Critics Circle Awards, NYFCC Award for Best Screenplay (with Gloria Katz and Willard Huyck) for *American Graffiti*, 1973; ShoWest Convention Showest Award for Director of the Year, 1978; Academy Awards Irving G. Thalberg Memorial Award, 1992. **Address:** c/o Lucasfilm, Ltd., P.O. Box 2009, San Rafael, California 94912, U.S.A.

Films as Director and Scriptwriter:

(Short student films)

- 1965–67 *Look at Life; Freiheit; 1.42.08; Herbie* (co-d); *Anyone Lived in a Pretty How Town* (co-sc); *6.18.67* (doc); *The Emperor* (doc); *THX 1138:4EB*
1968 *Filmmaker* (doc)

(Feature films)

- 1971 *THX 1138* (co-sc, ed)
1973 *American Graffiti* (co-sc)
1977 *Star Wars* (+ exec pr)
1999 *Star Wars: Episode I—The Phantom Menace* (+sc, exec pr)
2002 *Star Wars: Episode II* (+sc, exec pr)
2005 *Star Wars: Episode III* (+sc, pr)

Films as Executive Producer:

- 1979 *More American Graffiti* (Norton) (+ story)
1980 *The Empire Strikes Back* (Kershner) (+ story); *Kagemusha (The Shadow Warrior)* (Kurosawa) (of int'l version)
1981 *Raiders of the Lost Ark* (Spielberg) (+ story); *Body Heat* (Kasdan) (uncredited)
1982 *Twice upon a Time* (Korty and Swenson)
1983 *Return of the Jedi* (Marquand) (+ co-sc, story)
1984 *Indiana Jones and the Temple of Doom* (Spielberg) (+ story)
1985 *Mishima* (Schrader)
1986 *Howard the Duck* (Huyck); *Labyrinth* (Henson); *Captain EO* (Coppola) (+ sc)
1988 *Willow* (Howard) (+ story); *Tucker: The Man and His Dream* (Coppola); *The Land before Time*
1989 *Indiana Jones and the Last Crusade* (Spielberg) (+ story)
1994 *Radioland Murders* (Mel Smith) (+ story)

Publications

By LUCAS: books—

American Graffiti: A Screenplay, with Gloria Katz and Willard Stuyck, New York, 1973.
The Empire Strikes Back, New York, 1997.

The Art of "Star Wars": Episode VI—Return of the Jedi (with Laurence Kasdan), New York, 1997.
George Lucas: Interviews (Conversations with Filmmakers Series), edited by Sally Kline, Mississippi, 1999.
Star Wars: A New Hope, New York, 1999.
Star Wars Episode I: The Phantom Menace: Script Facsimile, Los Angeles, 2000.

By LUCAS: articles—

“*THX-1138*,” in *American Cinematographer* (Los Angeles), October 1971.
“The Filming of *American Graffiti*,” an interview with L. Sturhahn, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), March 1974.
Interview with S. Zito, in *American Film* (Washington, D.C.), April 1977.
Interview with Robert Benayoun and Michel Ciment, in *Positif* (Paris), September 1977.
Interview with Audie Bock, in *Take One* (Montreal), no. 6, 1979.
Interview with M. Tuchman and A. Thompson, in *Film Comment* (New York), July/August 1981.
Interview with David Sheff, in *Rolling Stone* (New York), 5 November/10 December 1987.
Interview with Philippe Rouyer and Michael Henry, in *Positif* (Paris), October 1994.
“30 Minutes with the Godfather of Digital Camera,” interview with Don Shay, in *Cinefex* (Riverside), March 1996.
“George Lucas: Past, Present, and Future,” interview with Ron Magid, in *American Cinematographer* (Hollywood), February 1997.
“The Future Starts Here,” in *Premiere* (New York), February 1999.
Interview with Anne Thompson, in *Premiere* (New York), May 1999.

On LUCAS: books—

Smith, Thomas G., *Industrial Light and Magic: The Art of Special Effects*, New York, 1986.
Champlin, Charles, *George Lucas, The Creative Impulse: Lucasfilm's First Twenty Years*, New York, 1992.
Carrau, Bob, *Monsters and Aliens from George Lucas*, New York, 1993.
Cotta Vaz, Mark, and Shinji Hata, *From Star Wars to Indiana Jones: The Best of Lucasfilm Archives*, San Francisco, 1994.
Baxter, John, *Mythmaker: The Life and Work of George Lucas*, Shaker Heights, 1998.
White, Dana, *George Lucas*, Toronto, 1999.
Pollock, Dale, *Skywalking: The Life and Films of George Lucas*, New York, 1999.

On LUCAS: articles—

Farber, Steven, “George Lucas: The Stinky Kid Hits the Big Time,” in *Film Quarterly* (Berkeley), Spring 1974.
“Behind the Scenes of *Star Wars*,” in *American Cinematographer* (Los Angeles), July 1977.
Fairchild, B. H., Jr., “Songs of Innocence and Experience: The Blakean Vision of George Lucas,” in *Literature/Film Quarterly* (Salisbury, Maryland), no. 2, 1979.
Pye, Michael, and Lynda Myles, “The Man Who Made *Star Wars*,” in *Atlantic Monthly* (Greenwich, Connecticut), March 1979.
Harmetz, A., “Burden of Dreams: George Lucas,” in *American Film* (Washington, D.C.), June 1983.

- Garsault, A., "Les paradoxes de George Lucas," in *Positif* (Paris), September 1983.
- Schembri, J., "Robert Watts: Spielberg, Lucas and the Temple of Doom," in *Cinema Papers* (Melbourne), October/November 1984.
- "George Lucas," in *Film Dope* (London), February 1987.
- Star Wars Section of *Variety* (New York), 3 June 1987.
- Kearney, J., and J. Greenberg, "The Road Warrior," in *American Film* (Washington, D.C.), June 1988.
- Kaplan, David A., "The Force of an Idea Is with Him," in *Newsweek*, 31 May 1993.
- Marx, Andy, "The Force Is with Him: *Star Wars* Savant Lucas Plans Celluloid," in *Variety*, 4 October 1993.
- Marx, Andy, "Lucas Dishes Future Media at Intermedia," in *Variety*, 7 March 1994.
- King, Thomas, "Lucasvision," in *Wall Street Journal*, March 1994.
- Weintraub, Bernard, "The Ultimate Hollywoodian Lives an Anti-Hollywood Life," in *New York Times*, 20 October 1994.
- Biskind, Peter, "'Radio' Days," in *Premiere*, November 1994.
- Weiner, Rex, "Lucas the Loner Returns to 'Wars,'" in *Variety*, 5 June 1995.
- Groves, M., "Digital Yoda," in *Los Angeles Times*, June 1995.
- Scorsese, Martin, "Notre génération," in *Cahiers du Cinéma* (Paris), March 1996.
- Kaplan, D.A., "The Force Is Still with Him," in *Newsweek*, 13 May 1996.
- Payne, M., "*Return of the Jedi*," in *Boxoffice* (Chicago), November 1996.
- Uram, S., "Use the Force, Lucas," in *Cinefantastique* (Forest Park), no. 6, 1996.
- Seabrook, J., "Why Is the Force Still with Us?" in *New Yorker*, 6 January 1997.
- Lev, Peter, "Whose Future? *Star Wars*, *Alien*, and *Blade Runner*," in *Literature/Film Quarterly* (Salisbury), January 1998.
- "How George Did It," in *Written By. Journal: The Writers Guild of America, West* (Los Angeles), December/January 1998.
- McCarthy, Todd, "Mighty Effects but Mini Magic," in *Variety* (New York), 17 May 1999.
- Daly, Steve, "The Star Report," in *Entertainment Weekly* (New York), 21 May 1999.

* * *

In whatever capacity George Lucas works—director, writer, producer—the films in which he is involved are a mixture of the familiar and the fantastic. Thematically, Lucas's work is often familiar, but the presentation of the material usually carries his unique mark. His earliest commercial science-fiction film, *THX 1138*, is not very different in plot from previous stories of futuristic totalitarian societies in which humans are subordinate to technology. What is distinctive about the film is its visual impact. The extreme close-ups, bleak sets, and crowds of "properly sedated" shaven-headed people moving mechanically through hallways effectively produce the physical environment of this cold, well-ordered society. The endless whiteness of the vast detention center without bars could not be more oppressive.

Although not a special effects film, *American Graffiti*, Lucas's second feature, does show his attention to detail and his interest in archetypal themes. Within the 24-hour period of the film, the heroic potential is brought forth from within the main characters, either through courageous action or the making of courageous decisions. The film captures America on the verge of transition from the 1950s

to the brave new world of the 1960s. Lucas does this visually by recreating the 1950s on screen down to the smallest detail, but he also communicates through his characters the feeling that their lives will never be the same again.

The combination of convention, archetype, and fantasy comes together fully in Lucas's subsequent films—the *Star Wars* and *Indiana Jones* series. On one level the *Star Wars* saga is a fairy tale set in outer space, as suggested in the opening title: "A long time ago in a galaxy far, far away. . . ." The basic plot conventions of the fairy tale are present: a princess in distress, a powerful evil ruler, and courageous knights. The saga is also a tale of the emergence of the hero within and the quest by which individuals realize their true selves, for the princess is really a Shaman, the evil ruler a self divided in need of healing, and the knights latent heroes who do not realize themselves as such at the beginning of the tale.

Scenes, especially from *Star Wars* and *The Empire Strikes Back*, look and sound like *Flash Gordon* episodes. Members of the Empire—the Emperor, Darth Vader, the storm troopers—are an easily identifiable evil in their dark, drab clothing and cloaked or helmeted faces. Their movements are accompanied by a menacing, martial film score of the type that ushered Ming the Merciless on screen. Another reference that associates the Empire with a great evil is that the storm troopers in several scenes resemble the rows of assembled storm troopers on review in *Triumph of the Will*. In contrast to these images of darkness, the rebel forces and their habitats are colorful and full of life.

The *Star Wars* saga is also very much science fiction. The special effects developed to realize Lucas's futuristic vision brought about technological advances in motion picture photography. The workshop formed for the production of *Star Wars*, Industrial Light and Magic, continues on as an independent special effects production company. While working on *Star Wars*, John Dykstra developed the Dykstraflex camera, for which he received an Academy Award. The camera was used in conjunction with a computer to achieve the accuracy necessary in photographing multiple-exposure visual effects. Another advancement in motion-control photography was developed for *The Empire Strikes Back*—Brian Edlund's Empireflex camera.

Lucas and Steven Spielberg then set out to make a film based on the romantic action/adventure movies of the 1940s. The successful result was *Raiders of the Lost Ark*. Indiana Jones, based on the rough-edged, worldly wise screen heroes of those earlier adventure films, is set to such mythic tasks as the quest for the Ark of the Covenant and the quest for the Holy Grail. Jones's enemies on these quests (which occur in the first and the last films of the series), the Nazis, are representatives of the dark side of this universe and carry legendary status of their own. As in the *Star Wars* saga, the main characters, including the extraordinary Indiana, face challenges that will bring forth qualities and strengths they had not yet realized. The dialogue in *Indiana Jones and the Last Crusade* especially emphasizes the theme of the hero within. At one point the senior Jones tells Indiana that "The search for the cup of Christ is the search for the divine in all of us"; later in the film Indiana is challenged to look within himself by the enemy as he is told, "It's time to ask yourself what you believe."

Radioland Murders is set in the world of live radio broadcasts of the late 1930s. All the conventional character types are here—from the inept director and his highly competent assistant to the golden-voiced booth announcer to the ever-creative sound-effects man. This romantic comedy/murder mystery was directed by Mel Smith, produced by Lucas, and based on an original story by Lucas. The

narrative contains all the heroic challenges to spirit and character of more epic films condensed into a much smaller space and a much shorter time period. The action takes place within a few prime-time hours as a new radio network premieres. The broadcast carries on to a successful completion in spite of the murders of cast and crew, the police investigation, set breakdowns, and ego clashes. This universe of carefully contained chaos sometimes appears to be on the verge of spinning out of control, but it never does. The narrative, the broadcast, and the main characters persevere to the finish.

In 1999, Lucas returned to directing with the first film in the *Star Wars* saga, *Episode I—The Phantom Menace*, which he also scripted. The film contains all the Lucas hallmarks, but he was perhaps ill-advised to take on the project himself. The prequel lacks much of the subtlety of *Star Wars: Episode IV—A New Hope*, the only other film in the sequence he has so far directed, and was nominated in 2000 for “Razzie” awards for Worst Direction and Worst Screenplay. Such is Lucas’s following, however, that *Phantom Menace* became the third-highest grossing movie of all time, and Lucas has announced his intention to make at least two further episodes. The simple story of a conflict between good and evil (essentially left over from the classic Western) continues to be carried by impressive special effects, but it remains to be seen how long general audiences will remain satisfied by a moral structure indicated by the color of the protagonists’ clothing.

Lucas’s films are self-conscious about genre conventions and often refer back to earlier films. Also familiar in his work are the archetypal figures from myths and legends. At the same time, the films are fantastic and unfamiliar, filled with strange creatures and exotic settings. However, the narrative weaknesses of *Phantom Menace* suggest he is somewhat less adept with the processes of storytelling than with realizing ambitious action sequences and inventive special effects.

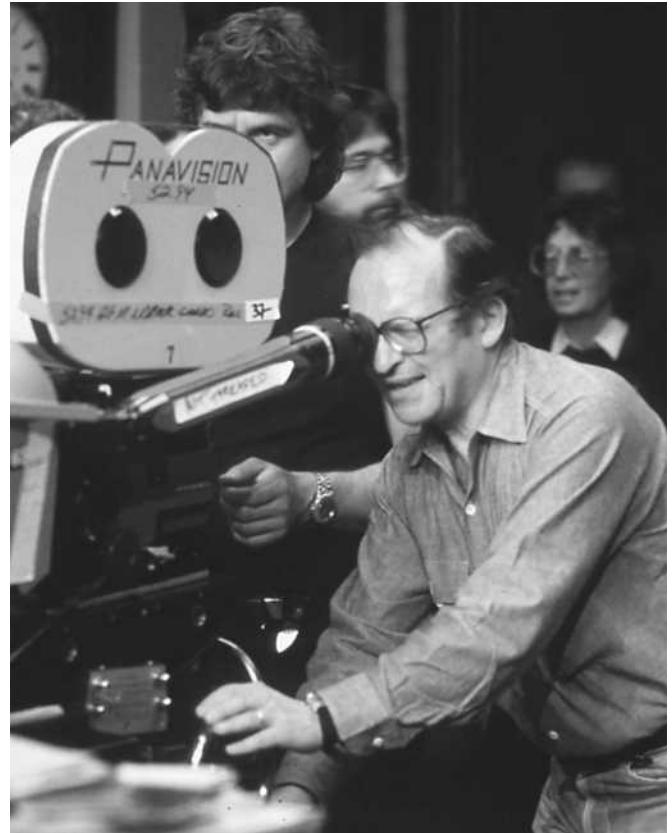
—Marie Saeli, updated by Chris Routledge

LUMET, Sidney

Nationality: American. **Born:** Philadelphia, 25 June 1924. **Education:** Professional Children’s School, New York; Columbia University extension school. **Military Service:** Served in Signal Corps, U.S. Army, 1942–46. **Family:** Married 1) Rita Gam (divorced); 2) Gloria Vanderbilt, 1956 (divorced, 1963); 3) Gail Jones, 1963 (divorced, 1978); 4) Mary Gimbel, 1980; two daughters. **Career:** Acting debut in Yiddish Theatre production, New York, 1928; Broadway debut in *Dead End*, 1935; film actor, from 1939; stage director, off-Broadway, from 1947; assistant director, then director, for TV, from 1950. **Awards:** Directors Guild Awards, for *Twelve Angry Men*, 1957, and *Long Day’s Journey into Night*, 1962; D.W. Griffith Award of the Directors Guild of America, 1993. **Address:** c/o LAH Film Corporation, 1775 Broadway, New York, NY 10019, U.S.A.

