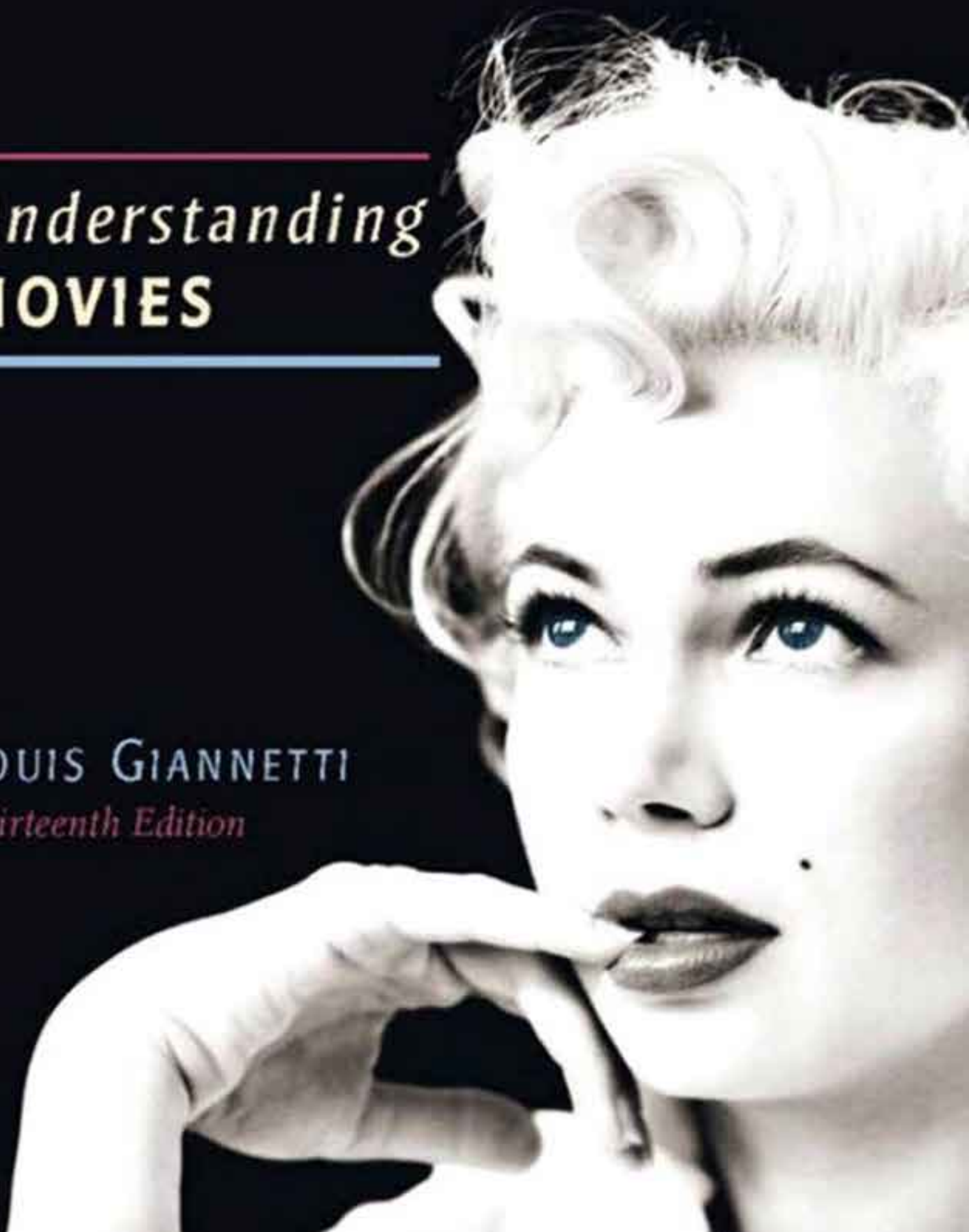

Understanding
MOVIES

LOUIS GIANNETTI
Thirteenth Edition



LOUIS GIANNETTI

▶ *Understanding* **MOVIES**

Thirteenth Edition

PEARSON

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Printer Cover: Lehigh-Phoenix Color/Hagerstown
Text Font: Birka, Pisa



This book was designed by
Laurence King Publishing Ltd, London
www.laurenceking.com

