Thomas Edison (1847-1931)

1. 9 May 1893: First public presentation of motion pictures
   1. Brooklyn Institute of the Arts & Sciences
2. Black Maria studio
3. Characteristics of Edison films
   1. Illuminated by the sun, but shot indoors
   2. Long shot (no close ups)
   3. 30-45 secs
   4. One shot long (no editing)
   5. No camera movement
   6. No real plots/stories
4. Exhibition
   1. Kinetoscope parlors
5. Patents on motion picture technology
   1. Motion Picture Patents Company (aka, The Trust)
6. Blacksmithing Scene, 1893

August and Louis Lumière

Similarities with Edison films

1. Sunlight.
2. Long shot (no close-ups).
3. No editing.
4. Short: 60-70 secs.

Differences

1. Scenes of everyday life
2. Shot outdoors, on "location" (using sunlight)
3. No actors. Used real people in everyday situations.
4. Little or no camera movement.
5. Exhibited as fairground oddity.
   1. 28 December 1895: first public screening, with admission charged

Georges Méliès
Similarities with Edison & Lumière films

1. No editing within scenes.
2. Long shot.
3. No camera movement.
4. Exhibited as fairground oddity.

Differences from Edison & Lumière films

1. Actively told stories, with real plots.
2. Fabricated sets.
3. Actors, acrobats, magicians.
4. Special effects (camera "tricks").
5. Hand-coloring.
Cinema Antecedents

First Photograph:
*View from the Window at le Gras*, Joseph Nicephore Niépce, June/July 1826

More information.

The Daguerreotype:
Louis Jacques Mande Daguerre, 
process announced publicly 7 January 1839

First commercially-manufactured camera, 
the Giroux Daguerreotype camera

Portrait of Daguerre, 1844
Louis Aimée Augustin Le Prince

First Film Experiments
(Le Prince was a Frenchman, working in Leeds, UK)

- Roundhay Garden Scene (1888)
- Traffic Crossing Leeds Bridge (1888)

Thomas Edison

Edison's Black Maria Studio, East Orange, NJ, circa 1895
Kinetoscope Parlor, circa 1895
Kinetoscope Mechanism
Cinema Antecedents, Edison, and Lumière


Edison Kinetoscope Films

Auguste & Louis Lumière

Cinématographe
Cinématographe Film

First Public Screening, Admission Charged
28 December 1895, Salon Indien du Grand Café, Paris

The first 10 films (view QuickTime clips at L’Institut Lumière)

1. La Sortie de l’Usine Lumière à Lyon / Train Arriving in a Station (Lyon) - 46 seconds
2. La Voltige / Horse Trick Riders- 46 seconds
3. La Pêche aux poissons rouges / Fishing for Goldfish - 42 seconds
4. Le Débarquement du Congrès de Photographie à Lyon / Congress of Photographers - 48 seconds
5. Les Forgerons / Blacksmiths - 49 seconds
7. Le Repas (de bébé) / Feeding the Baby - 41 seconds
8. Le Saut à la couverture / Jumping Onto the Blanket - 41 seconds
9. La Place des Cordeliers à Lyon / Cordeliers Square (Lyon) - 44 seconds
10. La Mer / The Sea - 38 seconds

The Nickelodeon (beginning in 1905)
Interior of a nickelodeon theater in Pittsburg. It was claimed to be the first nickelodeon in the United States. The Moving Picture World, November 30, 1907. (1)

Bibliography


George Eastman House, Timeline of Photography, www.eastman.org/5_timeline/5_index.html

Library of Congress, History of Edison Motion Pictures: Fictional Films Dominate as Nickelodeons Emerge (1900-1907), memory.loc.gov/ammem/edhtml/edfict.html

L’Institut Lumière, "La première séance publique payante."

Le Prince films, National Museum of Photography, Film & Television (UK).

Comments: jbutler@ua.edu

Last revised: October 19, 2006 10:32
Edwin S. Porter (1870-1941)

E.g., *Life of an American Fireman* (January 1903)
E.g., *The Great Train Robbery* (December 1903)

Differences from Méliès

1. *Begins* to break scenes down into individual shots
2. Outdoor scenes--on location
3. Primitive camera movement
4. Primitive framing variation
   1. Close-ups--but only rarely

D. W. Griffith (1875-1948)

E.g., *The Lonedale Operator* (1911)
E.g., *Birth of a Nation* (1915)

1. Variation of camera position
   1. Close-ups
2. Lighting
3. Iris
4. Intertitles
5. Editing
   1. Scenes broken down into several shots
   2. Parallel editing
6. Longer films
Edwin S. Porter

*Jack and the Beanstalk* (1902)

*The Life of an American Fireman* (1902)

Scene-by-scene Description

*The Great Train Robbery* (1903)
D. W. Griffith

Birth of a Nation (1915)
Click image for QuickTime movie.
Lonedale Operator

Part 1: The Beginning

(At least one frame from each shot.)
Germany After World War I

- 1919: World War I ends.
- Country plunged into financial and social chaos.

German Silent Film

1. Historical/Mythological Films
2. Expressionist Films
3. Kammerspielfilm

Historical/Mythological Films

Influenced by *theatrical* producer Max Reinhardt.

1. Huge architectural sets.
2. Careful period costuming.
3. Chiaroscuro lighting.
4. Large casts and movement on stage.

Expressionist Films

Expressionist paintings influence films. See examples of Expressionist art.
1. Style distorted to *express* the artist's inner torment.
2. Fascination with death, disease, illness, depression, melancholy, etc. . . .

Expressionist Cinema Characteristics

E.g., *The Cabinet of Dr. Caligari*, Robert Wiene, 1919.

- **Subject matter/Content**
  - Theme
    - Horror, dark fantasy, the Gothic.
    - Illness, death, insanity.

- **Visual Style**
  - Mise-en-scene
    - Set design, lighting, costume design (props), blocking (actor movement).
      1. Sets express inner state of characters
      2. Lighting stylized to express inner states
      3. Performance Style/Blocking--jerky gestures express inner torment
  - Cinematography
    - Such as focus, framing, camera movement, film stocks
      1. Stationary camera
      2. Long shots (few close-ups)
      3. Minimal editing

**Kammerspielfilm**

*Kammer* = chamber/room  
*Spiel* = play  
*Kammerspiel* = chamberplay

Inspired by producer Max Reinhardt's work in the theater.

