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PUBLIC PAPERS OF THE PRESIDENTS
OF THE UNITED STATES

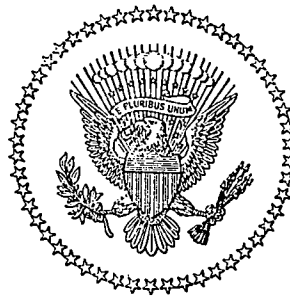
Lyndon B. Johnson

*Containing the Public Messages, Speeches, and
Statements of the President*

1965

(IN TWO BOOKS)

BOOK II—JUNE 1 TO DECEMBER 31, 1965



UNITED STATES GOVERNMENT PRINTING OFFICE

WASHINGTON: 1966

chief representative of the United States and his deputy could represent this country before the Security Council and certain other major agencies of the U.N. This has proved unduly restrictive on the work of our delegation.

Under the new law, other members of our U.N. team may represent this country before any organ or commission of the United Nations. This will provide Ambassador Goldberg with the flexibility he needs to make use of the rich and diverse talents of those who now serve on the American delegation—Representative James Roosevelt, Ambassador

Eugenie Anderson, and Dr. James Nabrit.

In my experience we have never had a stronger delegation to the United Nations than we have today. The outstanding men and women who represent us there have demonstrated that they possess those qualities of mind and spirit that will serve, not only American interests in the U.N., but the interests of all mankind in its quest for peace. By this act we hope to make the fullest use of those qualities in every facet of the U.N.'s work.

NOTE: As enacted, the United Nations Participation Act Amendments (S. 1903) is Public Law 89-206 (79 Stat. 841).

534 Remarks at the Signing of the Arts and Humanities Bill. *September 29, 1965*

Mr. Vice President, Mr. Speaker, Senator Mansfield, distinguished Members of the Congress:

In the long history of man, countless empires and nations have come and gone. Those which created no lasting works of art are reduced today to short footnotes in history's catalog.

Art is a nation's most precious heritage. For it is in our works of art that we reveal to ourselves, and to others, the inner vision which guides us as a Nation. And where there is no vision, the people perish.

We in America have not always been kind to the artists and the scholars who are the creators and the keepers of our vision. Somehow, the scientists always seem to get the penthouse, while the arts and the humanities get the basement.

Last year, for the first time in our history, we passed legislation to start changing that situation. We created the National Council on the Arts.

The talented and the distinguished mem-

bers of that Council have worked very hard. They have worked creatively. They have dreamed dreams and they have developed ideas.

This new bill, creating the National Foundation for the Arts and the Humanities, gives us the power to turn some of those dreams and ideas into reality.

We would not have that bill but for the hard and the thorough and the dedicated work of some great legislators in both Houses of the Congress. All lovers of art are especially indebted to Congressman Adam Clayton Powell of New York, to Congressman Frank Thompson of New Jersey, to Senator Lister Hill of Alabama, to Senator Claiborne Pell of Rhode Island, to many Members of both the House and Senate who stand with me on this platform today—too many names to mention.

But these men and women have worked long and hard and effectively to give us this bill. And now we have it. Let me tell you what we are going to *do* with it. Working

Lyndon B. Johnson, 1965

Sept. 29 [535]

together with the State and the local governments, and with many private organizations in the arts:

—We will create a National Theater to bring ancient and modern classics of the theater to audiences all over America.

—We will support a National Opera Company and a National Ballet Company.

—We will create an American Film Institute, bringing together leading artists of the film industry, outstanding educators, and young men and women who wish to pursue the 20th century art form as their life's work.

—We will commission new works of music by American composers.

—We will support our symphony orchestras.

—We will bring more great artists to our schools and universities by creating grants for their time in residence.

Well, those are only a small part of the programs that we are ready to begin. They will have an unprecedented effect on the arts and the humanities of our great Nation.

But these actions, and others soon to follow, cannot alone achieve our goals. To produce true and lasting results, our States and our municipalities, our schools and our great private foundations, must join forces with us.

It is in the neighborhoods of each community that a nation's art is born. In countless American towns there live thousands of obscure and unknown talents.

What this bill really does is to bring active support to this great national asset, to make fresher the winds of art in this great land of ours.

The arts and the humanities belong to the people, for it is, after all, the people who create them.

NOTE: The President spoke at 9:50 a.m. in the Rose Garden at the White House. In his opening words he referred to Vice President Hubert H. Humphrey, Representative John W. McCormack of Massachusetts, Speaker of the House of Representatives, and Senator Mike Mansfield of Montana, majority leader of the Senate.

As enacted, the National Foundation on the Arts and the Humanities Act of 1965 is Public Law 89-209 (79 Stat. 845).

535 Special Message to the Senate Transmitting Income Tax Protocol, U.S.-Germany. September 29, 1965

To the Senate of the United States:

With a view to receiving the advice and consent of the Senate to ratification, I transmit the protocol between the United States of America and the Federal Republic of Germany, signed at Bonn on September 17, 1965, modifying the convention of July 22, 1954 for the avoidance of double taxation with respect to taxes on income.

I transmit also for the information of the Senate the report of the Secretary of State with respect to the protocol. The protocol has the approval of the Department of State and the Department of the Treasury.

Modification of the 1954 convention in certain respects has been made advisable by reason, not only of experience in the application of the convention since its entry into force, but also of some relevant changes in the tax system of the Federal Republic of Germany. The protocol to effect certain desirable modifications has been formulated as a result of a long period of technical discussions between officials of the two countries.

Some of the modifications are designed to effect improvements in the provisions of the convention and bring them more nearly into line with corresponding provisions in the

718-624-5934

5 min Series of films
speech by Heaton
Valenti Marilyn Macao
Introduced by Jancowski

(Smith/Blessey)
Draft Five
September 21, 1989
FILM

off. pres. film by Eastman Kodak
then sing Amer. the Band
co-chaired

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jancowski, ~~Director Stevens~~, Director Firstenberg,
Mr. Wolper, Mr. Valenti, Other Trustees of the American Film
Institute, Distinguished Guests, Friends and Fans of the American
Film.

Thank you for your warm reception. I've looked forward to
this night for quite awhile. ((In fact, to put us in a movie
mode, we arranged to come over here in a special car. It was a
tight squeeze getting me, Barbara, the driver and three Secret
Service men into the Batmobile.)) ((PAUSE))

((First, I'd like to say a word, in particular, about this
distinguished audience. I don't think I've seen so many well-
dressed people since the Beverly Hills Court began jury selection
for Zsa Zsa Gabor's trial.)) ((PAUSE))

I also appreciate that kind introduction. And let me say
how pleased I am to see so many notables in this evening's crowd.
Artists from ~~Speck~~ to Spielberg to Stallone. Surrounded by all
these household names, I wish I'd brought along my autograph
book.

Barbara and I are delighted to be here. ((But I'm obliged to
extend regrets from what some have called the most charismatic

Sigourney Weaver
Dylan Farrow
George Lucas
Scorsese

Brooke Shields
Alexand
Doheny
Cronkite
Grand
Cuboo

Chris
Reynolds
Sutherland
Travolta
Tyson

Norman Lear

speaker in the Bush family. Yes, our springer spaniel, Millie.))
 ((PAUSE))

((Nothing personal, you understand. It's just that Millie doesn't often get the White House theatre to herself. Well, tonight she's making up for lost time. Holding a private screening of her own.

Now, make no mistake: I can't argue with Millie's selection, For The Love of Benji. It's just that I'm afraid all this good press is going to her head. Last night, we got to talking about what Millie should serve her guests. Barbara picked milk bones [PAUSE] . . . I chose Alpo [PAUSE] . . . Millie asked to see the wine list.)) ((PAUSE))

Well, this evening, Millie, eat your heart out. For there's no place that Barbara and I would rather be than here, with you.

((We meet at the end of quite a summer for movies -- with Ghostbusters Two, Karate Kid Three, Lethal Weapon Two, Indiana Jones Two, and Startrek Five. With all those numbers, I wasn't sure if I was at a movie or a budget meeting.)) ((PAUSE))

((And it was a summer, too, when as you may have read, I had a rough vacation. The way things were going, it was starting to look like A Fish Called Wanda was as close to a fish as I was going to get.)) ((PAUSE))

But thankfully, that's all behind me. And I'm pleased to join you at an event which salutes the ^{coming of the} ~~12th~~ anniversary of the American Film Institute. For almost a quarter-century, the AFI

signing of the legislation.

Wine list

Index

1-10-11

*Jan. 11, 1985
828-4015*

3
has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

Fax from
OT-1
For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also a part of America's rich inheritance. The American film is not only the mirror of America. It is also the conscience of America.

Who can forget how Grapes of Wrath immortalized the dignity of America's impoverished? Or how Gentleman's Agreement exposed anti-Semitism? Or on a personal note, the courage amid adversity embodied in Knute Rockne -- All-American. Embodied by a friend of ours. Yes, Ronald Reagan as the Gipper.

Johnson Papers
p. 1022
When President Johnson signed the bill 24 years ago to create the National Endowment for the Arts, which created the American Film Institute, he was talking about such works. And those who make them, past and present. [of the film industry]

He was referring to actors and actresses. Producers and writers, directors, craftsmen, artisans. And this Institute, he said, would bring them "together ~~these~~ ^{leading} artists, outstanding educators, and young men and women, who wish to pursue the 20th century art form as their life's work."

It did, and does today. Helping to spur the art form so uniquely American. The art form invented in America. And which, in turn, America has expanded to the world -- allowing peoples on every continent to freely see film's diversity. And to inspire those peoples to build on what America has begun.

Movie list
Boeing
X

contributed by
Jack Valenti

it's not free trade
it's not b/c
industry strength

Jenny
Gour

NSC

Michael Brown
47-2375
Case
874-8380
Comm

[S.] That is the major reason why this Administration has conveyed to the governments of the European community our steadfast belief in mutual access to movie and TV program markets. Quotas of any kind are unacceptable. Our government does not intrude on private decisions and public choices in TV programming. Neither should theirs. Consumer choice must be expanded, not reduced.

Secretary of State Baker, Secretary of Commerce Mosbacher, and U.S. Trade Representative Carla Hills have made our position quite clear. No enterprise achieves creativity when competitors are locked out. Good trading partners have neighborly access to each other's territory.

U.S. Trade
Representative
Carla Hills

In short, let the consumer decide and prosper through competition. We need more movies -- foreign and domestic -- like many made since AFI was born. Movies, for example, like Coal Miner's Daughter. Or Hoosiers, that brilliant portrayal of small-town America. Or movies which assault the scourge of drugs. Like Lean on Me, Clean and Sober, and I'm Dancing As Fast As I Can. And let me thank you in the film industry who are helping to stop this assassin of our kids.

Boeing

These movies -- like thousands of others -- have been America's Ambassador to the World. And by boosting the health of the industry as a whole, AFI has helped make them possible.

First, AFI trains young filmmakers. Allowing them to apprentice under the tutelage of masters. Second, it has worked

200 Firstenberg
828-4015
AFI
Fairfax
AFI

AFI
Valenti

to find -- and save -- historic and classic films of yesteryear
 -- ^{inspiring} leading countless Americans to a career in film.

The third way AFI spurs the film is through advocacy.
 Teaching our generation the beauty and value of the moving image.
 And finally, AFI will teach future generations. About how we
 lived. What we valued. Through the art of Michelangelo and da
 Vinci, we see today the world of Renaissance Italy. The motion
 picture can be our legacy.

In a sense, of course, it already is. Helping us smile
 -- as Shirley Temple did in the depths of the Depression. Or
 sing -- as Gene Kelly -- ~~Gene, take a bow~~ -- did in the immortal
 Singing In the Rain. Or dream dreams that no longer seem
 impossible. As the wondrous cast of The Wizard of Oz did in that
 magical movie year of 1939.

Movies have made us laugh. They have made us think.
 They've helped get us through the bad times. And made the good
 times even better.

For the American moving picture is our mirror, and our
 conscience. In the White House theatre, in theatres around the
 world. So I ask you: Help AFI celebrate America. And this
 magnificent inheritance. So that you and I can always say: To
 feel the heart of America, just look at the American film.

Thank you for this wonderful occasion. God bless you, and
 God bless the United States of America.

#

LVE FAX

TO: *Kim*

FROM: *Phyllis Eisen*

Date: *9/22*

Time: *2:25*

Number of attached pages: *1*

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has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

in partnership with the Ford Foundation and the member companies of the motion picture Association of America.

For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also a part of America's rich inheritance. The American film is not only the mirror of America. It is also the conscience of America.

Who can forget how *Grapes of Wrath* immortalized the dignity of America's impoverished? Or how *Gentleman's Agreement* exposed anti-Semitism? Or on a personal note, the courage amid adversity embodied in Knute Rockne -- All-American. Embodied by a friend of ours. Yes, Ronald Reagan as the Gipper.

When President Johnson signed the bill 24 years ago to create the National Endowment for the Arts, which created the American Film Institute, he was talking about such works. And those who make them, past and present.

He was referring to actors and actresses. Producers and writers, directors, craftsmen, artisans. And this Institute, he said, would bring them "together . . . these artists, outstanding educators, and young men and women, who wish to pursue the 20th century art form as their life's work."

It did, and does today. Helping to spur the art form so uniquely American. The art form invented in America. And which, in turn, America has expanded to the world -- allowing peoples on every continent to freely see film's diversity. And to inspire those peoples to build on what America has begun.

* [according to NEA, AFI was created in 1967]

VOLUME 19

Motion Picture

Meyer to Nauvoo

THE ENCYCLOPEDIA
AMERICANA
INTERNATIONAL EDITION

COMPLETE IN THIRTY VOLUMES
FIRST PUBLISHED IN 1829



GROLIER INCORPORATED

International Headquarters: Danbury, Connecticut 06816

tion. Although motion always has
everyday life, it remained for
n the 17th century to lay the
the science of motion. He set
c laws of motion. These laws
happens when a force moves a
position to another. In particu-
hat a force is required to change
tion of a body. Newton's laws
o ideal motion because friction

Newton's first law of motion states
est will remain at rest unless it
y an unbalanced force. It also
dy in motion will continue in
stant speed in a straight line
l upon by an unbalanced force.
ommon to all objects-inertia-
Newton's first law. Because of
rst law of motion is sometimes
f inertia.

Newton's second law of motion
unbalanced force acts on a body,
will be accelerated. It also states
ide of the acceleration is pro-
magnitude of the unbalanced
the direction of acceleration is
of the unbalanced force.

F is the unbalanced force that
and a is the acceleration pro-
orce, then the ratio of F to a is
uation form,

$$F/a = m \quad (20)$$

mass of the body. Rewriting
one obtains

$$F = ma \quad (21)$$

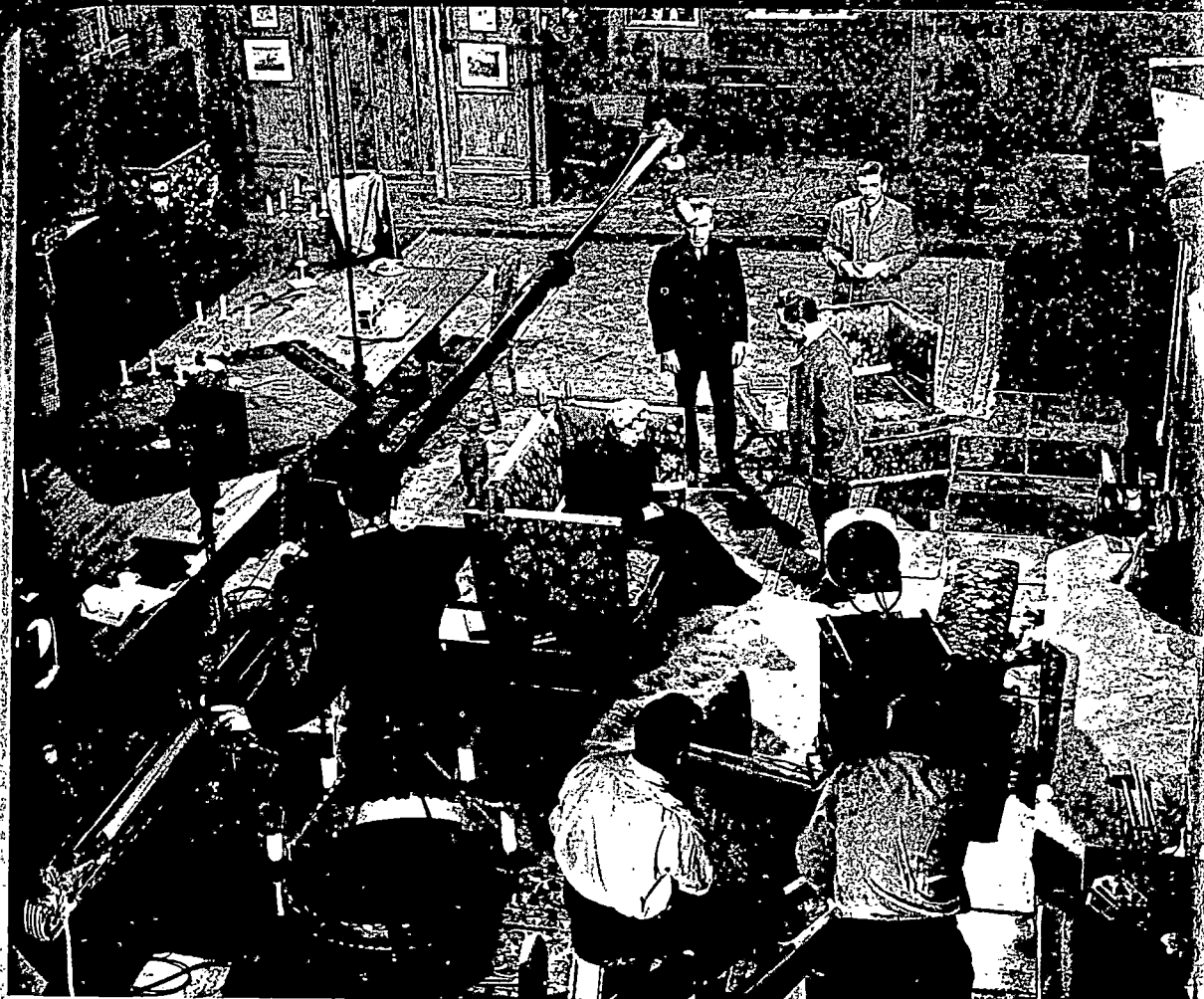
on form of Newton's second law
uation (21) the mass m of the
e of its inertia.

Newton's third law of motion states
ody exerts a force on a second
ond body exerts a force on the
the force exerted by the second
magnitude and opposite in di-
ce exerted by the first body.
w is sometimes called the law
action. The third law implies
mentum of a system of bodies
an external force will remain

y of Relativity. Newton's three
long with his law of gravitation
provide a satisfactory basis for
otion of ordinary macroscopic
rdinary conditions. However,
not hold when applied to ex-
eds such as the speed of light-
at or near the speed of light-
100,000 km) per second-must
Einstein's theory of relativity.
with Newton's laws in that the
from the theory of relativity
n's equations when the speed
small (or ordinary) compared
f light.

ory of relativity also showed
n a state of absolute rest, such
n ether, was necessary in ex-
Einstein showed that all mo-
ated as relative motion. See

ual. See PERPETUAL MOTION;



THE TIMES, LONDON PICTORIAL PARADE
Motion-picture artists and technicians combine their skills to bring any place and any era to the screen.

MOTION PICTURE

While painting, music, dance, literature, the-
ater, poetry, and other arts have been present
since the earliest days of antiquity, the motion
picture is perhaps the only new art form to have
been developed entirely within contemporary
times. And yet the newness of the motion picture
stems partly from its incorporation of elements
from virtually all preexisting art forms. Like
painting, motion pictures present a two-dimen-
sional image within the confines of a frame. Like
music, they manipulate their material within the
dimension of time. Like dance, films are choreo-
graphed to utilize space for aesthetic effect. Like
literature, many films are based on a narrative or
story and develop characterization and mood.
Like theater, films for the most part use human
actors who are engaged in a performance. Like
poetry, films can convey several levels of meaning
simultaneously. Added to these older arts are
photography, film editing, camera movement,
special effects, and other elements that are unique
to the film, resulting in an art form that is more
complex than any other yet devised.

Motion pictures have become as varied in
their application to contemporary civilization as
writing. While the fictional films exhibited in
movie theaters and on television are most familiar,
productions of films for science, industry, and
education actually employs more people and ac-

CONTENTS			
Section	Page	Section	Page
1. Art and Technique of the Motion Picture	506	European Film Movements	517
Preproduction		3. American Motion-Picture History	524
Manipulation	506	American Film Genres	524
Manipulation During Filming	509	Experimental Films	536
Postproduction		Documentary Films	537
Manipulation	514	4. The Motion-Picture Industry	538
2. History of the Motion Picture	516	Production and Distribution	538
The Development of Motion-Picture Style	516	Censorship	539
		5. Motion-Picture Technology	540

counts for a much larger quantity of filmed material. The nonfictional uses of film, however, are usually intended for specific purposes and for relatively small, specialized audiences, whereas fictional films are usually intended to reach a wide and varied audience.

As a tool for research and education, the motion picture has unique capabilities. Films can record cultures, and they can treat social or political issues and other aspects of societies to capture relationships difficult to communicate by other means. Films allow the scientist to see aspects of the world that are difficult or



Voyage to the Moon (1902), by the French film pioneer Georges Méliès, humorously combines live actors and animation in the motion picture that historians have called the first science-fiction film.

impossible to observe with the naked eye. The motion-picture camera can record bacteria and other microscopic objects, as well as star systems whose light is too faint for normal viewing. The camera can capture processes of nature such as the opening of flowers that are difficult to observe because they occur so slowly and processes of flight that are difficult to observe because they occur so rapidly.

The influence of motion pictures has permeated all levels of contemporary life. The ideas and images that people in different societies have of one another are greatly influenced by the films they have seen. Fashions and mores are heavily influenced by films. Even personal behavior may be influenced in important ways.

Motion pictures are both an art form and an industry, and this combination has created tensions and contradictions within the medium from its inception in the late 19th century. While 8mm and 16mm cameras and inexpensive sound-recording equipment make it possible to create individual works at reasonable expense, the dominant thrust of film history has been toward the feature-length fiction film.

In the United States, the typical feature-length film costs several million dollars, and budgets in the tens of millions are not uncommon for major films. This expense, more than any other single fact, serves to separate the motion picture from the more traditional art forms. While painters and sculptors need only to find individual patrons, and composers, dancers, playwrights, authors, and poets do well if their work reaches thousands, the filmmaker must search for audiences numbering in the millions.

