

3

AMERICAN CINEMA PROJECT/New York Center For Visual
History

THE STAR
Host narration open
11/17/94

Hello, I'm John Lithgow. Welcome to American Cinema.

Some people say the star is the greatest invention of American cinema. You can't have American films without those big names in bright lights.

In the old days of the studio system, there was a structure for developing stars. Players were owned body and soul, signed to long term contracts. With a powerful publicity machine run by the studio, they could reach an audience of millions. But that alone did not guarantee success.

The problem for the studio was to find the one personna out of many possible character roles that would boost an actor to stardom.

Humphrey Bogart, for instance, played in many parts as a cheap hood before he was recast and ultimately immortalized as Rick in "Casablanca."

Stars today are still a unique match of individual flair and audience aspiration. With the collapse of the old studio system, stars catapulted to power and became the most bankable commodities in Hollywood who can often determine whether or not a film gets made.

In this program narrated by Kathleen Turner, we look at how this reversal of roles came about, starting with how an old fashioned star like Joan Crawford was shaped by the studio system. You'll also hear from contemporary stars like Jack Lemmon and Julia Roberts and find the answer to that elusive question -- What makes... The Star?

THE NEW YORK CENTER FOR VISUAL HISTORY
AMERICAN CINEMA PROJECT

THE STAR
Continuity Script
10/21/94

SERIES OF HUGE MOVIE
MARQUEES: PICKFORD, TALMADGE,
GISH, CAGNEY, LOMBARD.

NARRATOR

It's the names on movie marquees that draw the audience in like moths to a flame. The public's love affair with stars last forever. Movie stars exit in a luminous beauty that transcends time.

SEETHING CROWDS & REPORTERS;
BRIEF CLIPS OF STARS.

JOHN WATERS (VO)

A movie star is mythic,
JOHN WATERS INTERVIEW.

WATERS

... a movie star is like no one you've ever seen walking around in your daily life.

STEPHEN SCHIFF INTERVIEW.

SCHIFF

America invented the star, and there's a specific time when that happened, it happened in 1910. That's when the star was born.

FILM CLIP MONTAGE:

FLORENCE LAWRENCE, 1st MOVIE STAR
VALENTINO, *THE SHEIK*
CLARA BOW, *IT*
MARLENE DIETRICH, *SHANGHAI EXPRESS*

GRETA GARBO, **GRAND HOTEL**
CLARK GABLE, **DANCE FOOLS DANCE**
HUMPHREY BOGART, **MALTESE FALCON**
GARY COOPER, **MEET JOHN DOE**
GABLE/CRAWFORD, **DANCE FOOLS DANCE**
MARLON BRANDO, **ON THE WATERFRONT**
JAMES DEAN, **REBEL WITHOUT A CAUSE**

NARRATOR

From the early days of motion pictures, stars have incarnated the visions of directors, provided the most reliable story elements for audiences and bankrolled more films for producers than any other financial asset.

TV CLIP: GOLDEN GLOBE AWARDS

REPORTER

Hi, I'm Michael (inaud). Hi, nice meeting you. How do you feel about coming tonight?

JULIA ROBERTS

Nervous. Why shouldn't I be nervous? There's a lot of people here. I'm nervous - I'm human, what can I tell you?

IMAGES OF MOVIE STARS:
TOM CRUISE
MICHELLE PFEIFFER
ALTERNATING WITH
FLASHBULBS.

SCHIFF INTERVIEW.

SCHIFF

Julia Roberts is a star. Julia Roberts is pure, corn-fed American Star.

DELETE
FOR HOME VIDEO

~~FILM CLIP: PRETTY WOMAN~~

~~GERE CLIMBS UP ON~~

~~FIRE ESCAPE.~~

~~GERE-~~

~~So what happened after? He climbed up the tower and
rescued her?~~

~~ROBERTS-~~

~~She rescues him right back.~~

~~THEY KISS.~~

SCHIFF INTERVIEW.

SCHIFF

And that comes from dazzle, and that comes from the smile, that comes from the eyes, and that comes from ... the entire package is sort of an instant dream to a certain number of Americans, you know. I mean, people bought it. They want to see it, they want to be repeatedly exposed to it, they want to - when they pay their money - get that thing.

FILM CLIP: BOMBSHELL
w/JEAN HARLOW

NARRATOR

The launch of a star career signals the start of a love affair between the public and a movie persona. For the public, it's a new infatuation, for the star, it's the end of life as they've known it.

JULIA ROBERTS INTERVIEW.

ROBERTS

Well, you sort of say, you know, "Oh, shit..." you know... (laughs) It's strange because it's always, I mean it's sort of - it's like the ebb and tide, it will come and it will go and, uh, but there are moments when you sort of just have to, you know, choke it down and say, you know...

FILM CLIP: BOMBSHELL

STILLS: PUBLICITY
IMAGES OF JOAN CRAWFORD,
JIMMY STEWART, GARY COOPER

ROBERTS (VO CONT'D)

Well, I guess people think that I'm good at this.

NARRATOR

The greatest stars were often the ones that lasted lifetimes, extraordinary individuals who refined their personas as they aged.

KARL MALDEN (VO)

Gary Cooper...

KARL MALDEN INTERVIEW

MALDEN

... had a style all his own. He knew the camera, he knew himself...

FILM CLIP: LOVE IN
THE AFTERNOON

MALDEN (VO)

... and his style was less is more.

GARY COOPER

What's that?

AUDREY HEPBURN

What's what?

COOPER

That?

HEPBURN

Oh, that's an anklet.

COOPER

New?

HEPBURN

No, it's platinum.

COOPER

I never noticed it before.

HEPBURN

Well, I only wear it when I don't have stockings on.

COOPER

Where'd you get it?

HEPBURN

In Spain.

COOPER

From whom?

HEPBURN

You know, an anklet isn't exactly something you get from a sister.

COOPER

A man?

HEPBURN

I'll say... he was a bullfighter.

COOPER

A bullfighter... hmph.

HEPBURN

His name was Sebastian.

COOPER

Say, what's this with you and those Sebastians?

HEPBURN

I mean, his name was Michel but it happened in San Sebastian.

COOPER

Oh, it happened in Sebastian. Any dimples on his knees?

HEPBURN

Nope. Just scars. He was very brave, and he had the narrowest hips. You should have seen him in the ring. He had more grace, more style - ah! Owwww.... !

COOPER

I'm sorry, I didn't mean to do that.

HEPBURN

Did I say anything wrong?

COOPER

No, it's just that I don't like anklets on women.

HEPRBUN

You don't?

COOPER

I think they're very vulgar.