Production Manager: Simon Walsh
Design: Jo Fernandes
Photo Research: Phil Moad, David Kent
Images: Kobal Collection/Picture Desk except AF
archive/Alamy: 10-3a; Archives du 7e Art: 2-3c & d,
2-25, 2-31d; BFI: 2-14a, 4-2a & b, 9-23a, 10-14, 10-19,
10-24a, 12-28; Collection Christophel: 2-33; Everett
Collection: 2-34, 7-17b; Moviestore collection Ltd /
Alamy: 5-3; Photofest: 3-13a, 5-25a, 7-10b, 7-13a, b,
c, 10-29b, 12-12; Photos12: 2-15, 4-20; Pictorial Press
Ltd / Alamy: 1-8a; Ronald Grant Archive: 3-9, 8-32.

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Library of Congress Cataloging-in-Publication Data

Giannetti, Louis D.
Understanding movies / Louis Giannetti. -- Thirteenth edition.
pages cm
Includes bibliographical references and index.
ISBN-13: 978-0-205-85616-9
ISBN-10: 0-205-85616-0
1. Motion pictures. I. Title.
PN1994.G47 2013
791.43--dc23

2013002337

1 2 3 4 5 6 7 8 9 10

PEARSON

ISBN 13: 978-0-205-85616-9
ISBN 10: 0-205-85616-0

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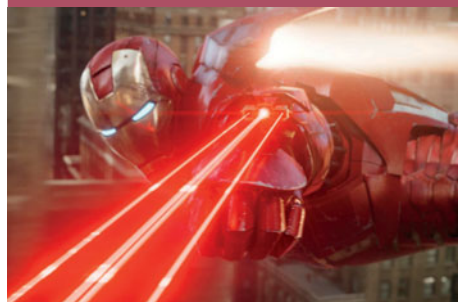
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- 1-23b DARK VICTORY** (U.S.A., 1939), with Bette Davis and George Brent, directed by Edmund Goulding.
- 1-24 STARMAN** (U.S.A., 1984), with Karen Allen and Jeff Bridges, directed by John Carpenter.
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- 1-26b CINDERELLA MAN** (U.S.A., 2005), with Russell Crowe and Renée Zellweger, directed by Ron Howard.
- 1-26c DARK BLUE** (U.S.A., 2003), with Michael Michele and Ving Rhames, directed by Ron Shelton.
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- 1-26e RUMBLE IN THE BRONX** (U.S.A., 1996), with Jackie Chan, directed by Stanley Tong.
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- 1-27 THE BATTLE OF ALGIERS** (Italy/Algeria, 1967), directed by Gillo Pontecorvo.
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- 1-29 THE MATRIX** (U.S.A., 1999), with Keanu Reeves and Hugo Weaving, written and directed by Andy and Larry Wachowski.
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- 1-30b KING KONG** (U.S.A., 2005), with Naomi Watts, directed by Peter Jackson.
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- 1-31b STAR WARS SPECIAL EDITION** (U.S.A., 1997).
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- 1-34a THIS IS ELVIS** (U.S.A., 1981), with Elvis Presley, directed by Malcolm Leo and others.
- 1-34b TRAFFIC** (U.S.A., 2000), directed by Steven Soderbergh.
- 1-35a MURIEL'S WEDDING** (Australia, 1995), with Toni Collette, directed by P. J. Hogan.
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- 1-35c DAYS OF HEAVEN** (U.S.A., 1978), written and directed by Terrence Malick.

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- 2-2a INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL** (U.S.A., 2008), directed by Stephen Spielberg.
- 2-2b NOTORIOUS** (U.S.A., 1946), with Leopoldine Konstantine, Ingrid Bergman, and Claude Rains, directed by Alfred Hitchcock.
- 2-3a THE GOOD THIEF** (Britain/Ireland/France/Canada, 2003), with Nick Nolte and Gerard Darmon, written and directed by Neil Jordan.
- 2-3b THE GOOD THIEF (CROPPED)**
- 2-3c FINDING NEVERLAND** (U.S.A./Britain, 2004), with Johnny Depp and Freddie Highmore, directed by Marc Forster.