Two consequences flow from the expense of the studio-made film. First, the films made must reach a more generalized level of the public than the other arts, and they must contain universal elements that will appeal to a wide spectrum of the public. Second, film production has tended to be controlled by businessmen who are as much concerned with questions of profits as with questions of artistic merit.

Contemporary motion pictures consist of images recorded sequentially and then projected on a flat surface, usually accompanied by sound and music. However, filmmakers of the future will not be limited to the traditional forms of film. Electronic media, including tape recordings, videodiscs, and holography may supplement or even replace the conventional forms of filmic reproduction. But the basic activities involved in filmmaking and the ways in which the materials are manipulated to produce aesthetic effects on audiences will probably continue with little change.

1. Art and Technique of the Motion Picture

The materials of the motion picture are manipulated by the artist to achieve effects that are both consciously and unconsciously intended. In film, the kinds of manipulation fall into three basic areas: (1) preproduction manipulation, (2) manipulation during filming, and (3) manipulation of the exposed footage.

PREPRODUCTION MANIPULATION

Before filming begins, filmmakers have six basic elements to select or prepare: script, actors, sets, costumes, aspect ratio, and film stock.

Script. Most films are based on written screenplays, which can be adapted from material from other media, such as plays or novels, or can be written originally for the screen. From the 1930's to the 1960's in the United States, the majority of major films were based on material originally created for other forms. A large proportion of U. S. films, however, are now created from scripts written directly to be filmed.

The well-written screenplay is carefully structured so that scenes, dialogue, bits of action, and events are carefully ordered to produce the intended effects. Few screenplays include descriptions of specific details of shots, angles, lighting, and so on. The decisions about these matters are the province of the director, who is generally in charge of creating the artistic product. Most screenplays are written in "master scenes," sim-

to the script of a play. The well-written screenplay should permit the reader to visualize approximately how the scene will look on film, characters, "props," or settings on which the director may choose to focus, and what the final image will be like on the screen. These will all be approximate, but the important thing is that the screenplay is not simply a written work but a written work that can be filmed.

In addition to structure and a concrete sense of the visual material that might appear in the film, the screenplay provides information the audience will need to know about the characters. The audience receives information about the people in the film in three basic ways: (1) by what other people say about characters, (2) by what the characters themselves say, and (3) by what the characters do. Films with richly developed characterization often have contradictions and ambiguities among the three sources of information. A character may be seen in a certain way by the other characters in the film, and their opinions about his motivations and actions may lead the audience to perceive that way until, later in the film, the character's own actions force a reevaluation. Or the way in which the film is directed may visually contradict what the characters are saying.

Because the screenplay is only a blueprint for the finished film, it cannot completely communicate on its own terms—which is why screenplays are seldom as satisfying to read as other literary forms. A 500-page novel can achieve richness and depth of characterization and plotting. The screenwriter, in only a fraction of that space, must provide dialogue, descriptions of actions, locales, motivations, and the overall tone of each scene. Above all, he must provide a structure appropriate to the nature of the film medium.

Actors. Casting is one of the most crucial steps in preparing a film for production. Film acting differs from stage acting in a number of ways. On the stage, for example, the actor may have to communicate to the back rows of a large auditorium, which requires strong vocal projection and somewhat exaggerated bodily movements if he is to be effective.

The film actor, however, is usually magnified in size many times on the theater's screen and his or her voice is sufficiently amplified so that audibility is seldom a problem. The large gesture, broad facial expression, or booming vocal projection sometimes required in the theater therefore would be inappropriate for film, where a raised eyebrow and a soft-spoken whisper may carry more effect and emotional power.

Theatrical acting generally requires the professional performer to play a wide variety of roles in which the actor's own personality is often submerged. A good actor for the stage has versatility and range. The "good" actor for film, however, may have a very limited range and versatility. Some of the most successful, such as Greta Garbo, Gary Cooper, Rudolph Valentino, Clark Gable, Humphrey Bogart, and Marilyn Monroe, often played themselves over and over again.

Sets. The two basic kinds of sets are the natural and the studio-constructed. Most members of the audience are not able to differentiate between a real location and one constructed on the studio stage. In contemporary filmmaking, rear-screen projection and other special tech-

nical effects can combine the two, using images of mountains, deserts, oceans, or vast spaces as the background to the action on the sound stage or, conversely, placing images of buildings or other structures of civilization in an untouched wilderness. Because the contemporary filmmaker can skillfully create any illusions desired, the decision to shoot "on location" or on the studio sound stage is often made on the basis of convenience, expense, time, and the personal habits or philosophy of the filmmaker.

In general, filmmakers choose to go on location in search of authenticity, feeling that the actual city, desert, mountain, or prairie will convey the emotional tone of their film more convincingly than sound stages, special effects, or miniatures could. But in choosing to shoot on location, the filmmaker generally loses the ability to manipulate certain aspects of the film. Reflectors and "fill" lighting may be used on location, but it is difficult to model the lights outdoors with as much precision and range as on an indoor set, where all light sources are within the filmmaker's control. In addition, sound recording is much more troublesome on location, and natural noises, ranging from animals and the wind to passing airplanes and traffic, may require that part or all of certain scenes be dubbed or rerecorded in the studio. Increasingly, contemporary directors are expanding their ability to manipulate nature. Michelangelo Antonioni, for example, has spray-painted trees and bushes that did not have the color he wanted, and Francis Ford Coppola totally altered a New York City street for *The Godfather* (1971).

Costumes. On the screen, as in real life, the clothes people wear reveal much about them. Clothes indicate social, economic, and occupational status and express individual personality. In motion pictures, as in theater, costumes are also used symbolically, shaping unconscious audi-

Birth of a Nation (1915), D. W. Griffith's early masterpiece, helped establish film as a new art form. Lillian Gish (right) was one of the new medium's first stars.

THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE



CE. DANS LA LUNE
MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

umorously combines live actors and
st science-fiction film.

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w screenplays include descrip-
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(Above) Mack Sennett's Keystone Kops started many silent-film comedians on important careers, including Fatty Arbuckle (far right) and Charlie Chaplin (below, left). Chaplin, shown in the short film *The Vagabond* (1916), used the "little tramp" character from 1914 until *The Great Dictator* (1940).

ence attitudes toward the wearer. A character is conspicuous if he wears black when everyone else is wearing white. Or the costume can be so unusual that it makes the character stand out in the scene, as Audrey Hepburn does in her appearance at the races in *My Fair Lady* (1964).

Costumes in films are often anachronistic, designed to suggest the historical period of the action but not necessarily accurately reproduce the costumes of the day. This is seen most clearly in women's costumes in film Westerns, in which the style of the dress, such as the cut of the neckline, has as much to do with contemporary film fashions and censorship requirements as it does with the clothes actually worn in the Old West. "Costume" does not merely refer to historically defined clothing. All clothes are, to an extent, costume. Humphrey Bogart's trenchcoat and Marlene Dietrich's hats are examples of costumes that add to characterization.

Aspect Ratio. The terms *aspect ratio* and *format* refer to proportions of the film frame. The decision by Thomas Edison to make the format of the motion-picture image follow a 4:3 ratio (four units wide for every three units high) had enormous impact on filmmaking. This format, or "aspect ratio"—usually expressed as 1.33:1—means that for 60 years, with some minor variations brought on by the addition of sound, the proportions of the motion-picture image were standardized. But with the introduction of various new film formats in the 1950's, the choice of aspect ratio became an artistic one for the filmmaker. Cinemascope has a ratio of 2.66:1, twice the convention. Cinemascope standardized at 2.55:1, VistaVision at 1.85:1, Todd-AO at 2.2:1, and Ultra-Panavision at 2.7:1.

Edison also had standardized the width of film stock at 35mm. With the introduction of the wide-screen processes of the 1950's, 70mm film became an option, especially for stereophonic prints intended for large screens. While the contemporary filmmaker continues to have some choice of aspect ratios, the majority of prints shown in commercial theaters today are on 35mm and carry an aspect ratio of 1.85:1.

The choice of aspect ratio is crucial to the final "look" of the film. A story set in the open expanse of the desert or the sea, for example, will have more power if the aspect ratio makes it possible to capture that expanse visually. But if a wide-screen format is used for dialogue scenes, in which one looks at first one character in close-up and then another, half the screen may be empty or composed awkwardly.

The choice of one aspect ratio over another also has consequences in the ultimate viewing situation. Most American commercial films even-



SEUM OF MODERN ART/FILM STILL ARCHIVE
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usually are shown on television, which has a format of 5:4. Thus, while no films fit into the TV frame correctly, the presentation of wide-screen prints presents an especially difficult problem, requiring either "scanning" or "cropping" many original prints. The scanned print involves constantly panning over the image to keep the central action in the center of the television screen, thereby introducing apparent camera movements not intended by the film's director. Cropping involves cutting off the sides of the picture and using whatever happens to be in the central portion of the print. Because of the lack of complete standardization and compatibility among theaters that show films and between film and television, the decisions made by filmmakers with regard to aspect ratio are always tempered by the realities of the marketplace.

Film Stock. Similarly, the decisions made regarding the film stock to be used are based on a combination of artistic desires and economic or practical necessities. In contemporary filmmaking, for example, the creators can choose to shoot their film in black and white or in color. But television networks much prefer films in color, and the decision not to make a film with it may jeopardize a source of considerable revenue.

Many filmmakers and members of the audience regard black-and-white film as more "realistic" than color, even though real life is always in color, and black and white is an artificial way of rendering it. The association made by earlier audiences between black-and-white and newsreel film may have helped create the notion that black and white is inherently more realistic.

Black-and-white film stocks, while more or less standardized within a country at a specific period in history, have varied considerably, producing different "looks." The Orthochromatic film used during the silent era until 1926 was sensitive only to blue and green light and was insensitive to red, causing faces to look unnatural in comparison with today's film stock. It was replaced by panchromatic film stock, which was sensitive to all three primary colors but was "slower"—that is, less sensitive to light—and therefore produced an image that was softer and somewhat less crisp.

Color film also has undergone considerable development. The original Technicolor process, utilizing three strips of film, produced a stable color image, but the Technicolor company imposed its own standards on what was "appropriate" color, generally forcing filmmakers to stay close to a "realistic" rendition. The introduction of commercial Eastman Color film in the 1950's provided a much cheaper color stock and utilized one strip of film rather than three. In addition, technical developments and changing attitudes have allowed the filmmaker freedom to manipulate color as he would any other element of the medium. Colors can be removed, given special qualities, filtered, or otherwise changed. Unfortunately, the Eastman Color film used in the United States has impermanent dyes, and the color begins to fade within a few years, with the result that often there is no permanent record of the colors originally intended by the filmmaker.

MANIPULATION DURING FILMING

Lenses. In professional filmmaking, the choice of one lens over another is based not only on the practical requirement of obtaining an image, but also on the desired artistic effect. A close-up

of a face filling the screen may be obtained by placing the camera at a distance and using a telephoto lens. Or the camera may be moved in close and a regular lens used. While both methods can produce an image of the face that fills the screen, they will have quite different characteristics. The telephoto lens compresses the visual planes of the image so that things seem closer together than they really are from the front to the back. The image also has a shorter "depth of field"—that is, fewer objects are in focus going from front to back than is the case with a regular lens.

With all the resources at his command, the filmmaker bases his choice of lens on the "look" he wants for a specific shot. The director may choose to use an extreme telephoto lens if he wants his subject to be running from the background to the foreground but not seem to make much progress, as when Dustin Hoffman chases after his girlfriend in *The Graduate* (1967). If, on the other hand, the filmmaker wants to keep in focus not only the subject but other people around him as well, he will use a normal or wide-angle lens, which has a greater depth of field.

Camera Distance and Position. The distance of the camera from the subject greatly influences the effect of a scene. When the camera frames a subject in a tight close-up and a line of dialogue is spoken, it has one kind of effect. A quite different effect is achieved by a medium shot (from the waist to the head) or a long shot (from the feet to the head).

The height of the camera is also important. The Japanese filmmaker Yasujiro Ozu kept his camera just a few feet off the floor, where the eyes of a viewer of traditional Japanese drama would be. The look of Ozu's films contrasts sharply with those of directors who position their cameras at other heights. At the other extreme, Orson Welles often positioned his camera at high elevations to look down on his characters. The opening sequence of his *Touch of Evil* (1958)

The Cabinet of Dr. Caligari (1919), directed by Robert Wiene, is probably the best-known German expressionist film. Conrad Veidt (center) was one of its stars.

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Nanook of the North (1923), by Robert Flaherty, the acknowledged father of documentary films, vividly describes an Eskimo and his family's struggle for survival.

Rudolph Valentino was the silent screen's most romantic lover. Usually cast as an exotic Latin type, he played an Arab in *The Sheik* (1921) and its 1926 sequel.

THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE



begins with a close-up of a person setting a time bomb, and then the camera is quickly elevated above the rooftops so that it can take in a whole section of a town.

Closely allied with the height of the camera is the angle used. If the camera is placed low in front of a character and tilted up at him, the character will appear to take on stature and power, perhaps even become ominous or terrifying, depending in part on the lighting. On the other hand, if the director wishes to diminish a character, he may elevate his camera and tilt down at a sharp angle. When the filmmaker wishes to communicate a sense of unbalance or danger, he may film with his camera tilted off-center or at an unnatural angle.

Composition. In film, the frame (picture area) is used to produce an image that has aesthetic and artistic dimensions. Even in *cinéma-vérité* documentaries in which the filmmaker attempts to interfere as little as possible with real life, presenting things "as they are," the mere act of pointing a camera constitutes an act of selection that transforms the people or things filmed into objects of aesthetic contemplation.

Rendering people and objects of the real, three-dimensional world in the two-dimensional world of film requires that the film artist carefully compose his material, not merely so that everything of importance can be seen, but so that the feeling, mood, and effect intended by the filmmaker are conveyed. In covering a simple conversation among three people, for example, the filmmaker has many compositional options open to him. He may follow some of the conventions of the theater, as Orson Welles did in *Citizen Kane* (1941), and work with triangular compositions, so that the eye of the spectator is constantly led along the two diagonals of a triangle to the central figure, who is usually placed "upstage" of the other two actors. Or, the director may compose his characters so that they tend to stretch along the horizon lines of the frame, as John Ford liked to do in his Westerns.

The director may alternate compositions so that one first sees a "master scene," encompassing all the actors in one shot, and then close-ups of first one and then another of the actors. The director may place his characters so that they appear very small in relation to buildings, machinery, or other urban structures, Antonioni's method in many of his films. The director may place both actors and camera so that the horizon line is tilted and the actors are stooped, giving the impression that they are struggling against great odds, as Sergei Eisenstein sometimes did. Or the camera may be placed so that it points directly down from the ceiling, giving a bird's-eye view, Busby Berkeley's technique in a host of musicals. Finally, the director may compose his shot so that relationships are emphasized, with a symbolic or emotionally laden object such as a gun looming large in the foreground and the characters appearing smaller in the background.

Camera Movement. The earliest films generally utilized a stationary camera mounted on a tripod. But filmmakers discovered that the camera could go virtually anywhere the creative person wanted it to. In fact, it could go where human beings could not safely venture.

As the camera moves, composition constantly changes. This altering of perspective differentiates film from painting, which since the Renaissance generally has had a fixed perspective. Film

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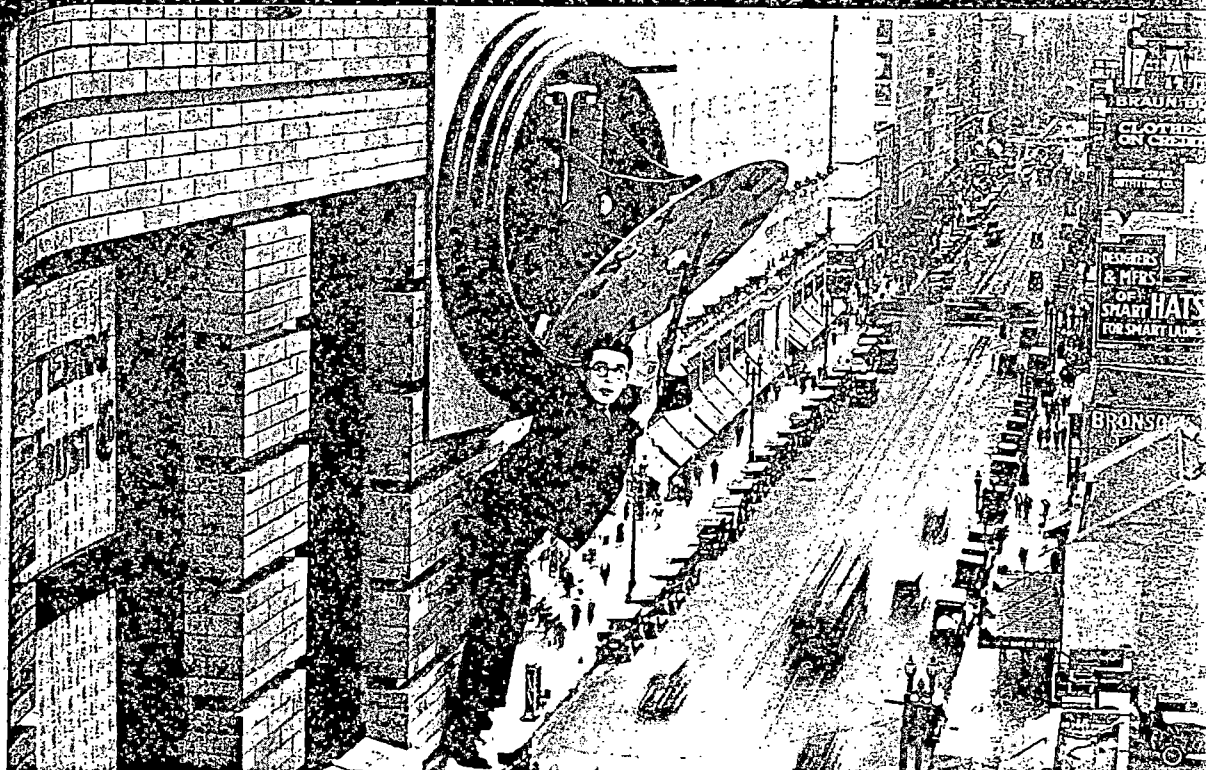
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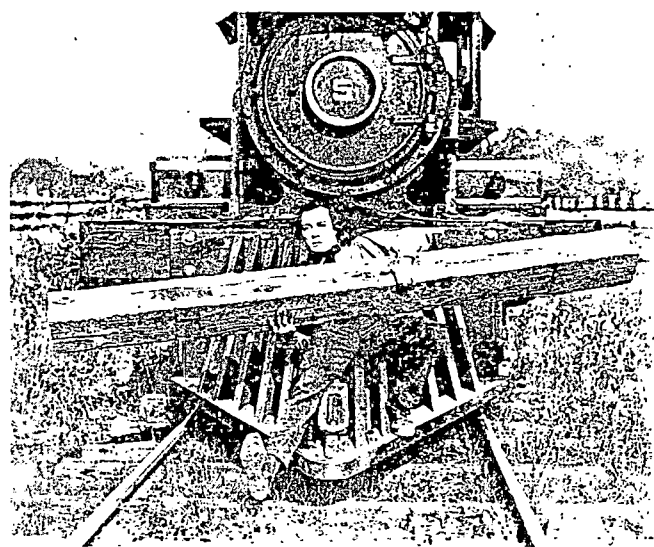
(Above) Harold Lloyd, a Mack Sennett graduate, made
his last film in 1923. Lloyd was his own "stuntman,"
performing without a double or using camera tricks.
(Right) Buster Keaton in *The General* (1925) captures a
locomotive from Union forces in the Civil War. He was
at his best as an individual struggling with a machine.

has the ability constantly to shift and alter its
shape, presenting an ever-changing view of its
material.

The simplest kind of camera movement is the
pan, in which the camera pivots horizontally on
its tripod or in the hands of the camera operator.
Pans can be used simply to follow a character
through a room or other location, or they can be
used to focus attention on objects, characters, or
spaces that play a part in the dramatic action.
The camera can also "tilt," or pivot upward or
downward, for similar purposes.

When the camera is mounted on a tripod or
other apparatus so that the entire machinery has
the ability to move backward or forward, it is
said to be able to *dolly in* or *dolly out*. When
the camera is to follow an extended action in
which the same character or characters are to be
kept approximately the same size in the frame
as they move around, a *tracking shot* is used.
Rails or tracks are laid over the terrain to enable
the camera to move smoothly along a precisely
planned path. Such a movement can lend a
sense of vitality and drive to an otherwise static
action, as in the newsroom scenes in Alan Pakula's
All the President's Men (1976), in which the
camera tracks back and forth with reporters
Woodward and Bernstein.

Sometimes, especially in large-budget produc-
tions, a crane will be used. This machine on
wheels, with an extension arm, permits the cam-
era to move in all directions. The camera may
parallel the action, then move away from it, then
sweep up for a high-angle view, then come in
for a close-up, and finally return to a view of the
entire scene, as in several musicals of Vincente
Minnelli or Gene Kelly in which the camera is

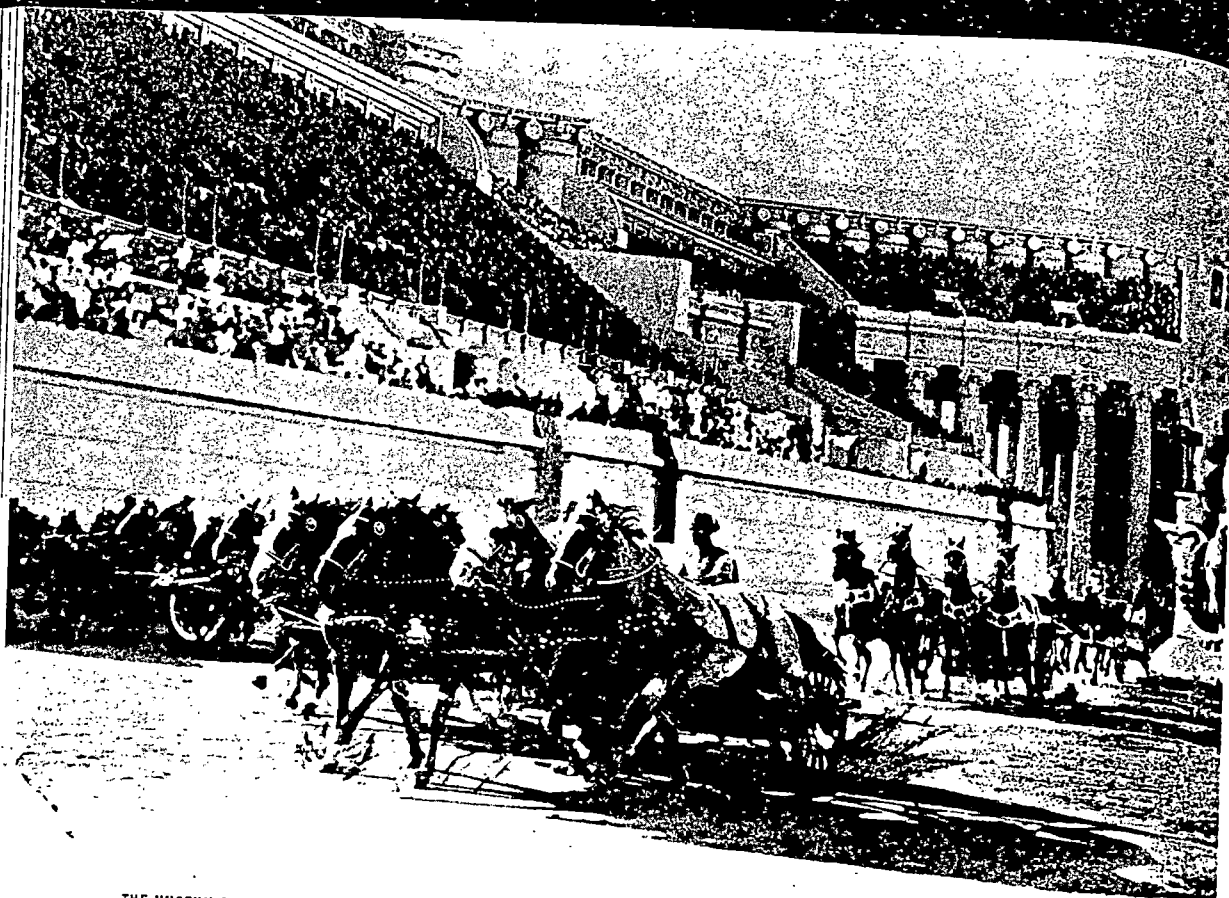


THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

almost as much a part of the choreography as the
dancers.