HEPBURN

Well, why didn't you say so? It doesn't mean that much to me... Not anymore.

ROBERTS INTERVIEW.

ROBERTS

Audrey Hepburn is a great example because I thought she was just so incredible and so brilliant and... But it was the way I felt watching an Audrey Hepburn movie, that's something that I wanted to do, ~~is to make somebody laugh like that or maybe make somebody just die if this couple doesn't get together..~~

~~FILM CLIP: PRETTY WOMAN-
ROBERTS DRIVING GERE
IN CAR.~~

~~ROBERTS (VO)~~

~~... So that's what I was aspiring to.~~

~~RICHARD GERE~~

~~Tell me, what kind of, what kind of money are you girls making these days? Ballpark.~~

DELETED FOR HOME VIDEO VERSION

DELETE FOR HOME VIDEO

~~ROBERTS~~

~~Can't take less than a hundred dollars.~~

~~GERE~~

~~Hundred dollars a night?~~

~~ROBERTS~~

~~An hour.~~

~~GERE~~

~~An hour? You make a hundred dollars an hour and
you've got a safety pin holding your boot up?~~

ROBERTS INTERVIEW.

ROBERTS

I just want to be an actor, I don't want to be a movie
star, and I certainly don't want to be a celebrity...

SCHIFF INTERVIEW.

SCHIFF

You know, you look at a star like Julia Roberts, and
she's talking about how she just wants to be an *actress*,
and she wants to, you know, she wants to just be *left*
alone and just let her *do her job* and all that sort of
thing. And in the old... and you look back at someone
like Joan Crawford or Jayne Mansfield, and they're
saying "I'm a star, I'm a star, look at me!" And you
say, what happened here, what's the difference?

ARCHIVE CLIP:

JOAN CRAWFORD INTERVIEW

MAN

What makes a star want to go on? I mean surely, the

danger of having a success and the difficulty of following it - the endless enmity that surrounds success in our business, is this worth going on with, do you know what I mean?

CRAWFORD

Oh yes, indeed, every minute of it.

JOHN WATERS INTERVIEW.

WATERS

The old kind put up with it, they were trained, they went to school on how to be famous within the studios.

FILM CLIP: WOMAN
INSTRUCTING TWO
ACTRESSES - MGM
DRAMA DEPARTMENT.

WOMAN

This is your first lesson with me. First thing I want to see you do is walk. The heel of the foot comes down first and then on to the ball of the foot, like that.

THEY WALK.

Do either one of you know what was wrong?

ACTRESS

No.

WOMAN

First your posture. I'm going to have Virginia Grey, a young featured player, show you the correct way of walking, sitting down, going up the stairs and coming down again.

LINE OF ACTRESSES
PRACTICING SMILING
AND SHAKING HEADS,
HOPPING, DANCING, ETC.

MUSIC: VIVALDI ALLEGRO
1st MOVEMENT, MANDOLIN CONCERTO

CUT TO ARTHUR WILDE INTERVIEW.

MUSIC CONTINUES.

WILDE

We had what amounted to a finishing school on the lot.

We had a drama school and...

ARCHIVE CLIP: CRAWFORD
INTERVIEW.

WILDE (VO)

... they went to school regularly and finally they
became good enough so that they were turned over to
directors and used on movies.

MUSIC OUT.

JOAN CRAWFORD

You see, we were trained with a stable of stars.

B&W FOOTAGE OF STUDIO
PARKING LOTS, STARS
WALKING AROUND.

CRAWFORD (VO)

When I was growing up and in my teens, I used to
sneak over from my set when I was playing an extra or
a small bit part, and sneak over and watch the Lewis
Stones, Wally Beery, Greta Garbo, three Barrymores...

ARCHIVE CLIPS: EXTRAS
APPLYING MAKE-UP.

NARRATOR

Many young hopefuls came to Hollywood seeking stardom, but only the lucky few were ever introduced to the public as potential stars.

ARCHIVE TV CLIP:
JOAN CRAWFORD

MAN

Here's one of my favorites, and I know you all like her too, because she's the personification of youth and beauty and joy and happiness: Joan Crawford.

SHE CURTSIES, GOES
INTO DANCE NUMBER.

MUSIC BEGINS.

DOUGLAS FAIRBANKS JR. (VO)

How did Joan Crawford become a star? Well, she was determined to be a star.

STILL PHOTOS: CRAWFORD
IN GARISH MAKEUP; SINGING,
RECITING, ETC.

MUSIC CONTINUES.

FAIRBANKS JR. (VO CONT'D)

She learned to dance, she learned to sing, she learned... went to drama school, learned voice placement... she worked all the time. She was only happy when she was working.

MARRIAGE PHOTOS.

We went on our honeymoon together, and she enjoyed a few days of it...

DOUGLAS FAIRBANKS JR. INTERVIEW.

FAIRBANKS JR. (CONT'D)

...but the main thing she wanted to do is get back to work again. She just loved getting back to the job.

FILM CLIP: **GRAND HOTEL**

MAN

Ooh, you're a little stenographer!

CRAWFORD

Yes, I'm a little stenographer.

MAN

Fascinating... I don't suppose you'd take some dictation from me sometime, would you? Well, how about some tea then?

CRAWFORD

Tea would spoil my dinner. I only have one meal a day and I rather not spoil it.

MAN

Why, are you reducing?

CRAWFORD

Reducing? Me? Do I need to?

JOHN WATERS INTERVIEW.

WATERS

Stars have to have the genuine article to become one, but then you've got to push it a little longer, and you have to have people to work on them that basically decide what is going to make them a little bit un-lifelike.

MUSIC: SOFT STRINGS...

STILLS: MAKE-UP PHOTOGRAPHS.

SIDNEY GUILLAROFF (VO)

She was arguably the biggest star of her time, for young people.

SIDNEY GUILLAROFF INTERVIEW.

GUILLAROFF (CONT'D)

Each one is an individual, they're all different. They become stars because of their very difference...

FILM CLIPS: MARLENE
DIETRICH, THE SCARLETT EMPRESS *d. sec.*

NORMA SHEARER IN
MARIE ANTOINETTE *5 min.*

GUILLAROFF (VO CONT'D)

They don't match the crowd at all, they don't even come close to it. People used to go to the movies to get away from everyday life. There was an illusion about what they saw on the screen, and that was very nice in those days, that was what distinguished them from the crowd.

WATERS INTERVIEW.

WATERS

Nobody really looks like the kinds of ... movie stars that you see that become stars...