1. Intimate stories about everyday people.
2. Camera movement.
3. Lack of intertitles.

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**Comments: jbutler@ua.edu**

Last revised: Wednesday, January 5, 2005 10:38 AM
Expressionism & Kammerspielfilm

*Der Jedermann* (Reinhardt, 1920)

Chiaroscuro lighting

Rembrandt (1606-1669)

*The Night Watch*, aka, *The Company of Captain Frans Cocq* (1642)
German Expressionism & Kammerspielfilm

**Holy Family (1640)**

Source: [WebMuseum](http://www.tcf.ua.edu/Classes/Jbutler/T112/Expressionism/Index.htm)
. **The Isle of the Dead (1880)**, Arnold Bocklin

![The Isle of the Dead](image1)

. **Self-portrait (1889)**, Vincent Van Gogh

![Self-portrait](image2)

. **Starry Night (1889)**, Vincent Van Gogh

![Starry Night](image3)

. **Death in The Sickroom (1893)**, Edvard Munch

![Death in The Sickroom](image4)
• *Puberty* (1884-5), Edvard Munch

• *Madonna* (1894-5), Edvard Munch

• *The Scream* (1893), Edvard Munch
. **The Tempest** (1914), Oskar Kokoschka

. **The Night** (1918-9), Max Beckmann

. **Lavender Mist** (1950), Jackson Pollack
The Cabinet of Dr. Caligari (Wiene, 1919)

Sets
"Lighting"
Performance Style

Kammerspielfilm

*The Last Laugh*

Click image for Quicktime movie.
Silent Film Comedy Kings

- Charlie Chaplin
- Harold Lloyd
- Buster Keaton

Keaton Chronology

- Born 1895 as Joseph Keaton
- Vaudeville
  - Joe & Myra Keaton--"The 3 Keatons"
  - Nicknamed "Buster" by Harry Houdini, the magician and escape artist
- 1917-20 Roscoe "Fatty" Arbuckle
  - Began making films--shorts, 2 reelers
    - 20 mins. each
- 1920 Keaton Film Co. founded
  - 2-reelers
  - Screen persona established
- 1923-29 Feature films
  - 1-2 films per year
  - Comprise the "mature" Keaton work
- 1930's Career declines sharply
  - Not due to his voice
    - 1. Signed control over to MGM
      - They put him in bad films
    - 2. Alcoholism

Characteristics of the Mature Keaton Films

- The Keaton Persona: Great StoneFace
  - Frozen facial expression, but body is active/mobile
  - Outsider, doesn't fit in
  - Appear weak or ineffectual
- Narrative structure
  - Symmetrical
    - 1. Equilibrium, stasis
Then, weaknesses cause trouble/problem
2. Adapts, learns skills
3. Applying new skills

- Theme
  1. Basic instability of the world
     - Duplicity
     - Transformation
  2. The Machine
- Keaton's Humor
  - Mise-en-scene
    - I.e., sets, lighting, costume design, props, blocking

- Theme
  1. Basic instability of the world
     - Duplicity
     - Transformation
  2. The Machine
- Keaton's Humor
  - Mise-en-scene
    - I.e., sets, lighting, costume design, props, blocking

Click image for a RealVideo clip.
  1. Slapstick, from Vaudeville
  2. Physical stunts
  3. Duplicities
  4. Transformations
  - Cinematography
    - Called "most filmic" silent comic
      1. Composition/framing
      2. Special effects

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Buster Keaton

Vaudeville Years: The Three Keatons

Joe, Myra, & Buster
The Butcher Boy (1917)

With Roscoe "Fatty" Arbuckle.

Coney Island (1917)
**The Playhouse (1921)**
Steamboat Bill, Jr. (1928)

Click image for video clip (RealVideo).
Russian Revolution

- 1917: Socialist/Marxist revolution
  - Overthrew czarist government
  - Great experimentation in the arts
- 1934: Josef Stalin, Socialist Realism

Russian Formalism

- Literary criticism: original source of formalism
  - Viktor Shklovsky
    - "Art as Technique"
      1. Literature's essence
      2. Make familiar seem strange
    - Ostranenie

Russian Filmmakers Influenced by Formalism

- Lev Kuleshov
  - Friend of Shklovsky's
  - 1st film theorist
  - Created first film school
    - Essence of cinema?
    - Montage
      - Alternative meanings:
        - French Montage = editing
        - U.S. Classical Montage = compressed presentation of information
      - Kuleshov's Montage
        - Editing constructs meaning
        - As in the "Kuleshov Experiment"
        - As in "creative geography"
- Sergei Eisenstein
  - Rejected "construction"
  - Advocated collision in montage
  - Five Methods of Montage
1. Metric
2. Rhythmic
3. Tonal
4. Overtonal
5. Intellectual

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Last revised: January 5, 2005 10:40
Classical Montage Sequence & Soviet Montage

Requires a fast Internet connection and the free QuickTime player (version 4 or higher).

Classical Montage Sequence

- **Nothing Sacred** (Wellman, 1937)

Lev Kuleshov

- **Kuleshov Experiment** (Lev Kuleshov, circa 1920)
- **Creative Geography I**: *Wonderfalls* (Todd Holland, 2004)
- **Creative Geography II**: *Wonderfalls*

Eisenstein's Methods of Montage

Montage Illustrations

- Metric
- Rhythmic
- Tonal
- Overtonal
- Intellectual

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Last revised: August 20, 2006 7:49 AM
The Arrival of Sound

- *The Jazz Singer (1927)*
  - Al Jolson
- A backwards step for film art
  - Studio productions (no location work)
  - Fewer close-ups
  - Little or no camera movement
  - Dialogue heavy
  - No post-production mixing
    - 3 stages of production
      1. Pre-production
      2. "Production"
      3. Post-Production

Narrative structure

- Production Code (1934)
- Conventional narrative structure
  - One or two protagonists
  - Desire catylizes story
  - Antagonist
  - Cause-effect chain
    - A causes B (effect)
    - B causes C (effect)
    - C causes D
  - Closure

Visual Style

- Three-Point Lighting
  - Key, Fill and Back Lights
- The Continuity Editing System (*"invisible" editing*)
  - The 180 Degree Rule
    - Axis of action
Class Notes: Classical Hollywood Cinema

- Screen direction
  - **Shot-counter shot**
  - **Match cuts**
    - Match-on-action
    - Eyeline match
The Continuity Editing System