Films as Director:

1957 *Twelve Angry Men*
 1958 *Stage Struck*
 1959 *That Kind of Woman*
 1960 *The Fugitive Kind*



Sidney Lumet

1962 *A View from the Bridge*; *Long Day’s Journey into Night*
 1964 *Fail Safe*
 1965 *Pawnbroker*; *Up from the Beach*; *The Hill*
 1966 *The Group* (+ pr)
 1967 *The Deadly Affair* (+ pr)
 1968 *Bye Bye Braverman* (+ pr); *The Seagull* (+ pr)
 1969 *Blood Kin* (doc) (co-d, co-pr)
 1970 *King: A Filmed Record . . . Montgomery to Memphis* (doc) (co-d, co-pr); *The Appointment*; *The Last of the Mobile Hot Shots*
 1971 *The Anderson Tapes*
 1972 *Child’s Play*
 1973 *The Offense*; *Serpico*
 1974 *Lovin’ Molly*; *Murder on the Orient Express*
 1975 *Dog Day Afternoon*
 1977 *Equus*; *Network*
 1978 *The Wiz*
 1980 *Just Tell Me What You Want* (+ pr)
 1981 *Prince of the City*
 1982 *Deathtrap*; *The Verdict*
 1983 *Daniel*
 1984 *Garbo Talks*
 1986 *Power*; *The Morning After*
 1988 *Running on Empty*
 1989 *Family Business*
 1990 *Q & A* (+ sc)
 1992 *A Stranger among Us*
 1993 *Guilty as Sin*

1997 *Night Falls on Manhattan* (+ sc); *Critical Care* (+ pr)
 1999 *Gloria*
 2000 *Whistle*

Other Films:

1939 *One Third of a Nation* (Murphy) (role as Joey Rogers)
 1940 *Journey to Jerusalem* (role as youthful Jesus)
 1990 *Listen Up! The Lives of Quincy Jones* (role)

Publications

By LUMET: book—

Making Movies, New York, 1995.

By LUMET: articles—

Interview with Peter Bogdanovich, in *Film Quarterly* (Berkeley), Winter 1960.
 “Sidney Lumet,” in *Cahiers du Cinéma* (Paris), December 1963/January 1964.
 “Keep Them on the Hook,” in *Films and Filming* (London), October 1964.
 Interview with Luciano Dale, in *Film Quarterly* (Berkeley), Fall 1971.
 “Sidney Lumet on the Director,” in *Movie People: At Work in the Business*, edited by Fred Baker, New York, 1972.
 Interview with Susan Merrill, in *Films in Review* (New York), November 1973.
 Interviews with Gordon Gow, in *Films and Filming* (London), May 1975 and May 1978.
 Interview with Dan Yakir, in *Film Comment* (New York), December 1978.
 Interview with Michel Ciment and O. Eyquem, in *Positif* (Paris), February 1982.
 “Delivering *Daniel*,” an interview with Richard Combs, in *Monthly Film Bulletin* (London), January 1984.
 Interview with K. M. Chanko, in *Films in Review* (New York), October 1984.
 Interview with M. Burke, in *Stills* (London), February 1987.
 “Sidney Lumet: Lion on the Left,” an interview with G. Smith, in *Film Comment* (New York), July/August 1988.
 “That’s the Way It Happens,” an interview with Gavin Smith, in *Film Comment* (New York), September/October 1992.
 “L’homme en colère. Une étrangère parmi nous,” an interview with Pierre Murat, in *Télérama* (Paris), 6 January 1993.
 Interview with Heike-Melba Fendel, in *EPD Film* (Frankfurt), May 1993.

On LUMET: books—

Bowles, Stephen, *Sidney Lumet: A Guide to References and Resources*, Boston, 1979.
 De Santi, Gualtiero, *Sidney Lumet*, Florence, 1988.
 Cunningham, Frank R., *Sidney Lumet: Film and Literary Vision*, Lexington, Kentucky, 1991.
 Boyer, Jay, *Sidney Lumet*, New York, 1993.

On LUMET: articles—

Petrie, Graham, “The Films of Sidney Lumet: Adaptation as Art,” in *Film Quarterly* (Berkeley), Winter 1967/68.
 Rayns, Tony, “Across the Board,” in *Sight and Sound* (London), Summer 1974.
 Sidney Lumet Section of *Cinématographe* (Paris), January 1982.
 Chase, D., “Sidney Lumet Shoots *The Verdict*,” in *Millimeter* (New York), December 1982.
 Shewey, D., “Sidney Lumet: The Reluctant Auteur,” in *American Film* (Washington, D.C.), December 1982.
 “TV to Film: A History, a Map, and a Family Tree,” in *Monthly Film Bulletin* (London), February 1983.
 “Sidney Lumet,” in *Film Dope* (London), June 1987.
 Tempel, M. van den, “Chroniqueur van New York,” in *Skoop*, May 1991.
 Fleming, M., “New York Banks on Hudson Studio,” in *Variety*, 15 June 1992.
 Costello, D.P., “Sidney Lumet’s *Long Day’s Journey into Night*,” in *Literature/Film Quarterly* (Salisbury), April 1994.
 Leventhal, L., “City of Mind,” in *Variety’s On Production* (Los Angeles), no. 10, 1996.
 Callahan, M., “A Streetwise Legend Sticks to His Guns,” in *New York Magazine*, 26 May 1997.
 Lopate, P., “Sidney Lumet,” in *Film Comment* (New York), July/August 1997.
 Sabbe, M., “Sidney Lumet,” in *Film en Televisie + Video* (Brussels), September 1997.
 Wickbom, Kaj, in *Filmrutan* (Sundsvall), Winter 1998.

* * *

Although Sidney Lumet has applied his talents to a variety of genres (drama, comedy, satire, caper, romance, and even a musical), he has proven himself most comfortable and effective as a director of serious psychodramas and was most vulnerable when attempting light entertainments. His Academy Award nominations, for example, have all been for character studies of men in crisis, from his first film, *Twelve Angry Men*, to *The Verdict*. Lumet was, literally, a child of the drama. At the age of four he was appearing in productions of the highly popular and acclaimed Yiddish Theatre in New York. He continued to act for the next two decades but increasingly gravitated toward directing. At twenty-six he was offered a position as an assistant director with CBS television. Along with John Frankenheimer, Robert Mulligan, Martin Ritt, Delbert Mann, George Roy Hill, Franklin Schaffner, and others, Lumet quickly won recognition as a competent and reliable director in a medium where many faltered under the pressures of producing live programs. It was in this environment that Lumet learned many of the skills that would serve him so well in his subsequent career in films: working closely with performers, rapid preparation for production, and working within tight schedules and budgets.

Because the quality of many of the television dramas was so impressive, several of them were adapted as motion pictures. Reginald Rose’s *Twelve Angry Men* brought Lumet to the cinema. Although Lumet did not direct the television production, his expertise made him the ideal director for this low-budget film venture.

Twelve Angry Men was an auspicious beginning for Lumet. It was a critical and commercial success and established Lumet as a director skilled at adapting theatrical properties to motion pictures. Fully half of Lumet's complement of films have originated in the theater. Another precedent set by *Twelve Angry Men* was Lumet's career-long disdain for Hollywood.

Lumet prefers to work in contemporary urban settings, especially New York. Within this context, Lumet is consistently attracted to situations in which crime provides the occasion for a group of characters to come together. Typically these characters are caught in a vortex of events they can neither understand nor control but which they must work to resolve.

Twelve Angry Men explores the interaction of a group of jurors debating the innocence or guilt of a man being tried for murder; *The Hill* concerns a rough group of military men who have been sentenced to prison; *The Deadly Affair* involves espionage in Britain; *The Anderson Tapes* revolves around the robbery of a luxury apartment building; *Child's Play*, about murder at a boy's school, conveys an almost supernatural atmosphere of menace; *Murder on the Orient Express*, *Dog Day Afternoon*, and *The Verdict* all involve attempts to find the solution to a crime, while *Serpico* and *Prince of the City* are probing examinations of men who have rejected graft practices as police officers.

Lumet's protagonists tend to be isolated, unexceptional men who oppose a group or institution. Whether the protagonist is a member of a jury or party to a bungled robbery, he follows his instincts and intuition in an effort to find solutions. Lumet's most important criterion is not whether the actions of these men are right or wrong but whether the actions are genuine. If these actions are justified by the individual's conscience, this gives his heroes uncommon strength and courage to endure the pressures, abuses, and injustices of others. Frank Serpico, for example, is the quintessential Lumet hero in his defiance of peer group authority and the assertion of his own code of moral values.

Nearly all the characters in Lumet's gallery are driven by obsessions or passions that range from the pursuit of justice, honesty, and truth to the clutches of jealousy, memory, or guilt. It is not so much the object of their fixations but the obsessive condition itself that intrigues Lumet. In films like *The Fugitive Kind*, *A View from the Bridge*, *Long Day's Journey into Night*, *The Pawnbroker*, *The Seagull*, *The Appointment*, *The Offense*, *Lovin' Molly*, *Network*, *Just Tell Me What You Want*, and many of the others, the protagonists, as a result of their complex fixations, are lonely, often disillusioned individuals. Consequently, most of Lumet's central characters are not likable or pleasant, and sometimes not admirable figures. And, typically, their fixations result in tragic or unhappy consequences.

Lumet's fortunes have been up and down at the box office. One explanation seems to be his own fixation with uncompromising studies of men in crisis. His most intense characters present a grim vision of idealists broken by realities. From Val in *A View from the Bridge* and Sol Nazerman in *The Pawnbroker* to Danny Ciello in *Prince of the City*, Lumet's introspective characters seek to penetrate the deepest regions of the psyche.

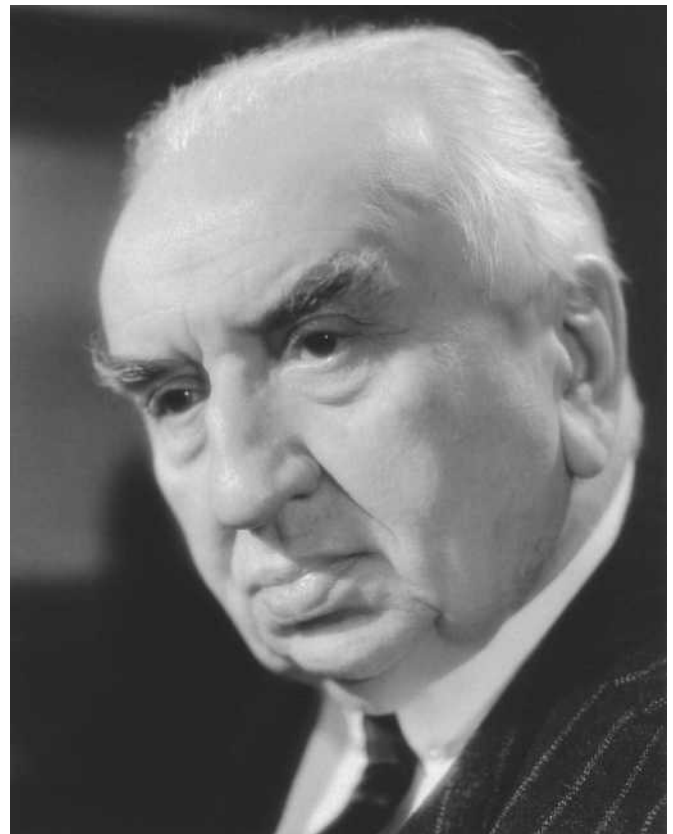
Lumet's recently published memoir about his life in film, *Making Movies*, is extremely lighthearted and infectious in its enthusiasm for the craft of moviemaking itself. This stands in marked contrast to the tone and style of most of his films. Perhaps Lumet's signature as

a director is his work with actors—and his exceptional ability to draw high-quality, sometimes extraordinary performances from even the most unexpected quarters: Melanie Griffith's believable undercover policewoman in *A Stranger among Us* and Don Johnson's smooth-talking sociopath in *Guilty as Sin*. These two latest examples of the "Lumet touch" with actors demonstrate that he has not lost it.

—Stephen E. Bowles, updated by John McCarty

LUMIÈRE, Louis

Nationality: French. **Born:** Besançon, 5 October 1864. **Education:** L'école de la Martinière, Besançon, degree 1880; attended Conservatoire de Lyon, 1880–81. **Career:** Chemist and inventor, son of an industrialist specialising in photographic chemistry and the making of emulsions; after seeing Edison Kinetoscope demonstrated in Paris, developed with brother Auguste Lumière (1862–1954) the "Cinématographe Lumière," incorporating invention of claw driven by eccentric gear for advancing film, 1894; projected first film, showing workers leaving the Lumière factory, 1895; projected first program for a paying audience at Grand Café, Boulevard des Capucines, Paris, 28 December 1895; Société du Cinématographe Lumière formed, 1896; projected film onto 16-by-21-foot screen at Paris Exposition, 1900; company ceased film production, 1905; subsequently invented and manufactured photographic equipment; worked on stereo projection method, from 1921; première of "cinéma en relief" in Paris, 1936. **Died:** In Bandol, France, 6 June 1948.



Louis Lumière

Films as Director:

- 1896–1900 Directed about 60 films and produced about 2000, mostly documentaries
- 1894 or 95 *La Sortie des usines* (version no. 1)
- 1895 *La Sortie des usines* (version no. 2); *L'Arroseur arrosé* (*Le Jardinier*); *Forgerons*; *Pompiers*; *Attaque du feu*; *Le Repas de bébé* (*Le Déjeuner de bébé*, *Le Gouter de bébé*); *Pêche aux poissons rouges*; *La Voltige*; *Débarquement* (*Arrivée des congressistes à Neuville-sur-Saône*); *Discussion de M. Janssen et de M. Lagrange*; *Saut à la couverture* (*Brimade dans une caserne*); *Lyon, place des Cordeliers*; *Lyon, place Bellecour*; *Récréation à la Martinière*; *Charcuterie mécanique*; *Le Maréchal ferrant*; *Lancement d'un navire à La Ciotat*; *Baignade en mer*; *Ateliers de La Ciotat*; *Barque sortant du port* (*La Sortie du port*); *Arrivée d'un train à La Ciotat*; *Partie d'écarté*; *Assiettes tournantes*; *Chapeaux à transformations* (*Trewy: Under the Hat*); *Photographe*; *Démolition d'un mur* (*Le Mur*); *Querelle enfantine*; *Aquarium*; *Bocal aux poissons-rouges*; *Partie de tric-trac*; *Le Dejeuner du chat*; *Départ en voiture*; *Enfants aux jouets*; *Course en sac*; *Discussion*
- 1896–97 *Barque en mer*; *Baignade en mer*; *Arrivée d'un bateau à vapeur*; *Concours de boules*; *Premiers pas de Bébé*; *Embarquement pour le promenade*; *Retour d'une promenade en mer*; *Marché*; *Enfant et chien*; *Petit frère et petite soeur*; *Douche après le bain*; *Ronde enfantine*; *Enfants au bord de la mer*; *Bains en mer*; *Touristes revenant d'une excursion*; *Scènes d'enfants*; *Laveuses*; *Repas en famille*; *Bal d'enfants*; *Leçon de bicyclette*; *Menuisiers*; *Radeau avec baigneurs*; *Le Goûter de bébé*
- 1900 *Inauguration de l'Exposition universelle*; *La Tour Eiffel*; *Le Pont d' Iéna*; *Danses espagnoles* and other films shown on large screen at Paris Exposition 1900
- 1936 *Arrivée d'un train en gare de La Ciotat* and other films presented in "cinéma en relief" program

Publications

By LUMIÈRE: books—

Cinématographe Auguste et Louis Lumière: Catalogue des Vues, first through seventh lists, Lyon, France, 1897–98.
Catalogue des vues pour cinématographe, Lyon, 1907.

By LUMIÈRE: articles—

- "Lumière—The Last Interview," with Georges Sadoul, in *Sight and Sound* (London), Summer 1948.
- "Bellecour—Monplaisir," with H. Bitomsky, in *Filmkritik* (Munich), August 1978.

On LUMIÈRE: books—

- Kubnick, Henri, *Les Frères Lumière*, Paris, 1938.
- Bessy, Maurice, and Lo Duca, *Louis Lumière, inventeur*, Paris, 1948.
- Leroy, Paul, *Au seuil de paradis des images avec Louis Lumière*, Paris, 1948.

- Sadoul, Georges, *Histoire générale du cinéma* vols. 1 and 2, Paris, 1949.
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Few directors since Louis Lumière have enjoyed such total control over their films. As inventor of the *cinématographe*, the first camera-cum-projector, he determined not only the subjects but also the aesthetics of early cinema. A scientist devoted to the plastic arts, Lumière initially specialised in outdoor photography. This experience, coupled with an appreciation of framing, perspective, and light values in a composition, informed his pioneering films.

To promote the *cinématographe*, he made demonstration shorts which, because of the camera's limited spool capacity, lasted less than a minute. If art refines itself through constraint, Lumière's films are excellent models. He overcame the *cinématographe*'s technical limitations to achieve tightly structured views of contemporary life, both public and private.