FILM CLIPS:
GENTLEMEN PREFER BLONDES - *J. Russell -*
SHANGHAI EXPRESS - *Dietrich*
LITTLE CAESAR - *E.G. Robinson*

WATERS (VO)

... no one looks like that. The women are drag queens, the women are female female-impersonators. They have to get in drag too. Everybody has to get in drag to be a moviestar, some kind of drag. Tough-guy drag... Because no one is really like that.

FILM CLIP: OUT OF THE PAST

MAN

Tell me...

WOMAN

Don't, Chip (?).

MAN

Don't what?

WOMAN

I don't want to die.

MAN

Neither do I, baby, but if I have to, I'm going to die last.

FILM CLIP: STAGECOACH

JOHN WAYNE

You might need me and this Winchester, Curly.

WOMAN

I'll make it worth your while.

WATERS INTERVIEW.

WATERS

There's a few tiny people that have what it takes to get there...

PUBLICITY STILLS:
ROCK HUDSON
RITA HAYWORTH
CLARK GABLE

FILM CLIP: RAIN
JOAN CRAWFORD

WATERS (VO CONT'D)

... but then you have to go that extra level to make them a movie star. You don't see these people walking to the drug store, and the ones that you do aren't stars, they're actors.

SCHIFF INTERVIEW.

SCHIFF

A star in the old days was someone who was taken up by the studio, trained, you know, processed. The image was... you know, the studio had its feelers out at all times and whenever information came in they said, well, we've got to do this to this star, put 'em together with this star, move this star around in this way...

FILM CLIP: DARK VICTORY

BOGART

I guess I was born out of my time, Miss Judith. I should have lived in the days when it counted to be a man.

FILM CLIP: OKLAHOMA KID

BOGART

I dust heard that the Oklahoma Kid is Old Man Kincaid's son!

FILM CLIP: BULLETS OR
BALLOTS

BOGART

I'm starting to take over the numbers game.

SCHIFF INTERVIEW.

SCHIFF

Humphrey Bogart. Before he became a star, before they knew what to do with him, he was in a lot of lousy roles and every now and then he would do something crazy like play the Irish...

FILM CLIP: DARK VICTORY
BOGART GETS ON
RUNNING BOARD OF CAR.

SCHIFF (VO)

... stable hand in "Dark Victory."

BOGART

Morning, ma'am. Oh...I managed to get you up, did I?

WOMAN

Michael, do not be fresh.

BOGART

Well, I hear you've got the finest string of horses in the country. The least you could do is to come down and let them have a look at you. Surely if the little horses can get up early in the morning to run and jump for you, you can get up to watch 'em.

JEANINE BASINGER INTERVIEW.

BASINGER

They made so many movies, I mean, four and five movies a year sometimes; and if you go back and look at all the movies they've made, only a small percent of them really fit what we actually believe their stardom is. But the public remembered those films, embraced them in those films, discarded the others conveniently... and then they were smart enough to start casting them as "Bogie."

STILL PHOTO: STUDIO
EXECUTIVES.

MAN (VO)

From S. Charles Einfeld, director of advertising and publicity, to Martin Weisser. Dear Marty:

FILM CLIP: BULLETS OR
BALLOTS, BOGART
LOOKING MENACING.

MAN (VO, CONT'D)

Bogart has been typed through publicity as a gangster character. Now, we want to undo this. Sell Bogart romantically.

FILM CLIP: CASABLANCA
IN RICK'S CAFE

MUSIC IN CLIP:
"AS TIME GOES BY"

BOGART

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

JACK LEMMON INTERVIEW.

JACK LEMMON

I consider myself lucky that I got a taste of what we would now call...

ARCHIVE CLIP:
LEMMON IN CAR

STILLS: STUDIO
EXECUTIVE POSING WITH
LITTLE GIRL STARLET;
MAN SIGNING CONTRACT

LEMMON (VO CONT'D)

... the old studio system. While we complained about Harry Cohen or Jack Warner or whoever was running the studio with an iron fist, these guys knew film; they invented film.

NARRATOR

The investments studios made in individual stars had to last long enough for the largest possible pay off.

LEMMON INTERVIEW.

LEMMON

There were straight seven-year contracts and you were owned, body and soul.

FILM CLIP: **THE FRENCH
LINE**
JANE RUSSELL IN
DANCE NUMBER.

NARRATOR

The studios' goal with their iron-clad contracts was to test-market potential stars in roles the public might buy.

RUSSELL IN CLIP

Boys...

JANE RUSSELL
INTERVIEW (NOWADAYS)

RUSSELL

I'm still getting letters from people, I have no idea why... [Laughs] But.. it's very nice.

FILM CLIP: THE FRENCH
LINE

RUSSELL

[Sings] I'm looking for trouble, and I don't care what people say. It doesn't matter what the people say, what the people say, what the people say.

SCHIFF INTERVIEW.

SCHIFF

Jane Russell was a comic sexpot. You know, and you see her, and you, you have funny ideas, in, in more, in more ways than one.

FILM CLIP: THE FRENCH
LINE
DANCE NUMBER CONTINUES...

RUSSELL

[Sings] ...and though I'm riding for a fall it doesn't matter...

FILM CLIP: MACAO

RUSSELL (VO)

I would like to have done different kinds of characterizations, but...

RUSSELL INTERVIEW.

RUSSELL (CONT'D)

... I was working with men as directors, and they were picking the pictures and doing the casting, you know.

END OF CLIP: THE FRENCH
LINE - RUSSELL BARELY CLAD.

LEMMON INTERVIEW.

LEMMON

Casting is a very, very important thing. I used to, when I was a kid I used to think, hell, if you're an actor you can play anything, you should be able to play anything! Why won't they let me play Lear? I may be only twenty-six years old, but nevertheless, give me a beard and I'll play Lear. You know... nonsense.

Casting is very, very important, because there's going to be some actors that will be better for that part.

FILM CLIP: THE APARTMENT

LEMMON

Excuse me - the 27th please. You're carrying precious cargo.

SHIRLEY McLANE

27.

LEMMON

You may not realize it Miss Kirkaby, but I am in the top ten, efficiency wise, and this may be my day promotion-wise.

SHIRLEY McLANE

You're beginning to sound like Mr. Kirkaby already.

LEMMON

Why not now, that they're kicking me upstairs.

McLANE

Couldn't happen to a nicer guy. You know, you're the only guy that ever takes his hat off in the elevator.

LEMMON

Really?

McLANE

Something happens to men in elevators - must be the altitude, the blood rushes to their head. I could tell you stories that would -

LEMMON

I would love to hear them. Maybe we could have lunch in the cafeteria some time or some evening after work?