- The 180 Degree Rule
- *Wonderfalls* (shot-reverse shot; "creative geography")
- *Northern Exposure* (shot-reverse shot)
- Breaking the 180 Degree Rule
  - *Page of Madness*
- **Match Cuts**
  - Match on Action
    - *Don Masahara's Big Adventure*
  - Eye-Line Match
    - *To Have and Have Not* (objective)
    - *Wonderfalls* (subjective; "creative geography")
- **Jump Cuts**
  - *Breathless*
- **Point-of-View Shot (a.k.a., subjective shot)**
  - *Lady in the Lake*
- **Montage Sequence**
  - *Nothing Sacred*
- **The Power of Editing**
  - *The Shining* "trailer"
- **Typical Sequence**
  - *Out of Sight* (see *Film Art* tutorial CD-ROM)
  - *Rio Bravo*
The Arrival of Sound Film

- Early, failed experiments
  - Thomas Edison/W.K.L. Dickson's kinetophone (circa 1895) -- an attempt to combine the kinetoscope with the gramophone:

- Léon Gaumont's Chronomégaphone--presented to the public in 1902:


http://www.tcf.ua.edu/Classes/Jbutler/T340/ClassicismIllustrations01.htm (3 of 6) [1/22/2007 1:35:39 PM]
● **Early sound booths (circa 1927)**

● **The Sound/Talkie Hybrid**
  ○ *The Jazz Singer* (1927)
Sound Analysis

- **Time, space, functions**
  - *Traffic* (2000) (see *Film Art* tutorial CD-ROM)

- **See *Film Art* section on "A Sample Sequence"
  - *A Man Escaped* (1956)

The Production Code (aka, the Hays Code; 1934)

- **Industry (Not Federal) Censorship**
  - *Tarzan and His Mate* (1934): [censored material](http://www.tcf.ua.edu/Classes/Jbutler/T340/ClassicismIllustrations01.htm)
André Bazin

- Wrote during the post-World War II years: 1940s-1958
  - Died in 1958 at age 39
- Cahiers du Cinéma
  - And edited it until his death
  - World's most influential film journal in 1950/60's.
  - "Auteur Theory"
    - Auteur = "author"
  -François Truffaut, Jean-Luc Godard, Eric Rohmer
- Bazinian realism
  - "Evolution of Film Language"
    - "Language" = film style, technique
    - Divides filmmakers into two approaches:
      1. Those who put their "faith in the image"
        - Méliès
        - German expressionism
        - Soviet montage--Kuleshov, Eisenstein
      2. Those who put their "faith in reality"
        - Lumière Brothers
        - Jean Renoir, Orson Welles, and William Wyler.
        - See frame grabs from Renoir and Wyler films.
  - Advocated a specific type of realism:
    1. Deep focus
      - Composition in depth
      - Spatial continuum
    2. Longer takes
      - Temporal continuum
    3. Lateral camera movement

Jean Renoir (1894-1979)

1. Silent films
   - Surrealist, experimental
2. Sound films in France, pre-WW II
   - 1930s
   - Popular Front liberalism, socialist politics
Class Notes: Bazinian Realism

- Poetic Realism: dark dramas
3. Sound films in US, during WW II
   - Variety
4. Sound films in France, post-WW II
   - 1950s
   - Theatrical, backstage stories; comedies, musicals

Strongly recommended:

Go watch Welles's *The Magnificent Ambersons* on laserdisc in the Gorgas Library!

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Last revised: January 5, 2005 10:37
Bazinian Realism: Jean Renoir

André Bazin

1918-58

Film critic, founder/editor of *Cahiers du Cinéma*, with Jacques Doniol-Valcroze and Lo Duca in 1951.

Source (left photo): *Sight and Sound*

First issue of *Cahiers* (April 1951), featuring *Sunset Boulevard*.
Qu'est-ce que le cinéma? (What is Cinema?)
Bazin, "Evolution of Film Language" (p. 26)

- "Plasticity of the image"
- "Resources of editing"

Examples of Bazinian realism

Jean Renoir
1894-1979
Pierre-Auguste Renoir, Impressionist Painter
1841-1919; photographed ca. 1893
Bazinian Realism: Jean Renoir

http://www.tcf.ua.edu/Classes/Jbutler/T340/Bazin01.htm (5 of 7) [1/22/2007 1:35:42 PM]
The young Jean Renoir with Gabrielle Renard, circa 1897.

"Le Moulin de la galette" (1876)
France, post-WW II (1945-)

- US films released in France, part of new explosion of film interest.
- Three Godfathers of Auteur Theory
  1. Henri Langlois
     - Cinématheque Française
     - Film screenings provided film education
  2. Alexandre Astruc
     - Critic
     - *Caméra Stylo* (stylus)
     - "camera pen"
  3. André Bazin
     - Founder/editor of *Cahiers du Cinéma*
     - Realist theorist
     - Nurtured young *Cahiers* critics who would become directors in the New Wave (*Nouvelle Vague*)
       - Included: Jean-Luc Godard, Eric Rohmer (edited *Cahiers*), François Truffaut
       - Attacked "Tradition of Quality"
       - Proposed *politique des auteurs*
         - "policy of the authors"
         - director = auteur/author
  - 2 types of directors
    1. Auteur
    2. Metteur-en-scene

**Auteurism in US**

- Andrew Sarris, "Notes on the Auteur Theory" (1962)
- Two Principles of Auteurism
  1. Director = auteur of a film
  2. Film history should be seen as a history of auteurs.
     Films by one director should show consistencies in theme/narrative/visual style.
- Sarris, *The American Cinema* (1968)
Alfred Hitchcock

- Theme
  - "Master of Suspense"
  - Rational/order vs. Irrational/chaos
  - Wrong Man
    - Innocent appear guilty
    - Guilty appear innocent
    - Catholic guilt
  - Voyeurism

- Narrative Structure
  - "Wrong man" on the run, linked to a woman

- Style (visual/sound)
  - Extensive use of storyboards
  - High angle
  - National Landmarks
  - Promoted own image
    - E.g., In famous cameos
Evolution of the Auteur Theory

André Bazin

1918-58

Film critic, founder/editor of *Cahiers du Cinéma*.

Source (left photo): *Sight and Sound*
Evolution of the Auteur Theory

First issue of *Cahiers* (April 1952), featuring *Sunset Boulevard*.

