

"THE HOLLYWOOD STYLE"
Host narration open 1:20
11/17/94
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Hello, I'm John Lithgow. Welcome to American Cinema, a ten part series that looks at one of the greatest American success stories of the 20th century.

American films are international, popular the world over. From Japan to France to Brazil: they have an appeal that is universal.

What makes a Hollywood movie a Hollywood movie? Is it the story? Is it the style, or is it the director? It's all of these, and more.

For almost 100 years, the American film industry has produced films that have truly engaged the audience. Pure entertainment, these films are also a very sophisticated art form involving highly skilled craftsmen and technological know-how.

The style of these films, perfected in the Twenties and Thirties, isn't easy to see. In fact, the classic Hollywood style is almost invisible. But that is its aim: to make you, the audience, so thoroughly involved with the story, so identified with the characters, that you don't notice the set design, the camera angles or the editing -- any of the filmcraft that created this special world.

In this program narrated by Joe Morton, some of America's greatest directors will usher you through 70 years of talking pictures and show you .. The Hollywood Style.

THE NEW YORK CENTER FOR VISUAL HISTORY
AMERICAN CINEMA PROJECT
THE HOLLYWOOD STYLE

Continuity Script
10/21/94

UP ON: CIRCLE OF LIGHT FROM
PROJECTOR LENS FACING CAMERA.

AUDIO: FILM STARTING THROUGH
PROJECTOR.

CUT TO: RISING CURTAIN IN
MOVIE PALACE.

CUT TO: EARLY FOOTAGE OF
STATUE OF LIBERTY
(ARRIVING SHIP POV).

CUT TO: IMMIGRANTS COMING
DOWN GANGPLANK.

CUT TO: EARLY FOOTAGE OF
MARCHING BAND IN NYC STREET
PARADE.

CUT TO: EARLY CAROUSEL
RIDE (PASSENGER POV).

QUICK CUTS:
EARLY AMUSEMENT PARK RIDES.

CUT TO: WAY DOWN EAST

FILM REELS TURNING.

PHOTOGRAPHER OPERATING
HAND-CRANKED CAMERA.

NARRATOR

Once upon a time, it was discovered that
Americans liked stories more than anything else.
Stories that were fables ...

NARRATOR (CONT'D)

... about characters with whom they could identify.

CUT TO: HAND CRANKING CAMERA.

CUT TO: **THE GENERAL**, BUSTER KEATON

CUT TO: FILM MOGUL ON PHONE.
SHOOTING ON EARLY FILM SET.

NARRATOR (CONT'D.)

The business people enlisted the help of all the best storytellers.

CUT TO: EARLY FILM
PROCESSING, EDITING, ETC.

NARRATOR (CONT'D)

And together they developed a style of storytelling on a scale previously unimagined.

CLIP: **SHANGHAI EXPRESS**

NARRATOR (CONT'D)

Soon the system they created and the stories they produced captured the whole world.

MONTAGE: DEITRICH, **SHANGHAI EXPRESS**
BOGART, **CASABLANCA**
ELIZABETH TAYLOR, **A PLACE ON THE SUN**

BERTRAND TAVERNIER (VO)

American cinema is international like ...

CUT TO: BERTRAND TAVERNIER INTERVIEW.

BERTRAND TAVERNIER

... the fairytales were international in the 18th or 19th century.

CLIP: **WIZARD OF OZ**
DOROTHY STEPS THROUGH
DOOR INTO OZ.

BERTRAND TAVERNIER (VO)

And it's a cinema which always tried to work on the identification level.

CUT TO: **BERTRAND TAVERNIER INTERVIEW.**

BERTRAND TAVERNIER

And it succeeded. I mean, brilliantly.

CLIP: **WIZARD OF OZ**
DOROTHY WITH LION, SCARECROW
AND TIN SPOTS EMERALD
CITY IN THE DISTANCE.

DOROTHY

There's Emerald City. Oh, we're almost there, at last, at last! It's beautiful, isn't it? Just like I knew it would be. He really must be a wonderful wizard like that.

LION

Well, c'mon then, what are we waitin' for?

SCARECROW

Nothing. Let's hurry.

DOROTHY

Yes, let's run.

SYDNEY POLLACK (VO)

One of the things that made filmgoing such a

wonderful experience is it was kind of a
dazzling...

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

... journey that you took to a place and a life that
bore little resemblance to your own.

CLIP: CUSTOMERS BUYING TICKETS
AND ENTERING EARLY MOVIE PALACE.

SYDNEY POLLACK (VO)

... And you measured the success of it
sometimes by the distance between you and that
world.

INTERVIEWER IN CLIP

Pardon me, folks, would you like the thrill of your
lives? Simply by sitting down in a magic chair?

BOY WALKING WITH HIS PARENTS.
HE RUNS TOWARD THE CAMERA:

BOY

Sure.

FATHER

C'mon, son. He's not talking to us.

INTERVIEWER IN CLIP

Oh, yes I am. I'm talking to everyone who loves
adventure. Romance, mystery, danger!

CUT TO: USHER POINTING OUT
THEATRE SEAT WITH FLASHLIGHT,
SEATING THE FAMILY.

INTERVIEWER IN CLIP

The magic chair takes you back in history 2000
years ...

CLIP: CHARIOT RACE

INTERVIEWER IN CLIP (VO)

... back to the time of Nero and the thrill of a
chariot race.

BOY WATCHING CUT WITH
CHARIOT RACE.
CUT TO: FAMILY IN PERIOD DRESS,
BOY DRIVING THEIR CHARIOT IN
RACE.

INTERVIEWER IN CLIP (VO CONT'D)

Now you're part of the race. Your heart is
pounding as you speed over the ground to the
plaudits of your fellow Romans.

CHARIOT CRASHES.

CUT TO: STUNNED BOY IN
AUDIENCE.

JOSEPH MANKIEWICZ (VO)

What they forget is ...

CUT TO: JOSEPH MANKIEWICZ INTERVIEW.

JOSEPH MANKIEWICZ

... the size of the audience that wanted to
escape, not to a different galaxy, not to a
different world but to their own ...

CUT TO: FILM AUDIENCE.

JOSEPH MANKIEWICZ (VO)

... world as they might have wanted to be.

CUT TO: BOY AND FAMILY IN
AUDIENCE.

CLIP: CASABLANCA
BOGART WATCHES AS
PLANE READIES TO LEAVE,
TAKES OFF.

SYDNEY POLLACK (VO)

You knew you weren't gonna stand on a foggy
runway in a trenchcoat, watch Ingrid Bergman go
up a gangplank, you know, with somebody else,
but it just broke your heart watching this.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

Then you'd out into the ... to the da ... broad
daylight of a midwestern street or something and
the ...

CUT TO: AUDIENCE LEAVING THE
MOVIE PALACE.

SYDNEY POLLACK (VO)

... distance between your life and that life was
enormous. And that was part of its success.

CUT TO: SERIES OF EXTERIORS
FEATURE MARQUEES OF MOVIE
PALACES.

NARRATOR

The success of motion pictures turned America
into a nation of moviegoers. At the height of
Hollywood in the mid-40's, 90 million Americans
went to the movies every week.

CUT TO: AUDIENCE ENTERING
THEATRE.

NARRATOR (CONT'D)

Audiences quickly developed preferences for the
kinds of movies they wanted to see.