McLANE

27. I hope everything goes alright.

LEMMON

I hope so. Do you believe they'd call me on a day like this, what with a cold? How do I look?

McLANE

Fine.

LEMMON

Thank you. That's the first thing I ever noticed about you - when you were in the local elevator you always wore a flower.

McLANE

Good luck - and wipe your nose.

LEMMON INTERVIEW.

LEMMON

It seems derogatory to say, "Oh, he's a personality actor," or "He plays the same thing all the time."
How well does he do it?

FILM CLIP: RIFF RAFF
SPENCER TRACY LISTENING.

MAN (OFFSCREEN)

"All those in favor..."

LEMMON (VO)

Tracy, when he's just sitting and listening to somebody... I would say the son of a bitch is listening for the first time. He hasn't heard those words before, he's thinking about 'em.

LEMMON INTERVIEW.

LEMMON

Gary Cooper had such distinctive characteristics in his behavior pattern.

FILM CLIP: MEET JOHN DOE
GARY COOPER
TAKES OFF HAT.

LEMMON INTERVIEW.

LEMMON

Well, Jimmy, with... "ah, eh, ah, ooh, um, eh," you know, and the hesitations and this and that... but, God, you look back on some of those, and how he used them...

FILM CLIP: MR. SMITH
GOES TO WASHINGTON

JIMMY STEWART

Oh, I, I'm sorry, gentlemen, I... I know I'm being disrespectful to this honorable body, I know that, I... A guy like me should never be allowed to get in here in the first place, I know that! And I hate to stand here and try your patience like this, but I... Either I'm dead right or I'm crazy!

RICHARD DYER INTERVIEW.

DYER

All of the big, male hollywood stars, Clark Gable, Spencer Tracy, Gary Cooper, James Stewart, all of them don't seem to be acting very much, and some of the later people, William Holden, Rock Hudson, some of those people as well, and I think that effortlessness of masculinity is really quite important.

FILM CLIP: CHISUM

MALDEN (VO)

A good example of that is Duke Wayne.

JOHN WAYNE

Well, I don't favor talking to vermin, but I'll talk to you just this once. You're not just getting started, the line's been drawn. What Billy did balanced the books so far. But if one of your men crosses my land, or even touches one of my cows, or do anything to that store, I'm not going to the sheriff, the governor or the President of the United States. I'm coming to see you.

MAN

Mr. Chisum, that sounds like a threat.

WAYNE PUNCHES MAN.

WAYNE

Wrong word. Fact!

RICHARD DYER INTERVIEW.

DYER

Most of Hollywood, or most of art, is after authenticity. But yesterday's authenticity is today's artifice. So the whole history of Hollywood is...

FILM CLIP: STREETCAR
NAMED DESIRE

DYER (VO)

... a new authenticity, and Brando is clearly a new authenticity.

KARL MALDEN INTERVIEW.

MALDEN

Watch "Streetcar," watch "On The Waterfront."

FILM CLIP: ON THE
WATERFRONT

MALDEN (VO)

... Each changed a whole style of acting.

BRANDO

Come here, you don't have to be afraid of me, I'm not going to bite you... I guess they don't let you walk with fellows, where you've been, huh?

SAINT

You know how sisters are.

BRANDO

Yeah. You training to be a nun?

SAINT

It's just a regular college... it's run by the sisters of St. Anne.

BRANDO

Where is that?

SAINT

In Tarrytown.

BRANDO

Where is that?

SAINT

The country...

BRANDO

I don't like the country - the crickets make me nervous.

EVA MARIE SAINT INTERVIEW.

SAINT

He was helpful, he was charming, he would give me his coat on the waterfront - it was very cold at night. He was a prince. I think I can say this - he was one of my favorite leading men.

FILM CLIP: ON THE WATERFRONT

SAINT

I want you to stay away from me -

BRANDO

I know what you want me to do but I ain't gonna do it so forget it.

SAINT

I don't want you to do anything. You let your conscience tell you what to do -

BRANDO

Shut up about that - conscience that's all I've been hearing!

SAINT

I haven't mentioned the word before - you just stay away from me...

BRANDO

Edie, you love me!

SAINT

I never said I didn't love you - I said stay away from me!

BRANDO

I want you to stay...

SAINT

Stay away from me...

RICHARD DYER INTERVIEW.

DYER

Very often what stars are doing is kind of giving of humanity, an inflection, an individuality to what is still basically a stereotype.

JEANINE BASINGER INTERVIEW.

BASINGER

They seem to represent sex, or integrity, or Americanism, or virtue, or whatever.

JACK LEMMON INTERVIEW.

LEMMON

It was not too difficult to play the frustration of the character in this scene. Because Marilyn was an incredibly attractive lady, there was no question about it.

FILM CLIP: SOME LIKE IT HOT

MARILYN

Daphne, Daphne, I wanted to thank you for covering up for me... You're a real pal.

LEMMON

Sugar, it's nothing... I just thought that us girls should stick together.

MARILYN

And if it wasn't for you, they would have kicked me off the train and I'd be out in the middle of nowhere, sitting on my ukelele.

LEMMON

Oh, it's freezing outside, I mean, when I think about you, and your poor ukelele...

MARILYN

If there's ever anything I can do for you -

LEMMON

I can think of a million things... that's one of 'em.

JOHN WATERS INTERVIEW.

WATERS

And I still like movie stars who are not like real people, that you will go out all day and you will not see someone like that.

FILM CLIP: QUEEN CHRISTINA

GRETA GARBO

All my life, I've been a symbol. A symbol as eternal and changeless, an obstruction. A human being is mortal and changeable, with desires and impulses. Hopes and despairs. I'm tired of being a symbol chancellor. I long to be a human being.

FILM CLIP: THE SCARLETT EMPRESS

BASINGER (VO)

Marlene Dietrich, Greta Garbo, you know, they're like some kind of ... other.

MARLENE DIETRICH

If you come closer, I'll scream.

MAN

It would be easier for you to scream without a straw in your mouth.

BASINGER (VO)

It's a romantic kind of woman, that isn't perhaps one we connect to...

BASINGER INTERVIEW.

BASINGER

... as easily as we do that Crawford figure who wants to get something for herself, and who's very realistic and down-to-earth.

FILM CLIP: POSSESSED
(1931)

CRAWFORD

You don't own me - nobody does. My life belongs to me.

MAN

And you'll make one fine mess of it.

CRAWFORD

It'll still belong to me.

WOMAN

Don't, Marian. You frighten me when you talk like that.

CRAWFORD

If I were a man it wouldn't frighten you, you'd think it was right for me to go out and get anything I could out of life. And use anything I had to get it. Why should men be so different? All they've got is their brains and they're not afraid to use them. Well, neither am I.