Though Lumière's role in establishing the cinema has been dutifully recorded together with the audience's thrilled disbelief at his moving images, his contribution to film practice deserves more recognition. His first film, *La Sortie des usines*, pictures employees leaving his photographic factory. Framed by the open gates, they disperse before the camera set at a medium close-up distance, and with the closure of the gates the sequence ends. The film does not result from a casual pointing of the camera at the chosen subject: all has been pre-planned, from the placing of the hidden camera to the squaring of the action's duration with the available footage.

Over the next two years or so, Lumière experimented with diverse subjects and filming techniques. His themes reflect an unquestioning confidence in the permanence of contemporary political and social structures. Whether recording aspects of city life or the calmer pleasures of the seaside, the work of the artisan, fireman, or soldier, more personal family subjects or rehearsed comic episodes, his films imply a well-ordered, contented society where individuals cheerfully perform their allotted roles. Images of social deprivation or discontent are noticeably absent.

Scenes featuring family or friends are often filmed in medium close-up, with the single framing here reinforcing the intimacy and denying a world outside. Immaculate children, invariably in white, are shown feeding (*Repas de bébé*), learning to walk (*Premiers pas de bébé*), playing with toys (*Enfants aux jouets*), arguing (*Querelle enfantine*), dancing (*Bal d'enfants*), or delightfully trying to catch goldfish (*Pêche aux poissons rouges*). In *Concert*, Madame Lumière plays a violin, while card games involve family friends (*Partie d'écarté* and *Partie de tric-trac*). A cat lapping milk (*Déjeuner du chat*) is filmed in close-up and in *Aquarium* the fish tank fills the frame to create the illusion of underwater photography.

In films such as *Place des Cordeliers* and *Place Bellecour* the atmosphere of public squares alive with horse-drawn carriages and bustling crowds is captured, while in films such as *Baignade en mer* the novelties of sea-bathing are recorded. Other films prefigure newsreels by documenting particular events. The first of these, *Débarquement*, records photographers arriving for their conference and was projected the next day. Similar events include a street sack race (*Course en sac*), the demolition of a wall (*Démolition d'un mur*), the launching of a ship (*Lancement d'un navire à La Ciotat*), and various arrivals or departures, such as *Touristes revenant d'une excursion*, or *Arrivée d'un bateau à vapeur*. An early triumph was *Barque sortant du port*, where glistening waves and a sudden swell rocking the boat impressed themselves on a public familiar only with static images. Sequences capturing movement were an immediate attraction.

Lumière's most celebrated arrival subject was the train entering La Ciotat station (*Arrivée d'un train à la Ciotat*). Here the dramatic resources of depth of field are exploited, with the platform and the track forming strong diagonals reaching into the distance. The train, first pictured in longshot, thrusts itself towards the camera to create a dynamic close-up. So powerful was the illusion of the train's immanence that the first audiences reportedly feared for their safety. The creative use of perspective was also fundamental to the depiction of ploughing in *Labourage* and to the sack race in *Course en sac*.

Documentaries concerning artisans or the military reveal a studied composition. The camera is positioned to make actions comprehensible, whether in terms of shoeing horses (*Maréchal-ferrant*), shaping iron bars (*Forgerons*), or horsemanship (*Voltige*). Cooperation with the fire service produced a more substantial documentary. Recognising the dramatic potential of his subject, Lumière portrayed a full-scale fire practice in four linked films: *Sortie de la Pompe*, *Mise en Batterie*, *Attaque du feu*, and *Sauvetage*. Comic sketches required careful preparation. In *L'Arroseur arrosé* a young prankster soaks an unsuspecting gardener by interrupting, then releasing, the water supply to a hose. All is tightly organized in time and space to meet the limitations of the fixed camera. In *Photographe* the innocent subject is again drenched, while in *Charcuterie mécanique* (which ridicules American mechanisation long before Tati's postman in *Jour de fête*) a pig is converted into sausages which then magically transform themselves into a pig again. Although Lumière renounced filmmaking, he extended his influence through trained operators, such as Promio, Mesguish, and Doublier. His impact on early cinema is evident in the way others, notably Méliès, imitated his subjects. His abiding presence in French film culture is witnessed in various homages: in *Les Mistons* Truffaut affectionately alludes to *L'Arroseur arrosé*, while in *Les Carabiniers* Godard parodies *L'Arrivée d'un train à la Ciotat* and *Le Repas de bébé*.

—R F. Cousins

LYNCH, David

Nationality: American. **Born:** Missoula, Montana, 20 January 1946. **Education:** High school in Alexandria, Virginia; Corcoran School of Art, c. 1964; Boston Museum School, 1965; Pennsylvania Academy of Fine Art, 1965–69; American Film Institute Centre for Advanced Studies, studying under Frank Daniel, 1970. **Family:** Married 1) Peggy Reavey, 1967 (divorced, 1974), one daughter, writer/director Jennifer Lynch; 2) Mary Fisk, 1977 (divorced, 1987), one son, Austin. **Career:** Spent five years making *Eraserhead*, Los Angeles, 1971–76; worked as paperboy and shed-builder, late 1970s; invited by Mel Brooks to direct *The Elephant Man*, 1980; with Mark Frost, made *Twin Peaks* for video (two-hour version) and as TV series, 1989. Executive producer and writer of the CD-ROM video game *Woodcutters from Fiery Ships*, 2000. **Awards:** National Society of Film Critics Awards for Best Film and Best Director, for *Blue Velvet*, 1986; Palme d'Or, Cannes Festival, for *Wild at Heart*, 1990.

Films as Director:

- 1968 *The Alphabet* (short) (sc)
- 1970 *The Grandmother* (short) (sc)
- 1978 *Eraserhead* (sc)
- 1980 *The Elephant Man* (co-sc)
- 1984 *Dune* (sc)
- 1986 *Blue Velvet* (sc)
- 1988 episode in *Les Français vus par . . .*
- 1990 *Wild at Heart* (sc)
- 1992 *Twin Peaks: Fire Walk with Me* (co-sc + co-pr, role as Gordon Cole)
- 1995 episode in *Lumiere et compagnie*



David Lynch

1997 *Lost Highway* (sc)
 1999 *The Straight Story* (+ mus)
 2001 *Mulholland Drive* (co-sc, exec pr)

Other Films:

1988 *Zelly and Me* (role as Willie)
 1991 *The Cabinet of Dr. Ramirez* (exec pr)
 1994 *Nadja* (exec pr, role as Morgue Attendant)
 1997 *Pretty as a Picture: The Art of David Lynch* (for TV) (as himself)

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The undoubted perversity that runs throughout the works of David Lynch extends to his repeated and unexpected career turns: coming off the semi-underground *Eraserhead* to make the semi-respectable *The Elephant Man* with a distinguished British cast; then bouncing into a Dino de Laurentiis mega-budget science-fiction fiasco, *Dune*; creeping back with the seductive and elusive small-town mystery of *Blue Velvet*; capping that by transferring his uncompromising vision of lurking sexual violence to American network television in *Twin Peaks*; and alienating the viewers of that bizarre soap with the rambling, intermittently stupefying, road movie *Wild at Heart*. Although there are recognisable Lynchian elements, with both *Eraserhead* and *Blue Velvet*—his two most commercially and critically successful movies—leaking images and ideas into the pairs of movies that followed them up, Lynch has proved surprisingly difficult to pin down. Given one Lynch movie, it has been—until the slightly too self-plagiaristic *Wild at Heart*—almost impossible to predict the next step. A painter and animator—his first films are Svankmajer-style shorts *The Grandmother* and *Alphabet*—Lynch came into the film industry through the back door, converting his thesis movie into *Eraserhead* on a shooting schedule that stretched over some years and required the eternal soliciting of money from friends, like Sissy Spacek, who had gone on to do well.

Eraserhead is one of the rare cult movies that deserves its cult reputation, although it is a hard movie to sit still through for a second time around. Set in a monochrome fantasy world that suggests the slums of Oz, it follows a pompadoured drudge, Henry (John Nance), through his awful life in a decaying apartment building, with occasional bursts of light relief from the fungus-cheeked songstress behind the radiator, and winds up with two extraordinarily bizarre and horrid fantasy sequences, one in which Henry’s head falls off and is mined for indiarubber to be used in pencil erasers, and the other in which he cuts apart his skinned fetus of a mutant child and is deluged with a literal tide of excrement. Without really being profound, the film manages to worm its way into the hearts of the college crowd, cannily appealing—in one of Lynch’s trademarks—to intellectuals who relish the multiple allusions and evasive “meanings” of the film, and to horror movie fans who just like to go along with the extreme imagery. It was this combination, perhaps, that caught the eye of Mel Brooks’ Brookfilms, which was looking to branch into more serious work and tapped Lynch to bring its first foray, *The Elephant Man*, to the screen. This true story had been the basis of a successful Broadway play. But Lynch was given free reign to mine the historical record for inspiration instead as the film was not drawn from the play. With *The Elephant Man*, also in black and white and laden with the steamy industrial imagery of *Eraserhead*, Lynch, cued perhaps by the poignance of John Hurt’s under-the-rubber performance and the presence of the sort of cast (Anthony Hopkins, John Gielgud, Freddie Jones, Michael Elphick) one would expect from some BBC-TV *Masterpiece Theatre* serial, opts for a more humanist approach, mellowing the sheer nastiness of the first film. In the finale, as the mutant John Merrick attends a lovingly recreated Victorian magic show, Lynch even pays homage to the gentle magician whose *The*

Man with the Indiarubber Head might be cited as a precursor to *Eraserhead*, Georges Méliès.

Dune is a folly by anyone's standards, and the re-cut television version—which Lynch opted to sign with the Director's Guild pseudonym Allan Smithee—is no help in sorting out the multiple plot confusions of Frank Herbert's pretentious and unfilmable science-fiction epic. Hoping for a fusion of *Star Wars* and *Lawrence of Arabia*, De Laurentiis—who stuck by Lynch throughout the troubled \$40 million production—wound up with a turgid mess, overloaded with talented performers in nothing roles, that only spottily seems to have engaged Lynch's interest, mostly when there are monsters on screen or when Kenneth McMillan is campily overdoing his perverse and evil emperor act. *Dune* landed Lynch in the doldrums, and his comeback movie, also for the forgiving De Laurentiis, was very carefully crafted to evoke the virtues and cult commercial appeal of *Eraserhead* without seeming a throwback. Drawing on *Shadow of a Doubt*, Lynch made a small-town mystery that deigns to work on a plot level, and then shot it through with his own cruel insights into the teeming, insectoid nightmare that exists beneath the red, white, and blue prettiness of the setting, coaxing sinister meaning out of resonant pop songs like "Blue Velvet" and "In Dreams," and establishing the core of a repertory company—Kyle MacLachlan of *Dune*, Isabella Rossellini, Laura Dern—who would recur in his next projects. *Blue Velvet*, far more than the muddy *Dune*, established Lynch as a master of colour in addition to his black and white skills, and also, through his handling of human monster Dennis Hopper's abuse of Rossellini, as a chronicler of extreme emotions, often combining sex and violence in one disturbing, yet undeniably appealing package.

Twin Peaks, a television series Lynch devised and for which he directed the pilot film, is a strange offshoot of *Blue Velvet*, set in a similar town and with MacLachlan again the odd investigator of a crime the nature of which is hard to define. Although it lacks the explicit tone of the earlier film, in which Dennis Hopper is given to basic outbursts like "baby wants to fuck!," *Twin Peaks* is also insidiously fascinating, using the labyrinthine plot convolutions of the typical soap opera—among other things, the show is a lineal descendant of *Peyton Place*—in addition to the puzzle-solving twists of the murder mystery to probe under the surface of a folksy America of junk food and picket fences. As a reaction to the eerie restraint of *Twin Peaks*, *Wild at Heart* is an undisciplined road film which evokes Elvis in Nicolas Cage's subtly overwrought performance and straggles along towards its *Wizard of Oz* finale, passing by the high points of Lynch's career (featuring players and jokes from all his earlier

movies) as it plays out its couple-on-the-run storyline in a surprisingly straightforward and above-board manner. With Willem Dafoe's dirty-teeth monster replacing Dennis Hopper's gas-sniffing gangster, *Wild at Heart* echoes the violent and sexual excesses of *Blue Velvet*, including one exploding head stunt out of *The Evil Dead* and many heavy-metal-scored, heavy-duty sex scenes, but suffers from its superficiality, predictability, and a cast of characters so unlikely that we don't give a damn about the fates of any of them. Notes critic Hen Hanke: "*Wild at Heart* is nothing but a con game—a filmic *Emperor's New Clothes*. At least that's what we hope it is, because of this is truly how Lynch views the world, he must be one of the most unhappy people on the planet."

Both a genuine artist (say his supporters) and a cunning commercial survivor, Lynch appeared—in the minds of many critics—to be one of the best hopes for cinema in the 1990s. As of 1995, however, his promise as a savior had yet to be fulfilled. Unable to get the ill-fated *Twin Peaks* out of his system after it went unceremoniously off the air without a resolution, Lynch launched a theatrical version of his TV show, *Twin Peaks: Fire Walk with Me*. Ironically, it turned out to be a prequel to the events portrayed in the series rather than a sequel, so to date we are still left without a resolution to the labyrinthine mysteries surrounding the puzzle of "who killed Laura Palmer?" Overlong and oddly underheated, it was a commercial bomb, even with hardcore *Peaks* fans.

Not just inclined to listen to the supporters who extol him as an artist but heed them as well, Lynch made his next film, *Lost Highway*, expressly for this rabid group, it seems. Based on a dream of Lynch's, the film unfolds with the logic of a dream—which to say, no logic at all. It's about a man who may or may not be an escapee from prison, who may or may not have killed his wife, and who may or may not be being pursued by the authorities, gangsters, and a host of bizarre Lynchian characters. As self-indulgent as many of Lynch's previous works, it's artsy-fartsy pretentiousness is a whole lot more difficult to defend, however.

By contrast, Lynch's next film, *The Straight Story*, seems almost like a rejection of everything his most rabid supporters hold dear about him. Superficially at least, it is the most un-Lynch-like film in the director's body of work: A gentle, life-affirming, straight-from-the-heart, family-oriented tribute to the honesty, ideals, and tenacity of Middle America with a G rating and not a baroque or pretentious bone in its warm and fuzzy body.

—Kim Newman, updated by John McCarty

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MACKENDRICK, Alexander

Nationality: Scottish. **Born:** Boston, 1912. **Education:** Glasgow School of Art. **Career:** Commercial artist, animator of advertising films, also worked in Holland with George Pal, 1930s; made short propaganda films for Ministry of Information, World War II; later head of documentary and newsreel department of Psychological Warfare Branch, Rome; joined Ealing Studios as scriptwriter, 1946; directed first feature, *Whisky Galore*, 1946; signed contract with Hecht-Lancaster (Harold Hecht and Burt Lancaster) to make *Sweet Smell of Success* in U.S., 1956; Dean, Film Dept. of California Institute of the Arts, Valencia, from 1969; resigned Deanship, continued to teach at CalArts, from 1978. **Died:** 22 December 1993, of pneumonia.

Films as Director:

- 1949 *Whisky Galore (Tight Little Island)* (+ co-sc)
1951 *The Man in the White Suit* (+ co-sc)



Alexander Mackendrick

- 1952 *Mandy (The Story of Mandy; Crash of Silence)*
1954 *The Maggie (High and Dry)* (+ story)
1955 *The Ladykillers*
1957 *Sweet Smell of Success*
1963 *Sammy Going South (A Boy Ten Feet Tall)*
1965 *A High Wind in Jamaica*
1967 *Oh Dad, Poor Dad, Mamma's Hung You in the Closet and I'm Feelin' So Sad* (Quine) (d add'l scenes); *Don't Make Waves*

Other Films:

- 1950 *The Blue Lamp* (Dearden) (add'l dialogue)

Publications

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"Alexander Mackendrick," in *Film Dope* (London), June 1987.
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In 1955 Alexander Mackendrick made *The Ladykillers*, the last of his four Ealing comedies. Two years later, in Hollywood, came his brilliantly acid study of corruption and betrayal, *Sweet Smell of Success*. At first glance, the gulf is prodigious. Yet on closer examination, it narrows considerably: the apparent contrast between the two films becomes little more than a matter of surface tone. For behind the comedies that Mackendrick made for Ealing can be detected a mordant humor, a pessimism, and even an instinct for cruelty that sets them apart from the gentle sentimentality of their stablemates (Hamer's *Kind Hearts and Coronets* always excepted). The mainstream of Ealing comedy, even including such classics as *Passport to Pimlico* and *The Lavender Hill Mob*, presents (as Charles Barr has pointed out) "a whimsical daydream of how things might be." There is little of that daydream about Mackendrick's films; at times—as in *The Ladykillers*—they edge closer to surrealist nightmare.