CLIP: EARLY PROMO SHOWING
VARIOUS AUDIENCE MEMBERS
WITH VOICE OVER:

ANNOUNCER

This woman wants more musical shows. These
boys want more westerns. These girls, more
love stories. This man, more adventure. Others
want more travel, comedy, mystery, romance.

CUT TO: PROJECTOR OPERATOR.

ANNOUNCER (CONT'D)

More everything.

CLIP: CASABLANCA
EXT. - RICK'S

SAM (VO)

(SINGING)

It had to be you.

It had to be you.

I wandered around and finally found somebody
who ...

SYDNEY POLLACK (VO)

I am very strongly influenced by the films I saw
as a kid. And I ... if you want to call them
classical or traditional or old fashioned, depending
on your point of view.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

I'm so drawn to those forms and I try to stick to them, just ...

CLIP: CASABLANCA
CU: BOGART.

SYDNEY POLLACK (VO)

in terms of form.

DISSOLVE TO: ARC DE TRIOMPHE &
BOGART'S FLASHBACK TO PARIS.

DISSOLVE TO: BOGART RIDING
IN OPEN CAR WITH INGRID BERG.

SYDNEY POLLACK (VO)

When I grew up love stories were dependent upon obstacles.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

And the great love stories were dependent upon non ...

CLIP: CASABLANCA
BOGART ON TARMAC WITH
BERG.

SYDNEY POLLACK (VO)

... overcomeable obstacles.

BOGART

Inside of us we both know you belong with Victor. You're part of his work, the thing that

keeps him going. If that plane leaves the ground and you're not with him you'll regret it. Maybe not today, maybe not tomorrow, but soon and for the rest of your life.

BERG

What about us?

BOGART

We'll always have Paris. If we didn't have. We ... we'd lost it until you came to Casablanca. We got it back last night.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

I don't remember a great love story in which the two people got together. The love stories I always remember were always ...

CLIP: CASABLANCA
FINAL SCENE CONTINUES.

SYDNEY POLLACK (VO)

... tragic love stories.

BOGART

Here's looking at you, kid.

CLIP: THE WAY WE WERE
STREISAND WITH REDFORD.

SYDNEY POLLACK (VO)

Most of the films I've done have all been sort of unhappy love stories of one form or another.

CUT TO: POLLOCK WATCHING
SCREENING OF WAY WE WERE.

SYDNEY POLLACK (VO)

There is a kind of satisfying sadness that is every
bit as pleasurable to feel as the sort of humorous,
giddy laughter that happens with comedy or a
happy ending film.

STREISAND WATCHES AS REDFORD
LEAVES.

STREISAND

See ya, Hubble.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

I can't make a qualitative comparison between
those old films and this film, but in feeling it was
a ... a film that ... was strongly influenced by ...
those older love stories.

STILL: OF BOGART AND BERG. ON
SET OF CASABLANCA.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

I come out of the narrative tradition because
those are the film I ... those are the films that I
first saw and those are the films that made ...

CLIP: **THE HEIRESS**
OLIVIA DEHAVILAND WATCHES
MONTGOMERY CLIFT PLAYING
THE PIANO.

MARTIN SCORSESE (VO)

... the most, the biggest impression on me.
Costume dramas were ... were a part of the
genre that I really enjoyed. And a key film for
me, the emotion for me, of a costume drama,
that stays in my mind is when I saw THE
HEIRESS ...

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

... back in 1949, 1950 I was eight years old or
nine years old. And it was very powerful ...

CLIP: **THE HEIRESS**

CLIFT OUTSIDE DeHAVILAND'S FRONT
DOOR.

MARTIN SCORSESE (VO)

... and the remarkable ending with Montgomery
Clift pounding on the door ...

CLIFT

Katherine ... Katherine... Katherine.

MARTIN SCORSESE (VO)

And her going up the stairs with that lamp.

CLIFT (VO)

Katherine ... Katherine! Katherine! Katherine!

CUT TO: CLIFT.

CLIFT (CONT'D)

Katherine.

CUT TO: SET OF AGE OF INNOCENCE.
MAKE-UP AND COSTUME PEOPLE
WORKING ON ACTORS.
SCORSESE ENTERS AND TALKS
WITH ACTORS.

CLIFT (VO CONT'D)

(POUNDING) Ah ...

NARRATOR

In Martin Scorsese's costume drama THE AGE OF INNOCENCE the director draws heavily on a tradition he inherited from previous Hollywood films. His approach reflects his own national identity as a filmmaker.

MARTIN SCORSESE

Pretty close.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

I'm an American and I ... I've been brought up on American films, I was raised on American films, which means story and narrative. And in most ... in most cases ... in most cases everything is at the ... everything is at the service of the narrative of the story.

CUT TO: SCORSESE WORKING ON
AGE OF INNOCENCE SET.

MARTIN SCORSESE

He walks out here, great. Then we hold on his feet a few beats then move on.

NARRATOR

Each directorial decision on THE AGE OF INNOCENCE is based on how to most efficiently and expressively drive the story forward for an audience.

MARTIN SCORSESE

If it's ... if it's no looser than this Joe, they can't go ...

AUDIO: STRAUSS WALTZ.
SHOOTING OF WALTZ SCENE
BEGINS.
CUT TO: SCORSESE WATCHING
ON MONITOR.

NARRATOR

How the camera moves, what it sees, the actor's expressions. It is all designed to sweep an audience into the central drama of the story. It's a grand style of storytelling developed from the early days of Hollywood.

MARTIN SCORSESE (VO)

I still watch old films and I ...

QUICK CUTS:
EARLY DIRECTOR.

AGE OF INNOCENCE WALTZ SCENE.

MODEL DANCE FLOOR WITH
FIGURES OF DANCERS IN POSITION.

STILL: GONE WITH THE WIND BALL SCENE

EARLIER DIRECTORS ON SETS.

MARTIN SCORSESE (VO)

I would love to be able to direct like the older directors did.

NARRATOR

In the halcyon days of Hollywood so many hundreds of films were being produced it lured the world's finest talent, drawn by the lavish production opportunities, by the creative ferment, by the chance to perfect techniques of filmmaking still in the process of refinement.

MARTIN SCORSESE (VO)

The old Hollywood had this wonderful method, you know, it was like a factory. So therefore each studio made a couple of hundred films a year. And there were so many people that I think influenced each other and they all wound up in the same place that ...

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

... I ... I think it was a very exciting ... exciting ... 20, 30, 40 years with there's so much going on, everybody influencing each other, and ... and ...

STILL: MURNAU ON SET.

MARTIN SCORSESE (VO)

... trying this new thing and trying that. And

Murnau just came out of ... Germany. Let's look at his films. Let's try camera movement like he does.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

... You know, I mean, Hawks tried that in one film and then went back afterwards and said I'm not moving the camera again. That's for Murnau, not for me, you know. And they really redefined their styles. They became very much who ... they found out who they were, these filmmakers, and they ... they did so accordingly with each film.

SERIES OF EXTERIORS: OLD STUDIOS

NARRATOR

The Hollywood style began as a studio style, based on a model of mass production. A handful of major studios employing thousands of workers manufactured films in a factory-like environment.