DYER INTERVIEW.

DYER

I mean, the key thing to the star image is that it is only an image, and yet we know there is a real person and that knowledge that we have - about the fact that there is a real person - makes us believe in the image.

ARCHIVE CLIP: B&W
CRAWFORD INTERVIEW.

CRAWFORD

You see, pictures have given me all the education I ever had, since I never went beyond the fifth grade... no formal education whatsoever... and I, I used to have to read scripts and then look up the words in the dictionary, how to pronounce them and what they meant, before I could learn the lines.

ARCHIVE CLIP:
POSSESSED (1931)

CRAWFORD

I left school when I was only twelve. Never learned how to spell regret. (kisses man) We'll be late.

RICHARD DYER (VO)

She always managed to keep a fit between all the different parts of the image, and that was always difficult for stars, to keep a fit between what they were like off screen, how they were sold, what the pin-ups were like, what roles they played.

And to do that over a long period of time... well, very few stars did it, actually.

ARCHIVE CLIPS:
STARS W/DATES,
CELEBRITIES ARRIVING
TO EVENT.

MAN (VO)

The celebrities include Joan Crawford...
Here's Richard Green arriving with actress Wendy Barry...

ARCHIVE CLIP: CRAWFORD
IN FRONT OF CROWDS
AND AT RACETRACK.

STARS DRESSED UP.

DYER (VO)

Well, in the so-called golden age of Hollywood, studios certainly did control the image of stars very strongly, they determined what films they would make, how that would be advertised, what they would wear, what stories about them would be got over to the press and so on. So, so in that sense they, they controlled the image very strongly indeed.

ARTHUR WILDE INTERVIEW.

WILDE

... we would bring two people together that worked at the studio, and insist that they date each other and send a photographer along and a, and a reporter from a fan magazine, along on the date.

WATERS INTERVIEW.

WATERS

They went along with it, they did the fake dates once a week if they wanted to, and then they went out and took opium (laughs) or, you know, did whatever they did on the side, and nobody would report that, as long as they'd play the game... as long as they'd talk to Hedda and Louella and mouth stuff that they wanted to hear...

CLIP: LEAFING THROUGH
FAN MAGAZINE.

FILM CLIP: WHAT PRICE
HOLLYWOOD?

WATERS (VO CONT'D)

...they would leave 'em alone if they did the other stuff.

SYLVIA WALLACE (VO)

The fan magazines were..."fanny-wanny," they catered to the children, to the teenagers, and to people who, who wanted to love these dream people.

WOMAN IN CLIP

Mmm... oh, boy.

SHE PRESSES A MAN'S
PHOTO TO HER FACE.

WOMAN IN CLIP (CONT'D)

Darling, how I love my darling! I love my beautiful...

SYLVIA WALLACE INTERVIEW.

WALLACE

And they did not allow any photograph of anyone with

a glass in their hand -- it might have just been orange juice, but it might be misinterpreted -- because they never drank, and they never smoked, and they never screwed.

WATERS INTERVIEW.

WATERS

Oh, in the old Hollywood pictures they couldn't do anything. They couldn't have babies when they weren't married, they couldn't be gay, they couldn't take drugs, they couldn't do anything, basically, had to live this fake life. But the publicity department took care of that; if they had a life that wasn't acceptable, they dreamed up a fake life for them. And the press knew it was fake, but they reported it. It was completely a rigged game in the old days.

CLIP: PSEUDO-NEWS
ABOUT STARS.

MAN (VO)

Here is what it's like inside the cabin of the luxurious airliner.

WILDE (VO)

Normally speaking, there isn't really too much news in Hollywood, and, and it has to be manufactured. If I had to guess how many stories were written and planned in a year, I would say twenty or thirty a day times three hundred and sixty-five.

MAN (VO)

Must be getting near the big village... Paulette's putting on her war paint.

ARTHUR WILDE INTERVIEW.

WILDE

It was as important to the studio that they do the publicity as it was that they stand up in front of the cameras and act.

TV CLIP: CLARK
GABLE'S WEDDING.

WATERS (VO)

Being a star... they eventually, you could never go out of your house, you could never have a good love affair, all the things that most people want you have to give up if you become that famous. And they gladly do it. And I, I admire those kind of people.

AUDIO: "MONEY (THAT'S
WHAT I WANT)"

ARCHIVE CLIPS: PUBLICITY,
JAYNE MANSFIELD.

WATERS (VO CONT'D)

I've always been a big fan of Jayne Mansfield...

SONG (VO)

The best things in life are free... but you can give them to the birds and bees...

WATERS (VO)

I mean, she just was publicity-crazed. She loved it, and she fed on it, and she needed more and more, it

was like a drug, publicity, to Jayne Mansfield. She used to drop invitations to her wedding from helicopters and stuff. I mean, she was truly publicity insanity.

She was so over the top about being a movie star that it drove her crazy. She got a taste of publicity, she wanted more and more and more, where every day she would just be running around in bikinis, squealing, with chihuahuas... she used to walk down Hollywood Boulevard in a bikini walking an ocelot, handing out signed pictures of her...

WATERS INTERVIEW.

WATERS

...to startled passerbys. You know... she was insane. And so I respect that.

TV CLIPS: STARS
BEING FOLLOWED AROUND.

AUDIO: JAZZ MUSIC

BASINGER (VO)

One of the things that happens is accessibility to stars grows... as you move into the 50's, and the studio system begins to collapse, you have stars not being protected by the machinery of the studio any longer. They're out on the streets, they're getting interviews that aren't controlled, television is picking them up and showing them to you, so they become more known for

who they really are. Their private life was another role they were playing.

NEWS CLIPS: LANA
TURNER AVOIDING PRESS,
GOING TO COURT.

NARRATOR

In 1958, when Lana Turner's daughter stabbed her mother's lover, the public was avid for the lurid details of a star career seemingly in trouble. What they saw televised from the courtroom was a tour-de-force performance.

LANA TURNER

I said, don't, don't ever touch me again... I'm... I'm absolutely finished, this is the end... and I want you to get out. And after I said that, I was walking towards the bedroom door, and he was right behind me, and I opened it...

WATERS (VO)

Certainly with a million photographers there, and she's on the, on the stand... she is Lana Turner. You can never not be Lana Turner when you're Lana Turner. It was effective testimony; Cheryl got off.

TURNER

It was so fast... I, I truthfully thought she had hit him in the stomach.

WATERS INTERVIEW.

WATERS

But Lana also was a major movie star that let her public life - certainly, when it got out...