- 2-4a** **LAWRENCE OF ARABIA** (Britain, 1962), with Peter O'Toole and Omar Sharif, directed by David Lean.
- 2-4b** **THE HONEYMOONERS** (1955), with Jackie Gleason and Art Carney, produced by CBS Television.
- 2-5a & b** **HOUSE OF SAND AND FOG** (U.S.A., 2003), with Ben Kingsley, Ron Eldard, and Jonathan Ahdout, directed by Vadim Perelman.
- 2-6a** **NAPOLEON** (France, 1927), directed by Abel Gance.
- 2-6b** **UNLEASHED** (France/U.S.A./Britain, 2005), with Jet Li (center), martial arts choreography by Yuan Wo Ping, directed by Louis Leterrier.
- 2-6c** **LITTLE CHILDREN** (U.S.A., 2006), with Kate Winslet, directed by Todd Field.
- 2-7** **2001: A SPACE ODYSSEY** (U.S.A./Britain, 1968), directed by Stanley Kubrick.
- 2-8** **THE INDIAN IN THE CUPBOARD** (U.S.A., 1995), with Litefoot, directed by Frank Oz.
- 2-9** **YOU THINK YOU'RE THE PRETTIEST... (BUT YOU'RE THE SLUTTIEST)** (Chile, 2009), with Francisco Braithwaite, written and directed by Che Sandoval.
- 2-10a** **GREED** (U.S.A., 1924), with Gibson Gowland and Jean Hersholt, directed by Erich von Stroheim.
- 2-10b** **DREAMGIRLS** (U.S.A., 2006), with Anika Noni Rose, Beyoncé Knowles, and Jennifer Hudson, directed by Bill Condon.
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- 2-14a** **MACBETH** (U.S.A./Britain, 1971), with Francesca Annis and Jon Finch, directed by Roman Polanski.
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- 2-15** **THE DECLINE OF THE AMERICAN EMPIRE** (Canada, 1986), with Louise Portal, Dominique Michel, Dorothee Berryman, and Geneviève Rioux, directed by Denys Arcand.
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- 2-17** **SUPERMAN** (U.S.A./Britain, 1978), with Glenn Ford (seated), directed by Richard Donner.
- 2-18** **HUGO** (U.S.A., 2011), with Asa Butterfield, directed by Martin Scorsese.
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- 2-19b** **THE GRIFTERS** (U.S.A., 1990), with John Cusack and Anjelica Huston, directed by Stephen Frears.
- 2-20a** **MICHAEL CLAYTON** (U.S.A., 2007), with George Clooney and Tom Wilkinson, directed by Tony Gilroy.
- 2-20b** **A HISTORY OF VIOLENCE** (U.S.A., 2005), with Ashton Holmes and Viggo Mortensen, directed by David Cronenberg.
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- 2-22a & b** **BROKEN FLOWERS** (U.S.A., 2005), with Bill Murray and Sharon Stone, written and directed by Jim Jarmusch.
- 2-23** **BIBLIOTHÈQUE PASCAL** (Hungary/Germany, 2010), directed by Szabolcs Hajdu.
- 2-24a** **THE BLUE ANGEL** (Germany, 1930), with Marlene Dietrich, directed by Josef von Sternberg.
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- 2-25** **GRAND ILLUSION** (France, 1937), with Erich von Stroheim, Pierre Fresnay, and Jean Gabin, written and directed by Jean Renoir.
- 2-26a** **SONS OF THE DESERT** (U.S.A., 1933), with Stan Laurel and Oliver Hardy, directed by William Seiter.
- 2-26b** **THE MANCHURIAN CANDIDATE** (U.S.A., 2005), with Liev Schreiber and Meryl Streep, directed by Jonathan Demme.
- 2-26c** **GEORGE A. ROMERO'S LAND OF THE DEAD** (U.S.A., 2005), with Eugene A. Clark, written and directed by George A. Romero.
- 2-26d** **THE ARTIST** (France/Belgium, 2011), with Jean Dujardin and Bérénice Bejo, directed by Michel Hazanavicius.
- 2-27** **THE GIRL WITH THE DRAGON TATTOO** (U.S.A., 2011), with Rooney Mara and Daniel Craig, directed by David Fincher.
- 2-28** **ALL OR NOTHING** (Britain, 2002), with Timothy Spall, directed by Mike Leigh.