SERIES OF INTERIORS: OLD STUDIOS

NARRATOR

They were run by iron-fisted moguls who churned out stories with assembly-line efficiency. Although the studios have faded, crafts people

working today - production designers, editors, cinematographers, writers - continue to employ basic stylistic principles established in the studio era.

CUT TO: RICHARD SYLBERT INTERVIEW.

RICHARD SYLBERT

They could do more pictures in a week than I could do in a lifetime. Because they never did them alone.

CLIP: EARLY SET BEING
CONSTRUCTED.

RICHARD SYLBERT (VO)

They had these huge departments.

CUT TO: PROJECTION ROOM DOOR,
GROUP WATCHING SCREENING.

DEDE ALLEN (VO)

In the days of the 30's everything was under a studio structure.

CUT TO: DEDE ALLEN INTERVIEW.

DEDE ALLEN

Everybody worked for the studio. Harry Cohn at Columbia, where I started not only saw dailies, he knew how to ...

CUT TO: COHN WATCHING DAILIES.

DEDE ALLEN (VO)

... look at dailies.

CLIPS: VARIOUS STARS BEING
PHOTOGRAPHED.

ALLEN DAVIAU (VO)

I think the first thing they were looking at was how the stars looked. And the cinematographer was under a great deal of pressure to deliver mood, to deliver drama, to deliver all the texture that the story demanded and at the same time keep those stars looking as good as the studio expected them to look. So you had a strong ...

CUT TO: ALLEN DAVIAU INTERVIEW.

ALLEN DAVIAU

... structure watching over the technique of pictures and enforcing certain rules.

CUT TO: EARLY FILM CRAFTSMEN
AT WORK.

RICHARD SYLBERT (VO)

One thing about the old system was that you ...

CUT TO: RICHARD SYLBERT INTERVIEW.

RICHARD SYLBERT

... actually designed the entire movie. You made all these choices. It was a world you created. It wasn't a world you went out and found.

CLIPS: DIRECTORS ON SETS
WITH VARIOUS STARS.

NARRATOR

It was the director on the set who orchestrated each craft's contribution to the storytelling process - scripting, costume and production

design, lighting, camera movement, editing,
acting - supported by an army of experts and
technicians, working together to achieve the
most emotionally compelling result.

DIRECTOR

All right, Freddy, you know. You've been after
the girl, unsuccessfully. So this time must be
very tender, very earnest and very sincere and
rather quiet. You all ready, Duke?

DUKE

Ready, Mister Wellman...

DIRECTOR

All right, roll 'em!

EXT. - WARNER BROTHERS STUDIO.

ROBERT TOWNE (VO)

In the days of the ... of the studio system ...

CUT TO: ROBERT TOWNE INTERVIEW.

ROBERT TOWNE

... that had everybody under contract. They had
a ...

CLIP: WRITERS BUNGALOW.

ROBERT TOWNE (VO)

... bungalow for writers and ... you would find
Benchley, Parker, Fitzgerald, Sidney Buckman,
row by row.

STILL: WRITERS LOOKING OVER
SCRIPT.

ROBERT TOWNE (VO)

So it was a much more efficient matter to say let Fitzgerald do the love scene, let Parker do the comedy scene.

CLIPS: WRITERS AT WORK.

ROBERT TOWNE (VO)

Let Buckman make sure that it's structured properly. Just monkeys on a typewriter. But they were very clever monkeys.

CUT TO: ROBERT TOWNE INTERVIEW.

ROBERT TOWNE

That's what happened in Casablanca, at ... at least as I understand it. There was this fellow who wrote the play, EVERYBODY COMES TO RICKS. Then the Epstein brothers got involved in rewriting it. Then Howard Koch got involved in rewriting it. And ... somehow this ... out of this potpourri came this marvelous movie.

CLIP: SLATE FOR CASABLANCA.

VARIOUS SHOTS FROM THE
SHOOTING OF CASABLANCA.

SAM (VO)

(SINGING)

You must remember this,

A kiss is just a kiss ...

A sigh is just a sigh ...

NARRATOR

CASABLANCA. One of the greatest love stories ever told was made in 1942 in the consummate studio style. At least six writers worked on the script. The cast included 34 nationalities. But what truly engaged international audiences in CASABLANCA was not the dialects, but the way the picture was directed, lit, photographed, acted and edited. The style of Hollywood filmmaking at its height, so effortless, so masterful that it's often invisible to the audience.

CUT TO: BOGART APPROACHING
SAM AT THE PIANO.

SAM

... as time goes by.

BOGART

Sam, I thought I told you never to play ...

BOGART SPOTS BERG,
CU'S OF EACH AS THEIR EYES MEET.

RICHARD SYLBERT (VO)

The way I was brought up to think ...

CUT TO: RICHARD SYLBERT INTERVIEW.

RICHARD SYLBERT

... the only thing that should be left on the screen is the story and the actors. And everybody else should just disappear.

CUT TO: CAMERA FILMING
BOGART & BERG IN FINAL
SCENE OF CASABLANCA.

MARTIN SCORSESE (VO)

Because it's deceptive, because it's more subtle
it's harder to see.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

But it's not invisible. If you learn how to look at
it it's not invisible. It's very, very ... it's very
precise and ... and really very artful.

CUT TO: RICHARD SYLBERT INTERVIEW.

RICHARD SYLBERT

Cameramen like Harry Stradling that I began with
and Boris Kaufman, the whole point was to do
something so well that nobody noticed what you
did.

CUT TO: SHOOTING OF FINAL
CASABLANCA SCENE.

ALLEN DAVIAU (VO)

Camera technique grew into a set of rules that
while ...

CUT TO: ALLEN DAVIAU INTERVIEW.

ALLEN DAVIAU

... an image could be beautiful it wasn't to be so
beautiful as to draw attention to itself. Nor
should the technique of camera movement nor
cutting draw attention to itself.

CUT TO: DEDE ALLEN INTERVIEW.

DEDE ALLEN

I remember a very sweet editor who used to do Ann Miller pictures at Columbia when I was starting out. And he would bring me in and show me, now you always start with a long shot. And then you work your way into the closer shots. And then you can go over shoulder if you have them, and then close-ups. In other words, you were taught a formal way.

CLIP: FINAL SCENE OF CASABLANCA.

BOGART

Here's looking at you, kid.

CUT TO: ALLEN DAVIAU INTERVIEW.

ALLEN DAVIAU

This polished surface became much more important, that the audience wasn't to notice cuts, the audience wasn't to notice camera movement. And all this. Which was to the good in terms of non-interrupting the story.

CUT TO: DEDE ALLEN INTERVIEW.

DEDE ALLEN

What I learned was that what you have to do is to try to make editing seamless. You should never be aware of cuts. You want to feel as though that scene is taking place in front of your eyes as you speak and you're looking at a

proscenium arch but you're not looking at a
proscenium arch. You're much closer, you're
much more involved, you're ...

CLIP: FINAL SCENE OF CASABLANCA

DEDE ALLEN (VO)

... within the proscenium arch.

DAVID BORDWELL (VO)

So that in some sense the style becomes
illusionistic.

HENREID

Are you ready Ilsa?

BERG

Yes, I'm ready.

DAVID BORDWELL (VO)

The style is saying come into this world.

BERG

Bye, Rick. God bless you.

BOGART

Better hurry or you'll miss that plane.

CUT TO: DAVID BORDWELL INTERVIEW.