*Qu'est-ce que le cinéma? (What is Cinema?)*
Henri Langlois

1914-1977.

Established Cinémathèque Française in 1936.
Henri Langlois (center), with Darryl Zanuck, Otto Preminger, Gloria Swanson

Alexandre Astruc

1923-

"The Birth of a New Avant-Garde: La caméra-stylo" (1948)

Andrew Sarris

1928-
**Auteurism's defining moment**

**Peter Wollen**

1938-

Bibliography

2. "Langlois Monumental," [user.tninet.se/~vze870k/crtmlanglois.html](http://user.tninet.se/~vze870k/crtmlanglois.html).
Alfred Hitchcock: Style

Relied heavily on storyboards

Examples from *Family Plot*.

Mise-en-Scene

National Landmarks

*The Man Who Knew Too Much*: Royal Albert Hall
The 39 Steps: Fourth Bridge

Saboteur: The Statue of Liberty
Vertigo: The Palace of the Legion of Honor, Golden Gate Bridge, Mission San Juan Bautista
North by Northwest: Mount Rushmore
Hitchcock's cameos

Blackmail (1929, first noticeable cameo)
Notorious

Vertigo
Blonde actresses

For example, Ingrid Bergman, Grace Kelly, Tippi Hedren, Kim Novak, Eva Marie Saint

See illustrations.

Cinematography

Camera angle: high angle

Notorious: crane shot, from high angle to tight close-up
Vertigo
Psycho
Alfred Hitchcock: Style

See Also:

Glen Johnson, MDIA/ENG 451 Hitchcock syllabus, The Catholic University.

Comments: jbutler@ua.edu

Last revised: March 7, 2006
Alfred Hitchcock (1899 - 1980)

1922 Number 13 (unfinished)

1925 The Pleasure Garden

1926 The Mountain Eagle

1926 The Lodger/The Case of Jonathan Drew

1927 Downhill

1927 Easy Virtue

1927 The Ring

1928 The Farmer's Wife

1928 Champagne

1929 The Manxman

1929 Blackmail (first sound film, first noticeable cameo)
1930 Elstree Calling
1930 Juno and the Paycock
1930 Murder!
1931 The Skin Game
1932 Rich and Strange/East of Shanghai
1932 Number Seventeen
1932 Lord Camber's Ladies
1934 Waltzes From Vienna
1934 The Man Who Knew Too Much
Royal Albert Hall
1935 The 39 Steps
The Fourth Bridge
1936 Secret Agent
1936 Sabotage/A Woman Alone
1937 Young and Innocent
1938 The Lady Vanishes
1939 Jamaica Inn
1940 Rebecca (first US film)
1940 Foreign Correspondent
1941 Mr. and Mrs. Smith
1941 Suspicion
1942 Saboteur
1943 Shadow of a Doubt
Alfred Hitchcock Filmography

1944 Lifeboat

1945 Spellbound

1946 Notorious

See more Notorious frame grabs.

1948 The Paradine Case

1948 Rope

1949 Under Capricorn

1950 Stage Fright

1951 Strangers on a Train

1953 I Confess

1954 Dial M for Murder

1954 Rear Window
1955 To Catch a Thief

1955 The Trouble With Harry
1956 The Man Who Knew Too Much

1956 The Wrong Man

1958 Vertigo
1959 North by Northwest

View Quicktime movie (tcfuser/tcfuser).
1960 Psycho
Alfred Hitchcock Filmography

1963 The Birds
1964 Marnie
1966 Torn Curtain
1969 Topaz
1972 Frenzy
1976 Family Plot
Documentary Definition

- Stuart Kaminsky
  - "Film which through certain conventions creates the illusion that the events depicted were not controlled by the filmmakers."

Types of Documentary

- **Primitive Doc.**
  - Lumière Brothers films.
  - See lecture on Early Cinema.

- **Travel/Adventure Doc.**
  - "Exotic" location/people/cultures
  - Filmmaker imposes his/her culture on exotic cultures
    - E.g., *Nanook of the North* (Robert Flaherty, 1922)
      - Inuit culture, 1922
      - B&W, shot silent, no handheld camera, daytime shooting only, intertitles used to explain/comment on
    - E.g., *Congorilla* (Martin & Osa Johnson, 1932)

- **Didactic/Teaching Doc. (some call "propaganda")**
  - 1930s, England
    - John Grierson, coined term, "documentary"
    - Teach about social issues
  - New Deal doc.
    - F.D. Roosevelt's recovery program
    - E.g., *The Plow That Broke the Plains*
  - Nazi doc.
    - E.g., *Triumph of the Will*
      - Nazi rally, in Nuremburg, 1934; Leni Riefenstahl
  - "Why We Fight" Series
    - Narration
    - Graphics---animation (Disney)
    - Previously shot footage
    - Shot very little new footage
      - *Triumph*
Class Notes: Documentary

- Staged scenes
- B&W
- Shot silent

**Camera as Observer**
- Free Cinema (1960s, England)
  - No narration
  - Handheld camera
  - No apparent staging
  - Still mostly B&W
- Direct Cinema (1960s-70s, US)
  - E.g., D. A. Pennebaker
  - E.g., *Don't Look Back*, 1967
- Cinéma Vérité (1960s, France)

**Television doc.**
- Color video
- Handheld camera
- Digital graphics
- Not limited to daytime shooting
  - E.g., *Taxi Cab Confession*

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Last revised: January 5, 2005 10:38
Overview of Italian Cinema Before Neorealism

- 'Teens: "Golden Era"
  - *Cabiria*
  - WW I ended the Golden Era
- '20s: costume dramas
- '30s: Mussolini/fascism
  - Apolitical
  - "white telephone"
  - bourgeois melodrama

Neorealism

- "neo" = "new"
- Peaked after WW II (1945)
  - Luchino Visconti
  - Vittorio DeSica
  - Roberto Rossellini
- 1930s Antecedents
  - *Sole* ("sun"), Alessandro Blasetti
  - 1930, social issues
- 1943 "neorealism" coined
  - Umberto Barbaro
- 1942 first true neorealist film: *Ossessione* ("obsession")
  - Directed by Luchino Visconti
  - James M. Cain, *Postman Always Rings Twice*
  - Style
    - Outside studio - on location
  - Content
    - Poverty/suffering in Po River Valley
- *Open City*
  - Directed by Roberto Rossellini
    - Sep. '43 Italy broke w/Germany
    - Oct. '43 Italy declared war on Ger.
    - June '44 Rome liberated
    - Spring '45 Fighting Ends
Italian Neorealism