- 2-29** **RED DESERT** (Italy, 1964), with Carlo Chionetti and Monica Vitti, directed by Michelangelo Antonioni.
- 2-30** **MUCH ADO ABOUT NOTHING** (Britain, 1993), with Michael Keaton, Keanu Reeves, Robert Sean Leonard, Kate Beckinsale, Emma Thompson, Kenneth Branagh, and Denzel Washington, directed by Branagh.
- 2-31a** **HUSTLE & FLOW** (U.S.A., 2005), with Taryn Manning and Terrence Howard, directed by Craig Brewer.
- 2-31b** **GARDEN STATE** (U.S.A., 2004), with Natalie Portman and Zach Braff, written and directed by Braff.
- 2-31c** **AWAY FROM HER** (Canada, 2007), with Julie Christie and Gordon Pinsent, directed by Sarah Polley.
- 2-31d** **ZABRISKIE POINT** (U.S.A., 1970), with Daria Halprin and Rod Taylor, directed by Michelangelo Antonioni.
- 2-32** **PERSONA** (Sweden, 1966), with Liv Ullmann, written and directed by Ingmar Bergman.
- 2-33a** **THE GOLD RUSH** (U.S.A., 1925), with Charles Chaplin and Georgia Hale, directed by Chaplin.
- 2-33b** **CITY LIGHTS** (U.S.A., 1931), with Charles Chaplin, directed by Chaplin.
- 2-34** **MRS. SOFFEL** (U.S.A., 1984), with Diane Keaton, directed by Gillian Armstrong.
- 2-35** **THE GARDEN OF THE FINZI-CONTINIS** (Italy, 1970), with Dominique Sanda, directed by Vittorio De Sica.
- 2-36** **THE WEATHER MAN** (U.S.A., 2005), with Michael Caine and Nicolas Cage, directed by Gore Verbinski.
- 2-37a** **THE BRAVE ONE** (U.S.A., 2007), with Jodie Foster, directed by Neil Jordan.
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- 2-39b** **A NIGHTMARE ON ELM STREET** (U.S.A., 1984), with Robert Englund, directed by Wes Craven.
- 2-40** **M** (Germany, 1931), with Peter Lorre, directed by Fritz Lang.

Chapter 3

- 3-1b** **BATMAN BEGINS** (U.S.A., 2005), with Christian Bale, directed by Christopher Nolan.
- 3-1c** **CRY WOLF** (U.S.A., 2005), with Julian Morris and Lindy Booth (in doorway), directed by Jeff Wadlow.
- 3-2a** **TEMPTRESS MOON** (China/Hong Kong, 1997), with Gong Li (white dress), directed by Chen Kaige.
- 3-2b** **ANY GIVEN SUNDAY** (U.S.A., 1999), with Al Pacino, directed by Oliver Stone.
- 3-3a** **OKLAHOMA!** (U.S.A., 1955), choreography by Agnes de Mille, directed by Fred Zinnemann.
- 3-3b** **AN AMERICAN IN PARIS** (U.S.A., 1951), with Gene Kelly and Leslie Caron, choreography by Kelly, score by George Gershwin, directed by Vincente Minnelli.
- 3-3c** **SEVEN BRIDES FOR SEVEN BROTHERS** (U.S.A., 1954), with Jacques D'Amboise (flying aloft), choreography by Michael Kidd, directed by Stanley Donen.
- 3-4** **ENTER THE DRAGON** (Hong Kong, 1973), with Bruce Lee (dark trousers), directed by Robert Clouse.
- 3-5a** **SHALL WE DANCE?** (Japan, 1997), with Koji Yakusyo, directed by Masayuki Suo.
- 3-5b** **THE AVENGERS** (U.S.A., 2012), with Robert Downey Jr., written and directed by Joss Whedon.
- 3-6a** **X2: X-MEN UNITED** (U.S.A., 2003), with Hugh Jackman (flying aloft), directed by Bryan Singer.
- 3-6b** **THE NINTH GATE** (France/Spain/U.S.A., 2000), with Johnny Depp, directed by Roman Polanski.
- 3-6c** **RUN LOLA RUN** (Germany, 1998), with Franka Potente, directed by Tom Tykwer.
- 3-7** **RED EYE** (U.S.A., 2005), with Rachel McAdams and Cillian Murphy, directed by Wes Craven.
- 3-8a** **THE STUNT MAN** (U.S.A., 1980), directed by Richard Rush.
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- 3-10** **FOLLOW THE FLEET** (U.S.A., 1936), with Fred Astaire and Ginger Rogers, choreography by Astaire and Hermes Pan, directed by Mark Sandrich.