DAVID BORDWELL

The audience isn't distracted from following the
story and the characters' flow of motion by an
uncertainty about the ... the style itself.

CLIP: FINAL SCENE OF CASABLANCA.

NARRATOR

The invisible style of storytelling perfected in
CASABLANCA was reproduced in picture after ...

STILL: BERG, BOGART & DIRECTOR
ON SET OF CASABLANCA.

NARRATOR (CONT'D)

... picture. But Hollywood was also flexible
enough to encourage its best directors to bring
their own individual ...

STILL: DIRECTOR AND ACTORS
ON SET OF CAMILLE.

NARRATOR (CONT'D)

... flair and eccentricity to a house studio style.
Howard Hawks was one director who could obey
Hollywood's rules but still bring his ...

STILL: HAWKS ON SET.

NARRATOR (CONT'D)

... own understated, slightly ironic stamp to a
legendary gangster picture like SCARFACE.

CUT TO: HAWKS INTERVIEW.

HAWKS

We just collected actors and went ahead and
made it. And the whole thing was a challenge
and a lot of fun, especially to have it turn out
very well and become a ...

CLIP: TITLES FROM SCARFACE

HAWKS (VO CONT'D)

... kind of a legend.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

On one viewing a regular audience would look at it and say it's a gangster picture and really enjoyable and this is great and the bad guy gets his at the end and all that. But when you go ... there's something extra about it, there's something glowing from the screen, that, comes out of the ... comes out of the blacks and whites of it, you know. It becomes like silver. You can really see the silver and the nitrate coming through. And it gleams, the movie. And when you go to look at it and you go to study it ...

INT. - MOVIE THEATRE
AUDIENCE WATCHES SCARFACE.

INT. - BOWLING ALLEY
GANGSTERS ENTER.

CUT TO: BOWLING.

CU: MARKING X ON SCORE SHEET.

MARTIN SCORSESE (VO)

... a few more times and you realize the photography's a certain way, the angle of the camera. Again, the invisible style. Very much Hawks's ... invisible style. And the use of the ... the X's and the crosses every time somebody gets killed. You don't notice it at first.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

Somebody has to point it out to you. And then
it's more fun ...

CLIP: SCARFACE
INT. - BOWLING ALLEY
AS ROLLS THE BALL HE IS
SHOT IN THE BACK.
HITS A STRIKE.

MARTIN SCORSESE (VO)

... when you see the film a second time.

CUT TO: ANN DVORAK WITH
GEORGE RAFT.

DVORAK

Wanna dance with me?

MARTIN SCORSESE (VO)

The use of music. When Ann Dvorak tries to
dance. She tries to get George Raft to dance
with her. Just watch that scene. You know,
how the camera ... how she moves, you know.
It's ... it's a very special film.

DVORAK DANCES.

DVORAK

You like that music?

STILL: HOWARD HAWKS ON SET.

NARRATOR

Howard Hawks told his stories simply and
economically. Other directors liked to play the
showman.

STILLS: ORSON WELLES ON SET.

NARRATOR

Orson Welles is one of the legendary storytellers in American cinema. From CITIZEN KANE, which he directed at age 25, to his later films he tried to push the Hollywood style to its limits.

CLIP: CITIZEN KANE
KANE'S DEATH.

KANE

Rosebud ...

RICHARD SYLBERT (VO)

Orson Welles is the man who started the game of showing off.

CUT TO: RICHARD SYLBERT INTERVIEW.

RICHARD SYLBERT

He, in 1948 or nine, whatever it was, at 24 years of age he came out and said now I'm going to show you what a director really looks like. And we've been using his ideas not quite as well as he did ever since.

CLIP: CITIZEN KANE

RICHARD SYLBERT (VO)

But he began the director as star.

MARTIN SCORSESE (VO)

I became very enamored of what you can do with film, what you can do in the editing room with film, what you can do with a camera moving.

The first time I realized what a director did was when I saw CITIZEN KANE on television with Orson Welles.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

However, I was very cognizant of a style and a beauty and a poetry, let's say, in John Ford ...

CLIP: FORD ON LOCATION.

MARTIN SCORSESE (VO)

... up to that time. But I ... if you had asked me what John Ford did I couldn't tell you that he put the camera a certain place to get the sky that way and he used ... used a red filter in black and white films to make the clouds come out. And he shot it a certain way so that the dust came up and it was a ... an incredible ... an incredible, terrible beauty. What device do I want to use to be able to get this idea across and this emotion across?

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

Wherever I can get it, get the inspiration, fine. But I think I try to find the best device, even if it's a simple device of holding the camera static and letting an actor move across the frame and

not moving and not cutting. And you know, that's the danger. You want to ... you want to say, well, it may be too arty. This is too much. This is overdoing it. This is overkill. This is not ... this is too subtle. Now what do you do? We have to go in tighter maybe, you know. And so I'm aware of all of that. It's a constant battle.

CLIP: WILLIAM WYLER ON SET.

NARRATOR

William Wyler is an established figure in the Hollywood Pantheon.

STILL: WYLER ON SET.

NARRATOR (CONT'D)

His style was elegant and unassuming, always finding the perfect relationship between actor, decor and camera.

MARTIN SCORSESE (VO)

Wyler had a solid image, a solid image.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

It was up there on the screen, it was unshakable. It wasn't diffused, it wasn't ... oh, I think I'll take a ... a medium shot from the side. You ... when he chose that camera angle it was the ...

CLIP: **CARRIE**

INT. LAURENCE OLIVIER GUIDES JENNIFER
JONES THROUGH RESTAURANT, DEEP FOCUS
SHOT. ENDS WITH CU ON JONES' FACE.

MARTIN SCORSESE (VO)

... only camera angle. What he devised with
Greg Toland, the deep focal length lens ... how
everybody was in focus in wide shots. We
always think of the audience. I remember
Michael Powell would say I never think of the
audience. I would say that, too, I never think of
the audience. But we don't mean it that way.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

What he meant was that we can't think of it at
the moment while we're doing it, what is the
audience going to think? We know that a certain
angle, a certain camera move, a certain line of
dialogue, a certain cut is going to ... we think will
create a certain impression emotionally and
psychologically in the audience.

CLIP: **NORTH BY NORTHWEST**

EXT. - MT. RUSHMORE
CARY GRANT REACHES HIS HAND DOWN
TO RESCUE EVA MARIE SAINT WHO IS
DANGLING FROM CLIFF.

CUT TO: ALFRED HITCHCOCK INTERVIEW.

HITCHCOCK

This process of frightening is done by means of a given medium, the medium of pure cinema - is what I believe in. The assembly of pieces of film to create fright is the essential part of my job.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

One of ... one of the things that makes Hitchcock's films still to this day so enjoyable, and even if you know the story it doesn't matter. You can watch it over and over again ... was because he thought of the audience so much.

ROCK CRUMBLES UNDER HER FOOT.
HER HOLD ON GRANT'S HAND BECOMES
MORE TENUOUS.

CU: GRANT'S OTHER HAND CLUTCHING
TO CLIFF EDGE.

CUT TO: GRANT AND SAINT
LOOKING UP TO TOP OF CLIFF.
CUT TO: MARTIN LANDAU LOOKING
DOWN AT THEM.

CUT TO: GRANT

GRANT

Help. Help me.