- Apr. '45 Mussolini executed
- Sep. '45 *Open City* released

- *Bicycle Thieves* (1948)
  - Directed by Vittorio DeSica
  - Probably the purest neorealist film

- *La Terra Trema* (1948)
  - Directed by Luchino Visconti

**Neorealist Characteristics**

- Content/subject Matter
  - Contemporary social issues
  - German occupation during WW II
  - Unusual wartime alliances
    - Marxists and Catholics
  - Poverty
  - Rampant inflation
  - Unemployment

- Neorealist Narrative Structure
  - Cesare Zavattini (scriptwriter)
    - No "story," no "plot"
  - Different from Hollywood classical narrative
    - Loosely connected links in the narrative chain

- Neorealist Style
  - Mise-en-scene
    - Location shooting
    - "non-studio"-style lighting
    - Non-professional actors
      - E.g., in *The Bicycle Thief*: Lamberto Maggiorani (steelworker) as Aldo and Enzo Staiola as his son
  - Cinematography
    - Black & White
    - Odds & ends of film reels
      - Grainy, poor quality
  - Editing
    - Rough, not smooth, not invisible editing
  - Sound
    - Inaccurately dubbed

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Last revised: January 5, 2005 10:40
Italian Neorealism

Giovanni Pastrone's *Cabiria* (1914)

Massimo Girotti and Elio Marcuzzo in Luchino Visconti's *Ossessione* (1942)
Roberto Rossellini, Ingrid Bergman, and their family
Director Vittorio DeSica (fist raised) and screenwriter Cesare Zavattini (left), on the set of *The Bicycle Thief* (1948)
Lamberto Maggiorani (steelworker) as Antonio.
Enzo Staiola as Antonio's son.
More *Bicycle Thief* images.

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Last revised: October 12, 2006 9:08
General Feminism

- To challenge sexism in a society that's still patriarchal
  - Sexism = anything contributes to the subordination or exploitation of women
  - Patriarchal (patriarchy) = male-dominated society
    - matriarchy = female-dominated

- Sexual Politics
  - Kate Millett (1969)

- 2nd Women's Movement (1960-)
  1. Equal job opportunity
     - Equal pay for equal work
     - Equal opportunity
  2. Day care
  3. Rape & violence towards women
  4. Abortion
  5. Image of women in media

Feminist Film Criticism

1. Sociological interpretation of "stereotypes"
   - Direct reflection of society
   - Expression of repressed desires
2. Rediscovery of women directors
   - Auteurism favored male directors
   - Dorothy Arzner
   - *Dance, Girl, Dance*
3. Pornography
4. Woman-as-Spectacle
   - Laura Mulvey, "Visual Pleasure & Narrative Cinema" (1975)
   - Freudian psychology (psychoanalysis)
     - Film viewing = voyeurism (in Freudian terms)
     - Power relationships

Feminist Filmmaking

1. Documentary
1. Deal with feminist issues (outlined above)
   - Didactic
   - Some feminist docs. are autobiographical

2. "Socialist Realism"
   - Not advocating socialism/communism
   - Fictional films with a message

3. Women's cinema as counter cinema
   - "Counter" to classical style
   - New style to fit new content

Comments: jbutler@ua.edu

Last revised: January 5, 2005 10:39
Far From Heaven (Todd Haynes, 2002)

Compare with [illustrations](http://www.tcf.ua.edu/Classes/Jbutler/T112/FarFromHeaven.htm) from All That Heaven Allows.

Cathy (Julianne Moore) and Frank Whitaker (Dennis Quaid)
Cathy and Raymond Deagan (Dennis Haysbert)
Three godfathers of the Auteur Theory & the New Wave
(See notes on Auteur Theory)

1. Henri Langlois -- Cinématheque Française
2. André Bazin -- Cahiers du Cinéma
3. Alexandre Astruc -- caméra stylo

1959-60 New Wave (Nouvelle Vague) breaks

1. Alain Resnais, Hiroshima, Mon Amour (1959)
2. François Truffaut, The 400 Blows (1959)
   Author of "A Certain Tendency in the French Cinema" (Cahiers, 1954)
3. Jean-Luc Godard, Breathless (shot in '59, released January '60)

Jean-Luc Godard

- b. 1930
- 1946-55 odd jobs at studios, beginnings of film criticism
  - Gazette du Cinéma (1950, only 5 issues)
  - Cahiers (1952 on)
- Characteristics of Godard's Criticism
  1. Attacked "Tradition of Quality"
  2. Auteurist re-evaluation of US Film
  3. Emphasis on visual style
  4. Eclectic points of reference
- 1st Feature film
  - Breathless, directed in '59, released in January 1960
- 1960-'68 one-two films per year
  - Reinvented "language" of the cinema
  - Rejects classical cinema
  - Bertolt Brecht – Epic Theatre
    - Playwright/theorist
    - German, trans. into French in early 60s
    - Cahiers issue on Brecht in '62
    - Against Aristotle, against Dramatic Theater
Alienation effect – *Verfremdungseffekt*
- Rejects strong identification
- Distanciation
- Marxist revolution
- Russian Formalists in ‘20s
  - *Ostranenie*
  - Defamiliarization--making the familiar strange

  *Vivre Sa Vie* (1962) = Brechtian film?
- Godard sees:
  - Dramatic theater = classical cinema
  - Epic theater = counter cinema
- Narrative
  - Breaks story into 12 sections (narrative segmentation)
  - Digressions
  - Quotations
    - E.g., Edgar Allen Poe's *The Oval Portrait*
  - Aperture (not closed)
- Visual Style
  - Cinematography
    - Unconventional framing
    - Extremely long takes
    - Jump cut
      - Opposite of the match cut
    - Direct looks at the camera

May 1968 France nears socialist Revolution
  - Strongly affects Godard and other New Wave filmmakers

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Last revised: January 5, 2005 10:34
Brecht Illustrations from *Vivre sa Vie* & *Breathless*

**DRAMATIC THEATRE**

plot
implicates the spectator in a stage situation
wears down his capacity for action
provides him with sensations
experience
the spectator is involved in something
suggestion
instinctive feelings are preserved
the spectator is in the thick of it, shares the experience
the human being is taken for granted

he is unalterable
eyes on the finish
one scene makes another
growth
linear development
evolutionary determinism
man as fixed point
thought determines being
feeling

**EPIC THEATRE**
narrative
turns the spectator into an observer, but
arouses his capacity for action
forces him to take decisions
picture of the world
he is made to face something
argument
brought to the point of recognition
the spectator stands outside, studies

the human being is the object of the inquiry
he is alterable and able to alter
eyes on the course
each scene for itself
montage
in curves
jumps
man as a process
social being determines thought
reason


---

*Vivre sa Vie* (1962)
LES APRÈS-MIDI - L'ARGENT - LES LAVABOS - LE PLAISIR - LES HÔTELS

The prostitute trades on her charms...
-Will you buy me a drink?
-If you like
Je ne sais pas.
Breathless (1960)
See more *Breathless* illustrations.