Along with the development of the camera's
technical ability to move came an insistence that
its movement be smooth. Nevertheless, as more
portable documentary and newsreel cameras
evolved in the late 1950's and 1960's, the hand-
held camera was used more frequently. It allows
the camera operator simply to walk behind, in
front of, beside, or ahead of the action, and the
result, even with the most skilled camera person,
is a picture that constantly jiggles, betraying
the presence of a human being holding it. Pro-
fessionals at first considered the hand-held cam-
era amateurish, but it is another expressive tool
at the filmmaker's disposal. It can heighten the
sense of realism in a scene or an entire film, as
it does in Haskell Wexler's *Medium Cool* (1969).

Cameras have been mounted on balloons and
floated in and out of the action. They have been



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The chariot race in *Ben-Hur* (1925) was brilliantly directed by the second-unit director, B. Reeves Eason. This exciting sequence gives the film its place in motion-picture history.

placed in helicopters, which have then been used as if they were enormous cranes, as in *Funny Girl* (1968), in which Barbra Streisand is seen in close-up and, as the helicopter moves away, against the backdrop of the Statue of Liberty and then against all of New York harbor.

The speed at which camera movements take place is also important to the effect produced. If the camera dollies in on an actor suddenly, the character may seem to be under attack, threatened, or overcome. If the camera is suddenly pulled back, the actor may seem to be deserted or isolated. Conversely, a slow tracking movement behind an actor may create an ominous feeling, as if the audience or other characters in the film were stalking him.

At least two fundamental kinds of movement or apparent movement are possible in film. The first stems from the physical relocation of the camera, or sometimes of the actor in relation to the camera. The second grows out of alterations of the focal length of the lens during filming.

A lens can be focused on one character or object, with the background or foreground out of focus. While the camera is recording, the lens can be refocused so that a different object comes into clear view. This is called *pulling focus*.

A more recent development is the zoom lens, introduced into commercial films during the mid-1950's, which constitutes one of the few new major resources of filmmaking. The untrained spectator often confuses a zoom shot with a movement of the camera, and vice versa, but the effects are quite different. In the *zoom-in*, everything in focus at the start of the zoom will remain in focus throughout it. If an actor is standing in a doorway, the zoom-in will make

not only the actor but also the doorway appear larger. A dolly-in, however, will make the actor appear bigger in the frame as the camera comes closer, but will not necessarily bring the doorway into the frame at the same time, or will cause the doorway to go out of focus as the camera gets closer to the actor. Once again, the choice of technique depends on the effect desired.

Lighting. All photography depends on the exposure of silver halide or other sensitive crystals to light. It follows, therefore, that lighting in film will make use of the techniques that have been developed in still photography. Motion-picture lighting has the added advantage of being able to be altered during the actual filming.

Lighting in film is generally manipulated as to amount, contrast, angle, and kind. Filmmakers talk about two kinds of *key lighting*: *high key* and *low key*. Comedies, musicals, and similar forms of entertainment generally are shot with high-key lighting, which means that considerable light is used all over the set or location, leaving relatively few dark or shadowed areas. The laws of photography state that the more light there is on a subject at a given lens opening and shutter speed (and in motion pictures the shutter speed is relatively fixed), the greater the depth of field. Thus high-key lighting tends to bring objects in the background or different planes of action into relatively sharp focus.

Low-key lighting leaves much of the set in shadow or darkness. Sources of light illuminate specific areas without seeming to touch others, as when a street light reflects off a rain-soaked pavement in a detective or gangster film. The less light there is at a given lens opening and shutter speed, the less depth of focus there will be. Thus

Low-key lighting generally requires the use of light from several sources rather than from a single major source, such as the sun. The exception to this is *day-for-night* photography in exterior locations, in which the overall effect of a low-key nighttime scene is achieved during the day by using the sun as the major source of illumination but severely underexposing the film to produce the effect of moonlight.

Contrast is important to the effect of lighting. Generally, the higher the contrast, the more vivid the emotional tone and three-dimensional effect of the image will be.

To increase the range of lighting possibilities, filmmakers often use light that has no possible source in the film. For example, baby spotlights can be pointed directly at a female star's eyes, making them glisten and suggest love, mirth, or desire. An actor's personality can be expressed symbolically by putting the upper part of his face in shadow and the lower part in light. Shadows of bars across an actor's face may suggest his fate.

The angle from which light emanates helps produce expressive results. A light coming from below onto a face causes shadows to be thrown back into the eyes—the most expressive parts of the human anatomy. Because light in real life seldom comes primarily from below to above, this angle creates unnatural shadows, giving a sense of disorientation, foreboding, or evil. Light from a 90° angle off to the side illuminates one half of a character's face but leaves the other half in shadow suggesting contradiction or inner conflict. Depending on contrast and intensity, light from directly overhead may create either an ethereal or a menacing effect.

The kind and quality of light are also important. Clear, intense spotlights and heavily filtered

ones produce very different effects. In color films, the hue and color of the light source can express a wide range of effects. For example, firelight, which is heavily saturated with reds and oranges, is commonly used for love scenes, while blue moonlight or a kind of sulfurous greenish yellow is often used for horror effects.

The kind of light produced depends not only on the source of illumination but also on the medium through which it travels. Mist and fog will disperse the light, giving it a softness that may suggest either spirituality or forlornness, depending on such other elements as the quantity, contrast, and angle of the light. The misty, high-key lighting in *Elvira Madigan* (1967), for example, creates a lush, romantic effect, while the misty, low-key lighting at the end of *Casablanca* (1943) creates a sense of dramatic tension and foreboding. Similarly, the reflection of light off the rain in *Singin' in the Rain* (1952), which is done in high key, is quite different from the muted, dismal effect of the lower-key lighting used in the scenes in the rain in *The Story of G. I. Joe* (1954).

Sound. While the manipulation of the visual material may be very complex and extensive both in the prefilming phase and during filming, the manipulation of the sound track is much less open to artistic control during these two phases of filmmaking. With some exceptions, the basic tasks for creative people in these two stages are to record intelligible sound, especially dialogue, as accurately as possible and to keep out extraneous sound.

The changes that have been made in sound recording over the years have nearly all been tied to the search for greater realism. The evolution of sound from the disc recording of the late 1920's, through monaural sound on film, to high

The "Odessa steps" sequence from the Russian filmmaker Sergei Eisenstein's *The Battle of Potemkin* (1925) is still studied as a masterly example of film composition and editing.

THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE



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THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE
The Jazz Singer (1927), starring Al Jolson, was the first major motion picture with sound. Although only partly a "talkie," it revolutionized the motion-picture industry.



THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE
 In *Little Caesar* (1930), Edward G. Robinson (left) played a character based on gang leader Al Capone. Gangster films took their plots from the newspaper headlines.

fidelity, stereophonic, and other multichanneled sound largely has been confined to this search. It is in the postproduction stage that most of the artistic manipulation of the sound track occurs.

POSTPRODUCTION MANIPULATION

Once the film has been shot, the postproduction process begins. As in the preproduction and actual filming phases, the tools the filmmaker can employ to exert artistic control are varied and complex. Among the areas in which creativity can be expressed are: (1) processing and printing, (2) editing, (3) special effects, (4) music, (5) sound effects, and (6) postsynchronization or dubbing.

Processing and Printing. During the development, or processing, of the film, technicians can do several things to the original negative or to the duplicate negatives and prints. For example, color films can be treated so that the saturation of hues and colors is diminished to create a more pastel effect, or the contrast can be increased to make the colors bolder and more saturated. Exposure can be corrected to make the different shots match one another better, or the film can be "pushed" to compensate for underexposure or to make it deliberately "grainy."

Editing. Most of the manipulation of the exposed film occurs in the editing stage, which often can require several months of work. Some of the earliest discoveries about the nature of the film as an artistic and expressive medium involved the editing experiments of the Americans Edwin S. Porter and D. W. Griffith and the Soviet filmmakers Lev Kuleshov and Sergei Eisenstein. When two shots are combined, the result is not merely the cumulative effect of shot "A" and shot "B." What is created is something often entirely different—shot "C." Thus if a shot of someone walking up the stairs of the Capitol building in Washington, D. C., is cut together with a shot of the same individual entering a room in Los Angeles, a sense of continuous action and constant space will be created, and the viewer will assume that the person has entered a room in the Capitol. Similarly, if a man is shown looking offscreen and a shot of a beautiful woman follows, the viewer will assume that the man is looking at the woman. Furthermore, if the original shot is then repeated, the audience will read into the man's image a reaction to what he has just "seen."

Through the editing process, disconnected events and people are interrelated. In D. W. Griffith's *Birth of a Nation* (1915), action taking place in a cabin is alternated with the ride of Ku Klux Klansmen across the countryside. This kind of "parallel editing" has been much used to create tension and a mounting sense of excitement. In Griffith's *Intolerance* (1916), four stories separated by several centuries are edited together in such a way that they seem to connect across time, drawing for the viewer the intended parallels among them.

Editing can create not only parallels but also conflict, as Eisenstein demonstrated in his films and theoretical writings. A sense of conflict can be obtained from the contrast of shots containing different kinds of composition or screen direction. Diagonally composed shots in which some people march uphill can be intercut with opposing shots of people marching downhill. In a battle sequence, forces coming from the left side of the screen can be intercut with forces coming from the right. On a more abstract level, shots can be cut together to create metaphors, similes, and other forms of poetic expression. In *October* (1927; also titled *Ten Days That Shook the World*), Eisenstein cut in a shot of Kerensky, the leader of the Menshevik revolution, and then cut to a statue of a peacock, creating the sense of the Russian leader as a vain and pompous man.

In most American fiction films, editing is expected to be "invisible"—that is, audiences are not expected to notice the cuts between shots. For example, the audience may see a long shot of a person pulling a gun and then a cut to a close-up of the gun firing at someone. To make the two images appear to have one continuous

Printing. During the development of the film, technicians can to the original negative or negatives and prints. For example, can be treated so that the colors and colors is diminished to the effect, or the contrast can be made the colors bolder and more can be corrected to make the colors one another better, or the "d" to compensate for underexposure; it deliberately "grainy." The manipulation of the exposure in the editing stage, which several months of work. Some discoveries about the nature of the film and expressive medium of experiments of the American and D. W. Griffith and the Lev Kuleshov and Sergei Eisenstein are combined, the cumulative effect of the "B." What is created is some different-shot "C." Thus if walking up the stairs of the Washington, D. C., is cut of the same individual enter-angeles, a sense of continuous space will be created, and some that the person has the Capitol. Similarly, if a ng offscreen and a shot of follows, the viewer will as-iginal shot is then repeated, ad into the man's image a has just "seen."

iting process, disconnected are interrelated. In D. W. *lation* (1915), action taking alternated with the ride of across the countryside. This "ing" has been much used to mounting sense of excitement. *tolerance* (1916), four stories over centuries are edited ay that they seem to con-ving for the viewer the in- g them.

not only parallels but also demonstrated in his films gs. A sense of conflict can contrast of shots containing position or screen direction. shots in which some people ntercut with opposing shots downhill. In a battle se- from the left side of the t with forces coming from abstract level, shots can be e metaphors, similes, and e expression. In *October in Days That Shook the* in a shot of Kerensky, the ik revolution, and then cut ck, creating the sense of a vain and pompous man- fiction films, editing is ex- e—that is, audiences are e the cuts between shots. ence may see a long shot gun and then a cut to a ing at someone. To make r to have one continuous



THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

Marlene Dietrich became a star overnight when she appeared as Lola in the German film *The Blue Angel* (1930). The top hat, black stockings, and garters became a Dietrich symbol.

motion, the film editor will generally cut on the movement of the hand.

In many contemporary films, however, increasing use has been made of *jump cuts*, in which the editor deliberately draws attention to the disparities between the first shot and the second. The object of the jump cut is often to make the viewer conscious of the fact that he is watching a film and that it is not to be confused with reality.

The average feature film has several hundred shots edited together to produce a finished work. A major part of the excitement and enjoyment the filmgoer experiences stems from the ways in which visual materials are treated—as though the individual shots were musical notes, their duration, rhythm, and tempo creating an aesthetic effect peculiarly their own.

Special Effects. Special-effects cinematography is one of the most complex elements in the creation of a film. It ranges from rear-screen projection, in which previously photographed material is projected in back of the actors, to the use of elaborate optical benches in which photographed material is reshot to produce entirely new results.

The simplest optical manipulation of the image is the familiar *fade-out/fade-in*, which first carries one image into darkness and then brings another into view from the darkness. Through the conventions of filmmaking, the fade-out/fade-in conveys a passage of time, a major change of location, or the beginning of a new "movement" in the film. Other ways to express the passage of time or a change of place are the *dissolve*, in which the fade-out and the fade-in are overlapped; and the *wipe*, in which the image is removed in a sweeping horizontal movement across the screen.

Music. Most film viewers know that contemporary films use music in various ways, but few are aware of the extent of this use. Because it tends to produce its effects emotionally and usually "blends in," film music is often not consciously noted.

Musical usage can range from a *stinger*—a sharp, usually loud chord that accentuates surprise, revulsion, or terror—to a lush string section playing during a tender or passionate love scene to convey the emotions of two people. Music can totally change the mood of a scene, rendering it comic, serious, or deeply disturbing, depending on the filmmaker's intent.

Sound Effects. Even in the days of silent films, music and sound effects were often added to increase the emotional impact of major productions. Live performers worked behind the screen during the presentation of the film. Sheets of tin were rattled to suggest thunder or simply to underscore a frightening moment. Coconuts were clumped together to suggest horses' hooves. Guns were fired off at climactic confrontations.

Sound effects involve not only noises that are directly related to what is seen on the screen, such as gunfire, storms, water, and wind. They also can be used to add to the mood and tone of scenes without being directly motivated by the action. In *Citizen Kane*, for example, train whistles, foghorns, automobile horns, and other noises are used to bridge shots, not only tying them together but also suggesting a sense of loss, or of foreboding, or of the past. With the increasing development of electronic music and varieties of amplified sound, the lines between naturalistic sound effects, music, and electronically generated sound used purely for emotional impact have blurred.

Postsynchronization or Dubbing. Because sound and images are usually recorded on two different reels, with sound being recorded magnetically, the filmmaker is free to use the sound he has acquired during the actual filming, add to or alter it, or acquire entirely new sound.

Sometimes the dialogue recorded is unintelligible or is ruined by actors' mistakes, passing automobile or air traffic, other voices, or the like. It is a simple matter for the filmmaker to "dub," or rerecord, the same lines in the studio, having the actor repeat the lines in synchronization with the lip movements on the screen. Federico Fellini and other Italian filmmakers do not even bother to record a usable sound track while filming, preferring instead to dub all dialogue after filming. This allows the director the freedom to cast other voices that may provide the desired qualities better than the original actor, to prepare a foreign-language version without difficulty, and even to compose entirely new dialogue.

In the United States, where audiences are more sensitive to the problem of having the voices "in synch" with the lip movements, this kind of dubbing is not used with as much freedom. But in U. S. films, professional singers often dub the songs for popular actors and actresses.

2. History of the Motion Picture

No one person "invented" the motion picture. It was the result of dozens of experiments, principally in the United States, France, and England, and of a combination of science and technology on the one hand and entertainment and art on the other. The production of an illusion of motion depended on the discovery in the 19th century, by Peter Mark Roget and others, of *persistence of vision*. The human eye retains an image of an object a fraction of a second after the object has disappeared. Thus if pictures are viewed in sufficiently rapid order, they will be experienced as a continuous, moving, picture.

In the 1870's, Eadweard Muybridge, an Englishman working for California Gov. Leland Stanford, conducted a series of experiments intended to analyze animal and human motion. Muybridge set up 24 cameras in a row alongside a race track and photographed a galloping horse to see whether the animal had all four feet off the ground at one time, something impossible to detect with the unaided human eye. Although the resulting pictures were "still" photographs, Muybridge was successful in analyzing motion.

In the 1880's the Frenchman Jules Étienne Marey invented a "photographic gun," which looked something like a rifle but contained a camera capable of "shooting" from 12 to 120 pictures a second, depending on whether glass plates or celluloid materials were used.

Thomas Edison's interest in motion pictures started when he saw the possibility of synchronizing images with one of his other inventions, the phonograph. This led Edison and his assistant, W. K. L. Dickson, to develop the first "talking pictures" by synchronizing a spiral of pinhead-sized photographs viewed through a microscope with Edison's cylindrical phonograph. The device was cumbersome, and Edison turned to other systems that provided motion pictures without sound accompaniment. In 1894, Edison marketed his Kinetoscope, a peep-show machine that used a continuous roll of film about 40 feet (12 meters) in length made of celluloid by

George Eastman and his Kodak company. The viewer peered through a magnifying lens at images illuminated with an electric light.

Edison had little interest in projecting the motion picture to large gatherings of people. He was convinced that it was an amusement that would quickly lose its appeal and that more money could be made by having only one viewer at a time experience the new fad.

To produce the pictures for his Kinetoscope, Edison had his workmen develop the Kinetograph, a motion-picture camera. Bulky and very heavy, the Kinetograph had to be operated inside a studio, where people and objects were brought to be filmed.

The French brothers Auguste and Louis Lumière saw Edison's Kinetograph in 1894. They were determined to develop a machine that would both photograph and project celluloid film and would cost and weigh a fraction of the Edison machine. They succeeded and in December 1895 held their first screening for a paying audience.

The Lumière device, called the Cinématographe, gave the medium the name by which it is known in much of the world: the cinema. The portability and cheapness of the Cinématographe made it possible for motion pictures to be shown throughout the world. Edison realized he had made a mistake in limiting the medium to a peep-show attraction and in 1896 lent his name to a projector, similar in function to the Lumières', which he called the Vitascope.

The United States and France, the countries most responsible for the invention of the motion picture, battled for international dominance of the new medium for two decades. During World War I, French film production was curtailed, and France lost control of its markets.

THE DEVELOPMENT OF MOTION-PICTURE STYLE

In the 20 years after the introduction of motion pictures to paying audiences, the exploration of the new medium and its artistic and expressive possibilities occupied hundreds of filmmakers around the world. Advances in style often were made simultaneously by people working in widely separated locations.

Georges Méliès, a French conjurer and theatrical producer, saw the Cinématographe in 1895 and immediately began producing his own films in competition with the Lumières'. The differences between these two early French filmmakers illustrate the two opposing approaches that have continued throughout film history.

The Lumières rejected the theater and fiction, preferring to film real life. *The Arrival of a Train at the Station*, made in the late 1890's, simply shows a locomotive entering the film frame and coming close to the camera. Early audiences found the film so realistic that viewers are said to have leaped out of their seats to avoid being hit by the oncoming train. Reality provided its own thrills and amusement, the Lumières believed, and they filmed firemen, bicyclists, children at the ocean, workers leaving a factory, a blacksmith, fishermen, and even a baby being fed. Such films were called *documentaires* or *actualités* by the French.

Méliès, on the other hand, found the theater and fiction appropriate for his cinema. His first films, *Conjuring*, *The Vanishing Lady*, and *The Magical Box*, made in 1896 and 1897, brought the camera into specially created studios and utilized actors. Instead of naturalistic views,

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Méliès used what he called "artificially arranged scenes." His was a mixture of magic, myth, and fairy tale, as can be seen from the titles of some of his films: *Cinderella* (1899), *Red Riding Hood* (1901), *The Arabian Nights* (1905), and the film generally considered the first science-fiction work on the screen, *Voyage to the Moon* (1902).

The Lumière films featured a motionless camera that sought simply to reproduce what took place in front of it. Méliès' films, however, used various tricks of the camera, often for humorous effects, such as stopping the camera, removing an actor, and then starting it again to produce a "magical" disappearance. The Lumières' filmed subjects were often unaware that they were being photographed, whereas Méliès' actors often bowed to the audience, looked at the camera, and waited for applause.

In the United States, early filmmakers were also discovering the ability of the motion picture to record the real world and at the same time be an expressive artistic tool. In *The Life of an American Fireman* (1902), Edwin S. Porter experimented with the close-up and with parallel editing, allowing the audience to see the fire chief's premonition of a fire and then dissolving to a man turning in a fire alarm. In *The Great Train Robbery* (1903), the first film Western, Porter carried experiments in editing a step further, bringing together two separate and simultaneous story lines.

David Wark Griffith, one of the most important figures in the history of motion pictures, picked up where Porter left off. Griffith produced hundreds of five- or ten-minute films between 1907 and 1914. While Porter had used a close-up in *The Great Train Robbery* merely as a pretext for a shocking effect (the cowboy fires a gun at the screen), Griffith discovered that the close-up could move the story along. Others had used lighting functionally, simply to make it possible to see the scene. Griffith used his theatrical training to explore the uses of lighting to express character, mood, and tone. Where others had been content to use a fixed location for their cameras, Griffith mounted his cameras on automobiles, dollies, or anything that moved so as to change perspective on the action. And where others generally worked in long shot, showing actors from their heads to their toes, Griffith discovered the power of varying shots and isolating elements within the frame for symbolic or expressive purposes.