In *Whisky Galore* the English outsider, Captain Waggett, is subjected by islanders to continual humiliation, unalleviated even in their triumph by the slightest friendly gesture. Similarly Marshall, the American tycoon in *The Maggie*, is abused, exploited, and physically assaulted by the Scots he encounters. Both workers and bosses in *The Man in the White Suit* turn violently upon Sidney Stratton, the idealistic inventor; and *The Ladykillers* culminates in a whole string of brutal murders. Not that this blackness detracts in the least from the effectiveness of the comedy. Rather, it lends the films a biting edge that makes them all the funnier, and may well explain why they have dated far less than most other Ealing movies.

A constant theme of Mackendrick's films is the clash between innocence and experience. Innocence connotes integrity, but also blindness to the interests of others; experience brings shrewdness, but also corruption. Generally, innocence is defeated, but not always: in *The Ladykillers* it is serenely innocent Mrs. Wilberforce who survives—as does Susan Hunsecker in *Sweet Smell of Success*, albeit at a price. Children feature prominently in Mackendrick's films—especially *Mandy*, *Sammy Going South*, *The Maggie*—and often embody the principle of innocence, though again not always. In *A High Wind in Jamaica*, against all audience expectations, it is the pirates, not the children they capture, who prove to be the innocents and who suffer death for it. As so often with Mackendrick's characters, they are doomed by their lack of perception; trapped, like the deaf heroine of *Mandy*, in a private world, they see only what they expect to see.

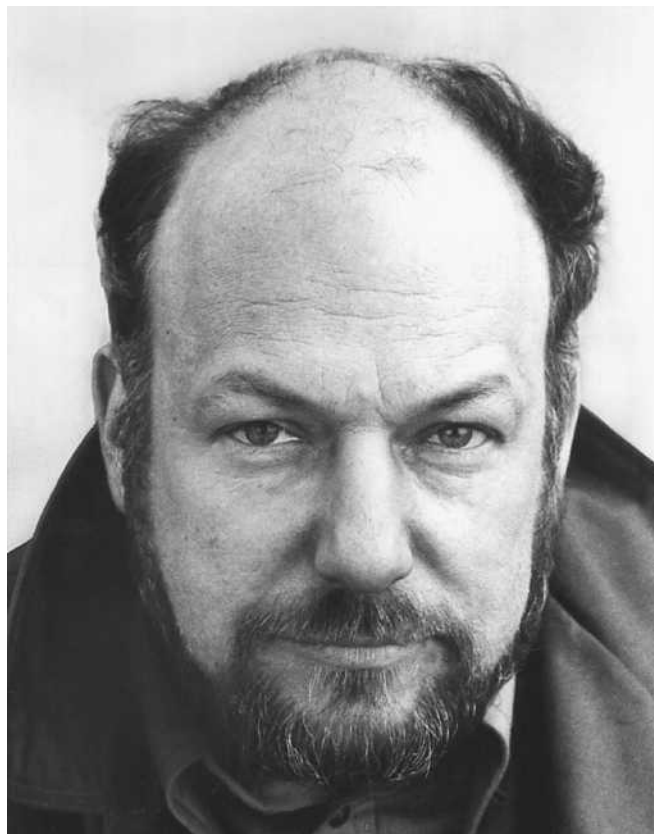
Mackendrick established a reputation as an exacting and perfectionist director, bringing to his films a visual acuteness and a flair for complex fluid composition to support the tight dramatic structure.

After *Sweet Smell of Success*, though, the quality of his work is generally considered to have declined, and he has made no films since 1967. A planned project on *Mary Queen of Scots* (intriguingly outlined by Mackendrick as "a sophisticated French lady landed in Boot Hill") never materialised. From 1969 to 1978 he headed an outstanding film department at the California Institute of the Arts; but the withdrawal of such a subtle and individual director from active filmmaking is greatly to be regretted.

—Philip Kemp

MAKAVEJEV, Dušan

Nationality: Yugoslavian. **Born:** Belgrade, 13 October 1932. **Education:** Studied psychology at Belgrade University, graduated 1955; studied direction at the Academy for Theatre, Radio, Film, and Television, Belgrade. **Military Service:** 1959–60. **Family:** Married Bojana Marijan, 1964. **Career:** Experimental filmmaker for Kino-Club, 1955–58; joined Zagreb Films, 1958; worked for Avala films, 1961; went to United States on Ford Foundation Grant, 1968; worked in United States, since 1974; instructor of film at various universities, including Columbia, Harvard, and New York. **Awards:** FIPRESCI Award and Silver Bear Award, Berlin Film Festival, for *Nevinost bez zastite*, 1968; FIPRESCI Award, special mention, Berlin Film Festival, for *W.R.—Misterije organizma*, 1971; Mostra Special Award, Sao Paulo International Film Festival, 1998.



Dušan Makavejev

Films as Director:

(shorts and documentaries):

- 1953 *Jatagan Mala* (+ sc)
 1955 *Pečat (The Seal)* (+ sc)
 1957 *Antoniјеvo razbijeno ogledalo (Anthony's Broken Mirror)* (+ sc)
 1958 *Spomenicima ne treba verovati (Don't Believe in Monuments)* (+ sc); *Slikovnica pčelara (Beekeeper's Scrapbook)* (+ sc); *Prokleti praznik (Damned Holiday)* (+ sc); *Boje sanjaju (Colors Are Dreaming)* (+ sc)
 1959 *Sto je radnički savjet? (What Is a Workers' Council?)*
 1961 *Eci, pec, pec (One Potato, Two Potato . . .)* (+ sc); *Pedagoška bajka (Educational Fairy Tale)* (+ sc); *Osmjeh 61 (Smile 61)* (+ sc)
 1962 *Parada (Parade)* (+ sc); *Dole plotovi (Down with the Fences)* (+ sc); *Ljepotica 62 (Miss Yugoslavia 62)* (+ sc); *Film o knjizi A.B.C. (Film about the Book)* (+ sc)
 1964 *Nova igračka (New Toy)* (+ sc); *Nova domaća zivotinja (New Domestic Animal)* (+ sc)

(feature films):

- 1966 *Covek nije tica (Man Is Not a Bird)* (+ sc)
 1967 *Ljubavni Slučaj, tragedija sluzbenice PTT (Love Affair; Switchboard Operator; An Affair of the Heart)* (+ sc)
 1968 *Nevinost bez zaštite (Innocence Unprotected)* (+ sc)
 1971 **WR—Misterije organizma (WR—Mysteries of the Organism)** (+ sc)
 1974 *Sweet Movie* (+ co-sc)
 1981 *Montenegro (Or Pigs and Pearls)* (+ sc)
 1985 *The Coca-Cola Kid*
 1989 *Manifesto (For a Night of Love)*
 1993 *The Gorilla Bathes at Noon*
 1995 *A Hole in the Soul* (+ sc, role as himself)
 1996 *Danske piger viser alt (Danish Girls Show Everything)* (co-d)

Publications

By MAKAVEJEV: books—

A Kiss for Komradess Slogan, 1964.
Nevinost bez zaštite [Innocence Unprotected], Zagreb, 1968.
WR—Mysteries of the Organism, New York, 1972.
Shooting the Actor; or, The Choreography of Confusion, with Simon Callow, London, 1990.

By MAKAVEJEV: articles—

“Fight Power with Spontaneity and Humor: An Interview with Dušan Makavejev,” with Robert Sutton and others, in *Film Quarterly* (Berkeley), Winter 1971/72.
 Interview with R. Colaciolo, in *Interview* (New York), February 1972.
 Interview with G. Braucourt, in *Ecran* (Paris), September/October 1972.
 “Let’s Put the Life Back in Political Life,” interview with C. B. Thompson, in *Cinéaste* (New York), vol. 6, no. 2, 1974.

Interview with Robert Benayoun and Michel Ciment, in *Positif* (Paris), June 1974.

Interview with Edgardo Cozarinsky and Carlos Clarens, in *Film Comment* (New York), May/June 1975.

“Film Censorship in Yugoslavia,” in *Film Comment* (New York), July/August 1975.

Interview with F. La Polla, in *Cineforum* (Bergamo), June/July 1986.
 “Innocence Unprotected,” an interview with R. Stoneman, in *Sight and Sound*, July 1992.

“Nipočem ne ugadaeš,” u kogo v karmene ljagsuška,” in *Iskusstvo Kino* (UR), August 1992.

“La vie en tant que ‘remake’,” an article in *Positif*, June 1994.

On MAKAVEJEV: book—

Taylor, John, *Directors and Directions*, New York, 1975.

On MAKAVEJEV: articles—

Wood, Robin, “Dušan Makavejev,” in *Second Wave*, New York, 1970.
 Oppenheim, O., “Makavejev in Montreal,” in *Sight and Sound* (London), Spring 1970.

“Makavejev and the Mysteries of the Organism,” in *Film* (London), Autumn 1971.

Robinson, David, “Joie de Vivre at the Barricades: The Films of Dušan Makavejev,” in *Sight and Sound* (London), Autumn 1971.

MacBean, J. R., “Sex and Politics,” in *Film Quarterly* (Berkeley), Spring 1972.

Vogel, Amos, “Makavejev: Toward the Edge of the Real . . . and Over,” in *Film Comment* (New York), November/December 1973.

“Dušan Makavejev,” in *Fifty Major Filmmakers* edited by Peter Cowie, South Brunswick, New Jersey, 1974.

“Sweet Movie,” in *Avant-Scène du Cinéma* (Paris), October 1974.

Schaub, M., “Unbeschützte und verlorene Unschuld, Dušan Makavejvs Spekulationen,” in *Cinema* (Zurich), vol. 21, no. 2, 1975.

Perlmutter, R., “The Cinema of the Grotesque,” in *Georgia Review* (Athens, Ohio), no. 1, 1979.

Cavell, Stanley, “On Makavejev on Bergman,” in *Critical Inquiry* (Chicago), no. 2, 1979.

Kral, Petr, “Perles et Cochons: Les Fantômes de Madame Jordan: Montenegro,” in *Positif* (Paris), March 1982.

Eagle, Herbert, “Yugoslav Marxist Humanism and the Films of Dušan Makavejev,” in *Politics, Art, and Commitment in the East European Cinema*, edited by David W. Paul, London, 1983.

“Dušan Makavejev,” in *Film Dope* (London), December 1987.

Makavejev section of *Filmvilag*, vol. 33, no. 8, 1990.

Forgacs, I., “Ezt mondta Makavejev. . . ,” in *Filmkultura*, no. 12, 1993.

Cerneko, M., “‘Big Mak’, ili tragedija s èeloveèeskim licon,” an article in *Iskusstvo Kino* (UR), January 1994.

Shaw, David, “The Mysteries of the Organism called Dušan Makavejev,” in *Suspect Culture* (CN), Fall 1994.

* * *

Before making his first feature film, *Man Is Not a Bird*, Dušan Makavejev had developed his filmmaking skills and formulated his

chief thematic and formal concerns by producing a number of 35mm experimental shorts and documentaries. His second feature, *Love Affair*, furthered Makavejev's reputation and situated him within a growing community of Eastern European filmmakers committed to exploring the potential of the film medium by opening it up to new subject matter and experimenting with non-conventional narrative forms. *Love Affair* deals with the romance between a Hungarian-born switchboard operator, Isabella, and Ahmed, an Arab sanitation engineer, and the breakdown of the relationship, Isabella's death, and Ahmed's arrest for her murder. However, this straightforward plot is only the skeleton which supports the rest of the film. Influenced by Eisenstein and Godard, Makavejev builds an elaborate, Brechtian amalgam of documentary-like examinations of rat extermination, interviews with a sexologist and criminologist, actual stock footage of the destruction of church spires during the October Revolution, as well as almost quaint digressions on how mattress stuffing is combed and how strudel is made. Makavejev questions the nature of sexual relationships in a changing, post-revolutionary, but still puritanical society by juxtaposing ostensibly unrelated images. For example, the razing of the church spires is intercut with and comments on Isabella's seduction of Ahmed and the destruction of his archaic sexual inhibitions.

Innocence Unprotected also manifests Makavejev's interest in the dialectics of montage, the ability to create new ideas by juxtaposing incongruous or contradictory images. In this film, Makavejev rescues a little bit of "unprotected innocence" from oblivion by incorporating the original *Innocence Unprotected*, the first Serbian "all-talking" feature, into a new cinematic context. This 1940s romance-adventure—filmed by a well-known local strongman-daredevil during the Nazi Occupation, censored by the occupation government, and ironically later denounced as being Nazi-inspired—is intercut with interviews Makavejev conducted with members of the original production crew as well as newsreel footage from the period of the occupation. Moreover, Makavejev hand-tints portions of the original film to contribute to the critical distance created by the archaic quality of the footage. Perhaps more than any of his other films, *Innocence Unprotected* shows Makavejev's loving interest in traditional Yugoslavian folk culture and humor.

WR—Mysteries of the Organism deals with the sexuality of politics and the politics of sexuality. A radical condemnation of both the sterility of Stalinism and the superficial commercialism of Western capitalism, *WR* is certainly a document of its time—of Yugoslavia attempting to follow its "other road" to socialism while America fights in Vietnam and Moscow invades Czechoslovakia. Makavejev looks to Wilhelm Reich (the "WR" of the title) for enlightenment. Reich was, early in his career, one of the first to recognize the profound interconnections between socio-political structure and the individual psyche. His radical sexual ideas alienated the psychoanalytic profession and his unorthodox medical theories and practices eventually led to his imprisonment in the United States.

Although elaborate cross-cutting blends the two sections of the film, roughly the first half of *WR* is devoted to a documentary study of Wilhelm Reich's life in the United States. Interviews with Reich's therapists, Reich's relatives, even people who knew him casually, including his barber, are intercut with an examination of American sexual mores circa 1970 via interviews with Jackie Curtis, Barbara Dobson, one of the editors of *Screw* magazine, and others. The second half of the film is primarily a fictional narrative set in Belgrade, which concerns the love affair between a young female admirer of Reich (Milena) and a rather priggish and prudish Soviet ice skater named

Vladimir Ilyich. Freed of his inhibitions by Milena's persistence, Vladimir makes love to her and then, unable to deal with his sexuality, decapitates her with his ice skate. However, after death, Milena's severed head continues to speak. Vladimir sings a song with a lyric written by a Soviet citizen critical of his government. *WR* ends with a photo of the smiling Reich—a sign of hope, a contradictory indication of the possibility for change and new beginnings.

WR was never released in Yugoslavia, and Makavejev made his two subsequent films, *Sweet Movie* and *Montenegro*, in the United States and Europe. Like *WR*, *Sweet Movie* has two parts. In the first a beauty contestant, Miss World, is wedded to and violated by Mr. Kapital and, after other humiliations, ends up in Otto Muehl's radical therapy commune. Miss World is taken in and nurtured by actual commune members who engage in various types of infantile regressions (including carrying their excrement displayed on dinner plates) as therapy. The second part of the film is an allegorical commentary on the East. A ship, with a figurehead of Karl Marx, sails about under the command of Anna Planeta, who seduces and murders young men and boys, while providing for their rebirth out of a hold filled with white sugar and corpses.

Montenegro continues this development of allegory in favor of Makavejev's earlier documentary interests. Marilyn, an American-born Swedish housewife, is lured into a world peopled by earthy and sexually active Yugoslavian immigrants who run a club called Zanzibar as an almost anarchistic communal venture. Like the heroes and heroines of Makavejev's earlier films, Marilyn cannot deal with her newly acquired sexual freedom, and she—like Ahmed, Vladimir Ilyich, and Anna Planeta—kills her lovers. *Montenegro*'s linear plot contrasts sharply with the convoluted narrative structure and elaborate montage techniques characteristic of Makavejev's earlier works. While being accused of making needlessly ambiguous films with scenes of gratuitous violence and sexuality, Makavejev has consistently explored the interrelationship of sexual life and socioeconomic structure while experimenting with narrative forms that challenge traditional notions of Hollywood filmmaking.

Makavejev's seventeen years as a "knapsack director," during his exile following *WR*, were echoed in films about displaced persons, immigrants, and "nowhere men in nowhere lands." As one of his characters says, "The place which is nowhere is a true home." Another character similarly notes, "Everyone has to come from somewhere," prompting a third to reply, "Not me! I come from here!" After *Sweet Movie*, several promising projects foundered in the choppy sea of international co-financing, until Swedish producer Bo Jonsson, visiting Makavejev at Harvard University, proposed a "high-quality comedy with a popular appeal and measured eroticism," in which the director could add his "little somethings." They soon grew into the rich ethnico-socio-political dimensions of *Montenegro* (*Or Pigs and Pearls*). The pearl necklace of its Swedish-American heroine (Susan Ansprach) symbolizes her ego and commodity fetishism; "pigs" emblemise the funky, ego-despoiling, unbridled instincts of work-immigrants from Southeast Europe (promptly polluted by consumerism's *teasing* of real, biological, desire).