Roll the cursor over the image on the left for a simulation of a jump cut.
Brecht Illustrations

QuickTime movie version (use tcfuser password).

Godard's Film Criticism

10 Best Films of 1957

1. Bitter Victory (Nicholas Ray)
2. The Wrong Man (Alfred Hitchcock)
3. **Will Success Spoil Rock Hunter?** (Frank Tashlin)
4. **Hollywood Or Bust** (Frank Tashlin)
5. **Les Trois Font la Paire** (Sacha Guitry)
6. **A King in New York** (Charlie Chaplin)
7. **Beyond a Reasonable Doubt** (Fritz Lang)
8. *The Criminal Life of Archibaldo de la Cruz* (Luis Buñuel)
9. *Sawdust and Tinsel* (Ingmar Bergman)
10. *Saint Joan* (Otto Preminger)

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Last revised: December 20, 2006 11:42 AM
May 1968 and Godard Since '68

Paris, May 1968

"Eight million workers -- half the labor force -- struck and many occupied their factories. Marching together, students and workers chanted 'De Gaulle, adieu.'" (Life)

"Upwards of 10,000 students fought back with Molotov cocktails and cobblestones ripped from the streets." (Life)

Revolutionary Posters

- Picturebooks at nothingness.org

Godard in a 1972 interview
Tout va Bien (1972)

Source: user.chollian.net/~ml2000/still.htm
Letter to Jane (1972)

Analyzes a photograph by Joseph Kraft (U.S. journalist), published in L'Express, 31 July - 6 August 1972.

Original, uncropped photo:
Version used in L'Express--note that it has been horizontally flipped (check the reversed camera in her hands):
As published in *L'Express*, 31 July - 6 August 1972:

Frame grabs from the film:
The photograph, as it appears in the film:
Soft and Hard (1985)

The despair of art and its desperate attempts to create the imperishable....

Death and Life
An inexpressible landscape, with inexpressible elements
Final shot (view more frame grabs):
Compare *Soft and Hard*’s ending (above) to *Contempt*’s beginning (below).

View more *Contempt* frame grabs.

**Godard on *The Dick Cavett Show* (circa 1981)**


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**Bibliography**

Defining Genres

In "The Analytical Language of John Wilkins," Jorge Luis Borges describes "a certain Chinese encyclopedia entitled The Celestial Emporium of Benevolent Knowledge. In its remote pages it is written that the animals are divided into

1. belonging to the Emperor
2. embalmed
3. trained
4. pigs
5. sirens
6. fabulous
7. stray dogs
8. included in this classification
9. trembling like crazy
10. innumerable
11. drawn with a very fine camelhair brush
12. et cetera
13. just broke the vase
14. from a distance look like flies

Source: http://www.crockford.com/wrrld/wilkins.html

Comments: jbutler@ua.edu

Revised: April 10, 2006
Genre Study

- Definition problem
  - Andrew Tudor: Empiricist Dilemma
    - Critical purpose
      - *A priori* criteria
      - Cultural consensus
  - Rely on presumed consensus
  - Working definition uses both approaches
    - Validated by films themselves

- Ways of defining genres
  1. Audience response
  2. Style -- the *how* rather than the *what*
  3. Subject matter (narrative/theme)
     - Theme, narrative structure

Screwball Comedy

- Defined by audience response
  - In terms of "comedy"

- Defined by subject matter
  - In terms of "screwball"
    - Screwball = crazy, nutty, wacky

- Subject Matter (theme/narrative)
  - Theme
    - Sexual antagonism
      - Male vs. female
      - "Battle of the Sexes"
      - Strong, independent male & female characters
      - e.g., *His Girl Friday* (1940)
    - Ideological/class conflict
      - Working class vs. bourgeoisie (upper class)
      - Depression-era films (1929-41)
      - E.g., *It Happened One Night* (’34)
    - Insanity as transcendent
      - Wackiness transcends normal problems
    - Minor themes
      - Rural vs. urban
      - Parents vs. children
Class Notes: Genre and Screwball Comedy

■ Reason vs. intuition
   ○ Narrative structure
     1. Man and woman meet
     2. Immediately dislike each other, but linked together
        ▪ E.g., My Man Godfrey (1936)
     3. They are linked together
     4. Suffer through a trial, test or journey together--over the course of which, they fall in love
     5. Resolution: conflicts resolved: Couple is united

■ Style
   ○ Visuals follow classical conventions
   ○ Humor
      ▪ Predominantly verbal
         ▪ E.g., Ball of Fire (1941)
      ▪ Some physical humor (slapstick)

Comments: jbutler@ua.edu
Last revised: January 5, 2005 10:35
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      | EASY LIVING  
      | THE FOOTLOOSE HEIRESS  
      | NOTHING SACRED  
      | TOPPER  
      | MEET THE MISSUS  
      | THERE GOES MY GIRL  
      | WOMAN CHASES MAN  
      | WISE GIRL |
| 1938 | BRINGING UP BABY  
      | BLONDE CHEAT  
      | YOU CAN'T TAKE IT WITH YOU  
      | HOLIDAY  
      | MAD MISS MANTON |
| 1939 | BACHELOR MOTHER  
      | IN NAME ONLY  
      | MR. SMITH GOES TO WASHINGTON  
      | IT'S A WONDERFUL WORLD |
| 1940 | HIS GIRL FRIDAY  
      | MY FAVORITE WIFE  
      | THE GREAT MCGINTY  
      | CHRISTMAS IN JULY  
      | THE PHILADELPHIA STORY  
      | THE SHOP AROUND THE CORNER |
| 1941 | THE LADY EVE  
      | MEET JOHN DOE  
      | HERE COMES MR. JORDAN  
      | THE BRIDE CAME C.O.D.  
      | SULLIVAN'S TRAVELS  
      | BALL OF FIRE  
      | LOVE CRAZY  
      | THAT UNCERTAIN FEELING |
| 1942 | WOMAN OF THE YEAR  
      | THE PALM BEACH STORY  
      | LADY IN A JAM  
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Overview of Germany, post WW II