Most of all, Griffith discovered the power of film editing. The films of the Lumières consisted of long continuous "takes," but Griffith discovered that one of the greatest attributes of the motion picture is its ability to manipulate time and space at will. In *The Birth of a Nation* (1915), Griffith's experimentation with the creative potential of film reached its peak. Produced at the exorbitant cost of \$125,000 and lasting an unheard-of three hours, the film revolutionized filmmaking around the world. It established the immense power of the medium to produce extended emotional and psychological effects. With Griffith and *The Birth of a Nation*, the motion picture had come of age and was ready to take its place among the major contemporary arts.

EUROPEAN FILM MOVEMENTS

As the motion picture evolved into an art form, its ability to express the philosophy and world view of individuals, cultures, and nations



THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

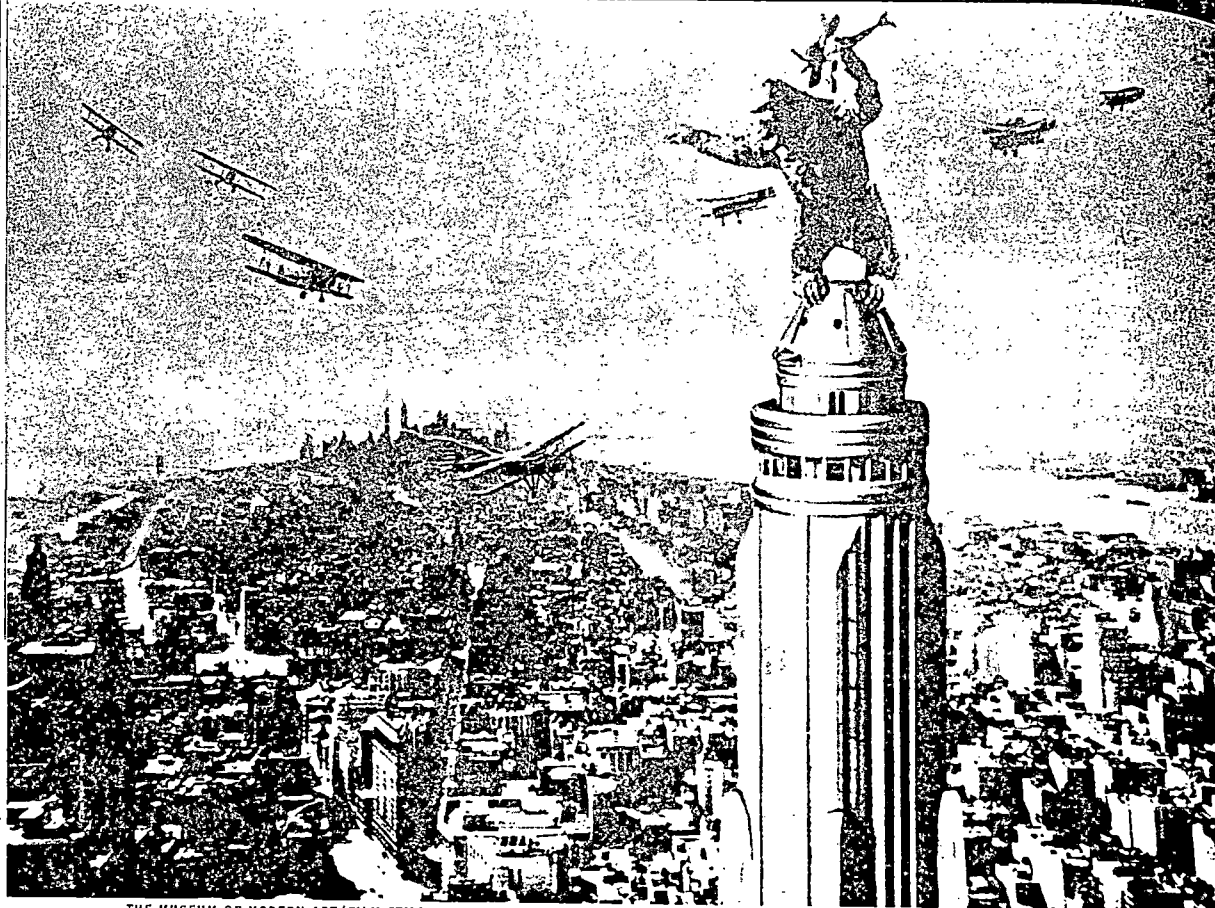
Horror classics include Fritz Lang's *M* (1931, above), a German expressionist film starring Peter Lorre as a child-killer. (Below) *Frankenstein* (1931), an American production, starred the British actor Boris Karloff as the monster. It was the most successful of the early horror films and spawned many so-called "sequels."



THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

led to the development of such major film movements as German expressionism, Soviet social realism, French surrealism, Italian neorealism, and the French New Wave.

German Expressionism. The defeat of Germany in the World War I led to national demoralization and chaos and fundamentally altered the course of German history. Largely in response to the crisis, German artists in painting, theater, and film developed the powerful and influential expressionist movement. Expressionism attempted to represent a character's inner psychological and emotional states, especially such deeply felt feelings as love, hate, fear, anxiety, and terror. It had links with 19th century Romanticism in its emphasis on the central importance of indi-



THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

Part horror film and part spectacle, *King Kong* (1933) made impressive use of trick photography, especially shots of Kong atop the Empire State Building in New York City.

vidual emotional states and its tendency to represent these through exterior symbols. Among the major contributors to German expressionism in film were Robert Wiene, Carl Mayer, Fritz Lang, F. W. Murnau, E. A. Dupont, and G. W. Pabst.

The Cabinet of Dr. Caligari (1919), directed by Wiene, is the best-known expressionist film. It has many of the characteristics of the movement: highly stylized sets that loom over the actors to create a mood of doom and at the same time reflect the character of the people, the use of shadows for dramatic contrasts, stylized and antinaturalistic acting, and unrealistic makeup that nonetheless expresses character. *Caligari* used a script by Carl Mayer, who was one of the most important screenwriters of the silent era and worked on such other expressionist films as *Genuine* (1920), directed by Wiene, and *The Last Laugh* (1924) and *Sunrise* (1927), both directed by Murnau. Because expressionist films were built on carefully constructed scripts, the contributions of Mayer and other writers were taken very seriously.

Like many expressionist films, *Caligari* has elements of dread, terror, anxiety, and horror. The confusion of identities and the inability to distinguish the real from the imaginary characterize this and other films of the movement. They used symbols and even costume—*Caligari*'s costume is batlike—to convey aspects of character.

Caligari's sets were executed by expressionist painters, who created two-dimensional images of buildings that often had shafts of light painted across them in diagonals to convey a sense of tension. Unnaturalistic shadows were painted on some of the sets, rather than created by lighting.

Stylization carried this far, however, proved to be dead end, and few other filmmakers followed *Caligari*'s example.

The technical machinery at the disposal of German filmmakers of the 1920's reached new heights of sophistication and complexity. For aesthetic and philosophical reasons, expressionist films were made almost entirely indoors, even when they required the construction of enormous sets, as in Fritz Lang's version of the Teutonic legend *Die Nibelungen*, which was released in two parts in 1924 as *Siegfried* and *Kriemhild's Revenge*. For this epic film, giant forests complete with a stream and hills were constructed.

A feature of expressionist films that was eventually abandoned, and one that gives expressionist films a sense of being dated, is the stylized acting. Following the model set in expressionist theater, films such as *Caligari*, Robert Wiene's *The Hands of Orlac* (1924), Murnau's *Phantom* (1922), and Fritz Lang's science-fiction classic *Metropolis* (1926) used a form of acting that sometimes seems to verge on caricature. Bodies are held in contorted positions, eyes bulge from their sockets, fists are clenched, and even walking movements are distorted to convey feelings from within rather than to imitate the way people actually behave.

Nature appears frequently in expressionist films, not for its own sake but to add to the mood of the film or to express psychic states. Wind, trees, clouds, and sky have no existence of their own but are used in the films to convey the mental states of the characters.

Like many film movements that followed, expressionism was short-lived. Dupont's *Variety*



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CULVER PICTURES
The innovative Busby Berkeley directed gorgeously costumed girls in lavish spectacles. He choreographed for many Hollywood musicals, including *The Gold Diggers of 1933*.

(1925) and Murnau's *The Last Laugh* (1924) and *Faust* (1926) were the last of the clearly expressionist films. Murnau continued to use elements of the movement after he moved to the United States, especially in *Sunrise* (1927). Lang used expressionist techniques throughout his career, in *M* (1931), *The Last Will of Dr. Mabuse* (1932), and some of his Hollywood melodramas.

Soviet Social Realism. Arising in the 1920's toward the end of the expressionist period, Soviet social realism represented the antithesis of the German film movement in almost every respect. The focus of the expressionist films was on the individual, but the focus of the Soviet films was on the collective. The tone of the expressionist films was pessimistic, that of the Soviet films optimistic. The German films emphasized fate and a sense of doom, while the Soviets stressed history and a revolutionary "new man."

The German films were mostly shot indoors on stages and the Soviet films outdoors in natural locations. The German films featured stars and professional actors almost exclusively. The Soviet films, while using some established actors, tended to feature nonprofessionals. The Soviet films emphasized the relationship between shots in a film, making editing the important element in their work. In contrast, the Germans generally strove to make the editing "invisible," focusing instead on the development of the action within each shot, and deriving the major creative power of their films from the script, acting, lighting, and movement of camera within the scene.

Soviet social realism, like German expressionism, was not merely an artistic style—it represented a world view. The Germans had sought

to use film to explore individual reality, but the Soviet filmmakers regarded this emphasis on the individual as "bourgeois," insisting instead on the use of film to express a social reality.

Marxist dialectics were considered the foundation of the new Soviet government, and Soviet filmmakers considered it appropriate to use dialectical principles. That is, the combination of two shots to produce a third entity that is more than the sum of its constituent ingredients was seen as a filmic equivalent of the dialectical method, in which a "thesis" and an "antithesis" produce a "synthesis."

The major Soviet filmmakers of the 1920's include Sergei Eisenstein, Vsevolod Pudovkin, Dziga-Vertov, and Aleksandr Dovzhenko. The ferment created by their films and by their theoretical debates and writings on the nature of film transformed the history of world cinema.

Eisenstein produced his first two films, *Strike* and *The Battleship Potemkin*, in 1925. Usually cited as one of the best films ever made, *Potemkin* is the clearest manifestation of Eisenstein's theories about the nature and function of film editing. The film depends on *montage*, a French word meaning "editing" but used by Eisenstein to suggest a particular kind of editing. Eisensteinian montage is based on intercutting many small bits of film to create an intellectual effect. For example, *Potemkin* has a sequence in which a statue of a lion, representing the Russian people, seems to rise on its hind feet and roar, an effect Eisenstein achieved by cutting together shots of three different statues.

The Odessa steps sequence in *Potemkin* is perhaps the most studied short piece of film in



THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

The "Walls of Jericho" scene from Frank Capra's *It Happened One Night* (1934) was thought daring in its day. Claudette Colbert and Clark Gable starred.

history. It is a masterpiece of both intellectual and emotional communication achieved through the composition and editing of images. The march of the Cossack troops down the steps of Odessa, massacring everybody in their path, including women, cripples, and babies, has as strong an impact today as it did in 1925.

In *Potemkin*, Eisenstein utilized his theory of "typage" and the collective hero. Typage consists of using ordinary people instead of professional actors and of having them portray characters much like themselves. The collective hero was a major philosophical point of the social realists. Because the Soviet Union considered society rather than the individual the most important unit in history, it followed that in *Potemkin*, Eisenstein would make the sailors, the people of Odessa, and finally the masses of Russia the collective heroes of his film. Eisenstein developed his ideas of montage in *October* (1927) a film that deals with the Bolshevik Revolution of 1917. He continued this development in *Old and New* (1929; also titled *The General Line*), which deals with the collectivization of the peasants. His *Alexander Nevsky* (1938) concerns a 13th century Russian prince who defeats treacherous Germanic invaders. The fact that the Soviet Union faced a similar threat at the time from Germany was not mere coincidence. With this film and his *Ivan the Terrible*, Part I (1944) and Part II (1946), Eisenstein altered his concentration on the collective hero and focused instead on individuals of heroic stature. The latter films managed to combine some elements of expressionist technique with his earlier theories of montage and film dialectics.

The career of Vsevolod Pudovkin paralleled that of Eisenstein in many ways. Pudovkin's first major fiction film, *Mother* (1926), deals with the abortive revolution of 1905, as does Eisenstein's *Potemkin*. Like Eisenstein, Pudovkin was com-

missioned to produce a film for the tenth anniversary celebration of the Bolshevik Revolution of 1917. The result, *The End of St. Petersburg* (1927), provides an interesting contrast to Eisenstein's *Potemkin*. Where Eisenstein's film features the masses as heroic forces and stresses intellectual concepts, Pudovkin's film is built around an individual peasant who is turned into a revolutionary by his own experiences. Pudovkin, in his three best-known films, *Mother*, *The End of St. Petersburg*, and *Storm Over Asia* (1928), grapples with social and historical forces by focusing on individuals who face a "crisis of conscience" and choose to side with the revolution.

Like Eisenstein, Pudovkin felt that the greatest strength of film lay in editing. But instead of using editing to create intellectual metaphors, symbols, and concepts, Pudovkin aimed more at using individual shots as building blocks that helped move the narrative and emotional flow of the story along.

Aleksandr Dovzhenko, the third great master of the Soviet silent film, first reached prominence with *Zvenigora* (1927), an allegorical and often lyrical film set in his native Ukraine. It deals with a father and two sons, one a good revolutionary, the other a bad counterrevolutionary. Most critics consider *Earth* (1930) Dovzhenko's best film. It is poetic and often sensuous in its treatment of the land and the people on it.

Dziga-Vertov, born Denis Kaufman, was in many ways the most provocative and revolutionary of the Soviet filmmakers of the 1920's. He emphasized the need to think visually rather than merely verbally and saw film as a new kind of language for mankind, one that would give access to a new kind of reality and society. From 1922 to 1925 he and his co-workers released a series of 23 newsreel films that he called *kino-pravda* ("film-truth"). Composed of thousands

individual shots originally photographed by hundreds of cameramen throughout the Soviet Union, Vertov's films attempted to capture the newly forming society. Just as each individual shot contributes to the overall nature of a film, Vertov felt, so too does each individual human being contribute to the overall nature of the new society. Consequently he tried in his films to capture a sense of the nation as a giant collective.

Vertov's best-known film is *The Man With a Movie Camera* (1929), which, with dizzying speed and power, bombards the viewer with images and sequences. It uses slow motion, fast or speeded-up motion, animation, and a number of special effects to convey a sense of the complexity of life in a contemporary Soviet city. Totally abandoning fictional devices in this film, Vertov combines documentary and experimental film techniques in his search for form to match the advanced ideas he is trying to communicate.

After the new and revolutionary developments in Soviet film during the 1920's, the Communist party between 1928 and 1932 carried on a series of attacks on elements they felt were "obscure," "decadent," or overly concerned with formal experimentation. These attacks culminated in the promulgation in the mid-1930's of a theory of "socialist realism," which was declared the only "correct" approach to be taken in film, literature, theater, and other arts. While the earlier filmmakers could be called social realists because they tried to capture an exterior, or social, reality, the new concept of socialist realism meant a specific kind of realism—one that was acceptable to the party.

French Surrealism. Rejecting all ideas of standards, propriety, and good taste, the French

surrealists shared with the Dadaists who had preceded them the desire to overthrow bourgeois society, but they developed a set of goals toward which they wished to see society move. The surrealists sought a "sur-reality"—that is, a reality above or beyond that experienced in everyday life. They campaigned against what they called the "tyranny of reason," wishing to substitute for it a life that was deeply in touch with the unconscious, the irrational, and the passionate.

The most famous surrealist film, *An Andalusian Dog* (1928), was the result of a collaboration between Luis Buñuel and Salvador Dalí. Buñuel had a long career as the best-known surrealist filmmaker, and Dalí was the best-known surrealist painter. *An Andalusian Dog*—the title is typical in that it has no logical meaning—presents in 17 minutes some of film's most vivid images.

The Age of Gold (1930) was the second collaboration of Buñuel and Dalí, although the latter contributed little except some portions of the screenplay. During a series of escapades that have little connection with one another, a cow wanders through the woman's bedroom, a peasant's cart rolls unnoticed through a formal party, a man shoots his son for a trivial misdeed, and an orgy is conducted by a man dressed as Jesus.

In the 1930's, as social conditions deteriorated, many surrealists channeled their aesthetic revolution into a political one. Instead of a body of works that bear watching today, the major contribution of the surrealists was an attitude toward the world, combining a scorn for conventional reality and its logic with a love of dreams, fantasies, and the irrational.

Neorealism. Neorealism was a reaction against the movements that preceded it (as they had

The Marx Brothers, Groucho, Chico, and Harpo (right to left), were masters of sight gags and brash, often insulting humor in such films as *A Night at the Opera* (1935).

THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE



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duce a film for the tenth anniversary of the Bolshevik Revolution. It, *The End of St. Petersburg*, an interesting contrast to Eisenstein's. Where Eisenstein's film features heroic forces and stresses the heroic, Pudovkin's film is built on the image of a peasant who is turned into a hero by his own experiences. Pudovkin's best-known films, *Mother*, *The End of St. Petersburg*, and *Storm Over Asia* deal with social and historical forces. Individuals who face a "crisis of conscience" and choose to side with the revolution.

Pudovkin felt that the greatest lay in editing. But instead of creating intellectual metaphors, Pudovkin aimed more at the audience as building blocks that create an attractive and emotional flow of

Dovzhenko, the third great master of film, first reached prominence in 1927, an allegorical and often based on his native Ukraine. It deals with two sons, one a good revolutionary, the other a bad counterrevolutionary. *Earth* (1930) Dovzhenko's most poetic and often sensuous in its treatment and the people on it. Born Denis Kaufman, was in the most provocative and revolutionary filmmakers of the 1920's. He was used to think visually rather than verbally and saw film as a new kind of language, one that would give a new reality to society. From 1928 and his co-workers released a series of films that he called "kino-eyes". Composed of thousands



THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

The radiantly sensual Greta Garbo (second from left) was especially effective as a tragic heroine in such films as *Camille* (1936), with Robert Taylor (far left).

been against the movements that preceded them) as much as it was a coherent movement toward something else. The neorealists, arising at the end of World War II, were reacting against the Italian film traditions of the 1930's and 1940's. The Italian Fascist government under Mussolini, recognizing the considerable propaganda powers of motion pictures, had followed the example set by the Soviet government and involved the state directly in the production of films. In 1932 the Italian government founded the Cento Sperimentale di Cinematografia, a research center and film school that produced several of the most notable Italian directors and theorists of later years. The government also took over Cinecittà, probably the largest film studio in Europe.

But the films produced under the Fascist regime in Italy were generally escapist fare, eventually labeled "white telephone" films because their heroines, usually middle-class women, spent so much time on their decorative telephones in the course of conducting vapid love affairs. When the Fascist regime was overthrown, a revolution against everything it had stood for caused a search for a more powerful and truthful cinema.

Rome, Open City (1945) was one of the first neorealist films directly to confront the old tradition of Italian filmmaking. Directed by Roberto Rossellini, who started work on the film even while the Germans were retreating from Rome, it combines elements of both documentary and fiction, focusing upon the effect of the war on ordinary people. The film provided their first major starring roles for Anna Magnani and Aldo Fabrizi but gave several other parts to non-actors. As the movement progressed, many neorealist directors gave up using professional actors, resorting instead to the kind of typeface that Eisenstein had used, in which ordinary people are cast in roles similar to those they perform in real life.

Rossellini's next film, *Paisan* (1946), is episodic in structure and uses much improvisation

in the actual locations of the stories it tells. Its five unrelated stories illustrate wartime horror, bravery, misunderstanding, and compassion.

Vittorio De Sica, a popular actor who became a director, was an early convert to neorealism. In *Shoeshine* (1946) and *Bicycle Thief* (1948), he created intensely human and individualized roles using nonactors, centering the first film on two shoeshine boys trying to survive in a corrupt postwar society, and the second on an unemployed worker and his little boy who search for the thief who stole the father's bicycle. In *Umberto D* (1952), De Sica again used a nonactor, this time to play an impoverished old man who tries to overcome loneliness and destitution in the midst of a city that has seemingly become oblivious to individual misery.

Federico Fellini began writing for Italian films in 1939 and collaborated with Rossellini on *Rome, Open City* and *Paisan*. He directed *Vitelloni* (1953; *The Drones*), which concerns the lives of five rootless middle-class men who seem to have nowhere to go and nothing special to do with their lives. *La Strada* (1954; *The Road*) marked Fellini's break with neorealism as a formal movement but showed neorealist influences nonetheless. Using a more structured story and professional actors, including Anthony Quinn and Fellini's wife, Giulietta Masina, he tells the story of a half-wit who is sold to a traveling strong man who then beats her and uses her like an animal until, heartbroken, she dies. *La Strada*, in its naturalistic use of locations and its focus on ordinary people, continued the thrust of the neorealist movement but did not dwell as much on social conditions as preceding films had.

By 1954 neorealism had lost its vitality. Italian audiences were not generally receptive to films of the movement, preferring instead escapist fare from Hollywood, and the Italian government began to disapprove of the neorealist output, which was thought to present a false image of contemporary Italian life. The neorealist films were more appreciated in the United States, England, and France, where critics and "art-house" audiences seemed to feel that the depiction of the poor and downtrodden was more "realistic" than other films of the period.

The French New Wave. Starting in the late 1950's, a group of younger French film critics and journalists working under the theorist André Bazin began to make their mark on the film world. The group came to include François Truffaut, Jean-Luc Godard, Claude Chabrol (*The Cousins*, 1959), Alain Resnais (*Hiroshima, Mon Amour*, 1959), and Eric Rohmer (*Claire's Knee*, 1970).

Like the leaders of film movements before them, Truffaut, Godard, and their colleagues skillfully proclaimed what they were against, but what they were for remains a matter of debate. The new filmmakers attacked the literary domination of French filmmaking, in which the visual style and direction had been subordinated to the requirements of the script. They looked to the American film, especially the works of such previously scorned directors as Alfred Hitchcock, Howard Hawks, Sam Fuller, and Don Siegel, for signs of what might be truly valuable in film. They proclaimed that the director was the most important person in the creation of films of value. They searched for the director's "signature" in a style, motif, thematic concern, and imagery. Those whose work they liked they honored with

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the designation *auteur* ("author"). What they meant was "artist."