CUT TO: LANDAU
HE MOVES TOWARD THE CLIFF EDGE
AND STEPS ON GRANT'S HAND.

CU: LANDAU'S SHOE ON GRANT'S
HAND.

AUDIO: GUNSHOT

SHOE MOVES OFF OF GRANT'S
HAND AS LANDAU TOPPLES FROM
SHOT.

CUT TO: LANDAU HITTING THE GROUND.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

I just looked at REAR WINDOW again on the
weekend. And you have this incredible moment
where he's sitting ...

CLIP: REAR WINDOW
JIMMY STEWART ASLEEP IN CHAIR.
SHADOW MOVES ACROSS HIS FACE.

MARTIN SCORSESE (VO)

... alone and suddenly a shadow covers his face.

CUT TO: GRACE KELLY BENDING OVER
STEWART. (STEWART'S POV)

MARTIN SCORSESE (VO)

And he opens his eyes and you see this beautiful
face of Grace Kelly come into frame. And this
point of view is just you're there. You are him.
You are him at that moment. And you just see
the most beautiful face. Oh, it's very, very
seductive.

KELLY KISSES STEWART.

MARTIN SCORSESE (VO)

The point of view means that it's exactly, as

much as possible exactly the way the character
is seeing a scene ...

CLIP: THE WRONG MAN
INT. - JAIL
WO LOOKS OUT THROUGH
BARS.
ENTERS AND TAKES A
PAPER OUT OF HIS INSIDE POCKET,
HANDS IT TO HER.

MARTIN SCORSESE (VO)

... or he's seeing a person. There's ... there's so
many point of view shots you could deal with in
terms of Hitchcock.

CLIP: THE WRONG MAN
INT. - BANK
AND WOMAN BENT OVER,
WOMAN SITTING DOWN.

CUT TO: HENRY FONDA STANDING
AT TELLER WINDOW. (WOMAN'S POV)

MARTIN SCORSESE (VO)

There's a few that I really like in THE WRONG
MAN. There's a moment I think when Henry
Fonda is brought to all these places that were
robbed. And they tell the woman, take a look.
That fella, does it look like that guy over that
robbed you, you know?

CUT TO: WOMAN

WOMAN

It's the same.

CLIP: THE WRONG MAN
INT. - CAR
FONDA RIDING IN THE
BACK SEAT. CUT WITH
OTHER PASSENGERS SEEN FROM
FONDA'S POV.

MARTIN SCORSESE (VO)

That's one of the films we studied for TAXI
DRIVER. Where ... utilizing this idea of the point
of view, where everything goes through Travis
Bickle's mind and his eyes.

CLIP: TAXI DRIVER
INT. - CAB
PASSING CITY SEEN FROM
BICKLE'S POV.
PAN TO: HOOKERS
WALKING DOWN THE STREET.

MARTIN SCORSESE (VO)

You see everything as much as possible in the
film through him. And that's one of the reasons
we studied THE WRONG MAN because it has
that feeling of claustrophobia and paranoia that
was so perfect for TAXI DRIVER.

CUT TO: BICKLE AT THE WHEEL.

CUT TO: RAINY STREET AHEAD.
(BICKLE'S POV)

BICKLE

Someday a real rain'll come and wash all this
scum off the streets.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

What it does is it draws you right in... to their world the way they see it, the way they imagine it, the way they ... their perception.

CLIP: **GOODFELLAS**
EXT. - RESTAURANT.

RAY LIOTTA (VO)

There was Jimmy and Tommy ...

INT. - RESTAURANT
CAMERA MOVES TO VARIOUS
PEOPLE AS THEY ARE MENTIONED.

LIOTTA (VO)

... and me. And there was Anthony Stabile.

ANTHONY

How you doin'?

MARTIN SCORSESE (VO)

You see the person walk in the room and he's standing there. And then you cut to see what he sees. But the camera starts to move. It becomes his point of view. And people sort of talk towards the camera. I did one of those in **GOODFELLAS** where everybody's saying hi, how are you, where they're introducing all the gangsters hanging out at that ... Bamboo Lounge, where they're all speaking.

CUT TO: **MARTIN SCORSESE INTERVIEW.**

MARTIN SCORSESE

They're not talking to the camera. They're talking to the left of the camera which is the main character.

CLIP: **GOODFELLAS**
INT. - BAMBOO LOUNGE

LIOTTA (VO)

And you had Nicky Eyes.

NICKY EYES

What's up, guy?

LIOTTA (VO)

And Mikey Francese.

MIKEY

Love that guy. Yeah, I wanna see him.

LIOTTA (VO)

And Jimmy Two-Times who got that nickname because he said everything twice like ...

JIMMY

I'm gonna go get the papers, get the papers.

(END OF REEL 1 / BEGINNING OF REEL 2)

CUT TO: ALLEN DAVIAU INTERVIEW.

ALLEN DAVIAU

Perhaps you ... you should look to point of view as an expression of the emotional point of view of the character being discussed. You may see

that person in the scene. You may see other people in the scene. I think the best example I can come up with of ... of a complex expression of point of view is in George Stevens' film, *PLACE IN THE SUN*, which I think is his masterpiece and probably one of the finest uses of a ... of a filmmaker utilizing the studio system to achieve an astounding result.

CLIP: *A PLACE IN THE SUN*
INT. - FOYER
GUESTS POUR IN HANDING
THEIR HATS TO SERVANTS, ETC.
AFTER GROUP CLEARS, GEORGE ENTERS
ALONE.

CUT TO: GEORGE ENTERING PARTY.

ALLEN DAVIAU (VO)

We're dollying behind George as he walks in. And there's a marvelous moment where the butler walks by. And the butler realizes who he is but doesn't give him any recognition. And it's just again one of those piece of identifying his ... George's status as an outsider, as an unknown. He comes in and as he enters the room he sees Marsha, the daughter of his uncle, his cousin Marsha. And she turns in his direction and she smiles.

MARSHA TURNS IN GEORGE'S DIRECTION,
FLASHES A SMILE AND THEN RUSHES
TO GREET GUESTS TO HIS
RIGHT, SWEEPS THEM
AWAY WITH HER LEAVING
GEORGE STANDING ALONE.

MARSHA

Hello, darling..

GEORGE WANDERS THROUGH
THE ROOM BEING IGNORED
BY ALL THE GUESTS.

ALLEN DAVIAU (VO)

It is an amazing piece of screen exposition. And yet it's always from the point of view of poor George. You are assured that ... all of the characters' feelings towards this newcomer are either patronizing or absolutely snobbish.

CUT TO: ALLEN DAVIAU INTERVIEW.

ALLEN DAVIAU

Once he arrives, no matter who you're looking at on film you are seeing it from his emotional point of view.

CLIP: A PLACE IN THE SUN
GEORGE WANDERS AWAY
FROM THE PARTY.

ALLEN DAVIAU (VO)

We see him sneak away. He can't put up the facade any longer and he goes down a hall and finds ...

INT. - GAME ROOM.
GEORGE ENTERS.

ALLEN DAVIAU (VO)

... a room with a pool table.

DISSOLVE TO: GEORGE
SHOOTING POOL.

ALLEN DAVIAU (VO)

He sets up an impossible shot with the cue behind his back. In the course of the shot being made we see Elizabeth Taylor walk by in the background, return and her ... poke her head in the door, and as the ball goes in the pocket Elizabeth Taylor has stuck her head back in the door, walked in the room and goes wow.