- 3-11** **TWO TARS** (U.S.A., 1928), with Oliver Hardy and Stan Laurel, directed by James Parrott.
- 3-12a** **FRANTIC** (U.S.A., 1988), with Harrison Ford, directed by Roman Polanski.
- 3-12b** **THE MAN FROM NOWHERE** (South Korea, 2010), directed by Jeong-Beom Lee.
- 3-13** **YOJIMBO** (Japan, 1961), directed by Akira Kurosawa.
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- 3-15a & b** **THE HUNTED** (U.S.A., 2002), with Tommy Lee Jones and Benicio Del Toro, directed by William Friedkin.
- 3-16** **HOME BY CHRISTMAS** (New Zealand, 2010), directed by Gaylene Preston.
- 3-17** **FORREST GUMP** (U.S.A., 1994), with Tom Hanks, directed by Robert Zemeckis.
- 3-18** **CABARET** (U.S.A., 1972), with Joel Grey, choreographed and directed by Bob Fosse.
- 3-19** **CROUCHING TIGER, HIDDEN DRAGON** (Hong Kong/Taiwan/U.S.A., 2000), with Michelle Yeoh, choreography by Yuen Wo Ping, directed by Ang Lee.
- 3-20** **SINGIN' IN THE RAIN** (U.S.A., 1952), with Cyd Charisse and Gene Kelly, choreographed by Kelly, directed by Kelly and Stanley Donen.
- 3-21** **GONE WITH THE WIND** (U.S.A., 1939), with Vivien Leigh, directed by Victor Fleming.
- 3-22a** **STRICTLY BALLROOM** (Australia, 1992), with Paul Mercurio and Tara Morice, directed by Baz Luhrmann.
- 3-22b** **TAKE THE LEAD** (U.S.A., 2006), with Antonio Banderas, directed by Liz Friedlander.
- 3-22c** **VANITY FAIR** (Britain, 2004), with Jonathan Rhys Meyers and Reese Witherspoon, directed by Mira Nair.
- 3-23a** **BORN ON THE FOURTH OF JULY** (U.S.A., 1989), with Tom Cruise, directed by Oliver Stone.
- 3-23b** **AMISTAD** (U.S.A., 1997), with Djimon Hounsou, directed by Steven Spielberg.
- 3-24** **GANGS OF NEW YORK** (U.S.A., 2001), with Daniel Day-Lewis and Leonardo DiCaprio, directed by Martin Scorsese.
- 3-25** **FLYBOYS** (U.S.A., 2006), directed by Tony Bill.
- 3-26a** **PERSEPOLIS** (France/U.S.A., 2007), directed by Marjane Satrapi and Vincent Paronnaud.
- 3-26b** **THE GREEN WAVE** (Germany/Iran, 2011), directed by Ali Samadi Ahadi.
- 3-27a** **THE POLAR EXPRESS** (U.S.A., 2004), voiced by Tom Hanks, directed by Robert Zemeckis.
- 3-27b** **BEOWULF** (U.S.A., 2007), with Angelina Jolie and Ray Winstone, directed by Robert Zemeckis.
- 3-28a** **TIM BURTON'S CORPSE BRIDE** (U.S.A., 2005), directed by Mike Johnson and Tim Burton.
- 3-28b** **CHICKEN RUN** (Britain, 2000), directed by Peter Lord and Nick Park.
- 3-29** **SHREK** (U.S.A., 2001), special effects by Pacific Data Images, directed by Andrew Adamson and Vicky Jenson.
- 3-30** **TOM JONES** (Britain, 1963), with George Cooper, Albert Finney, and Joyce Redman, directed by Tony Richardson.
- 3-31a** **WITHOUT LIMITS** (U.S.A., 1998), with Billy Crudup, directed by Robert Towne.
- 3-31b** **THE LAST OF THE MOHICANS** (U.S.A., 1992), with Daniel Day-Lewis, directed by Michael Mann.
- 3-31c** **GLORY** (U.S.A., 1989), directed by Edward Zwick.
- 3-32** **HAIR** (U.S.A., 1979), choreography by Twyla Tharp, directed by Milos Forman.
- 3-33** **VIRIDIANA** (Mexico/Spain, 1961), directed by Luis Buñuel.