La Nouvelle Vague ("The New Wave") was a term invented by journalists to describe the extraordinary influx into the French film industry of new directors, many of whom had previously been film critics. In 1959 and 1960 an extraordinary number of 65 members of this "wave" made their first feature films in France.

François Truffaut began his feature-film career with *The Four Hundred Blows* (1959), an autobiographical film that he updated in several later works, including *Stolen Kisses* (1968) and *Bed and Board* (1970). Truffaut, who as a critic had savagely attacked filmmakers he did not like, became one of the gentlest and most compassionate directors in contemporary motion pictures. *Jules and Jim* (1961) and *The Story of Adele H.* (1975) demonstrate his ability to develop richly conceived characters.

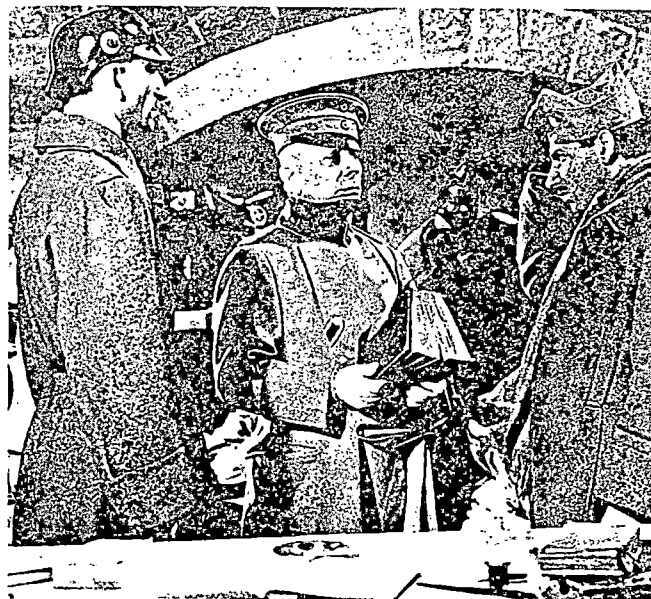
Jean-Luc Godard is perhaps the most important of the New Wave directors because of the influence his work has had on subsequent film production. Godard challenged the accepted conventions of the medium with each of his works for film or television.

As his career developed, in such films as *A Woman Is a Woman* (1961), *Her Life to Live* (1962), *Contempt* (1963), *A Married Woman* (1964), and *Masculine-Feminine* (1966), Godard explored male-female relationships, expressing a special sympathy for the woman and finding bleak possibilities for meaningful relationships. His films of the late 1960's and the 1970's express a pessimistic view of contemporary society and become increasingly alienated and revolutionary in mood, plot, and technique.

Other European Filmmakers. In Scandinavia, Carl Dreyer, a Dane, directed the acclaimed *Passion of Joan of Arc* (1928) and *Day of Wrath* (1943), but the giant was Ingmar Bergman, a Swede. Beginning with *Smiles of a Summer Night* (1955), his list of distinguished films include *The Seventh Seal* (1957), *Wild Strawberries* (1957), and *Cries and Whispers* (1972).

In Italy, the neorealist Luchino Visconti (*Rocco and His Brothers*, 1960) adopted a kind of grandiose theatricality in *The Damned* (1970) and *Death in Venice* (1971). Michelangelo Antonioni's splendid *L'Avventura* (1960), *The Eclipse* (1962), and *Blow-Up* (1967) were followed by the feebler *Zabriskie Point* (1970) and *The Passenger* (1975). And Lina Wertmuller, one of the few women directing films anywhere in the world, made the entertaining *Seduction of Mimi* (1972), *Swept Away* (1975), and *Seven Beauties* (1975).

Elsewhere in Europe, Josef von Sternberg launched Marlene Dietrich on her career in the German film *The Blue Angel* (1930). Jean Renoir made the classic French war film, *Grand Illusion* (1937). In Poland, Andrzej Wajda directed the trilogy *A Generation* (1954), *Kanal* (1957), and *Ashes and Diamonds* (1958), and Roman Polanski made *Knife in the Water* (1962) before going to work in France and the United States. Notable Czech filmmakers in the 1960's were Miloš Forman (*Loves of a Blonde*, 1965; *The Firemen's Ball*, 1967) and Jiří Menzel (*Closely Watched Trains*, 1966). And several British directors made films of international importance, including David Lean (*Lawrence of Arabia*, 1962), Ken Russell (*Women in Love*, 1969), Lindsay Anderson (*If . . .*, 1968), and John Schlesinger (*Sunday, Bloody Sunday*, 1971).



THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

In *Grand Illusion* (1937), a French war film directed by Jean Renoir, Erich von Stroheim (center) was the commander of a German prison camp for French officers.

Non-European Films. During the 1960's and 1970's, film production began for the first time or changed its character in a number of non-European countries. In some cases, this was due to a change in governmental policy; in others, the causes were the social and political events that motivated individuals to produce increasing numbers of films of social comment.

In 1967 the Canadian government established the Film Finance Corporation, charging it to encourage domestic production, especially of films on Canadian themes. In 1976 the Mexican government nationalized its film industry. Neither government, however, produced changes of any consequence.

Greater success was achieved in Australia, where during the 1970's the government poured considerable resources into film schools and archives and encouraged domestic production. Very quickly, Australian films such as Peter Weir's *The Last Wave* (1977) and *Gallipoli* (1981), Bruce Beresford's *Breaker Morant* (1980), and George Miller's *The Road Warrior* (1982) were receiving international attention and acclaim.

Cuba, shortly after the success of its revolution in 1959, established the Institute of Cinematographic Art and Industry under the documentary filmmaker Santiago Alvarez. Among the major films to emerge through its auspices were Humberto Sola's *Lucia* (1968) and Tomás Gutiérrez Alea's *Memories of Underdevelopment* (1969).

Throughout the 1960's and 1970's, the proper relationship between revolutionary form and revolutionary content was much debated. The Argentine filmmakers Fernando Solanas and Octavio Getino, arguing that revolutionary films demanded revolutionary forms, produced the four-and-a-half-hour documentary essay *Hour of the Furnaces* (1969).

Of a similar frame of mind was Africa's leading filmmaker, the Senegalese Ousmane Sem-



CULVER PICTURES
Rhett Butler (Clark Gable) and Scarlett O'Hara (Vivien Leigh) escape from Atlanta in the 1939 film classic *Gone With the Wind*, based on Margaret Mitchell's bestseller.

bène, whose films from *Le Noire de ...* (1969) to *Emitai* (1971) made little concession to non-African ways of filmmaking.

The "Cinema Novo" movement in Brazil during the 1960's, on the other hand, argued that the most popular forms were the best vehicles for radical content; this view probably is best represented by the Brazilian Glauber Rocha's *Antonio das Mortes* (1969). Whichever approach was taken, governments repeatedly repressed films they disliked. "Cinema Novo" was put down by the Brazilian government in the early 1970's, just as the Chinese government, during the "Cultural Revolution" of the early 1970's, brought filmmaking to a virtual halt.

In Asia the two other dominant countries each supported prolific film production, but radical filmmaking was a rarity. India, for many years the world's leader in the number of films produced, seldom produced anything other than the rigidly formulaized films combining song, dance, and romance. The major exception was the work of Satyajit Ray, a native of Bengal whose films, beginning with *Pather Panchali* (1955), brought him international attention but little popular success in his native land.

The film industry in Japan closely resembled the Hollywood studio system, and in its peak years it, too, produced 300 to 400 films yearly. While some of its major directors, such as Mizoguchi Kenji, Ozu Yasujiro, and Kinugasa Teinosuke, were producing masterpieces as far back as the 1920's, the rest of the world was virtually unaware of Japanese film until Kurosawa Akira's *Rashomon* won the Grand Prize in the 1951 Venice Film Festival. From that point, increasing attention was paid to both the classic directors and newer ones such as Ichikawa Kon, Inagaki Hiroshi, and Oshima Nagisa.

3. American Motion-Picture History

D. W. Griffith's *The Birth of a Nation*, released in 1915, helped fix the Hollywood film industry as the center of world film production. While other countries have surpassed the United States in the number of films released annually, none has had as sustained an output or influence on world film.

AMERICAN FILM GENRES

In literature, *genre* refers basically to forms such as drama, poetry, and prose. In film, *genre* has come to refer to kinds or types of production, such as comedy, musical, and Western.

Genres should be distinguished from *series* and *serials*. A series in films consists of a number of self-contained films featuring the same character or characters, usually but not always played by the same group of actors. Major U.S. series have featured Tarzan, Andy Hardy, the Thin Man, Charlie Chan, Sherlock Holmes, and James Bond. A serial consists of continuing episodes that are closely linked to one another, and these episodes do not generally stand by themselves or constitute feature-length films. American serials have dealt with Flash Gordon, Superman, Dick Tracy, Red Rider, Radio King, and a host of other characters, often based on comic strips or other forms of popular culture.

The major film genres developed in the United States are: comedy, musical, Western, gangster, horror, war, science fiction, and detective suspense.

Silent Comedy. Mack Sennett began in films in 1909 and moved to Los Angeles in 1912 to work with the Keystone company, for which he developed dozens of films utilizing the "Keystone Kops." Sennett's work relied largely on slap-

stick and would later film animation chase, often on the location from these Sennett films, including the Harrington outgrowth. Sennett's working moved into Charles widely received has been more than any phasized structure, gags, practical the work of the Chaplin a musical actor in a "tramp" closely identified. *Kid Auto* of the cl initial ap too big f were mu doffed to moustach advantag Chap between walker, and The feature-l of his ca (1925), (1931). the late that his in panto Chaplin words th intention real dial results v to confir Bust low con cut sho most im in the built or larity. Kea with T Griffith's ty (19 a possi headed gave K quence make hero, a the film In girlfrien Genera



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ick and fast-paced, often violent action that
would later become the hallmark of American
film animation. The pie in the face, the wild car
chase, often ending in a wreck, the wild animals
on the loose, the dizzying physical action rang-
ing from slaps in the face to kicks in the rear—
all these became staples of Sennett's many films.

Sennett gave many comedians their first start
in films, including Charlie Chaplin, Buster Kea-
ton, Harry Langdon, and Fatty Arbuckle. As
each outgrew the routines, the incredible pace of
Sennett's film production, and the anonymity of
working as part of the Sennett ensemble, he
moved into major comedy production of his own.

Charles Spencer Chaplin became the most
widely recognized film figure in the world, and it
has been said that he was more universally known
than any living person in history. Chaplin em-
phasized the development of character and plot
structure, in contrast to the simple reliance on
gags, pratfalls, and gimmicks that characterized
the work of Sennett and other comedy produc-
ers of the day.

Chaplin learned much of the art of comedy as
a music-hall comedian in England and as an
actor in more than 30 short films for Sennett. His
"tramp" character, with which he became so
closely identified, made its first appearance in
Kid Auto Races at Venice (1914). The contrasts
of the character's costume created much of his
initial appeal. The shoes and pants were much
too big for him, while the formal vest and coat
were much too small. The derby hat, which he
doffed to one and all, contrasted with his funny
moustache and set off his expressive face to great
advantage.

Chaplin made several important short films
between 1916 and 1918, including *The Floor-
walker*, *One A. M.*, *The Pawnshop*, *Easy Street*,
and *The Immigrant*. He met the challenge of the
feature-length film and produced the best work
of his career in *The Kid* (1920), *The Gold Rush*
(1925), *The Circus* (1928), and *City Lights*
(1931). He faced the introduction of sound in
the late 1920's with great concern, for he felt
that his tramp character would be effective only
in pantomime. After several years of hesitation,
Chaplin made *Modern Times* in 1936, but the
words that came out of the tramp's mouth were
intentional gibberish. When Chaplin finally used
real dialogue in *The Great Dictator* (1940), the
results were generally disappointing and seemed
to confirm Chaplin's self-analysis.

Buster Keaton began in film in 1917 with fel-
low comedian Fatty Arbuckle, whose career was
cut short by scandal in the 1920's. Chaplin's
most important rival, Keaton often surpassed him
in the ability to evoke sustained laughter that
built one "gag" on another with increasing hi-
larly.

Keaton began feature-film production in 1923
with *The Three Ages*, which satirized D.W.
Griffith's monumental *Intolerance*. *Our Hospital-
ity* (1923) featured a number of stunts, including
a possible calamity with a train and a canoe
headed for a waterfall. *Sherlock Junior* (1924)
gave Keaton a chance to utilize a dream se-
quence, which often appeared in his films, and to
make use of trick photography—as when the
hero, a movie theater projectionist, leaps into
the film screen to help the damsel in distress.

In *The Navigator* (1924), Keaton and his
girlfriend are alone on a deserted ship. In *The
General* (1926) he and his girl recapture a rail-

way locomotive from Union soldiers in the Civil
War. The two films, considered his best, both
revolve around one of the recurrent battles in
Keaton's films: the individual against the ma-
chine. In his struggle with inanimate objects,
which would begin to take on human character-
istics, Keaton often was at his best.

Harold Lloyd, like Chaplin and Keaton, col-
laborated in the writing, directing, and producing
of his best work. Lloyd worked with Sennett
briefly, but in 1914 went into partnership with
Hal Roach, Sennett's major rival.

Lloyd's screen character went through several
changes, including a series of films featuring
"Lonesome Luke," who was closely patterned on
Charlie Chaplin's tramp. In 1917, after looking
for a screen personality that would fit his own
talents better, Lloyd came up with what he called
the "Glasses Character"—a clean-cut American
full of pluck, exuberance, and daring who often
gets into dangerous situations from which he has
to extricate himself.

Utilizing a pair of horn-rimmed glasses and
a straw hat, Lloyd managed in his best films to
blend a series of "gags" with perilous situations,
as when, in *Safety Last* (1923), the character
falls off a building ledge and grasps the hands
of a clock, which then stretches out of its case
and leaves him dangling over the street below.

Lloyd's best-known silent features in addi-
tion to *Safety Last* are *The Freshman* (1925),
For Heaven's Sake (1926), and *The Kid Brother*
(1927). In each he plays a somewhat naive and
bashful young lad who is unable to get the girl of
his dreams until he has performed a heroic feat.

Citizen Kane (1941), directed by and starring Orson
Welles, experimented with the use of wide-angle and
deep-focus lenses and made innovative use of sound.

THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE



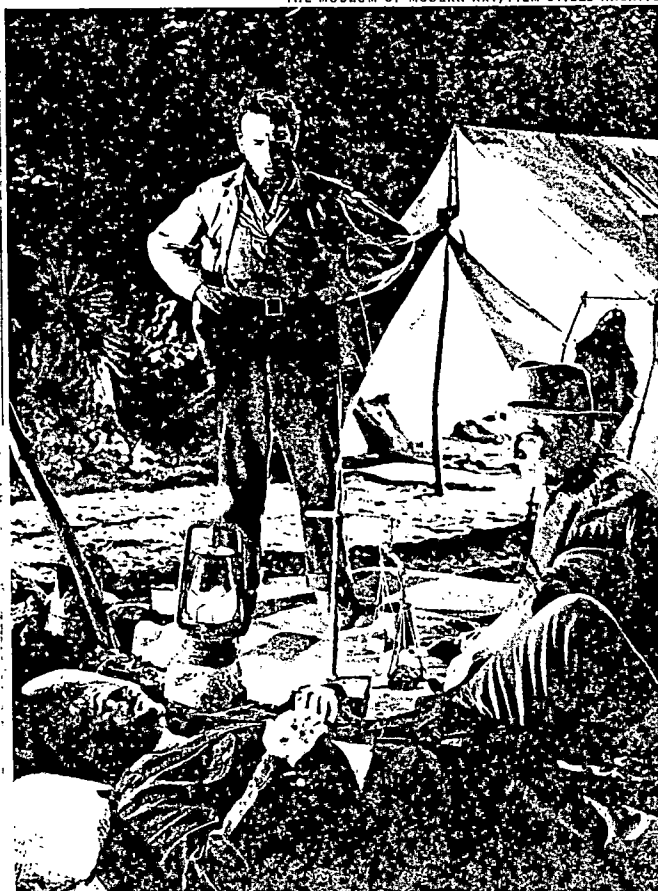


THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

Italian director Vittorio De Sica's *Bicycle Thief* (1948) used nonprofessional performers. The neorealistic film depicts the agonizing day of an unemployed man and his son who look for the man who stole the father's bicycle.

John Huston's *Treasure of the Sierra Madre* (1948), a film about greed and treachery, had memorable performances by Humphrey Bogart and Walter Huston.

THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE



Lloyd made the transition to sound more successfully than either Chaplin or Keaton, appearing to good advantage in *Movie Crazy* (1932) and *Mad Wednesday* (1947), known in a different version as *The Sins of Harold Diddlebock*.

Harry Langdon also began his film work with Mack Sennett, continuing with him until 1925, when he went into feature-film production with Frank Capra, one of the greatest film comedy directors. Langdon's period of success was short and his best works—*Tramp*, *Tramp*, *Tramp* (1926), *The Strong Man* (1926), *Long Pants* (1927), and *His First Flame* (1927)—were made within months of one another. Langdon's was the most passive of the major silent-film characters. Whereas Chaplin, Keaton, and Lloyd projected characters who worked actively to get what they wanted from life, things happened to Langdon.

Stan Laurel and Oliver Hardy had entered silent films independently and did not become a team until 1927, when Hal Roach employed them. "Stan and Ollie" were one of the major teams of film history. Stan, the "tall, thin one" had a baby face that sometimes resembled Harry Langdon's, especially when he broke into child-like tears. Hardy, "the fat one," was pompous and aggressive, always trying to dominate the free spirit of Laurel, who would get his revenge against his partner in the most devious and endearing ways. Their world was one in which neither seemed competent to do anything correctly and in which, as they continued to try, things got worse and worse. In *Two Tars* (1928), a drive in the country ultimately leads to mass mayhem with their own and others' automobiles. In *The Music Box* (1932), they doggedly try to get a piano up an enormous flight of stairs, destroying everything in their path and the piano itself. They produced two of their best-known films, *Our Relations* (1936) and *Way Out West* (1937), during the sound era.

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Sound Comedy. After Laurel and Hardy, the best-known comedians of the sound era were the Marx Brothers, W. C. Fields, Mae West, Bud Abbott and Lou Costello, Jerry Lewis, and Woody Allen. In addition, directors Frank Capra (*It Happened One Night*, 1934), Howard Hawks (*Bringing Up Baby*, 1938), Preston Sturges (*The Lady Eve*, 1941), and Billy Wilder (*Some Like It Hot*, 1959) made fine screen comedies.

The Marx Brothers—Groucho, Chico, Harpo, and sometimes Zeppo—were trained in the theater and went into film after the introduction of sound to do essentially theatrical routines. Their first film, *The Cocoanuts* (1929), a filmed record of the play they had made famous four years earlier, was followed by *Animal Crackers* (1930), based on their 1928 theatrical production.

The Marx Brothers combined visual and aural humor. Groucho's painted-on moustache, horn-rimmed glasses, cigar, and dress suit were combined with a brash, often insulting humor. Chico, dressed and sounding like an Italian street peddler just off the boat, specialized in puns and complicated schemes that were often impossible to follow. Harpo was a mute with a mop of curly blond hair and a horn that gave him all the sound he needed. The harp on which he played angelic solos was completely out of place and character but was totally endearing nonetheless, since it contrasted with his oversexed and surrealist pursuit of any female in sight. Zeppo was the "straight man," who retired after *Duck Soup* (1933) to become a Hollywood agent. Moving from Paramount to MGM, the three Marx Brothers made what are generally considered their best films, *A Night at the Opera* (1935) and *A Day at the Races* (1937).

W. C. Fields was a vaudevillian whose first major film was D. W. Griffith's *Sally of the Saw-*

dust (1925). Sound gave Fields the opportunity to display to their best advantage his major assets—his voice and sense of timing. The character Fields created was in several ways a self-caricature: a boozy, conniving grouch who hated children, dogs, and old ladies. He wrote many of his own scripts under such names as Otis Cribble-coblis and Mahatmas Kane Jeeves. His best films are *You Can't Cheat an Honest Man* (1939), *The Bank Dick* (1940), *My Little Chickadee* (1940), and *Never Give a Sucker an Even Break* (1941).

Mae West, who appeared with Fields in *My Little Chickadee*, was in some ways his feminine counterpart, tolerating fools and pomposity only with great difficulty and refusing to succumb to what was considered decent, proper, and correct.

Coming from the Broadway theater, where she wrote and starred in *Sex* (1926), a shocking play for its time, West began her career after the introduction of sound and before censorship was taken seriously. Her sensuous, sultry, and often insinuating tone of voice merged perfectly with her sensuous, sultry, and sexy body to produce an earthy male-female relationship that has never been surpassed in film. In her three best films, *She Done Him Wrong* (1933), *I'm No Angel* (1933), and *Belle of the Nineties* (1934), West portrayed a woman of the world whose background and occupation were probably less than moral. In the 1930's she was attacked by the Legion of Decency, a censorship group, and was forced by Paramount to clean up her act.

Bud Abbott and Lou Costello were vaudeville comedians who perfected their characterizations and routines in front of live audiences before appearing in their first film, *One Night in the Tropics* (1940). In many ways similar to Laurel and Hardy, but cruder and more raucous, the

Gary Cooper starred in many fine Westerns. Among the best was *High Noon* (1952), directed by Fred Zinnemann. The film was part of a trend toward "adult" Westerns.