TAYLOR

Wow! Hello.

GEORGE

Hello.

TAYLOR

I think you had a misspent youth.

GEORGE

Yes, it was.

TAYLOR

Why all alone? Being exclusive?

CUT TO: ALLEN DAVIAU INTERVIEW.

ALLEN DAVIAU

I think it's just one of those moments that you

realize you have two incredible screen personalities working together. And the way the camera is handled and it is George Stevens' total confidence in the performances of these actors. I mean, you are ...

CLIP: A PLACE IN THE SUN
ECU'S OF CLIFT & TAYLOR AS THEY
DANCE TOGETHER.

ALLEN DAVIAU (VO)

... immediately swept into their romance.

RICHARD SYLBERT (VO)

I think the best directors, Stevens and ... Wyler and ... and Wellman, and Hawks ...

CUT TO: RICHARD SYLBERT INTERVIEW.

RICHARD SYLBERT

... although they had style, their style was so broad that they ... and it never ... it never overtook the story.

CUT TO: DAVID BORDWELL INTERVIEW.

DAVID BORDWELL

The style is at the service of the story and the story is really about these humans struggling with one another, pursuing certain goals, trying to get what they want, trying to find whatever they're trying to find, and the style presents those, is a kind of vehicle for those.

CUT TO: RICHARD SYLBERT INTERVIEW.

RICHARD SYLBERT

In drama there is this idea of this basic action that you can reduce to a sentence. I mean ... get back home is a basic action. You've seen it before. It's called ULYSSES. And if you don't think it works there it's really terrific when it's ET.

CLIP: ET
BOY AND HIS DOG WATCH AS
ET'S SHIP LIFTS OFF.

RICHARD SYLBERT (VO)

Now that's what drives these things.

LAWRENCE KASDAN (VO)

Is there a way of telling stories in American film in which a kind of simple, emotional ideas ...

CUT TO: LAWRENCE KASDAN INTERVIEW.

LAWRENCE KASDAN

... are sort of strongly and clearly presented.

CUT TO: JOSEPH MANKIEWICZ INTERVIEW.

JOSEPH MANKIEWICZ

There are many ways you can write a movie. You must always fade in, for example, you always fade in on a long shot. Remember that. In one way or another it'll be a long shot. And

down in the front you gotta have a sign that says "danger explosives" cause that's where the chase is going to come through in the eighth reel. So you plant that immediately, which makes complete sense.

CLIPS: SCENES SHOWING
FILMMAKERS ON FILMMAKING.
INTO JOEL McCREA IN SULLIVANS TRAVELS.

ACTOR

George, tell me how the picture opens.

ACTOR

A Nazi submarine sneaks into Hudson's Bay. And they ... they send ashore a landing party to raid the outpost.

ACTOR

Along comes an air patrol, sinks the submarine, leaving the Nazi invaders in Canada.

McCREA

I want this picture to be a document. I want to hold a mirror up to life. I want this to be a picture of dignity. A true canvas of the suffering of humanity.

STUDIO HEAD

But with a little sex.

McCREA

With a little sex in it.

CUT TO: ROBERT TOWNE INTERVIEW.

ROBERT TOWNE

You've got to coat the pill with candy. You've got to ... draw an audience along so they're asking what's going to happen next.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

I know that I can make a story, at least 50 percent of the time, interesting for the first hour while you're falling in love. And I know I can make it fairly interesting while you're falling out of love. But I know I'm in trouble for the ...

CLIP: **THE WAY WE WERE**
MONTAGE OF REDFORD AND
STREISAND IN LOVE.

SYDNEY POLLOCK (VO)

... section that they're in love. That's ... that's gotta last not very long or you're reduced to them running through the cornfield in slow motion and falling on the ground and tumbling over each other and ... and sipping wine from each other's lips or something. It all ... all looks like American Express commercials. If I don't have a narrative, a strong narrative to work with, and if I'm... I happen to be trying to do let's say a love story which is purely character driven, then the only story elements I have to work with

are the conflict that exists between two people
that has to be overcome.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

So there's a dynamic as long as that's not at
rest. But once they capitulate, everything's
okay. Now I realize I'm really in trouble. Now I
gotta skirt this part very carefully because the
next time I've got real story elements to work
with are ... are when something happens.

CLIP: THE WAY WE WERE
REDFORD TALKS WITH STREISAND.

REDFORD

I don't think we're going to make it, Katie.

SYDNEY POLLACK (VO)

Now it gets interesting again.

STREISAND

Why?

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

I'm always afraid when I'm working that I don't
have enough story. This is something I always
complain about. Uh, to myself, to the writers I'm
working with. Who's going to pay attention to
these people if we don't have some sort of a
story to lean on? In the instances where the

films have been successful, and they aren't always, but when they are successful it's because in some way ^{y vo} character can substitute for story.

CLIP: THE WAY WE WERE

CUS: REDFORD & STREISAND.

SYDNEY POLLACK (VO)

The nerve that got punched in THE WAY WE WERE was that these two characters were such obvious kind of mythical prototypes in America. The wasp American and the ethnic immigrant. The one that has everything and the one that has nothing. The one to whom everything comes easily, the one to whom everything seems difficult. Everybody in the world seems to be able to identify with one or the other of these characters. Usually both.

CUT TO: BILLY WILDER INTERVIEW.

BILLY WILDER

Once you get them captured.

INTERVIEWER

Yeah.

WILDER

Once they are playing that game with the people on the screen, this is like you've got them by the

throat. You can't let it go. You squeeze a little more and more and more. Don't ... don't let them escape. Don't let them ... suddenly be ... don't wake them up. Don't let them realize, look this is only a movie.

STILLS: WILDER ON THE SET
WITH MARILYN MONROE.
WILDER AT WORK.

NARRATOR

Winner of 5 Academy Awards, Billy Wilder ranks among the top award-winners for Writing and Directing. He learned from his apprenticeship in the studio system of the 30's how to escalate the drama by exaggerating characters and situations.

CLIP: **SOME LIKE IT HOT**
INT. - BEDROOM
JACK LEMMON IN DRAG LAYS ON
THE BED SHAKING MARACAS.

LEMMON

(SINGING TO HIMSELF) Ole!

TONY CURTIS CLIMBS IN THROUGH
THE WINDOW.

CURTIS

Hiya Jerry. Everything under control?

LEMMON

Have I got things to tell you.

CURTIS

What happened?

LEMMON

I'm engaged.

CURTIS

Congratulations. Who's the lucky girl?

LEMMON

I am.

CURTIS

What?

LEMMON

Osgood proposed to me. We're planning a June wedding.

CURTIS

What are you talking about? You can't marry Osgood.

LEMMON

You think he's too old for me?

CURTIS

Jerry, you can't be serious.

LEMMON (SINGING TO HIMSELF.)

Why not? He keeps marrying girls all the time.

CURTIS

But ... but you're not a girl, you're a guy. And why would a guy want to marry a guy?

LEMMON

Security.

CUT TO: BILLY WILDER INTERVIEW.

WILDER

You have to ... exaggerate some in order to ... to make your point.

CUT TO: JACK LEMMON INTERVIEW.