Makavejev's second comedy in the genre (comedy with psychopolitical infill) came four years later, from Australia. *The Coca-Cola Kid*, not sponsored by that corporation's marketing division, concerns an enterprising young salesman who succeeds in prising open a tiny regional market, a sort of "last valley," hitherto monopolised by a local dynast's soft drink; but himself succumbs to its values. Though ten years in preparation with Australian novelist Frank Moorhouse,

its *Local Hero*-type story and backwoods setting inspired less intricate detail, and a thinner intellectual texture, than the culturally mixed settings of Makavejev's richest films.

His long exile ended with *Manifesto (For a Night of Love)*, by far the best of the art-house films funded, through the good offices of American Zoetrope's Tom Luddy, by Cannon-Globus (others were by Godard and Norman Mailer). As Bolsheviks of different classes and ideologies fumble their Revolution in 1920 Ruritania, Makavejev hilariously re-explores his abiding subject matter, shared with the Yugoslavian *Praxis* group of Marxist-humanist writers. His characters can only steer erratically between the four cardinal points of a spiritual compass: True Socialism (which Marxist bureaucratic classes too easily make oppressive), individualism (which Western capitalism makes smilingly rapacious); man's bodily instincts (commonly selfish and barbaric, *pace* Wilhelm Reich); and idealism (which may only camouflage the cold, abstract logic of power). Whereas "idealistic" Freudians (whether bourgeois or radical, or, like Reich, both) claim love and sex are natural but deny egoism and power, Makavejev understands that *both* instinct and idealism may spread, not just love and desire, but terror and violence. And after all, Mother Nature, like Anna Planeta, is a serial murderess: whatever lives will be killed, by *something*. Similarly, biological instincts involve, as much as sex, *food*; whence much play on bodies and nourishment. In *WR*, egg yolks, transferred unbroken from hand to hand, suggest an optimum of "communal kindness"; but even food may be over-refined (like, in *Sweet Movie*, consumerist chocolate, and the white sugar of revolutionary purity). Hence political history weighs like a nightmare on the minds of the living. And subsequent "tribal" massacres, in the former Yugoslavia and around the world, corroborate Makavejev's pessimism. Though faint hopes, and pity for history's victims, remain, his "laughter" at "mankind's follies" is more wistful, bitter, and tragic than many spectators perceive.

In his largely German film, *The Gorilla Bathes at Noon*, a Red Army officer, storming Berlin in 1945, suddenly finds himself in the reunified city near a Lenin statue, which he loyally pickets, as it is marked for demolition with yellow paint, like the egg on Marxism's face. This fantasy gambit presages a return to the *Wit/Sweet Movie* genre of allegorical cinema, although the plot becomes uncertain where to go. The problem, perhaps, was topicality, for the consequences of political collapse were not yet clear enough to work on. And perhaps Makavejev's cultural background, a sort of Freud-Marxist-Marcusian humanism, uneasily mixing economism and instinct theory, and concentrating on capitalism, cannot quite get to terms with the wider resurgence of nationalism, ethnicity, and "tribal" psychology. Though to these things the films' human stories are very sensitive.

Some spectators find that Makavejev's mixture of caricature and pessimism rather freeze their "rooting interest" in his characters, compared with his early dramas. It is a perennial problem in "serious satire." Nonetheless, Makavejev's sparkling and poetic inventions make him Eisenstein's true heir and the great reinvigorator of "intellectual cinema," integrating montage editing as one instrument in an entire orchestra, with "non-synch" sound, voice-over, music, colour, calligraphic camera, comic symbolism, dramatic fables, and visual sensuality, all weaving arguments so sophisticated that Eisenstein's look prehistoric. Where Godard faltered and fell, the Nowhere Man from ex-communist former Yugoslavia continues to blaze new trails of "philosophical cinema."

—Gina Marchetti, updated by Raymond Durnat

MAKHMALBAF, Mohsen

Nationality: Iranian. **Born:** Tehran, 1957 (some sources say 1952).

Education: Left school at age fifteen to provide for his family.

Career: Sentenced to death by firing squad at age 17 for stabbing a policeman, 1974; freed with Islamic revolution against Shah Mohammed Reza Pahlavi's regime, 1979; one of the founders of the Islamic Propagation Organization; earliest films screened in mosques; shifted from supporter of cleric control in Iran to an opponent of their control; five of his films have been banned in his own country. **Awards:** Special Jury Prize, Istanbul International Film Festival, for *Nasseroddin Shah, hactore Cinema*, 1993; Best Director and Prize of the Screenwriter's Critic and Writer's Catalan Association, Catalan International Film Festival (Spain), and Best Artistic Contribution Award, Tokyo International Film Festival, for *Gabbeh*, 1996; Special Mention, Locarno International Film Festival, for *Nun va Goldoon*, 1996; "CinemAvvenire" Award and Sergio Trasatti Award (Special Mention), Venice Film Festival, for *Sokhout*, 1998; and many other awards. **Address:** c/o Green Film House, 98 Mirdamad Boulevard, PO Box 19395/4866, Téhéran, Iran; c/o MK2 Diffusion, 55 rue Traversière, 75012 Paris, France.

Films as Director and Writer:

- 1982 *Tobeh Nosuh (Nasoo's Repentance)*
- 1984 *Do Cheshman Beesu (Two Sightless Eyes); Este'aze (Seeking Refuge in God)* (+ ed)
- 1985 *Baycot (Boycott)* (+ ed)
- 1987 *Dastforoush (The Peddler)* (+ ed)
- 1988 *Bicycleran (The Cyclist)* (+ prod des)
- 1989 *Arousi-ye Khouban (The Marriage of the Blessed)* (+ ed)
- 1990 *Nobat e Asheqi (Time of Love)* (+ ed)
- 1991 *Shabhaye Zayنده-Rood (Nights of Zaende-Rood)* (+ ed)
- 1992 *Nasseroddin Shah, hactore Cinema (Once upon a Time, Cinema)* (+ ed)
- 1993 *Honarpiشه (The Actor)* (+ ed); *Gozideh tasvir dar doran-e Qajar (Images from the Ghajar Dynasty)* (doc)
- 1994 *Salaam Cinema* (+ ed, ro as himself); *Sang-o shisheh (Stone and Glass)* (doc)
- 1996 *Gabbeh* (+ ed); *Nun va Goldoon (A Moment of Innocence)* (+ ed, ro as himself)
- 1998 *Sokhout (The Silence)* (+ ed)
- 1999 *Ghessé hayé kish (Tales of Kish; Kish Tales)* (+ ed)

Other Films:

- 1981 *Towjeeh (Haghaniparast)* (sc)
- 1982 *Marg Deegari (Honarmand)* (sc); *Hesar dar Hesar* (Honarmand) (sc)
- 1985 *Zangha (Honarmand)* (sc)
- 1989 *Nema-ye Nazdik (Close-Up)* (Kiarostami) (ro as himself)
- 1990 *Deedeh-Ban (Hatamikia)* (ed)
- 1998 *Sib (The Apple)* (Samirah Makhmalbaf) (sc, ed)
- 2000 *Takhte Siah (Blackboard)* (Samira Makhmalbaf) (sc, ed)

Publications

On MAKHMALBAF: articles—

- White, Armond, “18th New Directors/New Film Festival,” in *Film Comment* (New York), May-June 1989.
- Johnson, William, “The Peddler,” in *Film Quarterly* (Berkeley), Spring 1990.
- Smith, Gavin, “Method in Movie Madness: Salaam Cinema,” in *Film Comment* (New York), July-Aug. 1996.
- Cheshire, Godfrey, “Makhmalbaf: The Figure in the Carpet,” in *Film Comment* (New York), July-August 1997.
- Johnson, William, “Gabbeh,” in *Film Quarterly* (Berkeley), Fall 1997.
- Ditmars, Hadani, “From the Top of the Hill,” *Sight and Sound* (London), vol. 6, no. 12, November 1997.
- Rosenbaum, Jonathan, “Makhmalbaf and Dostoevsky: A Limited Comparison,” in *The Chicago Reader*, October 1999.
- Cheshire, Godfrey, “Overthrowing the Auteur: A Moment of Innocence,” in *CinemaScope*, winter 2000.
- Hoffman, Adina, “Makhmalbaf’s Moment,” in *American Prospect*, vol. 11, 24 April 2000.

On MAKHMALBAF: films—

- Petgar, Maani, director, *Cinema Cinema*, 1994.
- Golmakani, Houshang, director, *Stardust Stricken—Mohsen Makhmalbaf: A Portrait*, 1996.
- Daneshmand, Shapour, *Makhmalbaf: Unveiling an Islamic Filmmaker*, 1998.

* * *

One of the indelible images of Mohsen Makhmalbaf comes not from his own work as director but from an onscreen appearance. In *Close-Up*, a 1989 film by his Iranian compatriot Abbas Kiarostami, Makhmalbaf enters the film in its final minutes, playing himself. *Close-Up* is an ingeniously layered story, based on fact, about a small-time swindler who convinced a Tehran family he was the famous film director Mohsen Makhmalbaf. In a prime example of Iranian cinema’s tendency to turn its fiction in on itself, the real people in the case also play themselves in the film. Makhmalbaf arrives as a surprisingly benevolent presence, considering the particulars of the case, a sympathetic and interested artist, not so much angry as curious.

All of those words—curious, angry, sympathetic, artist—describe stages of Makhmalbaf’s unusual career. Like the American Paul Schrader, he was raised in a fundamentalist religious household (Islamic, in Makhmalbaf’s case) and did not see a movie until after adolescence. Like the Russian Sergei Eisenstein, he began his career as a maker of revolutionary propaganda, only to run afoul of the authorities (many of his 1990s films have been banned in Iran) when his outlook broadened.

In 1974 Makhmalbaf was arrested for terrorist activities aimed at the Shah’s government, and was spared the death penalty by virtue of his youth. These experiences inspired his films *Boycott* (1985) and the remarkable *A Moment of Innocence* (1996). Released from prison at the time of the Islamic revolution, Makhmalbaf turned to militant politics, which led to the didactic nature of his early features. A turning point came with *The Peddler* (1986), a scorching collection

of three stories that would not be out of place as Persian episodes of *The Twilight Zone*. One is a horrific tale of poverty-stricken parents trying to leave a newborn infant with an upper-class family; another depicts the madness of a goony-bird son, part Anthony Perkins of *Psycho* and part Jerry Lewis, “caring” for his immobile mother; the last is a street-level gangster quasi-parody that anticipates Quentin Tarantino by a decade. Utterly unsparing, *The Peddler* initiated a cycle of social-comment films that made Makhmalbaf a significant cultural observer in Iran.

With *Once upon a Time, Cinema* (1992), the director turned his attention to film itself. A larky mix of Arabian Nights exotica and film history, the picture cleverly weaves clips from landmark Iranian cinema into a story about an early 20th century ruler. Its references, both cinematic and historical, may not translate in full to an international audience, but its technical playfulness—not so far from the trickery of *Zelig* or *Dead Men Don’t Wear Plaid*—is ingenious.

Once upon a Time was conceived to mark the 100th anniversary of film, as was the very different *Salaam Cinema*. The event captured in *Salaam Cinema* was originally intended as a casting call for non-professional actors, a call that brought out thousands more acting hopefuls than Makhmalbaf expected. These auditions, the interplay between director and inexperienced performers, became the film. The result is, in the words of *Film Comment*’s Gavin Smith, “A strange, hybrid document of an experiment-happening. . . . The auditions range from harmless make-believe exercises in play-acting to emotionally manipulative and humiliating challenges that stop just short of abusive.” Makhmalbaf “plays” himself in the film, but as an exaggerated dictator, an example of bullying authority.

In the middle of the decade, having already gained popularity in his homeland and a certain amount of international notice, Makhmalbaf kept changing and evolving. “When I started making films,” he told *Sight and Sound*, “my focus was political. But now I understand that life is larger than politics. . . . (N)ow I think that the best approach to save humanity is through going back to the beauty and the poetry of everyday life.” Two of the truly extraordinary films of the decade, both initially banned in Iran, were the result. *Gabbeh* (1996), a tale of love and storytelling amongst the nomads of the remote countryside, has a lush visual beauty new to Makhmalbaf’s work. A *gabbeh* is a densely woven rug, and the film itself is a tapestry of myth, nature, and cultural tradition—with a strong sympathy for the unfair place of women in its world.

A Moment of Innocence (1996) returns to Makhmalbaf’s arrest in the 1970s. But it is not a simple dramatic re-creation of a provocative incident (the young Makhmalbaf stabbed a policeman outside a police station, and was himself shot). At the beginning of the film, the policeman stabbed by Makhmalbaf shows up at the director’s house, looking for work in movies—an incident that actually occurred some years earlier. We then watch director and cop cast actors as their younger selves, to play out the 1974 incident on film. Some of the principals, including Makhmalbaf, play themselves, in a device recalling *Close-Up*. The film flips back and forth between filmmaking process and the 1970s story, leading to an uncannily moving ending that seems to operate on a half-dozen different levels at once. (At about this time, the director’s daughter Samira had an international success with her own directing debut, *The Apple*.)

Makhmalbaf’s 1998 film *The Silence* has the shape of a typical Iranian film: a 10-year-old boy, blind, earns money as a guitar-tuner so his mother won’t be evicted from their home. But the movie upends expectations, as the boy becomes increasingly obsessed with the

opening notes of Beethoven's Fifth Symphony, which thrum inside his head. The vibrant colors of the film raise the question of whether the director is becoming self-consciously "exotic" after the success of *Gabbeh*, but the film's ideas are tantalizing and powerful.

Describing the artisans of *Gabbeh*, Makhmalbaf has said, "They weave patterns spontaneously, without planning. They are inspired by reality around them. . . And they also weave their dreams into the carpet. . . No two carpets are alike. Each is a unique reflection of the weaver's life." The parallel with his own films is a powerful one, and stands as a statement of the unique experience—and willingness to change and grow—this director brings to the screen.

—Robert Horton

MALICK, Terrence

Nationality: American. **Born:** Waco, Texas, 30 November 1943. **Education:** Harvard University, B.A., 1966; Oxford University on Rhodes Scholarship; Center for Advanced Film Studies, American Film Institute, 1969. **Career:** Journalist for *Newsweek*, *Life*, and the *New Yorker*, late 1960s; lecturer in philosophy, Massachusetts Institute of Technology, 1968; directed first feature, *Badlands*, 1973. **Awards:** Best Director Awards, National Society of Film Critics and New York Film Critics, 1978, and Cannes Festival, 1979, for *Days of Heaven*. **Agent:** c/o Evarts Ziegler Associates, Inc., 9255 W. Sunset Boulevard, Los Angeles, CA 90069, U.S.A.



Terrence Malick (right) and Martin Sheen on the set of *Badlands*

Films as Director and Screenwriter:

- 1973 *Badlands* (+ pr, role as architect)
- 1978 *Days of Heaven*
- 1998 *The Thin Red Line* (d only)

Other Films:

- 1969 *Lanton Mills* (short) (sc)
- 1972 *Pocket Money* (Rosenberg) (sc)
- 1974 *The Gravy Train* (co-sc, under pseudonym David Whitney)
- 1982 *Deadhead Miles* (Zimmerman) (co-sc) (filmed 1970)

Publications

By MALICK: articles—

- "The Filming of *Badlands*," an interview with G. R. Cook, in *Filmmakers Newsletter* (Ward Hill, Massachusetts), June 1974.
- "Malick on *Badlands*," an interview with B. Walker, in *Sight and Sound* (London), Spring 1975.
- Interview with Michel Ciment, in *Positif* (Paris), June 1975.
- Interview with Michel Ciment, in *Positif* (Paris), April 1998.
- Interview with Michael Henry and others, in *Positif* (Paris), March 1999.

On MALICK: articles—

- Johnson, William, "Badlands," in *Film Quarterly* (Berkeley), Spring 1974.
- Fox, Terry Curtis, "The Last Ray of Light," in *Film Comment* (New York), September/October 1978.
- Hodenfield, Chris, "Terrence Malick: *Days of Heaven*'s Image Maker," in *Rolling Stone* (New York), 16 November 1978.
- Combs, Richard, "The Eyes of Texas," in *Sight and Sound* (London), Spring 1979.
- Maraval, P., "Dossier: Hollywood '79: Terrence Malick," in *Cinématographe* (Paris), March 1979.
- Donough, P., "West of Eden: Terrence Malick's *Days of Heaven*," in *Post Script* (Jacksonville, Florida), Fall 1985.
- "Terrence Malick," in *Film Dope* (London), December 1987.
- Vancher, Andrea, "Absence of Malick," in *American Film*, February 1991.
- Wondra, Janet, "A Gaze Unbecoming: Schooling the Child for Femininity in *Days of Heaven*," in *Wide Angle* (Baltimore), October 1995.
- Tapper, Michael, "Terrence Malick," in *Filmhäftet* (Stockholm), vol. 27, no. 105, 1999.
- MacCabe, Colin, and Geoffrey Macnab, "Bayonets in Paradise/Solider Stories," in *Sight and Sound* (London), February 1999.