Chapter 4

- 4-1a** **THE DEER HUNTER** (U.S.A., 1978), with Meryl Streep and Robert De Niro, directed by Michael Cimino.
- 4-1b** **ZODIAC** (U.S.A., 2007), with Robert Downey Jr. and Jake Gyllenhaal, directed by David Fincher.
- 4-1c** **MISSION: IMPOSSIBLE III** (U.S.A., 2006), with Tom Cruise and Michelle Monaghan, directed by J. J. Abrams.
- 4-2** **THE MAKIOKA SISTERS** (Japan, 1985), directed by Kon Ichikawa.
- 4-4a** **THE ARRIVAL OF A TRAIN** (France, 1895), directed by Louis and Auguste Lumière.

- 4-4b** **A TRIP TO THE MOON** (France, 1902), directed by Georges Méliès.
- 4-5** **THE BIRTH OF A NATION** (U.S.A., 1915), directed by D. W. Griffith.
- 4-6** **THIRTY-TWO SHORT FILMS ABOUT GLENN GOULD** (Canada, 1994), with Colm Feore, directed by François Girard.
- 4-7** **FUGUE** (Germany, 1920), directed by Hans Richter.
- 4-8** **FAT CITY** (U.S.A., 1972), directed by John Huston.
- 4-9b** **ROCKY BALBOA** (U.S.A., 2006), with Sylvester Stallone, written and directed by Stallone.
- 4-10a** **IT'S A WONDERFUL LIFE** (U.S.A., 1946), with James Stewart, directed by Frank Capra.
- 4-10b** **THE FAMILY STONE** (U.S.A., 2005), with Rachel McAdams and Diane Keaton, written and directed by Thomas Bezucha.
- 4-11a & b** **PULP FICTION** (U.S.A., 1994), with John Travolta and Uma Thurman, written and directed by Quentin Tarantino.
- 4-11c** **GLADIATOR** (U.S.A., 2000), with Russell Crowe, directed by Ridley Scott.
- 4-11d** **GOODFELLAS** (U.S.A., 1990), with Lorraine Bracco and Ray Liotta, directed by Martin Scorsese.
- 4-12a & b** **POSSESSION** (U.S.A., 2002), with Gwyneth Paltrow and Aaron Eckhart (a), and Jennifer Ehle and Jeremy Northam (b), directed by Neil LaBute.
- 4-12c** **THE NIGHT OF THE SHOOTING STARS** (Italy, 1982), directed by Paolo and Vittorio Taviani.
- 4-13a & b** **L'AVVENTURA** (Italy, 1960), with Monica Vitti, directed by Michelangelo Antonioni.
- 4-14** **THE LAST PICTURE SHOW** (U.S.A., 1971), with Cybill Shepherd and Ellen Burstyn, directed by Peter Bogdanovich.
- 4-15a** **THE 4TH MAN** (Holland, 1984), with Jeroen Krabbé, directed by Paul Verhoeven.
- 4-15b** **ROYAL WEDDING** (U.S.A., 1951), with Fred Astaire, directed by Stanley Donen.
- 4-16a, b, c** **WOMEN ON THE VERGE OF A NERVOUS BREAKDOWN** (Spain, 1988), with Carmen Maura, directed by Pedro Almodóvar.
- 4-17a & b** **FLASHDANCE** (U.S.A., 1983), with Jennifer Beals, directed by Adrian Lyne.
- 4-17c** **THE BRAVE ONE** (U.S.A., 2007), with Jodie Foster, directed by Neil Jordan.
- 4-18a** **WEST SIDE STORY** (U.S.A., 1961), directed by Robert Wise and Jerome Robbins.
- 4-18b** **THE PHANTOM OF THE OPERA** (U.S.A., 2004), with Emmy Rossum and Gerard Butler, directed by Joel Schumacher.
- 4-19a** **DEAD MEN DON'T WEAR PLAID** (U.S.A., 1982), with Steve Martin and Carl Reiner (bald pate), directed by Reiner.
- 4-19b** **CLOVERFIELD** (U.S.A., 2008), with Lizzy Caplan and Michael Stahl-David, directed by Matt Reeves.
- 4-20** **LIFEBOAT** (U.S.A., 1944), directed by Alfred Hitchcock.
- 4-21a** **MOULIN ROUGE** (U.S.A., 2001), with Nicole Kidman and Ewan McGregor, directed by Baz Luhrmann.
- 4-21b** **THE BOURNE SUPREMACY** (U.S.A., 2004), with Matt Damon and Franka Potente, directed by Paul Greengrass.
- 4-22** **REAR WINDOW** (U.S.A., 1954), directed by Alfred Hitchcock.
- 4-23** **POTEMKIN** (Soviet Union, 1925), directed by Sergei Eisenstein.
- 4-24** **HIGH NOON** (U.S.A., 1952), with Gary Cooper and Lloyd Bridges, directed by Fred Zinnemann.
- 4-25** **DOG DAY AFTERNOON** (U.S.A., 1975), with Al Pacino, directed by Sidney Lumet.
- 4-26** **NO COUNTRY FOR OLD MEN** (U.S.A., 2007), with Javier Bardem, written and directed by Joel and Ethan Coen.
- 4-27a** **THE SORROW AND THE PITY** (France/Switzerland/W. Germany, 1970), directed by Marcel Ophüls.
- 4-27b** **LOOKING FOR RICHARD** (U.S.A., 1996), with Al Pacino, directed by Pacino.
- 4-28** **SAFETY LAST** (U.S.A., 1923), with Harold Lloyd, directed by Fred Newmeyer and Sam Taylor.
- 4-29** **UTAMARO AND HIS FIVE WOMEN** (Japan, 1955), directed by Kenji Mizoguchi.
- 4-30** **CLERKS** (U.S.A., 1994), with Jeff Anderson and Brian O'Halloran, written, edited, and directed by Kevin Smith.
- 4-31** **AMÉLIE** (France, 2001), with Audrey Tautou, directed by Jean-Pierre Jeunet.
- 4-32** **STRANGER THAN PARADISE** (U.S.A., 1984), directed by Jim Jarmusch.