1. 1945 War ended
   - Allied: US, UK, France, USSR
2. 1949 East/West split
   - Federal Republic of Germany (W)
   - German Democratic Republic (E)
3. 1950s Cold War escalated
4. 1961 Berlin wall erected
5. 1990 Germany reunified

German Film Industry

- After 1945 War ended, Allies control film industry
  - Home-oriented
  - US films dominate theaters
- 1946 Guaranteed Credits Policy
  - Gov't-approved scripts
  - 8-film commitment required
  - 1956 discontinued
- 1961 Tax Break for "Quality" films
  - Controlled by FBW
    - Filmbewertungstelle Wiesbaden
  - Conservative committee
- Film Subsidies Bill ('67)
  - Strengthened FBW
- 1962 Oberhausen Festival
  - Manifesto issued
- Kuratorium Junger Deutscher Film (1965) formed
  - Some gov't funding, BUT
    - Projects chosen by journalists
  - Created 2 film schools
  - Created film archive
- Late '60s/70s TV supports indie film
1970s Rise of the New German Cinema

- Wim Wenders
  - Road Movies (his prod. Co.)
  - Itinerant wanderers
  - E.g., *Kings of the Road*
  - E.g., *Wings of Desire*
- Volker Schlöndorff and Margarethe von Trotta
  - Contemporary social issues
- Rainer Werner Fassbinder
  - Twisted, dark melodramas

Werner Herzog

- Makes both docs & fiction
- "I am my films"--WH
- Thematics
  - Landscape
    - Mysteriousness
    - Forces beyond human control
    - Forces beyond human understanding
  - Eccentric human behavior
    - The insane
      - E.g., Bruno S.
    - Physically impaired
      - E.g., *Land of Silence and Darkness*
  - Alternative states of consciousness
    - E.g., hypnosis
- Narrative Structure
  - Journey or quest
    1. Insane quest undertaken by rational men
    2. Reasonable journey by psychotics
- Visual Style
  - Mise-en-scene
    - Striking, bizarre landscapes
  - Cinematography
    - Long, meditative shots of landscape
    - Few close-ups
- *Aguirre, Wrath of God* stars Klaus Kinski
Werner Herzog

Readings


Mise-en-Scene: Landscape

Aguirre, Wrath of God (1972)
Even Dwarfs Started Small (1969)
Stroszek (1977)
Werner Herzog: Illustrations

Grizzly Man (2005)

Herzog, narrating: "...wild, primordial nature is where [Timothy Treadwell] felt truly at home.... Landscape in turmoil as a metaphor of his soul."
Eccentric Individuals

*Aguirre, Wrath of God* (1972)
*Stroszek* (1977)

Bruno S.: street musician, schizophrenic

*Grizzly Man* (2005)

Timothy Treadwell
(Literally, "black film")

**Mostly defined by style**

But also: content--narrative & theme

**Noir Visual Style**

*(See illustrations)*

- Rooted in German expressionism
  - Many noir directors were German exiles
    - 1930s emigration, to escape Nazis
      - E.g., Douglas Sirk, Robert Siodmak, Fritz Lang (Austria) Edgar G. Ulmer (Olmütz, Mähren, Austria-Hungary [now Czech Republic]), Billy Wilder (Sucha, Austria-Hungary [now Poland]),
  - Stylization expresses inner state
- Mise-en-scene
  - Lighting
    - Low-key lighting
      - High contrast
      - Opposite: high-key lighting
    - Night-for-night shooting
      - Opposite: day-for-night
        - *Le nuit Americaine*
  - Setting
    - Urban setting: back alleys, cheap
    - Bars/hotels, waterfront dives
- Cinematography
  - Black-and-white film stock
  - Unconventional camera angles
    - Extreme low-angle
    - Extreme high-angle
    - Extreme deep focus
    - Dutch angle

**Noir Thematics**

- Fatalism
  - Indiscretion in past closes off future
Class Notes: Film Noir

- E.g., *Out of the Past* (1947)
- Moral ambiguity
  - Evil/Good blurred
  - Guilt/Innocence blurred
  - E.g., *In a Lonely Place* (1950)
- Alienation
  - Cynical, paranoid
- Misogyny
  - Distrust/hatred of women

**Narrative Elements**

- Conventional characters
  - Men
    - Protagonists
      - Morally ambiguous, alienated, fatalistic, cynical
      - Trapped/fated/doomed
        - Ending is predetermined/fated
    - Destroyed by:
      - Inner desires
      - Social forces
  - Women
    - Evil woman, *femme noir*
      - "spider woman"
      - Lures the hero to his doom
      - Strong, independent, capable
    - Redemptive woman
      - As redeemer
      - Offers to save the hero
        - E.g., *The Big Heat* (1953)

**History of the Film Noir (1945-60)**

- Antecedents:
  1. Poetic Realism (France)
  2. Gangster Genre (US)
  3. Expressionism (Germany)
- "film noir" coined by Nino Frank (1946)
  - 1st applied to poetic realist films
- Ended around 1960
  1. Cheap color film
  2. End of the B-film
  3. Crime changes, becomes more corporate and business-like
- Latter-day film noir
  - E.g., *The Matrix*
Film Noir Illustrations

Film Noir Timeline: click here (PDF file, requires the free Adobe Reader)

Low-Key Lighting and Night-for-Night Shooting
Day-for-Night, aka, Nuit Americaine (opposite of night-for-night)
The Hitch-Hiker (1953)  Out of the Past (1947, more)

Night-for-Night & Low-Key Lighting
The Big Combo (1955)  Double Indemnity (1944)

Low-Key Lighting
Out of the Past (1947, more)
The Lady From Shanghai (1948, more)
Film Noir Illustrations

*The Ministry of Fear* (1944)


*Phantom Lady* (1944)  
*Fallen Angel* (1945)
Out of the Past (1947, more)