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Though in the first two decades of his career he directed only two feature films, Terrence Malick has received the kind of critical attention normally reserved for more experienced and prolific

filmmakers. His career reflects a commitment to quality instead of quantity—an unusual and not always profitable gamble in the film industry.

In 1972, Malick wrote the screenplay for *Pocket Money*, which starred Paul Newman and Lee Marvin, a film memorable more for character study than story. The following year, Malick made his first feature, *Badlands*. The film was an amazing debut. Based loosely on the sensational Starkweather-Furgate murder spree, *Badlands* concerns Kit Carruthers, a twenty-five-year-old James Dean look-alike, and Holly Sargis, his fifteen-year-old girlfriend. After murdering Holly's father, they begin a flight across the northeastern United States, killing five others along the way.

This disturbing and beautiful film is narrated by Holly (Sissy Spacek), who unemotionally describes the couple's actions and feelings. Her partner in crime, Kit (Martin Sheen), is a likeable, unpredictable, and romantic killer who is so confident of his place in American history as a celebrity that he marks the spot where he is arrested, and gives away his possessions as souvenirs to police officers.

Days of Heaven, Malick's long-awaited second feature, was released five years later. The film was critically acclaimed in the United States, and Malick was named best director at the Cannes Film Festival. *Days of Heaven* is a homage to silent films (the director even includes a glimpse of Chaplin's work), with stunning visual images and little dialogue. Moving very slowly at first, the film's pace gradually accelerates as the tension heightens. Its plot and style elaborate on that of *Badlands*: the flight of two lovers following a murder, and the use of unemotional narration and off-beat characterizations.

For years Malick then took up residence in Paris, while critics awaited his next project. Some wondered how the director would remain profitable to any studio with his lapses between projects, his aversion to interviews, and his refusal to help in the marketing of his films. Paramount, however, remained confident of Malick's value and continued to send the director scripts plus a yearly stipend. Unlike Welles, whose lack of productivity must be traced in large measure to studio hostility to his methods and work, Malick could not blame anyone but himself for a talent and interests that bore no fruit for almost twenty years.

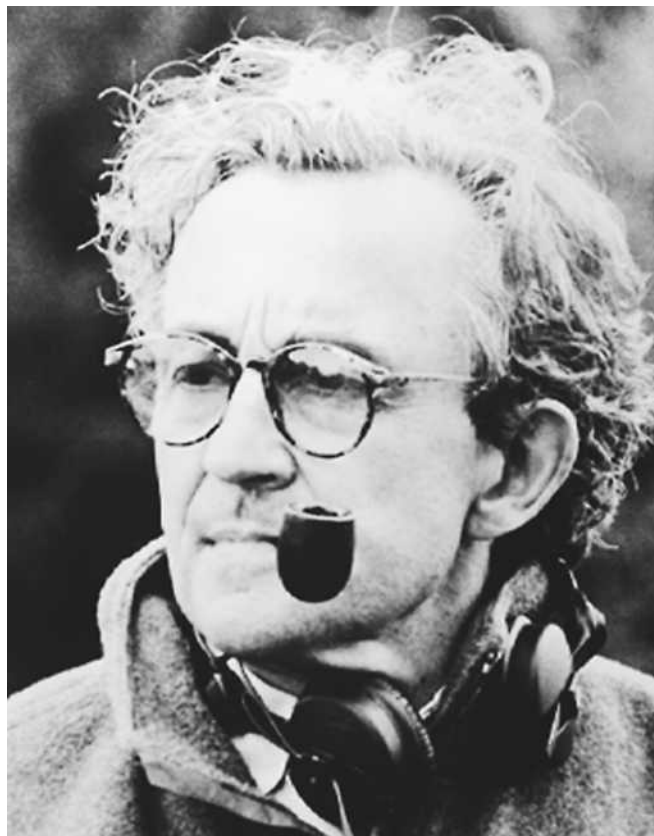
Malick's inactivity, however, came to a surprising end as the decade and century drew to a close. He revived his career with a brilliant film, arguably among the most cinematic and profound the postwar American cinema has produced. Malick's version of James Jones's *The Thin Red Line*, written in the 1950s and brought to the screen for the first time in the 1960s, is a moving, poetic meditation on the contradictions of human nature: man's compulsive self-destruction yet hunger for life and love. Released not long after Steven Spielberg's conventional and much acclaimed war story, *Saving Private Ryan*, Malick's film disappointed those who expected an exultation at American victory in the bitter battle for Guadalcanal (the island goes unnamed in both Jones's novel and Malick's film). Instead, the film is pervaded by a profound sadness at the inalterable fact of organized violence, a sadness transformed into resignation as the main character, a cynical nonconformist, ultimately accepts the hero's burden of self-sacrifice. Like Jones, Malick fragments the narrative, exploring the use of voice-over to identify and deepen subjective experience. Yet the final result is not hard to follow, as Malick demonstrates the same talent for designing compelling narrative that was evident in his early career. The film world can only hope

that he does not wait another twenty years before executing yet another cinematic masterpiece.

—Alexa Foreman, updated by R. Barton Palmer

MALLE, Louis

Nationality: French. **Born:** Thumeries, France, 30 October 1932. **Education:** Collège des Carmes; Institut d'Études Politiques at the Sorbonne, Paris, 1951–53; Institut des Hautes Études Cinématographiques (IDHEC), 1953–54. **Family:** Married 1) Anne-Marie Deschodt, one son, one daughter (divorced 1967); 2) actress Candice Bergen, 1980, one daughter. **Career:** Assistant and cameraman to Jacques Cousteau, 1954–55; assistant to Robert Bresson on *Un Condamné à mort s'est échappé*, 1956; cameraman on Tati's *Mon Oncle*, 1957; directed first film, 1958; reported from Algeria, Vietnam, and Thailand for French Television, 1962–64; moved to India, 1968; moved to the United States, 1976; returned to France to make *Au revoir les enfants*, 1987. **Awards:** Palme d'Or, Cannes Festival, 1956, and Oscar for Best Documentary, 1957, for *The Silent World*; Prix Louis Delluc for *Ascenseur pour l'échafaud*, 1958; special jury prize, Venice Festival, for *Les Amants*, 1958; special jury prize, Venice Festival, for *Le Feu follet*, 1963; Italian Critics Association Best Film Award, for *The Fire Within*, 1964; Grand Prix du Cinema Francais, 1965, and Czechoslovakian best film award, 1966, for *Viva Maria*; Grand Prize, Melbourne Film Festival, for *Calcutta*, 1970;



Louis Malle

Prix Raoul Levy and Prix Méliès for *Lacombe, Lucien*, 1974; five Academy Award nominations, including best picture and best director, for *Atlantic City*, 1980; Golden Lion, Venice Festival, and Prix Louis Delluc, for *Au revoir les enfants*, 1987; British Academy of Film and Television Arts Awards nomination, best director, and Felix Award, European Film Awards, for *Au revoir les enfants*, 1988; elected Film Academy Fellow, British Academy of Film and Television Arts, 1991. **Died:** Of lymphoma, in Beverly Hills, California, 23 November 1995.

Films as Director:

- 1956 *Le Monde du silence* (*The Silent World*) (co-d, ph)
- 1958 *Ascenseur pour l'échafaud* (*Elevator to the Gallows*; *Frantic*) (+ pr, co-sc); *Les Amants* (*The Lovers*) (+ pr, co-sc)
- 1960 *Zazie dans le Métro* (*Zazie*) (+ pr, co-sc)
- 1962 *Vie privée* (*A Very Private Affair*) (+ pr, co-sc)
- 1963 *Le Feu follet* (*The Fire Within*; *A Time to Live, a Time to Die*) (+ pr, sc)
- 1965 *Viva Maria* (+ co-pr, co-sc)
- 1967 *Le Voleur* (*The Thief of Paris*) (+ pr, co-sc)
- 1968 "William Wilson" episode of *Histoires extraordinaires* (*Spirits of the Dead*) (+ pr, sc)
- 1969 *Calcutta* (+ pr, sc); *L'Inde fantôme* (*Phantom India*) (+ pr, sc) (six-hour feature presentation of TV documentary)
- 1971 *Le Souffle au cœur* (*Murmur of the Heart*) (+ pr, sc)
- 1972 *Humain trop humain* (+ pr, sc)
- 1973 *Lacombe, Lucien* (+ pr, co-sc)
- 1975 *Black Moon* (+ pr, co-sc)
- 1978 *La Petite* (+ pr, sc); *Pretty Baby* (+ pr, co-story)
- 1980 *Atlantic City* (+ pr, sc)
- 1981 *My Dinner with Andre* (+ pr, sc)
- 1984 *Crackers* (+ pr, sc)
- 1985 *Alamo Bay* (+ pr, sc); *God's Country* (+ pr, sc)
- 1986 *And the Pursuit of Happiness* (+ pr, sc)
- 1987 *Au Revoir les enfants* (*Goodbye, Children*) (+ pr, sc)
- 1990 *Milou en Mai* (*May Fools*) (+ pr, sc)
- 1992 *Damage*
- 1994 *Vanya on 42nd Street*

Other Films:

- 1969 *La Fiancée du pirate* (Kaplan) (role)

Publications

By MALLE: books—

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Louis Malle par Louis Malle, with S. Kant, Paris, 1978.
Au revoir les enfants, Paris, 1989.
Milou en mai, with Jean-Claude Carrière, Paris, 1990.
Malle on Malle, Paris, 1993.

By MALLE: articles—

- "Avec *Pickpocket*, Bresson a trouvé," in *Arts* (Paris), 3 January 1960.
- "*Les Amants*," (text) in *L'Avant-Scène du Cinéma* (Paris), 15 March 1961.
- "*Le Feu follet*," (text) in *L'Avant-Scène du Cinéma* (Paris), 15 October 1963.
- "Louis Malle: Murmuring from the Heart," interview with N. Pasquariello, in *Inter/View* (New York), July 1972.
- "*Phantom India*," with E.L. Rodrigues, in *Film Heritage* (New York), Fall 1973.
- "Louis Malle on *Lacombe Lucien*," in *Film Comment* (New York), September/October 1974.
- "Like Acid," interview with Gordon Gow, in *Films and Filming* (London), December 1975.
- "From *The Lovers* to *Pretty Baby*," interview with Dan Yakir, in *Film Quarterly* (Berkeley), Summer 1978.
- "Creating a Reality That Doesn't Exist," interview with A. Horton, in *Literature/Film Quarterly* (Salisbury, Maryland), no. 2, 1979.
- Interview with P. Carcassonne and J. Fieschi, in *Cinématographe* (Paris), March/April 1981.
- Interview in *Post Script* (Jacksonville, Florida), Autumn 1982 and Winter 1983.
- Interview in *Jeune Cinema* (Paris), June/July 1987.
- Interview in *Cineforum* (Bergamo), June/July 1987.
- Interview in *Cahiers du Cinéma* (Paris), October 1987.
- Interview with Robert Benayoun, and others, in *Positif* (Paris), October 1987.
- "Focus: *Au Revoir les Enfants*," an interview with D. Chase, in *American Film* (New York), January/February 1988.
- "Off Screen: Louis Malle, Remembrance of Things Past," interview with Stephen Harvey, in *The Village Voice* (New York), 23 February 1988.
- "Movies: Childhood's End," interview with Elvis Mitchell, in *Rolling Stone* (New York), 24 March 1988.
- "Dialogue on Film: Louis Malle," in *American Film* (Washington, D.C.), April 1989.
- Interview with Candice Bergen in *Interview* (New York), June 1990.
- "My Discussion with Louis," an interview with George Hickenlooper, in *Cineaste* (New York), vol. 18, no. 2, 1991.
- Interview in *Mensuel du Cinéma*, no. 1, November-December 1992.
- Interview in *Time Out* (London), no. 1171, 27 January 1993.
- Interview with Andre Gregory in *Vogue*, November 1994.

On MALLE: books—

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On MALLE: articles—

- Strick, P., "Louis Malle," in *Film* (London), Spring 1963.
- Ledieu, Christian, "Louis Malle détruit son passé à chaque nouveau film," in *Arts* (Paris), 9 October 1963.
- Gow, Gordon, "Louis Malle's France," in *Films and Filming* (London), August 1964.

- Price, James, "Night and Solitude: The Cinema of Louis Malle," in *London Magazine*, September 1964.
- "Director of the Year," *International Film Guide* (London, New York), 1965.
- Lej, Russell, "Louis Malle," in the *New Left Review* (New York), March/April 1965.
- McVay, D., "Louis Malle," in *Focus on Film* (London), Summer 1974.
- "Black Moon," in *Avant-Scène du Cinéma* (Paris), December 1975.
- Rollet, R.T., and others, "The Documentary Films of Louis Malle," in special Malle issue of *Film Library Quarterly* (New York), vol. 9, no. 4, 1977.
- Article in *Cahiers du Cinéma* (Paris), July/August 1987.
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- "Louis Malle," in *Film Dope* (London), December 1987.
- Indorf, Annette, "Coming Home," in *Premiere* (New York), February 1988.
- Denby, David, "Murmurs of an Expatriate's Heart," in *Premiere* (New York), May 1988.
- "Au revoir les enfants Issue" of *Avant-Scène du Cinéma* (Paris), July 1988.
- Martin, M., "Le cinéma d'auteur," in *Revue du Cinéma* (Paris), no. 441, September 1988.
- Prédal, René, "L'oeuvre de Louis Malle, ou les étapes d'une évolution personnelle," in *Jeune Cinéma* (Paris), September/October 1988.
- Chase, D., article in *Millimeter* (New York), January 1989.
- Roud, Richard, "Malle x 4," in *Sight and Sound* (London), Spring 1989.
- Chutnow, P., "Louis Malle Diagnoses His Murmur of the Heart," in *New York Times*, 19 March 1989.
- "Louis Malle Works Both Sides of the Pond," in *Variety*, 21 March 1990.
- Bernstein, R., "Malle Uncorks the '68 Crop," in *New York Times*, 17 June 1990.
- Bishop, K., "My déjeuner with Louis," in *American Film* (New York), July 1990.
- Weinraub, Bernard, "Louis Malle Cuts a Film and Grows Indignant," in *The New York Times*, 22 December 1992.
- Guare, John, article in *New Yorker* (New York), 21 March 1994.
- "Louis Malle" (special section), in *Positif* (Paris), no. 419, January 1996.
- Toubianc, Serge, "La cinéophile au juste," in *Cahiers du Cinéma* (Paris), no. 498, January 1996.

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In the scramble for space and fame that became the *nouvelle vague*, Louis Malle began with more hard experience than Godard, Truffaut, or Chabrol, and he showed in *Ascenseur pour l'échafaud* that his instincts for themes and collaborators were faultless. Henri Decaë's low-light photography and Malle's use of Jeanne Moreau established him as emblematic of the new French cinema. But the *Cahiers* trio with their publicist background made artistic hay while Malle persisted in a more intimate voyage of discovery with his lovely star. As the cresting new wave battered at the restrictions of conventional narrative technique, Malle created a personal style, sexual and emotional, which was to sustain him while flashier colleagues failed. Of the new wave survivors, he was the most old-fashioned, the most erotic, and, arguably, the most widely successful.

Re-viewing reveals *Ascenseur* as clumsy and improbable, a failure redeemed only by the Moreau and Maurice Ronet performances. A flair for coaxing the unexpected from his stars had often saved Malle from the consequences of too-reverent respect for production values, a penchant for burnished low-lit interiors being his most galling stylistic weakness. But playing Bardot against type in *Vie privée* as a parody of the harried star, and using Moreau as one of a pair of comic Western trollops (in *Viva Maria*) provided an indication of the irony that was to make his name.

Thereafter Malle became a gleeful chronicler of the polymorphously perverse. Moreau's hand falling eloquently open on the sheet in *Les Amants* as she accepts the joy of cunnilingus is precisely echoed in her genuflection to fellate a yoked George Hamilton in *Viva Maria*. Incest in *Souffle au coeur*, child prostitution in *Pretty Baby*, and, in particular, the erotic and sadomasochistic overtones of Nazism in *Lacombe, Lucien* found in Malle a skillful, committed, and sensual celebrant.