NEWS CLIPS: TURNER.

WATERS (VO CONT'D)

... she went along with it and used it.

NARRATOR

Public crucifixions were turned by superstars into resurrections of their star careers, recycled in star performances in movies.

FILM CLIP: PEYTON PLACE
COURT SCENE.

MAN

Did your daughter ever tell you that she had seen Lucas beating Selina?

TURNER

No.

MAN

Now, don't you think that if she had seen such a shocking incident, she would have mentioned it to you?

TURNER

I don't know.

MAN

Well, wouldn't she?

WATERS (VO)

Rather than let it kill her, she, she kept it up, and, and

used it.

MAN

Well, Mrs. McKenzie, doesn't your daughter ever bring home her problems?

TURNER

How many times do I have to answer your questions?

WATERS INTERVIEW.

WATERS

The public is really fickle, and can be vitriolic as far as their likes and dislikes with a movie star. That's why there are ups and downs with long careers, certainly. And they're the ones that survive it, that can survive a bad one, and then good - then bad, then good - the audience likes to see comebacks and all that stuff.

HENRY ROGERS INTERVIEW.

ROGERS

Well, the star system is dangerous, because it takes a tremendous toll on the minds and the emotions of people.

STILL PHOTO:
JAMES DEAN.

ROGERS (VO)

We lost James Dean that way; emotionally, he couldn't handle it.

FILM CLIP: **REBEL
WITHOUT A CAUSE**

JAMES DEAN

... I have never done anything right. I've been going

around with my head in the sling for years. I didn't want to drag you into this but I can't help it. See, I think, I think that you can't just go around proving things, pretending like you're tough... And you can't - even though you look a certain way, you can't -

MAN

That's right, you're absolutely right -

DEAN

You're not listening to me!

ARCHIVE CLIPS:
MONTGOMERY CLIFT
HOME MOVIES

ROGERS (VO CONT'D)

Clift was a perfect example of that. He was an emotionally disturbed man; he would have been better off running a grocery store in some little town in the Midwest, where the public wouldn't pay any attention to him, than he would as a film star.

FILM CLIP:
A PLACE IN THE SUN
CU CLIFT

ROGERS (VO CONT'D)

He was a fine outstanding actor, but emotionally he couldn't stand the strain.

FILM CLIP:
SOME LIKE IT HOT

MARILYN

(starts singing)... I want to be loved by you,
and nobody else but you....

JANE RUSSELL (VO)

Marilyn was very fragile.

RUSSELL INTERVIEW.

RUSSELL (CONT'D)

God, if I'd lived in seven different foster homes, I would have been a totally different person.

FILM CLIP: GENTLEMAN
PREFER BLONDES

MARILYN

Do you think three sleeping pills are enough?

WOMAN

Three's quite a lot - that's pretty potent stuff.

MARILYN

If a thing's worth doing, it's worth doing well.

EVA MARIE SAINT INTERVIEW.

EVA MARIE SAINT

Well, there were a lot of tragedies of people in, in getting so involved in the business and not having, having the home life. I mean, there are still tragedies now, but it's, it's different, and I think, I think it would be a terrible life to have to be in a cocoon as a star without... not having your life.

WATERS INTERVIEW.

WATERS

Does fame ruin some people's lives, are you saying? Well, maybe, but, but why did they become actors? I don't understand that. People that don't want fame,

you shouldn't go into show business. That's part of it, that's what you get... if it works. If it doesn't work, you never get jobs; if it works, you get famous.
(laughs) So you have to sort of choose between the two.

EVA MARIE SAINT INTERVIEW.

EVA MARIE SAINT

I had an agent once who always made me cry...

FILM CLIPS, PHOTOS:
EVA MARIE SAINT

SAINT (VO CONT'D)

... because he wanted me to do film after film after film. And he kept telling me "You won't be a superstar unless you work constantly." I kept saying to him, "I don't, I don't want to be a star, I don't want to be a superstar, I'm a working actress." And he never really understood me. And I had two children at the time, and he didn't understand that I was... every time I got on a plane to go off somewhere, I was torn... and I always took my children with me. When I made *Exodus*, I took my children, my husband, my mother-in-law and my parents. But that was my choice... so I worked about once a year.

EVA MARIE SAINT INTERVIEW.

SAINT

So "superstar"... I, I, I do not know what that would be like.

ROBERTS INTERVIEW.

ROBERTS

I think the aspects of it that interfere with my personal life are people's inability to accept what I have to offer... which is, I, I make movies, and I make movies for you. So I make a movie and I give you heart, soul, blood and guts, the whole nine yards, as much as I can do, the best that I can do it; and that's a lot.

TV CLIPS: PAPARAZZI &
JULIA ROBERTS, JACK
NICHOLSON, ARNOLD SCHWARZ.

NARRATOR

In Hollywood today, the stars - not the studios - make the major decisions. Stars are no longer employees, but independent artists operating through powerful agents.

FILM CLIP: **TERMINATOR 2**
SCHWARZENEGGER W/GUN.

SCHWARZENEGGER

Asta la vista, baby.

LEMMON INTERVIEW.

LEMMON

Everything now is a package, it has to be a package, and very often that package will start with one of a handful of stars that command an incredible salary.

FILM CLIP: **RAMBO: FIRST BLOOD PART II**
STALLONE FIRES ROUNDS INTO...

FILM CLIP: **ANOTHER 48 HOURS**

EDDIE MURPHY

Knock this shit off. I have been having a very bad day. I just got out of jail this morning, already I have been shot at, I was on a bus that flipped over 17 times, been stabbed in the bathroom, and somebody blew up my Porsche. I am in a bad goddamn mood.

RICK NICITA INTERVIEW.

NICITA

When the studio system broke down, they made it so that the studios lost their power and they gave it to the artists, as independent contractors, so then the artists, in turn, gave it to the agents by enabling them to do it.

MODERN CLIPS: STUDIOS
& BUSY HOLLYWOOD STREETS.

AUDIO: PENGUIN CAFE
ORCHESTRA SONG USING
TOUCH-TONE PHONE SOUNDS.

CLIPS OF NICITA TALKING
ON PHONE, DRIVING, ETC.:

NICITA IN CLIP

Okay, so Monday we get a script and an offer, meaning it's his.

NICITA (VO)

All the agents in town are scrambling to get that offer for their client.

NICITA IN CLIP

Have you read it? ... It's not bad. It's not bad. But

first-time, first-time director is gonna be the big problem. ... Hello. Yeah. (laughs)

NICITA (VO)

The most difficult thing is advising the client, "Okay, you've got these things to pick from, here's the one to pick."