The Case Against Brooklyn (1958)
Unconventional Camera Angles: Low Angle, High Angle

*Out of the Past* (1947, [more](http://www.tcf.ua.edu/Classes/Jbutler/T112/FilmNoirIllustrations.htm#))

*In a Lonely Place* (1950)

*The Lady From Shanghai* (1948, [more](http://www.tcf.ua.edu/Classes/Jbutler/T112/FilmNoirIllustrations.htm#))

Unconventional Camera Angles: Extreme Deep Focus

*The Lady From Shanghai* (1948, [more](http://www.tcf.ua.edu/Classes/Jbutler/T112/FilmNoirIllustrations.htm#))
Unconventional Camera Angles: Dutch Angle

*Pickup On South Street* (1953)  
*Kiss Me Deadly* (1955)

Women in Film Noir

The Femme Noir, aka Spider Woman, Femme Fatale

*The Maltese Falcon* (1941, [more]): Brigid O'Shaughnessy
Film Noir Illustrations

The Lady From Shanghai (1948, more): Elsa 'Rosalie' Bannister

Out of the Past (1947, more): Kathie Moffat

The Postman Always Rings Twice (1946): Cora Smith
Click image for Quicktime movie.

The Redemptive Woman

*Out of the Past* (1947, [more]): Ann Miller
Kiss Me Deadly (1955)
Film Noir Illustrations

Phenix City Story (1955)

Latter-Day Film Noir

The Matrix (1999)
The Man Who Wasn't There (2001)
The Grifters (1990)

Click here to view more The Grifters frame grabs.
Film Noir Illustrations

The Killer Inside Me (1952)

Bibliography


"Film Noir: Classic Images," http://www.moderntimes.com/palace/noir.htm

Last revised: April 18, 2005 1:39 PM
Comments: jbutler (at) ua (dot) edu
**Drastically declining profits**

- Studios combined profits:
  - 1946 $121 million
  - 1956 $32 million
- Actors under contract
  - 1947 742
  - 1956 229

**Cause of the Decline**

1. "Baby Boom"
   - 1945-60
2. Paramount Case
   - Hollywood film industry divided into:
     - Production
     - Distribution
     - Exhibition
     - Which was vertically integrated
   - Major studios:
     - MGM, Paramount, RKO, 20th Century-Fox, Warners
   - Minor studios:
     - Columbia, Universal, UA
   - For current studios, see "Box Office Report"
   - 1948 Supreme Court orders "divorcement"
   - Encourages "independent" production
     - 1958: 65% of US films created by indies
3. House Un-American Activities Comm.--HUAC
   - 1947 Investigations begun into presumed communist activities
     - "Hollywood 10" refused to cooperate
     - Studios *initially* resisted HUAC, but soon caved in
   - 1951 HUAC returned
     - 90 persons testified
     - "Naming names"
     - Blacklisting began
4. Rise of TV
   - 1947 14,000 TV sets in US
   - 1948 172,000
Response to and Effects of the Decline

1. Technological innovations
   1. 3-D
   2. Color
      ■ 1935 *Becky Sharp*
      ■ First 3-color Technicolor feature film
      ■ 1950s inexpensive Eastmancolor developed
   3. Stereo sound
   4. Widescreen aspect ratios
      ■ Academy Ratio = 3 to 4
         ■ Same as TV
         ■ 1 to 1.33333333... or
         ■ 1.33
      ■ Cinerama
         ■ Three-projector system
      ■ CinemaScope--20th Century-Fox
         ■ Anamorphic process
         ■ 1 to 2.35
      ■ Masked widescreen
         ■ 1 to 1.85
      ■ Film-to-video conversion
         ■ *Examples from He Said, She Sai and Ronin*
         ■ Letterboxing
         ■ Pan-and-scan

2. Changes in Subject Matter (Content)
   o Breakdown of Production Code
# Domestic Theatrical Releases, By Studio

<table>
<thead>
<tr>
<th>Studio</th>
<th>2000</th>
<th>1999</th>
</tr>
</thead>
<tbody>
<tr>
<td>Buena Vista (Disney)</td>
<td>14.7%</td>
<td>17.0%</td>
</tr>
<tr>
<td>Universal</td>
<td>14.5%</td>
<td>12.7%</td>
</tr>
<tr>
<td>AOL Time Warner</td>
<td>11.9%</td>
<td>14.2%</td>
</tr>
<tr>
<td>Paramount</td>
<td>10.5%</td>
<td>11.6%</td>
</tr>
<tr>
<td>Dreamworks</td>
<td>10.3%</td>
<td>4.4%</td>
</tr>
<tr>
<td>20th Century Fox</td>
<td>9.7%</td>
<td>10.8%</td>
</tr>
<tr>
<td>Sony</td>
<td>8.8%</td>
<td>8.6%</td>
</tr>
<tr>
<td>Miramax</td>
<td>6.3%</td>
<td>4.3%</td>
</tr>
<tr>
<td>New Line</td>
<td>5.2%</td>
<td>4.2%</td>
</tr>
<tr>
<td>MGM</td>
<td>1.3%</td>
<td>4.2%</td>
</tr>
<tr>
<td>Artisan</td>
<td></td>
<td>2.6%</td>
</tr>
</tbody>
</table>

Source: *Entertainment Weekly*, [www.ew.com](http://www.ew.com)

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## Top Grossing Movies of All Time at the USA Box Office:

- [the-numbers.com](http://www.the-numbers.com)
- [the Internet Movie Database](http://www.imdb.com)

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Last Updated: April 25, 2005
Widescreen and DVD Illustrations: *He Said, She Said* and *Ronin*

Letterboxing Versus Pan-and-Scan

*He Said, She Said Aspect Ratio Illustrations.*

DVDs often include *both* versions of widescreen (anamorphic) films--usually one on each side of the disc. The *Ronin* DVD allows you to *compare the two versions.*

Extra Material on DVDs

Menu: an interface much like one on a computer or video game allows you to select additional materials.

Scene Selections: choose to go to a specific point (sometimes called "chapters") in the film.
Special Features: including audio commentary by the director, John Frankenheimer, and an alternate ending that was not used in the film as it was released (frame grabs from the alternate ending).

Languages: English and French--in both the spoken language and the subtitles. This is particularly appropriate for *Ronin* since it stars several French actors.

Last revised: August 10, 2006 7:00 AM
Comments: jbutler@ua.edu