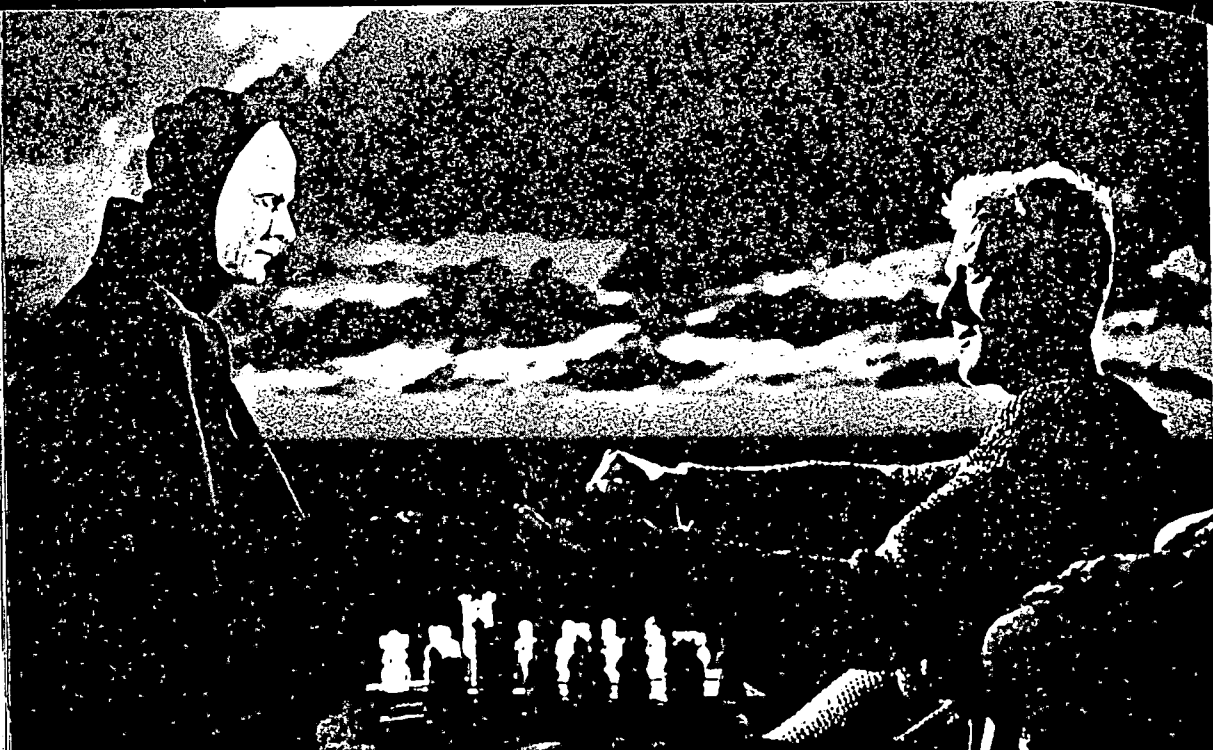
THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE



transition to sound more successful than Chaplin or Keaton, appearing in *Movie Crazy* (1932), *Modern Times* (1936), *Keyhole* (1947), known in a *The Sins of Harold Diddle-*

also began his film work with Keaton, appearing with him until 1925, when he made his first feature-film production with *The Great Train Robbery*, the greatest film comedy period of success was short subjects—*Tramp, Tramp, Tramp* (1926), *Long Pants* (1927)—were made by another. Langdon's was the major silent-film character, Keaton, and Lloyd who worked actively to get on life, things happened to

Oliver Hardy had entered the industry and did not become a major star when Hal Roach employed him. He was one of the major comedians of the silent era. Stan, the "tall, thin one" sometimes resembled Harry when he broke into child roles, while the "fat one" was pompous, always trying to dominate the scene, and the "who would get his revenge" was the most devious and energetic. In *Two Tars* (1932), they dogged everything in their path and produced two of their best films, *Reluctant Heroes* (1936) and *Way Out* (1950), during the sound era.



THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE



Two giants of European filmmaking after World War II were Sweden's Ingmar Bergman and Italy's Federico Fellini. (Above) Death and the Knight play chess in Bergman's symbol-laden *The Seventh Seal* (1957). (Left) Giulietta Masina (Fellini's wife) and Anthony Quinn were traveling entertainers in Fellini's *La Strada* (1954).

pair was a study in contrasts. In more than 30 cheaply produced films, they often parodied contemporary situations in real life or in other films.

Jerry Lewis received his training in night clubs, as part of a team with Dean Martin, with whom he appeared in such films as *My Friend Irma* (1949), *That's My Boy* (1951), and *Artists and Models* (1955). On his own, Lewis continued to develop a contemporary character that consciously evoked similarities to earlier silent comedians, especially Chaplin and Lloyd.

Woody Allen began his career as a writer for television and theatrical performers. His earlier film comedies, such as *What's New, Pussycat* (1965), *What's Up, Tiger Lily?* (1966), and *Take the Money and Run* (1969), tend to rely more on the script than on the creative potential

of motion-picture techniques. With his later films, *Bananas* (1971), *Sleeper* (1973), *Love and Death* (1975), and *Annie Hall* (1977), Allen increasingly investigated ways to combine script, camera, and editing techniques to produce a form of humor appropriate to film.

Westerns. The Western was the first American genre to be developed and has remained a staple of the American motion-picture art and industry. It has been estimated that one quarter of U.S. films have been Westerns.

One of the first films to tell a sustained story was Edwin S. Porter's *The Great Train Robbery* (1903). D. W. Griffith made a number of short Westerns before turning to feature films, the best of which was *The Battle of Elderbush Gulch* (1914). G. M. "Bronco Billy" Anderson was the first Western star. The character he created in some 300 short films between 1900 and 1915 was referred to as the "good bad man" and became one of the conventions of the form.

In the silent era, two kinds of heroes appeared. Bronco Billy and William S. Hart represented one kind—the man with a past who eventually sides with the "good guys." Hart and his imitators smoked, drank, and were friendly with loose women until, as in *Hell's Hinges* (1916), a beautiful woman from the East came to town and persuaded them to go straight.

The other kind of Western hero was typified by Tom Mix, who became Hart's major competitor. Mix, setting an example for the children who were his most devoted fans, did not smoke or drink or have bad companions or a lawbreaking past. His major friendship was with his horse, Old Blue and then Tony.

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THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE
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 Bergman and Italy's Federico
 and the Knight play chess in
The Seventh Seal (1957). (Left)
 it's wife) and Anthony Quinn
 ers in Fellini's *La Strada* (1954).

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interesting Westerns, the Mix kind of hero pro-
 duced the model for a multitude of low-budget
 and serial productions, giving rise to other "cow-
 boy" heroes such as Johnny Mack Brown, Hoot
 Gibson, Ken Maynard, Buck Jones, Tim McCoy,
 Hopalong Cassidy, Gene Autry, and Roy Rogers.
 In 1923, director James Cruze spent several
 months on authentic locations in Nevada and
 Utah filming *The Covered Wagon*, the first of the
 "epic" Westerns. The epic Westerns took as their
 subject the large-scale movement of the people,
 machinery, and animals that were required to
 conquer the western territories. *The Covered*
Wagon is about a band of settlers crossing the
 prairies, deserts, and mountains for Oregon and
 California in prairie schooners. *The Iron Horse*
 (1924) deals with the laying of railroads across
 the continent, as do Cecil B. DeMille's *Union*
Pacific (1939) and Sergio Leone's *Once Upon a*
Time in the West (1969). William S. Hart's
Tumbleweeds (1925) depicts the land rush as
 settlers poured into the Oklahoma territory, as
 does *Cimarron* (1931 and 1961).

The attractions of working within the highly
 visual dramatic format of the Western drew many
 major directors in Hollywood to it at one time
 or another. Raoul Walsh made one of the earliest
 sound Westerns, *In Old Arizona*, in 1929. His
The Big Trail (1930) was John Wayne's first
 major Western. Walsh returned again in *They*
Died With Their Boots On (1942), one of the
 many films about Custer and Little Bighorn.

Victor Fleming's version of *The Virginian*
 (1929) presented Gary Cooper in the first of his
 more than a dozen Westerns. Cooper also ap-
 peared in William Wyler's *The Westerner* (1940)
 and Fred Zinnemann's *High Noon* (1952). Fritz
 Lang made *The Return of Frank James* (1940)
 and *Western Union* (1941); William Wellman,
The Ox-bow Incident (1943); and John Huston,
Treasure of the Sierra Madre (1948).

More than any other director, John Ford, who
 is closely identified with the American Western
 film, was responsible for much of its evolving
 form. Ford began as a director in 1917 with
The Tornado, a Western. During the next three
 years he directed a series of films with Western
 star Harry Carey. In the 1920's, Ford directed
The Iron Horse (1924) and *Three Bad Men*
 (1926), which deals with the Dakota land rush
 of 1876. In the 1930's, Ford worked on other
 types of films, but in 1939 he returned to the
 form with his classic *Stagecoach*, which made
 John Wayne an enduring star. This was the
 first film Ford shot in the majestic Monument
 Valley, on the Arizona-Utah border. The scenery,
 which so suited Ford that he made several films
 there, furnishes one of the most recognizable
 landscapes in American motion pictures.

Ford's *My Darling Clementine* (1946) sums
 up his work and that of many others in its opti-
 mistic attitude toward law and order, the rela-
 tionship of Eastern culture to Western toughness,
 and the new civilization in the West.

Whereas the early Western heroes were eager
 and ambitious young men, the heroes of many
 postwar films were beginning to feel less en-
 thusiastic and even to doubt themselves. In
 Henry King's *The Gunfighter* (1950), Gregory
 Peck plays a tired, aging man with a past who
 even has a wife and a son—unusual for any West-
 ern. In George Stevens' beautifully photographed
Shane (1953), Alan Ladd tries as long as he
 can to avoid involvement in violence.



THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE
Hiroshima, Mon Amour (1959), a French "New Wave"
 film produced and directed by Alain Resnais, starred
 Emmanuelle Riva and Eiji Okada as the lovers.

During the 1960's, a series of "spaghetti
 Westerns" directed by the Italian Sergio Leone
 and starring Clint Eastwood had a major impact
 on the Hollywood view of the genre. The Leone
 Westerns utilized the wide screen to emphasize
 the grandeur and awesomeness of the terrain and
 raise the violence to unprecedented extremes.
 Around the same time, Americans were recogniz-
 ing that other cultures had equivalents to the
 Western that made them almost interchangeable,
 leading director John Sturges to adapt a Japanese
 film, Kurosawa's *Seven Samurai* (1954), into an
 American Western—*The Magnificent Seven* (1960).

Sam Peckinpah's *The Wild Bunch* (1969)
 marked another step in the evolution of the
 American Western. The real-life gang that had
 inspired *The Great Train Robbery* in 1903 was
 called "The Wild Bunch," but a half century
 later those who had been villains were now pro-
 jected as heroes. Here, William Holden is an
 aging Westerner, a "good bad man" with a dif-
 ference—he robs and kills without reformation,
 and his honor and loyalty are portrayed as cor-
 rectly belonging only to his own gang, because
 the "civilized" people are worse than he is.

In *Pat Garrett and Billy the Kid* (1973),
 Peckinpah makes Billy a heroic figure in a West
 that has grown soft and corrupt. In *Butch Cas-
 sidy and the Sundance Kid* (1969), George Roy
 Hill resurrected two little-known desperadoes and
 made them into heroic figures, producing the
 highest-grossing Western made up till then. In
Soldier Blue (1970), Ralph Nelson changed the
 conventional portrayal of the U.S. cavalry as
 heroic protectors of women and children into
 savage and stupid murderers. In *Little Big Man*
 (1971), Arthur Penn expressed disgust for the
 historic legends of the past and explored the
 human cost to those who were defeated. The
 situations in the Westerns were what they had
 always been, but their meaning had changed.

Musicals. If the Western deals with the justi-
 fication of violence, the musical deals with the
 consummation of love. Virtually all musicals



THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

The riotously funny *Some Like it Hot* (1959), directed by Billy Wilder, displayed the comedy talents of (left to right) Marilyn Monroe, Jack Lemmon, and Tony Curtis.

center on the love relationship between two characters. There are problems they face in coming together, but invariably their love is required, even if, as in *West Side Story* (1961), one of the lovers dies, or *Cabaret* (1972), they separate.

Significantly, the introduction of sound to the U. S. motion picture began, not with dialogue, but with music. The short films used to demonstrate sound in 1926 synchronized singers, violinists, and other performers to picture. In 1927, *The Jazz Singer*, the first major sound film, featured Al Jolson singing of his love to his "mammy."

The musicals of the late 1920's and the early 1930's tended to be based on the revue or variety format. With little development of story line or characters, the films consisted of a series of "numbers" by established stars of Broadway, vaudeville, and radio. *The Hollywood Review* (1929), *Show of Shows* (1930), *Paramount on Parade* (1930), *Movietone Follies* (1930), *King of Jazz* (1930), and *The Big Broadcast* (1931) were early models that were to be imitated many times.

Later manifestations of the form were the biographical musicals, often highly fictionalized, about great composers, musicians, singers, or impresarios, providing the opportunity to string together some of their most popular hits. MGM's *The Great Ziegfeld* (1936) combines the revue and the biography and provided such a useful format that it reappears in *Ziegfeld Follies* (1946). *Rhapsody in Blue* (1945) deals with composer George Gershwin; *Night and Day* (1945), with songwriter Cole Porter; and *Till the Clouds Roll By* (1946), with composer Jerome

Kern. There was almost a deluge of similar biographies of composers and lyricists: *Words and Music* (1948), based on the lives and work of Rodgers and Hart; *Three Little Words* (1948), on Kalmar and Ruby; *I'll See You in My Dreams* (1952), on Gus Kahn; and *The Best Things in Life Are Free* (1956), on Brown, DeSylva, and Henderson. *The Eddie Duchin Story* (1956) and *The Glenn Miller Story* (1954) put the emphasis on bandleaders, while *The Great Caruso* (1951) focuses on the famous singer. *Nashville* (1975), not precisely a musical, deals with the life of a fictitious, but presumably typical, country singer.

Adaptations from other musical forms have provided many of the most popular big-budget musicals, although as a group they have not made the most lasting contributions to the art of the film musical. From the world of operetta, a series of musicals starring Jeanette MacDonald and Nelson Eddy included *The Merry Widow* (1934), *Naughty Marietta* (1935), *Rose Marie* (1936), and *New Moon* (1940). Mario Lanza revived the operetta form in *Toast of New Orleans* (1950).

The transferring of musicals intact from the Broadway stage became almost automatic beginning in the 1950's, and included *Brigadoon* (1954), *Oklahoma!* (1955), *The King and I* (1956), *South Pacific* (1958), *Pajama Game* (1957), *Damn Yankees* (1958), *West Side Story* (1961), *My Fair Lady* (1964), and *The Sound of Music* (1965). Several individuals and teams made major contributions to the musical specifically created for the film.

Busby Berkeley went to Hollywood from the Broadway theater in the early days of sound. A dance director, Berkeley is probably best remembered for his "production numbers" introduced in a series of Warner Brothers musicals. Among the most notable of these self-contained dancing and singing extravaganzas are the "We're in the Money" sequence in *Gold Diggers of 1933*, the "By a Waterfall" sequence in *Footlight Parade* (1933), and the "Lullaby of Broadway" sequence in *Gold Diggers of 1935*. These routines were choreographed by Berkeley to emphasize the mechanical precision of the dancers. He often used the techniques of the German expressionist directors but without their purpose, merely using shadows, striking angles, and camera movement for dramatic or aesthetic effect.

Fred Astaire and Ginger Rogers were, at their peak, the most popular male-female team in film musical history. Beginning with *Flying Down to Rio* (1933), and extending through *The Gay Divorcee* (1934), *Roberta* (1935), *Top Hat* (1935), *Follow the Fleet* (1935), *Swing Time* (1936), *Shall We Dance* (1937), *Carefree* (1938), and *The Story of Vernon and Irene Castle* (1939)—another "biographical" musical—Astaire and Rogers developed the possibilities of the dance on film. Unlike the Busby Berkeley routines, in which dancing had little to do with the dramatic line of the film, the Astaire-Rogers dances were thoroughly integrated into their films.

Arthur Freed went to Hollywood to write the musical score for *The Broadway Melody* (1929). Working his way up at MGM to the position of associate producer on *The Wizard of Oz* (1939), Freed formed a "unit" of composers, writers, actors, designers, choreographers, directors, and other talent that produced the most important group of musicals to come out of Hollywood. Freed brought Vincente Minnelli from the

most a deluge of similar bloggers and lyricists: *Words and* ed on the lives and work of *Three Little Words* (1948), *My I'll See You in My Dreams* (1949), and *The Best Things in* (1956), on Brown, DeSylva, and *Idie Duchin Story* (1956) and *Story* (1954) put the emphasis on the *The Great Caruso* (1951) as a singer. *Nashville* (1975), a musical, deals with the life of a country singer, a form imably typical, country singer, in other musical forms have the most popular big-budget as a group they have not ing contributions to the art. From the world of operetta, starring Jeanette MacDonald included *The Merry Widow* (1935), *Rose Marie* (1936), *Mario Lanza* (1940). *Toast of New Or-*

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THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE

Lawrence of Arabia (1962), a brilliantly photographed British spectacle directed by David Lean, featured Peter O'Toole (right) as T. E. Lawrence and Omar Sharif as Sherif Ali.

Broadway stage to direct his first feature, *Cabin in the Sky* (1943), with an all-black cast. Together, Freed and Minnelli produced such important musicals as *Meet Me in St. Louis* (1944), *Yolanda and the Thief* (1945), *The Pirate* (1948), *An American in Paris* (1951), *The Band Wagon* (1953), *Brigadoon* (1954), and *Gigi* (1958).

Freed produced a number of other major musicals, including *Easter Parade* (1948), *On the Town* (1949), and *Singin' in the Rain* (1952).

Gene Kelly was, with Fred Astaire, one of the most important figures in the development of dance in the popular film. Less sophisticated in appearance than Astaire but more robust, Kelly employed a kind of masculine acrobatics in his dancing. He was partnered by a number of leading ladies including Debbie Reynolds in *Singin' in the Rain*, Leslie Caron in *An American in Paris*, and Cyd Charisse in *The Band Wagon* and *Brigadoon*.

Gangster Films. From Griffith's *Musketeers of Pig Alley* (1912) to Francis Ford Coppola's *The Godfather* (1971), films about organized gangs and the violence they cause have been one of the most popular genres. While the Western deals with a mythical American past and the musical with a fantasy land, the gangster film is closely tied to a real facet of American life.

The first major sound gangster films came from contemporary newspaper headline stories. Both *Little Caesar* (1930), directed by Mervyn LeRoy and starring Edward G. Robinson, and *Scarface* (1932), directed by Howard Hawks and starring Paul Muni, were based on current stories about Al Capone and his gang. *Public Enemy* (1931), directed by William Wellman and starring James Cagney, was patterned on gangster Hymie Weiss.

The flowering of the gangster film depended on the introduction of sound. The screeching tires of the high-speed auto chases, the staccato

rattle of machine guns, the chattering of breaking glass, and the like contributed immeasurably to a sense of the gangster's destructiveness.

The release of a number of gangster films in the early 1930's caused considerable controversy among groups that decried the presentation of violence on the screen. Whether the depiction of gangsters provided a model to emulate or to avoid has been a question hotly debated since the first appearance of the genre. But with the

Jerome Robbins directed the dance sequences in *West Side Story* (1961), a faithful adaptation to the screen of Leonard Bernstein's successful stage musical.

THE MUSEUM OF MODERN ART/FILM STILL ARCHIVE





The Russian film version of Leo Tolstoy's novel *War and Peace* (1963), directed by Sergei Bondarchuk, originally ran for eight hours. It was released in Britain and the United States in 1966 in two three-hour parts.

establishment of a strict Production Code in Hollywood in 1934, and with the increasing social awareness brought on by the Depression, gangster films began to focus more attention on the social conditions leading to criminal behavior. William Keighley's *Bullets or Ballots* (1936), William Wyler's *Dead End* (1937), Michael Curtiz' *Angels With Dirty Faces* (1938), Raoul Walsh's *The Roaring Twenties* (1939), Jules Dassin's *The Naked City* (1948), and Abraham Polonsky's *Force of Evil* (1949) examine the social forces that lead to crime.

In the period after World War II, many gangster films again focused on individuals, often stressing personality disturbances rather than social conditions. This group includes Henry Hathaway's *Kiss of Death* (1947), with Richard Widmark as a sadistic killer who throws a crippled old lady in a wheelchair down a flight of stairs; Raoul Walsh's *White Heat* (1949), in which James Cagney suffers a mental disturbance that is linked to an Oedipal relationship with his mother; and Joseph H. Lewis' *Gun Crazy* (1950) features a neurotic couple similar to Bonnie and Clyde, the subjects of *Bonnie and Clyde* (1967).

Following a pattern noted in several other American genres, the gangster film in the 1960's and 1970's began to look back upon itself and reverse some of its earlier formulas. In earlier films, the gangster had risen to the top to enjoy wealth, power, beautiful women, expensive homes, and large cars, but before the end of the film he was bound to be caught by law-enforcement officers, overthrown by fellow gang members, or killed. Such punishment was considered obligatory. By 1971, however, *The Godfather* showed how far the genre had evolved: Marlon Brando, in the title role, dies of old age. The gangster was just another businessman.

War Films. War films have evolved into a major American genre not only because wars have occupied so much of contemporary American history but also because the subject matter is so well suited to what film can do best. The tension and energy leading up to the scenes of combat, the wide-ranging battlefields, the explosions that destroy buildings, tanks, and men, the eruption of fire and shrapnel, and the concussive forces that spew out smoke and grime can be captured by modern film technology.

The Civil War figured prominently in two of the most important American films ever made, *The Birth of a Nation* (1915) and *Gone With the Wind* (1939). In each, the awesomeness and terror of war form a central core around which intensely dramatic human emotions are structured.

World War I has been the subject of four major American films, King Vidor's *The Big Parade* (1925), Lewis Milestone's *All Quiet on the Western Front* (1930), Howard Hawks' *Sergeant York* (1941), and Stanley Kubrick's *Paths of Glory* (1957).

But it is World War II that has been the subject of the greatest number of American films in this genre. The films made about the war while it was in progress often dealt with specific military engagements: *Bataan*, *Guadalcanal Diary*, *Destination Tokyo*, *Sahara* (all 1943), *Thirty Seconds Over Tokyo* (1944), and so on. In the films of World War II, the squad or platoon was seen as a microcosm of American democracy, with representatives from several major regions or ethnic groups forging a democratic unit that was ultimately invincible.

By the end of the war, however, a number of major films began to explore the costs of warfare in more individual human terms. *The Story of G. I. Joe* (1945) and *A Walk in the Sun* (1945)

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still feature the democratic microcosm, but the emphasis is not on heroics but on the relentless energy it takes merely to survive. After the war, this concern for human costs was demonstrated in *The Best Years of Our Lives* (1946), about homecoming soldiers, and *Home of the Brave* (1949), about wounded soldiers trying to adjust to a postwar society.

The Korean War brought a new toughness and cynicism to the war film, perhaps because the war itself was so controversial. *The Steel Helmet* (1951) and *Fixed Bayonets* (1951) emphasize grim determination as the men go about their jobs.

As American involvement in the war in Vietnam deepened, there was a noticeable drop in war-film production. In contrast to World War II, the Vietnam War was not depicted on the screen, except for John Wayne's *The Green Berets* (1968), during the action. Later, the war was attacked in such films as *Coming Home*, *The Deer Hunter*, and *Who'll Stop the Rain* (all 1978) and *Apocalypse Now* (1979).