Malle's Indian documentaries of 1969 belong more to the literature of the mid-life crisis than to film history. *Black Moon* likewise explores an arid emotional *couloir*. Malle returned to his richest sources with the U.S.-based films of the late 1970s and after. *Pretty Baby*, *Atlantic City*, *My Dinner with Andre*, and *Alamo Bay* delight in overturning the stones under which closed communities seethe in moist darkness. The ostensible source material of the first, Bellocq's New Orleans brothel photographs, receives short shrift in favour of a lingering interest in the pre-pubescent Brooke Shields. *Atlantic City* relishes the delights of post-climactic potency, giving Burt Lancaster one of his richest roles as the fading ex-strong-arm man, dubbed "Numb Nuts" by his derisive colleagues. He seizes a last chance for sexual passion and effective action as the friend and protector of Susan Sarandon's character, an ambitious nightclub croupier.

My Dinner with Andre focuses with equal originality on the social eroticism of urban intellectuals. A globe-trotting theatrical voluptuary reviews his thespian conquests to the grudging admiration of his stay-at-home colleague. An account of theatrical high-jinks in a Polish wood with Jerzy Grotowski and friends becomes in *Andre Gregory's* fruity re-telling, and with Malle's lingering attention, something very like an orgy. Again, production values intrude on, even dominate the action; mirrors, table settings, the intrusive old waiter, and even the food itself provide a rich, decorated background that adds considerably to the sense of occasion. Malle sends his audiences out of the cinema conscious of having taken part in an event as filling as a five-course meal.

Given this general richness, it may be by contrast that certain of Malle's quieter, less vivid works shine. *Zazie dans le Métro*, his fevered version of Queneau's farce, marked his first break with the stable pattern of the new wave. Compared with Godard's *Une Femme est une femme*, it shows Malle as the more skillful of the two at remaking the genre film. The terse *Le Feu follet*, a vehicle for Maurice Ronet adapted from F. Scott Fitzgerald's *Babylon Revisited*, showed Malle moving towards what had become by then the standard "new" French film, characterized by the work of the so-called "Left Bank" group of Resnais, Varda, Rivette, and Rohmer. But again Malle found in the character a plump, opulent self-regard that turned *Le Feu follet*, despite its black and white cinematography and solemn style, into a celebration of self-pity, with Ronet at one point caressing the gun with which he proposes to put an end to his life. Like the relish with which Belmondo's gentleman thief in *Le Voleur* savours the objects

he steals, Malle's love of physicality, of weight and color and texture, seems so deeply rooted as to be almost religious. (And Malle did, after all, work as assistant to Bresson on *Un Condamné à mort s'est échappé*.)

The latter stages of Malle's career included one well-publicized fiasco and two very different but equally brilliant films. The former is *Damage*, a boring adaptation of Josephine Hart's best-seller, crammed with boring sex footage of Jeremy Irons (as a British politician) and Juliette Binoche (as his son's girlfriend, with whom he commences an affair). The film is of note only for the hubbub created when Malle was forced to edit footage to earn the film an R (rather than NC-17) rating, and for Miranda Richardson's brief but riveting presence as Irons' rejected wife.

Au revoir les enfants, on the other hand, is as fine a film as Malle ever has made. It is set at that point in time, if such a moment can be measured, in which childhood inevitably and irrevocably ends. The film is a heartbreaking autobiographical drama which tells the story of Julien Quentin, a universal 11-year-old: a spirited prankster who attends a rural Catholic boarding school in Occupied France. Julien senses something unusual about a new classmate, a sweet-faced, bushy-haired, exceptionally intelligent boy called Jean Bonnet. Jean really is a Jew, in hiding at Julien's school. And Julien is oblivious to what Jean knows all too well: In Occupied France, it's highly dangerous—and nearly always fatal—to be Jewish. The film, ultimately, is a story of heroes and villains, of those who will risk their all to shelter the needy and those who will collaborate with the enemy to fill their pockets or gain a false sense of power. Malle slowly, carefully introduces you to his characters, so the resulting impact of the unfolding events is that much more profound. One example of Malle's mastery: Julien and Jean become lost in a forest, and are come upon by German soldiers. Jean's sense of all-encompassing terror, revealed in a split second as he panics and runs, is explicitly real. Additionally, there is a sequence in which the students come together for some entertainment and laugh at Chaplin cavorting in *The Immigrant*. Here, Malle communicates how film can be a true universal language, how the genius of an artist such as Chaplin is timeless. In its overall setting and view of life and loyalty in Occupied France, *Au revoir les enfants* is related thematically to *Lacombe, Lucien*. Julien's feelings for his mother, as personified by his sniffing for her scent after reading one of her letters, mirrors the intense mother-son relationship in *Murmur of the Heart*. *Vanya on 42nd Street*, which reunites Wallace Shawn and Andre Gregory, the entire cast of *My Dinner with Andre*, is as stunningly original as the earlier film. The setting is a crumbling theater in midtown Manhattan that once was home to the Ziegfeld Follies. The film opens with actors converging on the theater, where they will rehearse a stage production of an adaptation by David Mamet of Chekhov's *Uncle Vanya*. Gregory is the director, while Shawn plays the title role. As the rehearsal proceeds, *Vanya on 42nd Street* becomes at once a highly cinematic example of filmed theater and an intimate look at the illusion that is the theater.

Sensual and perverse, Malle is an unlikely artist to have sprung from the reconstructed film-buffs of the *nouvelle vague*. It is with his early mentors—Bresson, Cousteau, Tati—that he seems, artistically and spiritually, to belong, rather than with Melville, spiritual hero of the *Cahiers* group, and there is a strong flavour of essentially French autobiographical soul searching in his *Au revoir les enfants* and *Milou*

en mai. If Truffaut turned into the René Clair of the new French cinema, Malle may yet become its Max Ophüls.

—John Baxter

MALMROS, Nils

Nationality: Danish. **Born:** Born Nils Sigurd Malmros, Aarhus, Denmark, 5 October 1944. **Education:** Student at Aarhus Katedralskole, 1964; studies in medicine, Aarhus University, 1964–1987. **Family:** Married Marianne Tromholt, 5 June 1982. **Career:** Doctor at Aarhus kommune hospital neurosurgical department. **Awards:** Danish Film Critics Bodil Award for Best Film, for *Lars-Ole 5C*, 1974; Krebs' School Award, 1975; Danish Film Critics Bodil Award for Best Film, for *Drenge*, 1977; Preben Franks Memorial Award, 1982; Gjest Baardsen Award, Oslo, 1982; Audience Prize of the "Lübecker Nachrichten," Lübeck Nordic Film Days, for *Kundskabens træ*, 1982; Niels Matthiasens Memorial Award, 1983; Albertslunds Cultural Fond's Honorary Award, 1983; Danish Film Academy Robert Award for Best Film and Best Screenplay, and Danish Film Critics Bodil Award for Best Film, for *Skønheden og udyret*, 1984; Otto Rungs Authors Award, 1990; Danish Playwriter's Organization Honorable Award, 1993; Danish Film Critics Bodil Award for Best Film, and Danish Film Academy Robert Award for Best Film, for *Kærlighedens smerte*, 1993; National Art Council's Lifetime Award, 1995; Danish Film Academy Robert Award for Best Film, and Rouen Nordic Film Festival Audience Award, for *Barbara*, 1998; Hartmann Award, 1998.

Films as Director:

- 1968 *En mærkelig kærlighed* (+sc, pr)
- 1973 *Lars Ole, 5C* (+sc, pr)
- 1977 *Drenge (Boys)* (+sc, pr)
- 1978 *Kammersjukjul* (short—for TV)
- 1981 *Kundskabens træ (The Tree of Knowledge)* (+sc)
- 1983 *Skønheden og udyret (Beauty and the Beast)* (+sc)
- 1989 *Århus by Night* (+sc)
- 1992 *Kærlighedens smerte* (Pain of Love) (+sc)
- 1997 *Barbara* (+sc)

Publications

By MALMROS: articles—

Thrane, Finn, interview in *Kosmorama*, no. 123–24, 1974.

Nissen, Dan, and Morten Piil, "Livet er et langt uskyldstab," interview in *Information*, January 1989.

On MALMROS: books—

Mogensen, John, *Kundskabens træ: en film bliver til*, Centrum, 1981.
 Daneskov, Lars, and Kim Kristensen, *Nils Malmros: Portræt af en filmkunstner*, Hovedland, 1989.

Conrad, Karen, *Drengedrømme. Nils Malmros: en auteur*, Amanda, 1991.

Conrad, Karen, *Uskyld og tab*, Dansk lærerforening, 1992.

On MALMROS: articles—

Gandrup, Oluf, and Peter Kirkegaard, “Malmros’ erindringsmageri: Bringing It All Back Home,” in *MacGuffin* (East Melbourne), no. 48, December 1974.

Jørholt, Eva, “Erfaringens filmiske prisme,” in *Dansk film 1972–97*, edited by Jesper Andersen, Ib Bondebjerg, and Peter Schepele, Munksgaard-Rosinante, 1997.

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It is quite characteristic of Nils Malmros that he planned to shoot his major work, *Kundskabens træ* (1981), over a period of four years so that his leading characters would experience for themselves the adolescence that the film portrays. For financial reasons the period turned out to be two years, but persistent insistence on realistic detail is one of the Århus director’s trade marks; this is also why all his films until *Barbara* (1996) were set in the city where he grew up and has spent most of his life, and why most of his films are not only set in the city but also in the social conditions and the time when the director himself was the same age as his protagonists: the Århus of the 1950s and 1960s. Malmros’s canon is a unique example of the local, personal aspects of an artist’s touch achieving universal applicability.

Malmros is an autodidact who describes the loss of innocence with extreme consistency. He was a medical student when his great interest in film led him to his encounter with Truffaut’s *Jules et Jim* (1961). This experience, and the analysis by the Danish writer Klaus Riffbjerg, inspired Malmros to try to make a Danish counterpart to Truffaut’s masterpiece; a borrowed camera and money contributed by his parents, friends, and night duties at a hospital resulted in *En mærkelig kærlighed*, released in 1968. He had to struggle equally hard to persuade a cinema to screen the film. It was on the boards for two days and was cut to pieces by the critics.

The adolescent, unresolved plot and devastating reviews did not dissuade Malmros, and five years later came the release of *Lars Ole, 5C* (1973) about the everyday life of a twelve year old at school and at home, set in Århus in the 1950s. This film was also produced and financed privately, and only received public subsidies after it had been released and shown at Cannes. The following year it received the Copenhagen Film Critics’ Bodil Award as the best Danish film of the year. It is composed as an apparently casual, impressionist chain of individual scenes using the art of suggestion to illustrate with extreme precision the complicated social and psychological interplay at work in 5C, Lars Ole’s class at school. In the film Malmros demonstrates for the first time his unique ability to entice an arresting sincerity of acting, expression, and movement from his non-professional child actors and adolescents that not only allows viewers to perceive the laughter, but also the vulnerability. *Lars Ole, 5C* is a keen-edged, emotionally precise masterpiece of psychological realism.

His next films, *Dreng* (1977) and *Kundskabens træ* (1981), completed the trilogy on the vulnerable years and up through the 1970s and 1980s the medical student became one of the most

important auteurs of Danish cinema. The titles reveal a development of his perspective from the specific to the non-specific to the mythological loss of innocence. In the latter, his self-awareness is clear. If anything, again and again Malmros’s films are about the loss of innocence and thereby the fall of man. *Dreng* is *sui generis* a triptych: child, youth, and young adult, with emotionally inflamed, problem-packed relationships with the opposite sex at its center.

Malmros returns to *Dreng* in his metamovie *Århus by Night* (1989)—a salute to Truffaut’s *La nuit américaine* (1973)—about the amateur director from Århus who is given a professional film unit to work with for the first time and thereby encounters not only Copenhageners but hardened pros who take every opportunity to make a fool of the amateur and his dispirited love affair. The loss of innocence is once again the focal point, but this time with self-reflecting humour. In *Kundskabens træ* the director tackles the years of adolescent proper, with its burgeoning sexuality, when emotions really come to a head and sensitivity is most pronounced. As in *Lars Ole, 5C* a school class is the pivotal point, but this time it is a class of 14- and 15-year-olds, and the cohesive story of development has a girl, Elin, at its center, who matures early and goes from being the leader of the class to its scapegoat. The director’s alter ego is now christened Niels Ole. Elin’s fall is due merely to the fact that she stands out from the crowd because of her early puberty and consequent desire to dance cheek-to-cheek; when she chooses older boys and rejects Helge, the most popular boy in the class, the bullying starts. The meticulous depiction of the lost years of childhood and the loss of innocence becomes magic realism borne by bittersweet insight and keen, but gentle psychological analysis. In its entire approach it is a film about childhood, but for adults.

After this trilogy Malmros partly abandoned autobiography in *Skønheden og udyret* (1983), which portrays a father’s custody of his daughter’s virtue with a suggestion of incestuous jealousy towards her friends and potential lovers. He then discovers that what he has guarded was lost long ago—to the person he would have least expected. If one wishes to pursue the semi-autobiographical angle it might be the adult director’s relationship with his young cast, particularly in adolescence when they subconsciously know the difference between child and adult that children unconsciously transgress. In *Kærlighedens smerte* (1992) Malmros returns to the theme of *Skønheden og udyret*, this time with the father-daughter relationship as a teacher-pupil one, initiated by the young female pupil. It begins as a flirt, but turns into mutual relationship and marriage until Kirsten displays the manic-depressive characteristics that lead to the inevitable tragic suicidal conclusion. For a director who has cultivated suggestion and shrunk from grand passion, this is a film of unusually powerful emotional depth, an intense, deeply tragic film about a person who is “in her own pocket,” as she says. We recall the director’s medical background, but the film is not a psychiatric case study; on the contrary, it is a portrayal of the unfathomable pain and the ecstatic happiness that may both be part of being a human being.

With *Barbara* (1997), Malmros leaves Århus for the first time, and thus the stuff of which all his memories are made, to base a film on a Danish literary classic set in the Faeroe Islands in the eighteenth century. The *Barbara* of the title is the sensual, irrepressible focal point of the islands, a woman who obeys her desires and sets men’s hearts ablaze, including that of the young pastor, who marries her, well aware that she is more than he can manage. We rediscover the encounter of innocence with another universe, along with echoes of visual and narrative features from Nils Malmros’s two previous films. But Malmros is not on home ground, and the loss of innocence does

not quite possess the same painful sincerity and resonance of knowledge that we have grown accustomed to.

—Dan Nissen

MAMBETY, Djibril Diop

Nationality: Senegalese. **Born:** Dakar, Senegal, 1945. **Education:** Attended Islamic schools and French high school, Dakar. **Career:** No formal training in filmmaking; received equipment for first film from the French Cultural Center, Dakar, 1960s; stage actor and filmmaker, Daniel Sorano Theatre, Dakar, 1960s. **Awards:** Silver Tanit Award, Carthage Film Festival, for *Badou Boy*, 1970; International Critics' Award, Cannes Festival, and Special Jury Award, Moscow Film Festival, for *Touki Bouki*, 1973; Gold Tanit, Carthage Film Festival, for *Le Franc*, 1994. **Died:** Of lung cancer in a Parisian hospital, 23 July 1998.

Films as Director:

- 1969 *Contras City* (A City of Contrasts); *Badou Boy* (Bad Boy)
- 1973 *Touki Bouki* (Journey of the Hyena)
- 1989 *Parlons, grand-mère* (Let's Speak, Grandmother)
- 1992 *Hyènes* (Hyenas)
- 1994 *Le Franc* (The Franc)
- 1998 *La petite vendeuse de soleil* (The Little Girl Who Sold the Sun)

Publications

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- “African Conversations,” interview with June Givanni, in *Sight and Sound* (London) September 1995.
- “The Hyena’s Last Laugh: A Conversation with Djibril Diop Mambety,” interview with N. Frank Ukadike, in *Transition*, vol. 8, no. 2, 1999.

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Djibril Diop Mambety’s work is among the most enigmatic and imaginative in African cinema. This is partially due to his complex use of sound and imagery, which has inspired a wide variety of interpretations. Mambety’s employment of visual and auditory symbols reveals both a worldly perspective and a deep concern for marginalized people in his home country. Ultimately, the meanings of Mambety’s films are left to the viewers. As Mambety explains, “when a story ends, or ‘falls into the ocean,’ as we say—it creates dreams.”