NICITA IN CLIP

Yes, yeah, be-- yeah, yeah, let's, yes.

NICITA (VO)

That's the difference between agents. Because when you're representing stars, there are many many opportunities.

NICITA IN CLIP

Bye.

ROBERTS INTERVIEW.

ROBERTS

It's my, you know, it's ultimately my choice... you know, it doesn't matter how many people say, you know, do it, you should do it, it's perfect, it's great; if I don't want to do it I'm not gonna do it, no matter how many people are telling me to.

NICITA INTERVIEW.

NICITA

I think the key is that the agents don't have power in themselves, their power is ceded to them by who they represent.

LEMMON INTERVIEW.

LEMMON

When the actor has that much control, then he really now is taking on more than just the performance; he's taking on the whole load. And I think all too often that can affect the performance, because consciously or unconsciously he's carrying this massive thing, him and his company, there's this, there's that, or whatever... It very often can lead to his having control beyond that, way beyond that of the producer or the director or the writer about what happens to that film: about the writing, about rewriting, about how it's directed et cetera.

NICITA INTERVIEW.

NICITA

The studios themselves have no security, there's nobody they can count on; they're just, they're just waiting in line. It's, it's... no matter what their relationship really was with a given star, in the absence of a contract it's just starting from ground zero again: here's our script, please take a look.

ROBERTS INTERVIEW.

ROBERTS

I certainly read scripts and I make my choices, and all the choices have been No, but I think that they will agree with me that, you know, I say to people... say, "Why haven't you worked in two years?" Well, show me a movie in the last year and a half that's come out that I should have been in?

NICITA INTERVIEW.

NICITA

In my opinion, the role of the agent is not to make the client the most money possible. I'm not a business manager, I'm not a financial advisor, I'm not their banker - I'm trying to allow them the most choices.

RAY LIOTTA INTERVIEW.

RAY LIOTTA

Because I really love acting, you want to be able to do as many different parts as... and be challenged by as many different roles and different types of movies as you can. As soon as the studios see you in a certain way, that doesn't enable you to do the different types of roles that you would like to do.

FILM CLIP: **SOMETHING WILD**
LIOTTA CRASHES THROUGH
A WINDOW AND MENACES
JEFF BRIDGES.

LIOTTA

Hi, Charlie.

JEFF BRIDGES

Ray.

NICITA INTERVIEW.

NICITA

Ray has made a real strong mark in a certain kind of part... edgy, violent, or near, near violent or capable of, of violence. And he, he's doing great and very well respected, the movies are, are, are doing well.

He is so much more than that, in terms of the guy he is, and the performance that he can deliver.

FILM CLIP: DOMINICK
& EUGENE

LIOTTA

You were born first... and twelve minutes later I was born. You're the big brother. And our mother died when we were born.

LIOTTA INTERVIEW.

LIOTTA

There's a few projects now that I want to do that aren't edgy. And it's just, you know, getting in the room with these people, and, you know, they... out of sight, out of mind, they don't remember some of the softer things you might have done, they remember the successes so that's pretty much where they stay. I, I would think it's the same problem that anyone who does comedy has and wants to do something more serious.

FILM CLIP: PENNIES
FROM HEAVEN

STEVE MARTIN (LIP SYNC)

If I should wake and find your arms around me, I know I'll never have to dream again. If I should wake and feel your lips surrender to mine, I'd just be wasting time in dreaming.

STEVE MARTIN STANDS
IN MIRROR AND LIP
SYNCS SONG.

MUSIC: "I'LL NEVER HAVE
TO DREAM AGAIN"

NICITA INTERVIEW.

NICITA

All the pressure in this business on actors is to put them into as small a box as possible, and absolutely caged in, tight cast situation where they only do one thing.

ROBERTS INTERVIEW.

ROBERTS

I don't think that I'm playing the same character over and over again, certainly; that would be boring, I hope I'm not doing that. But I think that there, there is truth in that, and I think that that has as much to do with... it's the best, it's what I think is the best of what's there.

~~FILM CLIP: PRETTY WOMAN--~~
~~GERE OFFERS NECKLACE.~~

~~—ROBERTS—~~

~~—Do I look okay?~~

~~—GERE—~~

~~—Something's missing--.~~

~~—ROBERTS—~~

~~—Well, nothing else is going to fit into this dress, I'll tell you that.~~

OUT
FOR
VIDEO

~~GERE~~

~~Maybe something in this box... I don't want you to get-~~
~~too excited - it's only a loan.~~

~~ROBERTS~~

~~OOh! (laughs in surprise...)~~

RICHARD DYER INTERVIEW.

DYER

I think Julia Roberts is someone who has played a similar role. I mean, there are some obvious differences between *Pretty Woman* and *Sleeping With The Enemy*, for instance, but nonetheless she's, there's this continuity of character.

ROBERTS INTERVIEW.

ROBERTS

Look, at this point, every character that I play is gonna be sort of, you know, a young, you know, nice, whatever, white, I mean, they're all gonna have certain, you know, things that are always gonna be there, that just is inevitable, you know. And it's my job to try to make it different and more interesting.

~~FILM CLIP: PRETTY WOMAN~~
~~ROBERTS IN BATHTUB~~

~~ROBERTS~~

~~Did I mention that my leg is 44 inches from hip to toe?~~
~~So basically we're talking about 88 inches of therapy-~~
~~wrapped around you for the bargain price of -~~

~~ROBERTS/GERE~~

~~-\$3000.00 Yeah.-~~

SCHIFF INTERVIEW.

SCHIFF

Julia, of course we want her to be sexy and beautiful, but we don't want her to be naughty. You know, I mean, the only virgin prostitute in, in... not in American films, there are dozens of virgin prostitutes, but the latest version of that is Julia Roberts in *Pretty Woman*. And it works and works and works and works.

~~FILM CLIP: PRETTY WOMAN -
ROBERTS WALKING DOWN -
STREET, SHOPPING,
TRYING ON CLOTHES -~~

~~DYER (VO) -~~

~~The society has lots and lots of ideas about what it is to be a person, what it is to be a male, a female, and so on, and stars are simply giving a kind of twist to that, which is either finding a new dimension to it, humanizing it, individualizing it, but very often in a sense confirming it.~~

~~AUDIO: "PRETTY WOMAN" - sound alike -~~

DYER INTERVIEW.

DYER

Hollywood wants the sure thing, the star, the genre and so on. But, the sure thing - people don't want exactly

the same thing. They want the same, only different.
And that's the really, that's the really difficult thing to
do.

FILM CLIP: **SLEEPING
WITH THE ENEMY**
ROBERTS ON PHONE W/
POLICE, HOLDING GUN
ON MAN.