LEMMON

Billy, being the writer, knew precisely what he wanted in every scene as a writer-director does.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

The director makes choices. And he chooses what to leave in and what to take out. And then you bend it as you're doing it. You know, you sometimes take the idea of a scene and you embellish it or change it or change the focus of it in some way, and you end up in a sense telling the story.

CUT TO: JOSEPH MANKIEWICZ INTERVIEW.

JOSEPH MANKIEWICZ

As the writer and director of a film I can say to the audience this is what you see at this time, because I think it's best for you to see this at this time because you'll be most influenced by it and most affected by it.

STILL: JOSEPH MANKIEWICZ WITH GROUP.

NARRATOR

Joseph Mankiewicz went to Hollywood in 1929.

STILL: PORTRAIT OF MANKIEWICZ
STUDYING SCRIPT.

NARRATOR (CONT'D)

He honed his skills in the script writing shops at
MGM and Paramount.

STILL: MANKIEWICZ ON THE SET
DIRECTING.

NARRATOR (CONT'D)

Once he came to direct, he captured audiences'
attention with his sparkling, sophisticated wit and
stylized dialogue.

CLIP: ALL ABOUT EVE
INT. - LIVING ROOM
MARGO TALKS WITH HUSBAND.

MARGO (BETTE DAVIS)

She's a girl of so many interests.

HUSBAND

Pretty rare quality these days.

MARGO

A girl of so many rare qualities.

HUSBAND

So she seems.

MARGO

So you've pointed out so often. So many
qualities so often. Her loyalty, efficiency,
devotion, warmth and affection and so young.

CUT TO: JOSEPH MANKIEWICZ INTERVIEW.

JOSEPH MANKIEWICZ

Realistic dialogue as it is spoken in everyday life cannot be brought to the stage or screen. For the simple reason it would bore everybody out of their minds.

CLIP: ALL ABOUT EVE
INT. - HOTEL DINING ROOM.

MC

Honored members, ladies and gentlemen, for distinguished achievement in the theatre, the Sarah Siddons Award to Miss Eve Harrington.

AUDIENCE APPLAUDS, STANDS.
PHOTOGRAPHERS RUSH THE
PODIUM.

JOSEPH MANKIEWICZ (VO)

I wanted to do a film about the getting of an award.

CUT TO: JOSEPH MANKIEWICZ INTERVIEW.

JOSEPH MANKIEWICZ

What you go through to get it if you want it badly enough and what happens to you and the general manipulation of people and ... ambitions in the theatre.

CLIP: ALL ABOUT EVE
(AWARDS CEREMONY CONT'D.)
EVE RISES TO ACCEPT HER AWARD.

JOSEPH MANKIEWICZ (VO)

I have several peculiarities as a director. One of them is you do not change dialogue once the picture starts. And I will not have the actors say

...

CUT TO: MARGO'S REACTION.

JOSEPH MANKIEWICZ (VO)

... can I say it my way?

CUT TO: JOSEPH MANKIEWICZ INTERVIEW.

JOSEPH MANKIEWICZ

Not a syllable is changed. Mmm-hmm. Take ALL ABOUT EVE off the screen ...

CLIP: ALL ABOUT EVE
EVE MOVES TO THE PODIUM TO
ACCEPT HER AWARD.

JOSEPH MANKIEWICZ (VO)

... and it's the script syllable for syllable.

AS SHE REACHES FOR
THE AWARD FRAME FREEZES.

ADDISON DEWITT (VO)

Eve. Eve, the golden girl. The cover girl, the girl next door. The girl on the moon. Time has been good to Eve.

CUT TO: ADDISON'S REACTION.

ADDISON DEWITT (VO)

Life goes where she goes. She's been profiled,

covered, revealed, reported. What she eats and
what she wears and ...

CUT TO: FREEZE FRAME OF EVE
REACHING FOR AWARD.

DEWITT (VO)

... whom she knows and where she was and
when and where she's going.

CUT TO: BETTE DAVIS INTERVIEW.

INTERVIEWER

Miss Davis, ever since I've been on this set I've
heard nothing but discussion of Eve. May I have
your opinion of her?

BETTE DAVIS.

The golden girl, the cover girl, the girl next door,
the girl on the moon. Time's been very good to
Eve. Life goes where she goes. She's been
profiled, covered, revealed, reported. What she
wears and where and when, whom she knows
and where she was and when and where she's
going.

STILLS: TRAILER:
ALL ABOUT EVE, "WINNER
OF 6 ACADEMY AWARDS, 1950"

NARRATOR

The Hollywood tradition, formed in the studio
era, has been re-vitalized again and again by each
new generation of American filmmakers...

STILLS: EARLY OSCAR CEREMONY, ↓
OSCAR WINNERS WITH AWARDS

NARRATOR

... It's a tradition that's prospered because of its
unique ability to absorb and utilize different styles
of filmmaking.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

We were really influenced by this ... all of the
v.o. (Pollack)
European films that were happening.

↑
CLIPS: JULES AND JIM

MARTIN SCORSESE (VO)

We had, you know, the French and Italian new
wave.

CUT TO: MARTIN SCORSESE INTERVIEW

MARTIN SCORSESE

And they were trying to express new ways to
write with the lens ...

CLIPS: JULES AND JIM

MARTIN SCORSESE (VO)

... to find a new vocabulary.

SYDNEY POLLACK (VO)

At that time the whole idea of not seeing who
was talking or beginning a scene before another
scene was over with or ...

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

... flash cuts in the middle of a scene, all these ...

CLIPS: JULES AND JIM

SYDNEY POLLACK (VO)

... techniques, they'd been in foreign films.

When I first started to work on THEY SHOOT HORSES DON'T THEY I had to try to find a visual approach for the film that allowed the maximum amount of freedom.

WOMAN (RUNNING)

Ahhh!

^{cut}
~~CUT TO: SYDNEY POLLACK INTERVIEW.~~

SYDNEY POLLACK (VO)

And I took lessons every lunch hour on how to rollerskate.

CLIP: THEY SHOOT HORSES DON'T THEY?

INT. - ARENA

CROWD OF DANCERS MOVES
AROUND THE FLOOR.

SYDNEY POLLACK (VO)

And I could hold the camera and I kind of rollerskated with the group of people.

CUT TO: SYDNEY POLLACK INTERVIEW.

SYDNEY POLLACK

It was a way for me to get right in among the

people, to get closer and tighter and to be a part of them. They ... I could actually skate in among them. I could retreat backwards in front of them or I could move forward with them. I could ... I could get over their shoulders and ... and be right in the crowd so to speak.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

I was so enamored of the Eisenstein editing, the montage and Pudovkin. And I would play in the ... in my ... NYU, would play and make up images that way and ... and make them up in my head and draw the pictures and figure out how many frames I'd have to shoot and where I'd have to cut, and sure enough, a lot of that worked. You see a lot of that in **RAGING BULL**.

CLIP: **POTEMKIN**
BABY CARRIAGE GOING
DOWN STEPS.

CLIP: **RAGING BULL**
BOXERS IN THE RING.

CUT TO: DEDE ALLEN INTERVIEW.

DEDE ALLEN

I think in the more formal days they didn't ... they didn't do what we would now call an ... in extreme MTV cutting.

CLIP: **PSYCHO SHOWER SCENE**

DEDE ALLEN (VO)

PSYCHO was a very big revolution in cutting for certain scenes, like the shower scene. I was very influenced by all those films which had editing that was not the standard classical form because they were exciting.