Horror Films. The appearance and texture of the horror film make full use of the expressive possibilities of the medium. The extreme contrasts of dark and light, the ominously moving camera ready to zoom in on or away from a shocking discovery, the tilted angle of the frame expressing a sense of disorientation, and the use of low-angle shots to express domination or high-angle shots to express submission create a film form that is as much a study in mood and tone as in character or plot.

It is difficult to find clear lines of development in the American horror film. Three foreign films, *The Golem* (1920), *Nosferatu* (1922), and *Vampyr* (1932), provided the models for a good proportion of the genre. In these, the creation of a monster who gets out of control or the coming-to-life of nonhuman beings who survive by killing the living provided the basic story lines of countless horror films. The repetitious nature of horror is seen in the recurrent use of the same actors—Lon Chaney, Bela Lugosi, Boris Karloff, Lon Chaney, Jr., and Vincent Price.

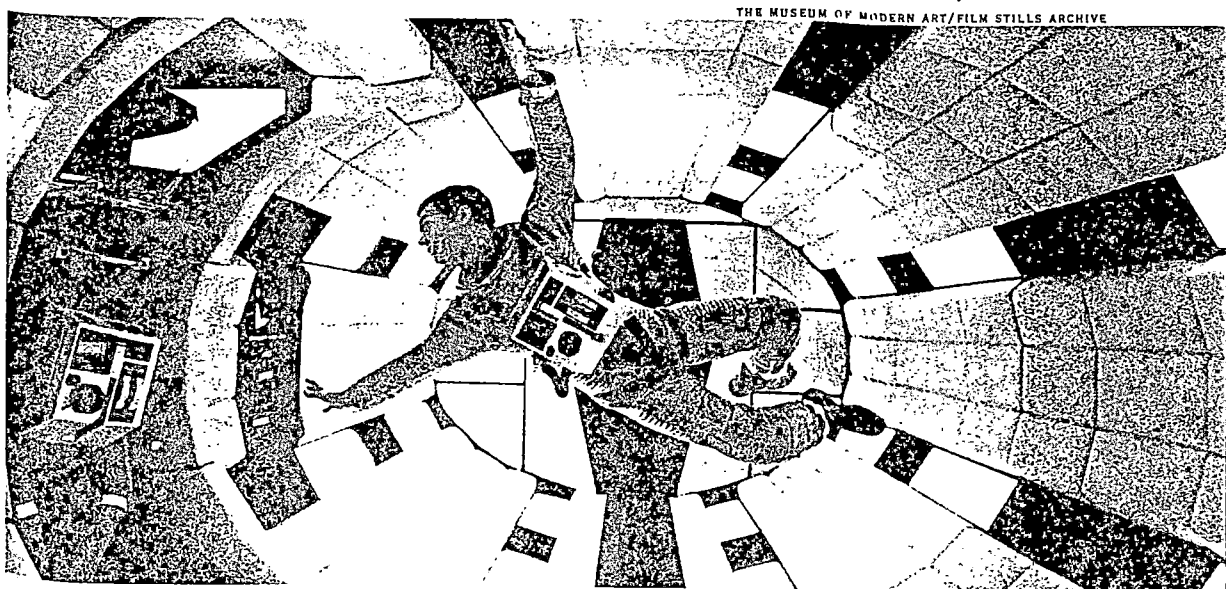


THE MUSEUM OF MODERN ART/FILM STILL'S ARCHIVE
 Warren Beatty and Faye Dunaway played the title roles in *Bonnie and Clyde* (1967), a psychological rather than a realistic interpretation of historical events.

The horror film permitted the development of a number of imitations and cycles of its most famous characters. For example, Dracula appeared in a number of films, including the original *Dracula* (1931). The monster created by Dr. Frankenstein appeared in *Frankenstein* (1931), *The Bride of Frankenstein* (1935), *Frankenstein Meets the Wolf Man* (1943), and others. *The Hunchback of Notre Dame* appeared in movie versions in 1923, 1939, 1957, and in a television version in 1977. *The Mummy* appeared in the film of the same name in 1932 and 1959, and in *The Mummy's Hand* (1940), *The Mummy's Tomb* (1942), and *The Mummy's Ghost* (1944).

Horror films also have dealt with supernatural forces that manifest themselves as an unseen power rather than in individual form. *The Thing*

2001: A Space Odyssey (1968), produced and directed by Stanley Kubrick, was an outstanding science-fiction film. It was based on Arthur C. Clarke's story *The Sentinel*.
 THE MUSEUM OF MODERN ART/FILM STILL'S ARCHIVE





In *Butch Cassidy and the Sundance Kid* (1969), Paul Newman (left) as Butch and Robert Redford as the Kid are involved in a shoot-out. The film is director George Roy Hill's romanticized version of actual events.

(1951), *The Birds* (1963), *Rosemary's Baby* (1968), *The Exorcist* (1973), and *The Heretic* (1977) are examples of such films.

A third major kind of horror film deals with people who are insane or in the grip of psychological powers beyond their control, either as a result of experiments they have conducted or of other causes. Foremost among these is *Dr. Jekyll and Mr. Hyde*, which was filmed in 1908, 1912, 1913, 1920, 1932, and 1941. The list also includes *Psycho* (1960), *Whatever Happened to Baby Jane* (1962), *Shock Corridor* (1963), *Shock Treatment* (1964), and *Play Misty for Me* (1971).

Detective, Thriller, and Spy Films. Detective, thriller, and spy films have relied heavily on their literary source material. Raymond Chandler created the character of Philip Marlowe, a prototype of the tough private eye, who was played by no less than six different major actors. The best of the dozen films based on his works are *Murder, My Sweet* (1944) with Dick Powell, and *The Big Sleep* (1946) with Humphrey Bogart. Chandler collaborated on the script for Billy Wilder's *Double Indemnity* (1944), based on the work of fellow detective-story writer James M. Cain.

Dashiell Hammett created two characters who became major subjects of a number of films. Beginning with *The Thin Man* (1934), a sophisticated and witty amateur detective who worked with his wife and his dog was the subject of a series of six films. Tougher, alone, sometimes desperate, and always ready with a quick, tough comeback was Hammett's most famous character, Sam Spade. The 1941 version of *The Maltese Falcon*, directed by John Huston and starring Humphrey Bogart as Spade, is considered by many the epitome of the private-eye films.

Ian Fleming was the author of the James Bond novels from which the contemporary spy

genre springs. The Bond series, including *Dr. No* (1963), *From Russia With Love* (1963), *Goldfinger* (1964), *Thunderball* (1965), and *Casino Royale* (1967), provided the ironic and humorous material that has been much imitated in other contemporary spy novels and films.

Alfred Hitchcock, a master of suspense, made more contributions to the genre than any other filmmaker. In contrast to the private-eye and spy films, Hitchcock's works generally feature ordinary people who accidentally become involved with murderers, kidnappers, spies, or other evildoers. Pursued by the villains because they know too much and forced to rely on their wits to escape death, they carry the films through surprising and often amusing plot twists.

Hitchcock developed this formula in his British films, most notably *The Man Who Knew Too Much* (1934), *The Thirty-Nine Steps* (1935), and *The Lady Vanishes* (1938). In the United States, his best work includes *Suspicion* (1941), with which he began a frequent collaboration with Cary Grant, *Spellbound* (1945), *Strangers on a Train* (1951), *Rear Window* (1954), *Vertigo* (1958), and *North by Northwest* (1959).

Detective and thriller films have often been marked by an expressionist style—a lonely rain-slicked street lit by a single lamp, the busy night world as seen through the windshield of a car, or stale, cramped offices or hotel rooms. The action in Hitchcock films, on the other hand, often takes place in broad daylight, in the midst of crowded rooms, which become all the more threatening because the hero may be caught at any moment. The spy films, especially those featuring James Bond, are lit as if they were comedies, and the bright lights, beautiful girls, and luxurious settings form an ironic contrast to the menacing evil hidden by all that beauty.

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Science Fiction. The science-fiction film sometimes mingles elements of horror and disaster films, but in their purest forms, these are three distinct genres.

The science-fiction film developed late in U.S. film history, coming to maturity in the period after World War II, when it ceased to be considered merely a fantasy for children and began to reflect the atomic age, space travel, and the increasingly worrisome discoveries of advanced science and technology.

Destination Moon (1950) was the direct descendant of Georges Méliès' *Trip to the Moon* (1902), but it provided a more accurate vision of what was shortly to become a reality. The film was directed by puppeteer George Pal, who produced *When Worlds Collide* the following year. The science-fiction films of the 1950's constantly evoked fears of invasion, collision, or other catastrophes in such films as *The Thing* (1951), *The Day the Earth Stood Still* (1952), *The War of the Worlds* (1953), *It Came from Outer Space* (1953), and *Invasion of the Body Snatchers* (1956).

As the science-fiction genre developed after the 1950's, the films increasingly suggested that the dangers of the future stemmed, not from sources outside man's control, but from what human beings were doing in the present that might lead to such a future. The consequences of atomic destruction were a favorite subject, furnishing the premise for *On the Beach* (1959), *The World, the Flesh and the Devil* (1959), *Planet of the Apes* (1968) and its several sequels, and *The Omega Man* (1971). *The Andromeda Strain* (1971) deals with mutant microbes brought back to earth by space explorers, *Silent Running* (1972) with pollution, and *Soylent Green* (1973) with overpopulation.

One of the most successful science-fiction films, *2001: A Space Odyssey* (1968), directed by Stanley Kubrick, helped raise the genre to unparalleled heights of artistry and acceptance. Its story, in which man breaks through the confines of both time and space and is reborn, marked a change to a more optimistic attitude.

This attitude was perpetuated by the works of George Lucas and Steven Spielberg, two dominant voices in science-fiction films of the 1980's. *Star Wars* (1977), directed by Lucas, combines the spirit of the Buck Rogers days with technical wizardry to produce an intergalactic epic. Its sequels—*The Empire Strikes Back* (1980) and *Return of the Jedi* (1983)—demonstrate increasingly sophisticated use of technology and special effects. Spielberg also achieved awesome effects in his gentle fantasies of benign visitors to earth, *Close Encounters of the Third Kind* (1977) and *E.T. the Extra-Terrestrial* (1982). The lovable E.T. was far removed from the menacing aliens envisioned by Spielberg's predecessors.

Spectacles. One of the most diffuse but profitable American film genres, the spectacle film is generally a big-budget production that focuses on "production values" rather than on story, characterization, and mood. Vast amounts of money are often spent on special effects, casts of thousands, and complicated large-scale actions. These result in impressing the audience with the size, scope, and grandeur of the action, and the successful spectacle provides elements that appeal to the widest possible audience. The two most popular kinds of spectacles have been historical epics and disaster films.

The mold for the historical epic was in many ways set by *The Birth of a Nation* (1915), D. W. Griffith's first feature-length masterpiece, and it was further refined in David O. Selznick's production of *Gone With the Wind* (1939). Perhaps not coincidentally, the two films are among the most profitable of all time. Both films are set against the background of important historical events—here the Civil War. Both use individuals to represent historical forces and groups and allow the individual stories to be interwoven with the battles and aftermath of war. Both try to create the impression that they are works of authentic history, rising above mere fiction.

The tendency to relate individual stories to well-known historical or legendary events marks many of the best-known films of the genre, such as the Russian *War and Peace* (1963), on the Napoleonic wars. In addition to wars and other historical conflicts, the Bible has furnished the richest source material. Cecil B. DeMille made two versions of *The Ten Commandments* (1923 and 1956). Various films on or connected with the story of Jesus or early Christianity include *Quo Vadis* (1913, 1925, 1951), *Ben-Hur* (1925 and 1959), *King of Kings* (1927 and 1961), *The Robe* (1953), and *The Greatest Story Ever Told* (1965).

Disaster films have been made throughout motion-picture history. The earthquake appeared in *San Francisco* (1936), the great fire in the film *In Old Chicago* (1938), and the sinking of a ship in *Titanic* (1953).

In the 1970's a cycle of very profitable disaster films appeared—*Airport* (1970), with sequels (1975 and 1977); *The Poseidon Adventure* (1972); *Earthquake* (1974); *Jaws* (1975); and *The Towering Inferno* (1975). *King Kong* (1933 and 1976) combines horror film and spectacle.

The science-fiction film *E.T.* concerned the friendship between a boy (Henry Thomas) and an extraterrestrial.

STEVE SHAPIRO-AMBLIN' PRODUCTIONS, WARNER BROTHERS



20TH CENTURY-FOX

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(Above) Marlon Brando (second from left) played the title role in *The Godfather* (1971), a box-office sensation that was followed by a successful sequel in 1973.



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EXPERIMENTAL FILMS

In the United States, experimental filmmaking has been concentrated in the New York City and the San Francisco Bay areas and in Los Angeles, where the high concentration of film schools provides new artists and a receptive audience.

Maya Deren was one of the first filmmakers in California to contribute to the American experimental film movement with her *Meshes of the Afternoon* (1943), a film expressing dream-like vision and showing the influence of the earlier French surrealists. James Broughton and Sidney Peterson contributed a work in a similar vein, *The Potted Psalm* (1946).

In 1947, Kenneth Anger released *Fireworks*, a much-censored film combining elements of sur-

Woody Allen, in *Play It Again, Sam* (1972, left) and in other pictures, continued the Chaplin-Keaton tradition of the character ill equipped to cope with modern life.

realism, Dada, and Hollywood violence. Gregory Markopoulos did *Psyche* (1948) and Curtis Harrington made *Fragment of Seeking* (1946).

Many experimentalists combined animation and computer work, producing abstract films that did not depend on images of people at all. Such films include John and James Whitney's *Variations* (1943), John Whitney's *Catalogue* (1961) and *Matrix* (1971), and James Whitney's *Lapis* (1963-1966).

Other important West Coast filmmakers include Bruce Baillie, who used film in a poetic and compressed fashion in *Quixote* (1965) and Jordan Belsen, who used geometric forms such as the mandala to create fluid and moving images in *Re-Entry* (1964) and *Samadhi* (1967) and special effects in the feature film *Demon Seed* (1977).

In New York City, the home of such experimental filmmakers of the 1920's and 1930's as Hans Richter and Marcel Duchamp, the development of experimental work in film led to a full-scale artistic movement that eventually called itself the New American Cinema.

It was also in New York City that Amos Vogel established a group called Cinema 16. Like the later Filmmakers Cooperative in New York and the Canyon Cinema Cooper in the San Francisco area, Cinema 16 attempted to bring independent filmmakers to the attention of receptive audiences.

During the 1960's, the U.S. experimental film movement had great vitality. Kenneth Anger made *Scorpio Rising* (1964) and *Inaugura-*

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tion of the *Pleasure Dome* (1954–1966), Stan Brakhage produced *Dog Star Man* and *The Art of Vision* (1965), and Stan Van Der Beek began showing a series of animated collages.

Toward the end of the decade and into the 1970's, several experimentalists began directly examining the nature of the film medium itself. Tony Conrad produced *Film in which there appear lettering, sprocket holes, dirt particles, etc.* (1966) and *What's Wrong with This Picture* (1970). Hollis Frampton explored the linguistic possibilities of film in *Zorns Lemma* (1970) and *Hapax Legomena* (1972–1973). Michael Snow produced "structuralist" films, including *Wave-length* (1967) and *Back and Forth* (1969).

DOCUMENTARY FILMS

The word "documentary" was defined by John Grierson, who first used the term, as "the creative interpretation of reality." "Documentary" has been applied to a wide variety of films, ranging from those that border on the fictional to those that are anthropological documents intended simply to record an aspect of a society.

Thus no definition of the term "documentary" has found universal acceptance. "Docudrama" is used by some to describe films that recreate actual people and events and utilize all the devices of the fictional film. At the opposite extreme is "cinéma vérité," or "direct cinema," in which filmmakers point their cameras at subjects and record them as faithfully as possible.

The basic distinction between documentary and fiction films is that in the documentary the subject being filmed would have existed even if filmmakers had never been present and will continue to exist after the filming stops, whereas in fiction films, the events being photographed have no "real" existence.

Robert Flaherty, the acknowledged father of the documentary movement, took a camera with him to the Hudson's Bay territory of Canada, where he was exploring for mining and fur-trapping companies. In 1923 he released a film, *Nanook of the North*, about an Eskimo and his family and their daily struggle for survival in the frozen north country. It reached a large audience and began the documentary movement.

Because of his own approach, Flaherty spent as much time living in each society he wished to film as he did in actually filming. His major films are *Moana* (1926), which deals with a South Sea island culture; *Man of Aran* (1934), which examines life on a lonely island off the coast of England; and *Louisiana Story* (1948), which combines a story of oil drilling in Louisiana with its effects on a Cajun boy who lives in the bayous.

A different approach was taken by John Grierson, a Scottish journalist who became one of the most important figures in documentary history. More often the producer than the actual filmmaker, Grierson worked for the British government in the 1930's and for the Canadian government during World War II. Often quite frankly a propagandist for causes he believed in, Grierson urged the use of film as a tool for social and political education.

The government film units organized and run by Grierson employed many of the most important and influential documentary filmmakers outside the United States, including Paul Rotha, Arthur Elton, Stuart Legg, Basil Wright, Harry Watt, and Humphrey Jennings. The films that came out of the Grierson units were generally of topical importance and not often seen in later years. Ironically, two of the films that Grierson felt were "too poetic"—Basil Wright's *Song of Ceylon* (1934) and Wright and Watt's *Night Mail* (1936)—are the Grierson films most appreciated by contemporary audiences.

In the early 1930's, a number of political groups began sponsoring documentaries as a means of making people aware of social conditions. The Film and Photo League and Frontier Films were the two most active of these groups, which involved filmmakers such as Leo Hurwitz, Irving Lerner, Paul Strand, John Howard Lawson, and David Wolf. They produced such films

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Cabaret (1972) captured the decadence of Berlin in the 1930's. The musical starred Liza Minnelli, who won an Academy Award for her performance as an American nightclub singer, Sally Bowles.



THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

(1938), and *Native Land* (1942). Especially noteworthy were Joris Ivens' *The Spanish Earth* (1937), dealing with the civil war in Spain and featuring a narration by Ernest Hemingway, and *The 400 Million* (1938), about the Japanese invasion of China.

A great boost to documentary production in the United States came from the Franklin Roosevelt administration, which followed the model of the British government and employed filmmakers to educate the people about the government's goals. Pare Lorentz headed government film units and produced some of the most notable documentaries of the decade—*The Plow That Broke the Plains* (1936), about the drought that had caused the dust bowl in the Great Plains; *The River* (1937), about the causes of the flooding of the Mississippi River; and *Power and the Land* (1940), about the need for electrification of agriculture. Employing Leo Hurwitz, Ralph Steiner, Willard Van Dyke, and others, Lorentz produced films that combine lyrical editing of images with powerful sound tracks to convey their messages.

When the United States entered World War II, the need for documentary, propaganda, and training films greatly increased. But the government turned, not to established documentarians but to Hollywood, which had proved that it could produce films that would appeal to millions.

Frank Capra, one of Hollywood's most distinguished directors of comedy, was put in charge of the important, 12-episode military-training film series *Why We Fight* (1942–1945). The series combined "stock" footage, newsreels, and specially produced film in an attempt to explain to millions of servicemen and women why the United States was at war with Germany, Italy, and Japan.

During the war, John Ford produced *The Battle of Midway* (1942) for the Navy, and William Wyler directed *Memphis Belle* (1944) for the U. S. Air Force. John Huston produced *The Battle of San Pietro* (1944), which deals with the war in Italy and its effect on both soldiers and the civilian populace, and *Let There Be Light* (1945), which deals with the treatment of soldiers who were psychological victims of the war—a film so harrowing that the military refused to distribute it.

In the late 1950's and early 1960's, a new attitude toward documentary production arose. Prior to this time, the technical equipment that was needed to produce sound and image required a crew of several people, and the cumbersomeness of the machinery meant that spontaneity and naturalness were achieved only with great difficulty. But new cameras that could be hand held and new sound recorders that did not have to be linked to the camera with cables made it possible to use a team of only two. This simplification made it possible for the filmmakers to function not as film directors dominating the action but as observers watching but not interfering.

In the United States, Robert Drew of *Time-Life* persuaded his company in 1958 to allow him to form a television documentary production unit that would carry the tradition of candid photography for which *Life* was noted into the medium of television. Drew joined Richard Leacock, who had photographed Flaherty's *Louisiana Story*, Donn A. Pennebaker, and David and Albert Maysles. They produced a number of direct-cinema documentaries for television that had great impact on the form.

The direct cinema films were good at capturing people in moments of crisis and intense activity, but some of the filmmakers wanted to push their observation techniques beyond this to structure films around people who were not in a crisis. In 1968, Pennebaker and Leacock made *Don't Look Back*, with folksinger Bob Dylan. The Maysles brothers made *What's Happening! The Beatles in the U. S. A.* (1964). *Salesman* (1969), the culmination of the Maysles' approach, deals with a group of door-to-door Bible salesmen.

The next step in direct cinema was to record not merely individuals but entire institutions. The foremost practitioner of this approach was Frederick Wiseman, a lawyer turned filmmaker. Wiseman's first film, *Titicut Follies* (1967), concerns a mental institution in Massachusetts and provides the kind of disturbing portrait of institutional life for which he became noted. *Law and Order* (1969) examines the Kansas City police department; *Basic Training* (1971), the Fort Knox training camp; *Essene* (1972), an Episcopal monastery; *Juvenile Court* (1973), the activities of a judge; and *Meat* (1976), the procedures in a slaughterhouse.

4. The Motion-Picture Industry

The only film industry that has been able to sustain itself over a long period of time on the international sphere has been the one in Hollywood. As much as 50% of the income from motion pictures produced in the United States comes from foreign distribution.

PRODUCTION AND DISTRIBUTION

The American companies that dominated the film industry in the 1920's and 1930's were Paramount, Metro-Goldwyn-Mayer, Warner Brothers, 20th Century-Fox, Universal, Columbia, and RKO. Each of these companies formed a "vertical monopoly"—that is, each was involved in all three areas of modern industrial enterprise: (1) production (the film studios); (2) wholesaling (film distribution); and (3) retailing (theatrical exhibition).

In 1948 the major companies agreed to abide by what is commonly referred to as the "consent decree," by which a company would no longer try to monopolize all three areas of the film business but would give up one of those areas. The increasing popularity of television was beginning to force a number of theaters to close. Between the signing of the consent decree and 1953, a mere five years, the number of admissions to U. S. motion-picture theaters dropped from nearly 4 billion to less than 2 billion a year.