ROBERTS

Come quickly. I've just killed an intruder.

ROBERTS SHOOTS
REPEATEDLY & HYSTERICALLY.

FILM CLIP: **POSSESSED** (1947)
CRAWFORD SHOOTS
A MAN CALMLY.

FILM CLIP: **POSSESSED** (1947)
CRAWFORD SCREAMING.

CRAWFORD

David! David! David! David! I killed him!

ARCHIVE CLIP:
B&W CRAWFORD INTERVIEW.

MAN (VO)

Here you are, making your 74th international picture, a
picture that will be seen by millions of people all over
the world, many of the people that you have worked
with - talented as they have been - have not survived.
It's interesting, I think, to try and consider why you
have - what it is you have, what is the quality that you
have for the public, that makes it go on wanting to see
your pictures?

CRAWFORD

Well, first of all, I'm stagestruck and I think they all know that. Secondly, I try to get a film that has audience identification.

BASINGER INTERVIEW.

BASINGER

Some stars, such as for instance Joan Crawford, did develop an awareness that because she had learned the business, that she had to keep reinventing herself to a certain degree as she aged, and as times changed, without losing what it was that appealed to people.

HENRY ROGERS INTERVIEW.

ROGERS

Joan Crawford, at the time I started to represent her in 1945, had just had her contract dropped by MGM. L.B. Mayer, who was the head of MGM, had just branded her as one of a number of actresses who had become box-office poison - and Joan Crawford was at a turning point in her film career. Just at that time, a man named Jerry Wald, who was a producer at the Warner Brothers studio decided that despite what L.B. Mayer had said, he was going to put her in the starring role of a movie called "Mildred Pierce."

**ARCHIVE CLIP: MILDRED
PIERCE TRAILER**

MAN IN CLIP

(after being shot) Mildred.

MAN (VO)

Mildred. A name gasped in the night. The one last word of a dying man. But one word that tells a thousand stories of a woman who left her mark on every man she met.

ROGERS (VO)

The morning of the awards, she called me and said, "Henry, I have a terrible cold, I'm in bed... I won't be able to go to the awards."

ARCHIVE CLIPS:
PRESS FRENZY

ROGERS (VO CONT'D)

And sure enough, she was announced as the winner, and a half-hour later this horde of photographers and reporters were all walking into her house and up to her bedroom, where there she was, the queen herself, holding her Oscar.

STILL: CRAWFORD
W/OSCAR.

SCHIFF (VO)

As... in terms of career management, the Joan Crawford story is, is, you know, a ...

SCHIFF INTERVIEW.

SCHIFF

... great shining example, because at every stage of her career, as she grew older, as, you know, what she was doing faltered and the next thing took over, she could be, you know, she could be the woman scorned in *Mildred Pierce* and come back and win the Oscar. She

could... she could adjust her, her, her morality in a way, to her ...

STILL MONTAGE:
CRAWFORD'S FACE
THROUGH THE YEARS.

SCHIFF (VO)

... looks, to her image... you know, that face changed more than any face in movie history. She, she knew how to keep an audience going... Madonna-like, I mean, we think of Madonna as being kind of immortally in touch with, with the public pulse; not like Joan Crawford, that was decades.

NICITA (VO)

I think once the public has embraced you ...

NICITA INTERVIEW.

NICITA

... unless you're a total momentary fan or you physically change considerably, or you've done something ... loathsome, that will forever turn them off - one of those three which are all, you know, rare. Other than that, once a star, you can probably be one again. You're just orbiting around the dark side of the moon and ...

FILM CLIP: WHAT EVER
HAPPENED TO BABY JANE?

NICITA (VO)

... you'll be back. You just have to find the

intersection between what you want to do and what the public will accept you in.

CRAWFORD STRUGGLES OUT
OF HER WHEELCHAIR, LIFTS
PLATTER, FINDS DEAD RAT.

BASINGER (VO)

So what you see with her is she goes from shop girl to grand lady to gargoyle. At a certain point the public wanted her to be a gargoyle.

BASINGER INTERVIEW.

BASINGER

What their image becomes gets very complicated because it's also ...

FILM CLIP: WHAT EVER
HAPPENED TO BABY JANE?

CRAWFORD WATCHES
MOVIE ON TV.

BASINGER (VO)

... drawing on what they used to be.

CRAWFORD

... Please try to understand. I married you because, I was nuts for you, and it was...

BASINGER (VO)

When you get out to *Whatever Happened to Baby Jane*, you have a movie in which Joan Crawford sits in a wheelchair, looking at herself playing in her old movies...

FILM CLIP: WHATEVER
HAPPENED TO BABY JANE?

CRAWFORD

Oh, he should have held that shot longer. I told him that when we were rehearsing and also when we shot it.

SCHIFF (VO)

I think that sense of the changing is very important in star images.

SCHIFF INTERVIEW.

SCHIFF

They're not just one thing for all time. Star images themselves have a ...

STILLS:
MONTGOMERY CLIFF AND
GREGORY PECK

FILM CLIP: HIGH NOON

SCHIFF (VO)

... history. The successful star career was finding a new inflection to (inaud.) an image to something that did the same thing and yet was different enough to be interesting.

STILLS:
GREGORY PECK AND
INGMAR BERGMAN *CASABLANCA*

ROBERTS (VO)

I don't look for any particular ...

ROBERTS INTERVIEW.

ROBERTS

... character. I just look for something that's funny or

dramatic. It's just what appeals to me - I mean, I just read it and I know that that's what I want.

NICITA INTERVIEW.

NICITA

Nobody ever goes "I've got it all, I want to stay right here." It's just, it's just not human nature - I mean, this business is human nature exponentially amplified.

MONTAGE OF FILM CLIPS
AND STILL:

STILL: MARLENE DIETRICH

FILM CLIPS:

SCARLETT EMPRESS 2

TOUCH OF EVIL 2

STILL: MARLENE DIETRICH

FILM CLIPS:

ON THE WATERFRONT 2

GODFATHER 2

STILL: MARLON BRANDO

FILM CLIPS:

WOMAN OF THE YEAR 1

STILL: KATHARINE HEPBURN

FILM CLIPS:

DARK VICTORY 2

ALL ABOUT EVE 2

STILL: JOAN CRAWFORD

FILM CLIP: RAIN 4

NICITA (VO)

They all are looking for something - critical acceptance, public acclaim, industry respect, their own respect. That will always be there. It's not going to disappear.

AUDIO IN:
MUSIC FROM "BOMBSHELL"

END OF STAR TRANSCRIPT.