Mambety’s best-known works are two trilogies. The first is a trilogy of feature films, which includes *Touki Bouki* (*Journey of the Hyena*) and *Hyènes* (*Hyenas*). The second is a series of short films titled *Tales of Ordinary People*, including *Le Franc* (*The Franc*) and *La petite vendeuse de soleil* (*The Little Girl Who Sold the Sun*). Mambety died before completing his work.

Mambety’s first trilogy centers around the themes of power and madness. *Touki Bouki* recounts the journey of two Senegalese youths, Mory and Anta, who dream of finding riches in Europe. The pair make comic attempts to steal money in order to pay for a trip to Paris. The characters’ escapades are combined with dream sequences in which Mory and Anta throw money from a luxurious car, and wave to cheering crowds. While the rebels are portrayed affectionately, Mambety reveals that the Promised Land of Paris is an illusion. As Mory fantasizes about the happiness France will bring him, French visitors in a yacht offshore discuss their racist beliefs about the childishness of Africans. The film’s images suggest that Mory and Anta’s generation have been sacrificed; the horns Mory attaches to his motorcycle remind viewers of the cattle slaughtered at the beginning of the film. Mambety’s compelling story is made even more fascinating by his editing strategy, which “subverts spacial, temporal, and graphic continuity: disjunctive editing, jump cuts, and calculated disparities between sound and image violate dominant patterns of representation within both Western and African cinema,” writes Nwachuku Frank Ukadike.

Mambety’s *Hyenas*, an adaptation of Swiss writer Friedrich Dürrenmatt’s play *The Visit*, delves into the theme of how the influence of Western materialism and neocolonial power has corrupted African societies. Linguère Ramatou, an African woman who is “richer than the World Bank,” tempts the Senegalese town of Colobane with her abundant wealth. In a carnivalesque atmosphere reminiscent of an American amusement park, she persuades the town that she is the answer to their economic troubles with a spectacle of fireworks, firing ranges, fast rides, and luxurious prizes. She offers to share her wealth, provided that her former lover, Draman Drameh, be killed. Mambety comically portrays Draman Drameh’s alarm when the townsmen start buying things from his shop that they cannot afford. Linguère Ramatou succeeds in buying the town’s court, in addition to its soul. Mambety’s political message is clear: neocolonial powers such as the World Bank dictate to African governments how to manage their funds, and people suffer devastating consequences.

Mambety's trilogy of shorts is a tribute to the courage of marginalized Africans who are in a state of continuous struggle. *Le Franc* appreciates the imagination of a poor musician while offering an incisive commentary on the devaluation of the African franc (CFA). *La petite vendeuse de soleil* is Mambety's most optimistic work. A courageous young girl, Sili, breaks into the male-dominated business of hawking newspapers, despite her physical handicap. She speaks in positive tones, hoping that one day the Senegalese government will draw nearer to people living in the street. Mambety does not romanticize her position, but creates what he calls "a hymn to street children." Sili's face is often illuminated by sunshine, suggesting that Mambety left the world with an optimistic vision of Senegal's future.

—Ellie Higgins

MAMOULIAN, Rouben

Nationality: American. **Born:** Tiflis, Caucasia, Russia, 8 October 1897; became U.S. citizen, 1930. **Education:** Lycée Montaigne, Paris; gymnasium in Tiflis; University of Moscow; Vakhtangov Studio Theatre, Moscow. **Family:** Married Azadia Newman, 1945. **Career:** Stage director in London, from 1920; production director of Eastman Theater, Rochester, New York, 1923–26; directed *Porgy* on Broadway, 1927; signed to Paramount, directed first film, 1929; stage director, especially of musicals, through the 1940s. **Awards:** Best



Rouben Mamoulian

Direction, New York Film Critics, for *The Gay Desperado*, 1936; Award of Excellence, Armenian American Bicentennial Celebration, 1976. **Died:** In Los Angeles, 4 December 1987.

Films as Director:

- 1929 *Applause*
- 1931 *City Streets*
- 1932 *Dr. Jekyll and Mr. Hyde* (+ pr); *Love Me Tonight* (+ pr)
- 1933 *Song of Songs* (+ pr); *Queen Christina*
- 1934 *We Live Again*
- 1935 *Becky Sharp*
- 1936 *The Gay Desperado*
- 1937 *High, Wide, and Handsome*
- 1939 *Golden Boy*
- 1940 *The Mark of Zorro*
- 1941 *Blood and Sand*
- 1942 *Rings on Her Fingers*
- 1948 *Summer Holiday*
- 1957 *Silk Stockings*

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"Some Problems in the Direction of Color Pictures," in *International Photographer*, July 1935; also in *Positif* (Paris), September 1986.

"Controlling Color for Dramatic Effect," in *American Cinematographer* (Los Angeles), June 1941; also in *Hollywood Directors 1941–1976*, edited by Richard Koszarski, Oxford, 1977.

"Bernhardt versus Duse," in *Theatre Arts* (New York), September 1957.

"Painting the Leaves Black," an interview with David Robinson, in *Sight and Sound* (London), Summer 1961.

Interview with Jean Douchet and Bertrand Tavernier, in *Positif* (Paris), no. 64–65, 1965.

Article in *Interviews with Film Directors*, by Andrew Sarris, Indianapolis, 1967.

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"Bulletin Board: Mamoulian on Griffith," in *Action* (Los Angeles), September/October 1975.

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"Dialogue on Film: Rouben Mamoulian," in *American Film* (Washington, D.C.), January/February 1983.

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Prinzler, Hans Helmut, and Antje Goldau, *Rouben Mamoulian: Eine Dokumentation*, Berlin, 1987.

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Berthomieu, P., “Rouben Mamoulian et la rétrospective du cinéma arménien,” in *Positif* (Paris), no. 395, January 1994.

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Rouben Mamoulian is certainly one of the finest directors in American film history. While not considered strictly an *auteur* with a unifying theme running through his films, the importance of each of his movies on an individual basis is significant. Mamoulian did not have a large output, having completed only sixteen assignments in his twenty-year career in motion pictures, principally because he was also very active in the theater. His most famous stage successes were the highly innovative productions of Richard Rodgers and Oscar Hammerstein II's musicals *Oklahoma!* and *Carousel* in the mid-1940s.

Mamoulian's first film, *Applause*, is a poignant story of a third-rate vaudevillian played by the popular singer Helen Morgan. The first film to utilize two sound tracks instead of one to produce a better quality sound, *Applause* is also noteworthy for its innovative use of a moving camera.

Mamoulian's third film, *Dr. Jekyll and Mr. Hyde*, is still regarded by most historians as the definitive film version of the Robert Louis Stevenson novella, as well as being one of the best horror films of all time. Yet it would be doing the film a disservice to call it “just” a horror movie. The use of light and shadows, the depth of emotion expressed by the main character, and the evocation of the evil hidden in all men make it a classic. For the time it was a very sensual film. Miriam Hopkins as Ivy Pearson is not just a girl from the lower strata of society, as the character was in other versions. In Mamoulian's film she is deliberately sensual. Fredric March, in a truly magnificent performance, is troubled by his desire for Ivy long before he turns into Hyde, which is especially evident in the erotic dream sequence. What Mamoulian was able to do in this film is show the simultaneous existence of good and evil in Jekyll before it erupts into the drug-induced schizophrenic manifestation of Mr. Hyde.

Becky Sharp, although not particularly noteworthy for its dramatic style, is today remembered as being the first film in the three-strip Technicolor process. Unusually for a director more closely associated with the stage than film, Mamoulian tried to learn and perfect virtually all of the techniques of filmmaking, and he could be accomplished in almost any genre: horror, musical, swashbuckler, or historical drama. Perhaps the only genre at which he was not successful was light comedy. His only real comedy, *Rings on Her Fingers*, is entertaining, but does not live up to the standards which he set in his other films. The three previous films, *Golden Boy*, *The Mark*

of *Zorro*, and *Blood and Sand*, were all very successful films which are still applauded by critics and audiences alike.

Mamoulian's last film, *Silk Stockings*, was a very popular adaption of the musical play derived from *Ninotchka*, with a lively score by Cole Porter. The combination of Cyd Charisse and Fred Astaire in the lead roles was naturally responsible for a great part of the movie's success, and Mamoulian's direction and staging allowed their talents to be shown to their best advantage. *Silk Stockings* has a variety of delightful “specialty” numbers which do not detract from the main action, notably “Stereophonic Sound,” as well as some charming character roles played by Peter Lorre, Jules Munshin, and George Tobias.

Rouben Mamoulian was one of the most talented, creative filmmakers of all time, and while his films are few, virtually every one is a tribute to his genius.

—Patricia King Hanson

MANKIEWICZ, Joseph L.

Nationality: American. **Born:** Joseph Leo Mankiewicz in Wilkes-Barre, Pennsylvania, 11 February 1909. **Education:** Stuyvesant High School, New York; Columbia University, B.A., 1928. **Family:** Married 1) Elizabeth Young, 1934 (divorced 1937), one son; 2) Rosa Stradner, 1939 (died 1958), two sons; 3) Rosemary Matthews, 1962, one daughter. **Career:** Reporter for *Chicago Tribune*, and stringer for



Joseph L. Mankiewicz

Variety in Berlin, 1928; with help of brother Herman, became junior writer at Paramount, 1929; writer for MGM, 1933, then producer, from 1935; contract taken over by Twentieth Century-Fox, 1943; directed *La Bohème* for Metropolitan Opera, New York, 1952; formed Figaro Inc., independent production company, 1953. **Awards:** Academy Awards for Best Director and Best Screenplay, for *A Letter to Three Wives*, 1949, and for Best Director and Best Screenplay, for *All about Eve*, 1950. **Died:** 5 February 1993.

Films as Director:

- 1946 *Dragonwyck* (+ sc); *Somewhere in the Night* (+ co-sc)
- 1947 *The Late George Apley*; *The Ghost and Mrs. Muir*
- 1948 *Escape*
- 1949 *A Letter to Three Wives* (+ sc); *House of Strangers* (+ co-sc, uncredited)
- 1950 *No Way Out* (+ co-sc); *All about Eve* (+ sc)
- 1951 *People Will Talk* (+ sc)
- 1952 *Five Fingers* (+ dialogue, uncredited)
- 1953 *Julius Caesar* (+ sc)
- 1954 *The Barefoot Contessa* (+ sc)
- 1955 *Guys and Dolls* (+ sc)
- 1958 *The Quiet American* (+ sc)
- 1959 *Suddenly, Last Summer*
- 1963 *Cleopatra* (+ co-sc)
- 1967 *The Honey Pot* (+ co-p, sc)
- 1970 *There Was a Crooked Man . . .* (+ pr)
- 1972 *Sleuth*

Other Films:

- 1929 *Fast Company* (Sutherland) (sc, dialogue)
- 1930 *Slightly Scarlet* (co-sc); *The Social Lion* (Sutherland) (sc, adaptation and dialogue); *Only Saps Work* (Gardner and Knopf) (sc, dialogue)
- 1931 *The Gang Buster* (Sutherland) (sc, dialogue); *Finn and Hattie* (Taurog) (sc, dialogue); *June Moon* (Sutherland) (co-sc); *Skippy* (Taurog) (co-sc); *Newly Rich* (*Forbidden Adventure*) (co-sc); *Sooky* (Taurog) (co-sc)
- 1932 *This Reckless Age* (sc); *Sky Bride* (co-sc); *Million Dollar Legs* (Cline) (co-sc); "Rollo and the Roadhogs" and "The Three Marines" sketches of *If I Had a Million* (sc)
- 1933 *Diplomaniacs* (co-sc); *Emergency Call* (co-sc); *Too Much Harmony* (Sutherland) (sc); *Alice in Wonderland* (McLeod) (co-sc)
- 1934 *Manhattan Melodrama* (Van Dyke, W.S.) (co-sc); *Our Daily Bread* (Vidor) (sc, dialogue); *Forsaking All Others* (Van Dyke, W.S.) (sc)
- 1935 *I Live My Life* (Van Dyke, W.S.) (sc)
- 1936 *Three Godfathers* (pr); *Fury* (Lang) (pr, co-story, uncredited); *The Gorgeous Hussy* (Brown) (pr); *Love on the Run* (Van Dyke, W.S.) (pr)
- 1937 *The Bride Wore Red* (Arzner) (pr); *Double Wedding* (pr)
- 1938 *Mannequin* (Borzage) (pr); *Three Comrades* (Borzage) (pr); *The Shopworn Angel* (pr); *The Shining Hour* (Borzage) (pr); *A Christmas Carol* (pr)
- 1939 *The Adventures of Huckleberry Finn* (*Huckleberry Finn*) (pr)

- 1940 *Strange Cargo* (Borzage) (pr); *The Philadelphia Story* (Cukor) (pr)
- 1941 *The Wild Man of Borneo* (pr); *The Feminine Touch* (Van Dyke, W.S.) (pr)
- 1942 *Woman of the Year* (Stevens) (pr); *Cairo* (Van Dyke, W.S.) (pr); *Reunion in France* (pr)
- 1944 *The Keys of the Kingdom* (Stahl) (pr, co-sc)

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More about All about Eve, with Gary Carey, New York, 1972.

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"Putting on the Style," in *Films and Filming* (London), January 1960.

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La Polla, Franco, *L'Inospettabile Joseph Leo Mankiewicz*, Venice, 1987.

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TMoulet, L., and P. Merigeau, "Mankiewicz: l'art de le machination," in *Cahiers du Cinéma* (Paris), no. 465, March 1993.

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Few of Joseph Mankiewicz's contemporaries experimented so radically with narrative form. In *The Barefoot Contessa*, Mankiewicz (who wrote most of the films he directed) let a half-dozen voice-over narrators tell the Contessa's story, included flashbacks within flashbacks, and even showed one event twice (the slapping scene in the restaurant) from two different points of view. Multiple narrators tell the story in *All about Eve*, too, and in the non-narrated framing story for that film, Mankiewicz uses slow motion to make it seem as if the elapsed time between the beginning of the film and the end is only a few seconds. For much of the film, *The Quiet American* also has a narrator, and he seems almost totally omniscient. Apparently, he looks back at events with a firm understanding of their development and of the motivation of the people involved. But in the end, we find out that the narrator was wrong about practically everything, and so gave us an inaccurate account of things. *A Letter to Three Wives* is made up, primarily, of several lengthy flashbacks, and hallucinogenic flashback sequences provide the payoff to the story in Mankiewicz's adaption of the Tennessee Williams play *Suddenly Last Summer*. Mankiewicz's films, then, stand out in part because of the way they tell their stories. But there are also thematic motifs that turn up again and again, and one of the most important is the impact of the dead upon the living. Frequently, a dead character is more important in a Mankiewicz film than any living one. *The Late George Apley*, of course, concerns someone who has already died. Understanding a mother's dead son is the key for the psychiatrist in *Suddenly Last Summer*. In *The Ghost and Mrs. Muir*, it is the presence of the non-corporeal sea captain that makes the film so entertaining. *The Barefoot Contessa* opens with the Contessa's funeral, and then various mourners tell us what they know about the woman who has just been buried. And, of course, a famous funeral scene forms the centerpiece of another Mankiewicz film: Mark Antony's oration in *Julius Caesar*. It is Antony's stirring performance as a eulogist that turns his countrymen against Brutus.

Indeed, Mankiewicz's films deal constantly with the notion of effective and highly theatrical performance. *All about Eve*, for instance, is all about performing, since it concerns people who work on the Broadway stage. The barefoot contessa goes from cabaret dancer

to Hollywood star. In *The Honey Pot*, an aging man pretends to be dying, to see how it affects his mistress. And in *Sleuth*, one marvels at the number of disguises worn by one man in his attempt to gain revenge on another.

Perhaps because he began as a screenwriter, Mankiewicz has often been thought of as a scenarist first and a director only second. But not only was he an eloquent scriptwriter, he was also an elegant visual stylist whose talents as a director far exceeded his reputation. He is one of the few major American directors who was more appreciated during the early years of his career than during the later stages. He won consecutive Best Director Academy Awards in 1949 and 1950 (for *A Letter to Three Wives* and *All about Eve*), but after the 1963 disaster *Cleopatra*, Mankiewicz's standing as a filmmaker declined rapidly.

—Eric Smoodin

MANN, Anthony

Nationality: American. **Born:** Anton or Emil Bundsmann in Point Loma or San Diego, California, 1907. **Education:** Educated in New York City public schools. **Family:** Married 1) Mildred Kenyon, 1931 (divorced 1956), one son, one daughter; 2) Sarita Montiel, 1957 (marriage annulled 1963); 3) Anna (Mann), one son. **Career:** Began work in theatre following father's death, 1923; production manager for Theater Guild, New York, from late 1920s, then director, 1933;



Anthony Mann