CLIP: **BONNIE & CLYDE**
BONNIE AND CLYDE ARE
AMBUSHED AND SHOT.

DAVID BORDWELL (VO)

At the level of style I would say that the biggest changes come from a generation of directors who have tried to ...

CUT TO: **DAVID BORDWELL INTERVIEW.**

DAVID BORDWELL

... blend or fuse the traditions of Hollywood with traditions borrowed from European ...

CLIP: **KNIFE IN THE WATER**

DAVID BORDWELL (VO)

... art cinema.

CLIP: **KNIFE IN THE WATER**
OVERHEAD SHOTS OF
PEOPLE SUNBATHING ON YACHT.

NARRATOR

Roman Polanski was one of the leading European directors of the 1960's.

STILL: POLANSKI WITH MIA FARROW.

NARRATOR (CONT'D)

Many foreign directors came to America to try
their hand at a Hollywood picture.

STILL: POLANSKI DIRECTING
JACK NICHOLSON.

NARRATOR (CONT'D)

They brought a foreign sensibility but expressed
it in the classic Hollywood style.

CLIP: **CHINATOWN**
JACK NICHOLSON DOING
SURVEILLANCE PHOTOGRAPHY.

NARRATOR (CONT'D)

CHINATOWN, one of the most admired films of
the 1970's, adheres to the Hollywood style with
its strong storyline told from the perspective of
the central character.

NICHOLSON

Okay, pal, let's have us a big smile.

CUT TO: POLANSKI INTERVIEW.

POLANSKI

My fight during the work on the script took some
eight weeks, was to simplify it and to make it a
personal story.

CUT TO: ROBERT TOWNE INTERVIEW.

ROBERT TOWNE

Roman ... is just spectacular in terms of insisting
that the narrative ... be lucid.

CUT TO: RICHARD SYLBERT INTERVIEW.

RICHARD SYLBERT

The ... the basic action in CHINATOWN is very
simple. It's called find the girl. And it's very
clear because in a scene it's actually said.

CLIP: CHINATOWN
JOHN HUSTON TALKS WITH
NICHOLSON.

HUSTON

Just find the girl.

NICHOLSON

I'll look into it.

EXT. - HOUSE
NICHOLSON APPROACHES
FRONT DOOR AND KNOCKS.

POLANSKI (VO)

The film is presented as a ... as a subjective
description. I mean, whatever you see you see
from his point of view.

SLOWLY HE OPENS THE DOOR
AND LETS HIMSELF IN, MOVES
THROUGH THE HOUSE.

POLANSKI (VO)

I wanted the audience to feel with ... the ... the
detective as though they were investigating

themselves, as though they were the invisible witnesses of ... of what's happening, peeping over his shoulder.

PAN HOUSE (NICHOLSON POV) TO
FIND DEAD WO ON FLOOR.

CUT TO: POLANSKI INTERVIEW.

POLANSKI

I do lot of camera movements now. I ... make very complicated scenes and stagings but I ... I try to make it the way so you're not aware of it. It serves the purpose of the scene.

CUT TO: DAVID BORDWELL INTERVIEW.

DAVID BORDWELL

CHINATOWN is a very skillful updating of a tradition that ... that does go back some way in the Hollywood cinema. I might also add that to a large extent the Hollywood cinema of the 70's and 80's is characterized by a very strong self-consciousness of the old Hollywood. If one had to characterize a major trend of the 70's and 80's American studio cinema it is a very strong awareness of the classical Hollywood tradition.

CUT TO: LAWRENCE KASDAN INTERVIEW.

LAWRENCE KASDAN

I wanted to bring back some of the virtues that

had ... I had seen not only in literature and
drama, but in earlier American films ...

CUT TO: LAWRENCE KASDAN WORKING
WITH EDITOR.

LAWRENCE KASDAN (VO)

... where you were involved with characters.

LAWRENCE KASDAN IN EDITING ROOM

Where was I?

TRACK

Where was I?

LAWRENCE KASDAN (VO)

Movies you're seeing, you're very intimate with
the characters and you can see them in a private
moment, you see how they react to what's going
on around them, you ... and sometimes just the
way a person walks is more powerful than
anything he says or does in the movie.

CUT TO: FILM ON EDITING
SCREEN - **GRAND CANYON**

STEVE MARTIN RIDING GOLF
CART THROUGH STUDIO LOT.

MARTIN

Hi.

WOMAN

Hi.

MARTIN

My name's Davis, building 78, the whole

building. You should stop by. I think I have something for you.

Greatest town on earth. Go left here. Where was I?

CUT TO: LAWRENCE KASDAN INTERVIEW.

LAWRENCE KASDAN

The thing about writing and film directing is that you ... are presenting a view of the universe.

You know, each time ... every scene, every line, every time you put the camera down anywhere you're saying here's a version of the universe as I perceive it.

CLIP: **GRAND CANYON**
GOLF CART SCENE CONT'D.
CART STOPS, MARTIN GETS OUT.

MARTIN

Mac, did you ever seen a movie called SULLIVAN'S TRAVELS?

MAC

No.

MARTIN

That's part of your problem, you know. You haven't seen enough movies. All of life's riddles are answered in the movies. It's a story about a man who loses his way. He's a filmmaker like me and he forgets for a moment just what he

CUT TO: KASDAN INTERVIEW.

LAWRENCE KASDAN

You sort of have to keep the train, excuse the expression, rolling forward all the time. And within that forward movement to try to be creating things in your mind.

CLIP: KASDAN DIRECTING ON LOCATION.

KASDAN (VO)

The fun of it is living on some kind of edge moment to moment and saying we'll we're committing now, this is how we're going to see this scene. When I talk to an actress, an actor and they say to me, what ... what is it that's happening here, what should I be, we're making finely calibrated judgements about how that thing should be played. And it matters. It matters what expression is on Mary McDonnell's face when she looks after that train. And I won't be able to change it once I commit to it. And I may be wrong on the day at Union Station for what I need two months later in the cutting room. And that is the part that sort of energizes you. That's what makes movies different from theatre where you can go back the next night and change it. And there's something about that heightened

reality that is what makes movies the excitement that they are and why movies are different from everything ... and why people pour out on the weekends and see what came out of that. There's some added juice that comes from that process.

KASDAN ON LOCATION

Go back to the beginning.

CUT TO: MARTIN SCORSESE INTERVIEW.

MARTIN SCORSESE

I'm the audience in a sense. I'm the audience. And I ... I sit there and I ... I react to the actor's performances as the audience.

CLIP: KASDAN DIRECTING ON LOCATION.

A.D.

This is a rehearsal. Stand by everybody.
Stand by please.
And let's hit the train, please.
And we're rolling.

CLIP: CASABLANCA
HUMPHREY BOGART
BOARDING A TRAIN.

CLIP: LOVE IN THE AFTERNOON
AUDREY HEPBURN
RUNNING ALONG SIDE
MOVING TRAIN.
GARY COOPER SCOOPS HER UP AND
INTO THE CAR.

CUT TO: BOY IN AUDIENCE AT
MOVIE PALACE.

CUT TO: MOVIE PALACE CURTAIN
COMING CLOSING, MAIN DRAPE
LOWERING.

END TRANSCRIPT