The major companies shrewdly sold off their vast holdings of theater properties. Production of Hollywood films experienced a precipitous drop. While 408 films were produced in 1948, approximately half that number were produced annually in the first half of the 1960's. The drop in production and ticket sales was offset considerably by the rise in ticket prices. Whereas the average ticket cost 40¢ in 1948, it was up to \$1.19 by 1968 and \$2.12 by 1976. Thus Hollywood films continued to be a lucrative business, and large companies were eager to buy major studios.

It is rare for any of the people who work on a film to invest their own money in the production, although key personnel may work on deferred salaries or percentages of profits, hoping to benefit if and when the film is successful. Capitalization for feature filmmaking, with some ex-

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 (1) a script that looks both producible and com-
 mercial; (2) a director with a record of bringing
 productions in within allotted time and budget
 restrictions; and (3) other "insurance," such as
 the presence of one or more major stars.

CENSORSHIP

In the 1930's the Motion Picture Association
 of America established a production code under
 former Postmaster General Will H. Hays. For
 two decades the rigid tenets of the code, which
 forbade the depiction of various forms of sexuality
 and violence and demanded the punishment of
 any screen character who transgressed its doc-
 trines, were upheld.

With the loss of studio power during the
 1950's, however, various producers began defying
 the code, which had become obsolete. By the
 mid-1960's the production code was largely ig-
 nored, and it was dropped.

In its place, the Motion Picture Association
 of America formulated a rating system with four
 categories. "G" stands for "General Audiences—
 All Ages Admitted"; "PG" for "Parental Guide-
 ance Suggested, some material may not be suit-
 able for children"; "R" for "Restricted, under
 17's require accompanying parent or guardian";
 and "X" for "No one under 17 admitted."

See also ACADEMY AWARD; CARTOON, ANI-
 MATED; and Index entry *Motion Pictures*.

HOWARD SUBER

University of California, Los Angeles

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THE MUSEUM OF MODERN ART/FILM STILLS ARCHIVE

The Exorcist (1973), based on the bestselling novel
 of the same name, terrified audiences everywhere and
 started a trend of films dealing with the occult.

Nashville (1975) won the New York Film Critics' award
 as best picture, and comedienne Lily Tomlin, as a gos-
 pel singer, won the award as best supporting actress.

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position Keaton

includes all forms of SO_2^+ to about 110 cm.

pointing
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poetry

dance party

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1972

From 1940 to 1945 (1940/1945) + 1945

pulling focus

newborn

pinning technique
camera scope +
stereoscopic band

silent film

say "I'm a poor person"

(The page contains faint bleed-through from the reverse side.)

Don Rickles
joke

(Smith/Blessey)
Draft Three
September 16, 1989
FILM

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jankowski, Mr. Wolper, Jack Valenti, Other Trustees
of the American Film Institute, Ms. Firstenberg, Distinguished
Guests, Friends and Fans of the American Film.

First, thank you for your warm reception. ((And in
particular, let me say a word about this distinguished audience.
I haven't seen so many people so well-dressed since I went to a
come-as-you-are party in Kennebunkport)).

I also appreciate that kind introduction. And let me say
how pleased I am to see so many notables at the head table --
Jack, David, Gene. And artists from Spacek to Spielberg to
Stallone. Surrounded by all these household names, I feel like I
should be recycling my autograph book.

Barbara and I are delighted to be here. But I'm obliged to
extend regrets from what some have called the most charismatic
speaker in the Bush family. Yes, our springer spaniel, Millie.

Nothing personal, you understand. It's just that Millie
doesn't often get the White House theatre to herself. Well,
tonight she's making up for lost time. And her heart's really in
it. Or should I say, her stomach. Serving movie-goers milk
bones, not popcorn. But what to see -- yes, there's the rub.

My choice, of course, was conventional. Lassie Come Home. As usual, Barbara was more daring. For The Love of Benji. So, to break the tie, we flipped a biscuit. And tonight, the White House is showing the soon-to-be-released cinematic blockbuster, Rin Tin Tin, We Hardly Knew Ye.

Well, this evening we do know some things.

We know that this event salutes the 24th anniversary of an American institution -- the American Film Institute. And that, for almost a quarter-century, the AFI has nurtured and celebrated the art of the moving image. In doing so, it has had an immense impact on the mind and soul of America.

We know, too, that the moving picture is perhaps America's richest inheritance -- what the critic called . And that the American film is the not only the mirror of America. The American film is the conscience of America.

Who can forget how Grapes of Wrath immortalized the dignity of America's impoverished? Or how Gentleman's Agreement scored anti-Semitism? Even now, we marvel at how To Kill a Mockingbird attacked racial bigotry. Or on a personal note, the courage amid adversity embodied in Kings Row. Embodied by a friend of ours. Yes, Ronald Reagan as the Gipper. Movie Rocks - All American

When President Johnson signed the bill 24 years ago to create the National Endowment for the Arts, which created the American Film Institute, he was talking about such works. And those who made them possible.

Some Possibilities
this description fits

Simultaneously
invented in 1929.

He was referring to actors and actresses. Producers, directors, engineers, technicians. For all of them are artists. And this Institute, he said, "would bring together these artists . . . outstanding educators, and young men and women, who wish to pursue the 20th century art form as their life's work."

Gene Bessinger
It did, and does today. Helping to spur the art form so uniquely American. The art form invented in America. And which, in turn, America has expanded to the world.

Think of just these movies since AFI was born. It's a Wonderful Life. Or Hoosiers, that brilliant portrayal of small-town America. Lifted by a great actor of this or any age, Gene Hackman.

Mr. Smith Goes to Washington
Gene Bessinger
The mirror of America. The conscience of America. And in that spirit, I want to thank the film industry for its commitment to halt the scourge of drugs. I think of Lean on Me, or Clean and Sober, or I'm Dancing As Fast As I Can. And of people like Michael J. Fox, Clint Eastwood, and Goldie Hawn who have assaulted drug use. To them -- to you -- I salute what the film industry is doing to arrest this assassin of our children and their future.

Tonight, I've talked of great movies -- both past and present. You could name a thousand more. How has AFI helped make their dreams reality? Let me cite four ways.

First, you have trained young filmmakers -- today, AFI's alumni totals 1,500. Allowing them to apprentice under the tutelage of masters.

Second, AFI has helped preserve historic and classic films of yesteryear. Today, the AFI film collection at the Library of Congress is nearing 25,000. You have worked, brilliantly, to find -- and save -- these priceless pieces of our national life.

The third way AFI has spurred the film is through advocacy. For this Institute promotes an understanding of film as art. Teaching our generation the beauty and value of the moving image.

And fourthly, AFI will teach future generations, too. About how we lived. What kind of society we were. What, after all, was the legacy of the ancient Greeks and Romans? In part, standards and architecture and design. Renaissance Italy gave us the art of Michelangelo and da Vinci. The motion picture ~~can be~~ ^{is part of} our legacy. ~~With AFI's help, it will.~~ ^{already made this}

You know, I was watching a film several weeks ago. No. Not Bridge Over the River Kwai. Not even my own daily manual, How To Learn Fishing In Six Easy Lessons. No, the movie I'm talking about was that cultural paragon, Ma and Pa Kettle in Waikiki.

Some of you may remember Marjorie Main as Ma Kettle -- a tough, outspoken sort. Her character was once described as a "compling of Tugboat Annie, Carrie Nation, and Gorgeous George."

Well, in this movie, Ma was on a steamboat cruise headed west from California. And a group of tourists were hosting a tea. Whereupon one of them turned to her and asked, "Mrs. Kettle, have you tasted of Tchaikowsky?"

With that, Ma raised her head. Set her jaw. And as usual, was ready with a response. Said she: "I ain't had time yet for none of them Hawaiian dishes."

Fellow movie-goers, millions of Americans have tasted of the American film. They have had time for romance and comedy, tragedy and drama. And today they make time still.

For the American movie is No. 1. Always has been -- in the White House theatre, in theatres around the world. In the 1880s and '90s, it invented the art of the moving image. Today, it inspires the art of the moving image.

So I ask you: Help AFI. Help it financially. Help it as volunteers -- giving of your time, and of your talents. Help it celebrate America. And this magnificent inheritance called the film. So that you and I, and an entire world, can always say: This is America at her most ennobling. This is America at her best.

Thank you for this wonderful occasion. God bless you, and God bless the United States of America.

#

Jeanine Boosings
Wesleyan Prof.
(203)
3-16-3262

Boosings
Does
AFI
help
films?

(Smith/Blessey)
Draft Four
September 20, 1989
FILM

PRESIDENTIAL REMARKS: FILM INSTITUTE
WASHINGTON, D.C.
TUESDAY, SEPTEMBER 26, 1989

Chairman Jankowski, Director Stevens, Director Firstenberg, Mr. Wolper, Mr. Valenti, Other Trustees of the American Film Institute, Distinguished Guests, Friends and Fans of the American Film.

Thank you for your warm reception. [[I'm just glad we could make it here in time. After all, it was a tight squeeze getting me, Barbara, the driver and three Secret Service men into the Batmobile.]] OR [[And in particular, I'd like to say a word about this distinguished audience. I don't think so many well-dressed people have gathered together since the Beverly Hills Court began jury selection for Zsa Zsa Gabor's trial.]]

I also appreciate that kind introduction. And let me say how pleased I am to see so many notables at the head table. And artists from Spacek to Spielberg to Stallone. [[Surrounded by all these household names, I feel like I should be recycling my autograph book.]]

Barbara and I are delighted to be here. [[But I'm obliged to extend regrets from what some have called the most charismatic speaker in the Bush family. Yes, our springer spaniel, Millie.

Nothing personal, you understand. It's just that Millie doesn't often get the White House theatre to herself. Well, tonight she's making up for lost time.

Now, make no mistake: I applaud Millie's triple feature. Lassie Come Home. Old Yeller. And my personal favorite, For The Love of Benji. It's just that I'm afraid all this good press is going to her head. Earlier tonight, we held a family meeting to choose the menu for Millie's guests. Barbara picked milk bones [PAUSE] . . . I choose Alpo [PAUSE] . . . Millie asked to see the wine list.]]

Well, this evening, Millie, eat your heart out. For there's no place that Barbara and I would rather be than here, with you.

[We meet at the end of quite a summer for movies -- with Ghostbusters Two, Karate Kid Three, Lethal Weapon Two, Indiana Jones Two, and Startrek Five. With all those numbers, I wasn't sure if I was at a movie or a budget meeting.]]

And it was a summer, too, when all through my vacation, a movie I saw last May kept going through my mind. The way things were going, it was starting to look like A Fish Called Wanda was as close to a fish as I was going to get. ←

But thankfully, that's all behind me. And I'm pleased to join you at an event which salutes the 24th anniversary of the American Film Institute. For almost a quarter-century, the AFI has nurtured and celebrated the art of the moving image. In doing so, it has nourished the mind and soul of America.

For the moving image is not merely entertainment -- in a darkened theatre, or on a TV set. It is also perhaps America's richest inheritance. The American film is not only the mirror of America. The American film is the conscience of America.

Who can forget how *Grapes of Wrath* immortalized the dignity of America's impoverished? Or how *Gentleman's Agreement* scored anti-Semitism? Or on a personal note, the courage amid adversity embodied in *Knute Rockne: All-American*. Embodied by a friend of ours. Yes, Ronald Reagan as the Gipper.

When President Johnson signed the bill 24 years ago to create the National Endowment for the Arts, which created the American Film Institute, he was talking about such works. And those who make them America's mirror, and conscience.

He was referring to actors and actresses. Producers and writers, directors, craftsmen, artisans. And this Institute, he said, would bring them "together . . . these artists, outstanding educators, and young men and women, who wish to pursue the 20th century art form as their life's work."

It did, and does today. Helping to spur the art form so uniquely American. The art form invented in America. And which, in turn, America has expanded to the world -- allowing peoples on every continent to freely see film's diversity.

That is the major reason why this Administration has conveyed to the governments of the European community our steadfast belief in mutual access to movie and TV program markets. Quotas of any kind are unacceptable. Our government

does not intrude on private decisions and public choices in TV programming, no matter the source. Neither should theirs. Consumer choice must be expanded, not reduced.

Secretary of State Baker, Secretary of Commerce Mosbacher, and U.S. Trade Representative Carla Hills have made our position quite clear. No enterprise achieves creativity when competitors are locked out. Good trading partners have neighborly access to each other's territory.

In short, let the consumer decide. And when they do, I believe, they will decide for America. Think of just these American movies since AFI was born. Think of Coal Miner's Daughter, where the human spirit bests poverty. Or Hoosiers, that brilliant portrayal of small-town America. Or Lean on Me, Clean and Sober, and I'm Dancing As Fast As I Can. Movies which assault the scourge of drugs. And I want to ^{encourage} ~~thank~~ the film community ^{to make more movies to help} ~~for all it's doing to~~ stop this [?] assassin of our kids.

These movies -- and thousands of others -- have been America's Ambassador to the World. And by boosting the health of the industry as a whole, AFI has helped make them possible.

First, AFI trains young filmmakers. Allowing them to apprentice under the tutelage of masters. Second, it helps preserve historic and classic films of yesteryear. Working to find -- and save -- these priceless pieces of our national life; inspiring countless Americans to a career in film.

The third way AFI spurs the film is through advocacy. Teaching our generation the beauty and value of the moving image.

And fourthly, AFI will teach future generations, too. About how we lived. What we valued. Renaissance Italy gave us the art of Michelangelo and da Vinci. The motion picture can be our legacy.

Let me close with two stories about the American film. One shows the amazing impact of movies on popular culture. The other concerns a fabled character of movie culture.

[The first happened last Friday, when I gathered with 11 of our Nation's former Attorney Generals to commemorate the bicentennial of their office. I told one of my grandkids that I'd be attending a celebration to mark the 200th birthday of America's top law enforcement officer. He said: "I didn't think Batman was that old."]

[The second story happened when I was watching a film several weeks ago. No. Not Bridge Over the River Kwai. No. Not even my own instruction film, How To Learn Fishing in Six Easy Lessons. [PAUSE] . . . Thank goodness it has a money-back guarantee. No, the movie I'm talking about was that cultural paragon, Ma and Pa Kettle in Waikiki.

Some of you may remember Marjorie Main as Ma Kettle -- a tough, outspoken sort. Her character was once described as a "compling of Tugboat Annie, Carrie Nation, and Gorgeous George."

Well, in this movie, Ma was on a steamboat cruise headed west from California. Whereupon a tourist turned to her and asked, "Mrs. Kettle, have you tasted of Tchaikowsky?" With that,

Ma raised her head. Set her jaw. And as usual, was ready with a response. Said she: "I ain't had time yet for none of them Hawaiian dishes."]

Fellow movie-goers, millions of Americans have tasted of the American film. They have had time for romance and comedy, tragedy and drama. And today they make time still.

For the American movie is our mirror, and our conscience. Always has been -- in the White House theatre, in theatres around the world. In the 1880s and '90s, (it) invented the art of the moving image. Today, (it) inspires the art of the moving image.

So I ask you: Help AFI. Help it celebrate America. And this magnificent inheritance called the film. So that you and I, and an entire world, can always say: This is America at her most ennobling. This is America at her best.

Thank you for this wonderful occasion. God bless you, and God bless the United States of America.

#

Re. Film Institute Dinner

By Chuck Conconi
Washington Post Staff Writer

One of the most glittery events of the fall social season will be this month's black-tie celebration observing the 25th anniversary of the founding of the American Film Institute, and the evening will be crowded with Hollywood personalities. The organizers of the "Back to the Rose Garden Gala" at the National Building Museum Sept. 26 said the evening's entertainment will be directed by **David Wolper**. AFI Chairman **Gene Janowski** and trustee **Jack Valenti**, who is also head of the Motion Picture Association of America, will co-chair the evening, which commemorates President Johnson's 1964 signing of the legislation that created AFI.

On the lengthy star-studded guest list are such famous faces as **Goldie Hawn**, **Kurt Russell**, **Jessica Lange**, **Sam Shepard**, **Sylvester Stallone**, **Sissy Spacek**, **Gene Kelly**, **Christopher Reeve**, **Cicely Tyson**, **Charlton Heston**, **Robert Duvall**, **Lee Grant**, **Celeste Holm**, **Lou Diamond Phillips**, **Swoosie Kurtz**, filmmakers **George Lucas**, **Martin Scorsese**, **Norman Jewison** and **Steven Spielberg** and executives such as **Sherry Lansing** and **Jersey Weintraub**, writer **Norman Mailer** and entertainers **Bobby Short** and **Alan King**.

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OF CALL

Previous editions usable

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YOU WERE VISITED BY-

Prof. Janine Bassinger

OF (Organization)

Wesleyan Univ. 203-347-9411 x2249

Suggestion of

Am. Film Inst.

AUTO/ON

Jean Furstburg 203-346-3262

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WILL CALL AGAIN

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IS WAITING TO SEE YOU

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RETURNED YOUR CALL

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WISHES AN APPOINTMENT

MESSAGE

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had about fade started
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tomorrow A.M. OR you can
call her if you like.

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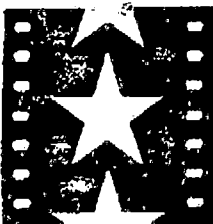
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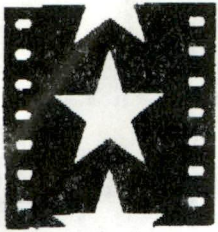
TO: Stephanie Blessey

FAX # : 202/456-6218

FROM: Jean Firstenberg

DIRECT DIAL # : 213/856-761e7

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 Bazell, Jacobs, Kenyon & Eckhardt
 Anthony Thomopoulos
 Jack Valenti
 Motion Picture Association
 of America
 Robert Wise
 David L. Wolper
 Bud Yorkin
 Rosenfeld, Meyer & Susman
 General Counsel

September 7, 1989

Mr. Joe Hagin
 Deputy Assistant to the President for Appointments and Scheduling
 The White House
 Washington, D.C. 20500

Dear Joe:

We are very excited about the September 26 event with President and Mrs. Bush. In preparing for the evening we drafted some points as background for the speech writer.

We'd very much appreciate a quote we can use on the program as a book-end to President Johnson's quote (see enclosed invitation). We will need to print the program with the quote the week of September 18.

If we can provide any more information please do not hesitate to call me (828-4015).

We look forward to seeing you on September 26.

Sincerely,

Jean Firstenberg
 Jean Firstenberg

Enclosures

9/11/89
 ATTENTION:
 STEPHANIE BLESSEY
 FAX #
 202 456 6218



*Back
to the
Rose Garden*

President Bush remarks at AFI Event
September 26, 1989
"Back to the Rose Garden"

Possible quotes for AFI program

#1

✓ For almost a quarter century, the American Film Institute has nurtured and celebrated the art of the moving image. In doing so, it has had an immense impact on the mind and soul of America.

#2

Part of a nation's greatness is its capacity to create and appreciate works of art. The American Film Institute is the living embodiment of this nation's commitment to the art of the moving image.

"Talking points" we'd like President Bush to hit in his speech at the "Back to the Rose Garden" event.

- * **FILM IS AMERICA'S INDIGENOUS ART FORM:**
Unlike any of the other arts, the motion picture was created by Americans, in a series of technical advances throughout the 1890's. Americans and foreign-born artists working in America are responsible for creating many of the most significant works of film art. And it is through American films that much of the world first got to know America -- our motion pictures have literally altered the shape of the world.
- * **WHY WE NEED THE AMERICAN FILM INSTITUTE:**
✗ Our responsibility to support the AFI is based on our responsibility to the quality of the art, and to ensure that American film industry remains the standard for the world.
- * **FUNCTIONS OF THE AFI -- TRAINING:** Film is the only art form in which the artist cannot afford his tools. The AFI provides advanced training to young filmmakers, and gives them the opportunity to hone their talents under the guidance of accepted masters of the moving image.
- * **FUNCTIONS OF THE AFI - PRESERVATION:** The history of film is the history of America in the 20th century. Just as we would preserve a landmark, we should preserve the bits of our past captured on film. Many historic and classic films are

*This is a
fundraising event.*

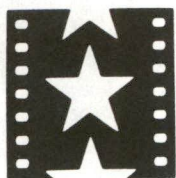
President Bush Remarks at AFI Event

Page 2

in danger of being lost forever, the AFI works to find and save these priceless pieces of our national life.

- * **FUNCTIONS OF THE AFI -- ADVOCACY:** The motion picture represents a synthesis: it combines science, business and art. Although we often speak of the movie "industry," we cannot lose sight of the fact that it is the art of the filmmaker that gives motion pictures their power to entertain and awe. The AFI actively promotes an understanding and appreciation of film as an art, seeking to raise our national consciousness about the beauty and value of the moving image.
- * **ADDING TO OUR NATIONAL HERITAGE:** We judge the societies of the past in many ways: how fairly did they treat their citizens? How did they deal with crises? In what ways did they add to the store of human knowledge? But another important question is, "What did they leave us to know them by?" The Greeks and Romans set standards for architecture and design that are still echoed and re-echoed two thousand years later. Renaissance Italy gave us the art of Michelangelo and Leonardo da Vinci. 18th Century Germany gave us the music of Bach and Beethoven. All of these are things that have enriched the lives of each passing generation. The motion picture will be part of our legacy. In 1965, Lyndon Johnson called film "this great 20th Century art form" when he established the American Film Institute. Our commitment to the arts is not simply so that we may enjoy them in the present. It is so that our children, and grandchildren, and generations still unborn and unimagined, can enjoy them in the future, and, in so doing, better understand us -- and themselves.

NEWS



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"BACK TO THE ROSE GARDEN" 25TH ANNIVERSARY CELEBRATION

WHAT: "Back to the Rose Garden," a gala Washington celebration attended by President and Mrs. George Bush and leading figures from government and motion pictures, (will reaffirm the commitment President Lyndon B. Johnson made when he signed the National Arts and Humanities Act, which became the cornerstone for the foundation of a national institution devoted to the art of film and television.)

WHO: Speakers will include President Bush, AFI Chairman Gene Jankowski, and AFI Trustee and Motion Picture of America President Jack Valenti. Executive producer of the evening's program is David Wolper.

Guests will include members of the film and television community: actors; directors; producers; writers; independent media center representatives; video artists, as well as Members of Congress, the Administration, and AFI corporate and philanthropic supporters.

WHEN: The American Film Institute will host a gala reception on
Tuesday, September 26

7 p.m. cocktails * 8 p.m. dinner * 9 p.m. program

WHERE: National Building Museum (Pension Building)
440 G Street, NW Washington, DC

OBJECTIVE: During their relatively brief history, movies have had a profound effect on our lives and on our culture. These captivating moving images have provided windows into our culture and into the cultures of other nations, helping to fashion a collective vision of the past, the present and the future. With this event, the AFI hopes to focus the country's attention on this indigenous American art form and look forward to the centennial anniversary celebration of the motion picture during the 1990's.