- 4-33** **THE STRAIGHT STORY** (U.S.A., 1999), with Richard Farnsworth, directed by David Lynch.
- 4-34** **A VERY LONG ENGAGEMENT** (France, 2004), directed by Jean-Pierre Jeunet.
- 4-35** **THE INNOCENTS** (Britain, 1961), with Deborah Kerr, directed by Jack Clayton.
- 4-36** **ANNIE HALL** (U.S.A., 1977), with Woody Allen and Diane Keaton, edited by Ralph Rosenblum, written and directed by Allen.
- 4-37** **THE WILD BUNCH** (U.S.A., 1969), directed by Sam Peckinpah.
- ## Chapter 5
- 5-1** **THE JAZZ SINGER** (U.S.A., 1927), with Al Jolson, directed by Alan Crosland.
- 5-2** **SCARFACE, SHAME OF A NATION** (U.S.A., 1932), with Paul Muni, directed by Howard Hawks.
- 5-3** **MONTE CARLO** (U.S.A., 1930), with Claud Allister, directed by Ernst Lubitsch.
- 5-4** **SHE DONE HIM WRONG** (U.S.A., 1933), with Mae West, directed by Lowell Sherman.
- 5-5** **THE SUM OF ALL FEARS** (U.S.A., 2002), with Morgan Freeman and Ben Affleck, directed by Phil Alden Robinson.
- 5-6** **THE MERRY WIDOW** (U.S.A., 1925), with Mae Murray and John Gilbert, directed by Erich von Stroheim.
- 5-7a** **THE SILENCE** (Iran, 1999), with Tahmineh Normatova, written and directed by Mohsen Makhmalbaf.
- 5-7b** **THE KING'S SPEECH** (Britain, 2010), with Colin Firth, directed by Tom Hooper.
- 5-8a** **A CLOCKWORK ORANGE** (Britain/U.S.A., 1972), with Malcolm McDowell, directed by Stanley Kubrick.
- 5-8b** **THE BOURNE ULTIMATUM** (U.S.A., 2007), with Matt Damon and Joan Allen, directed by Paul Greengrass.
- 5-9a** **RAN** (Chaos, Japan, 1985), with Mieko Haranda, directed by Akira Kurosawa.
- 5-9b** **ARMADILLO** (Denmark, 2010), directed by Janus Metz Pedersen.
- 5-10** **THE EXORCIST** (U.S.A., 1973), with Linda Blair, Max von Sydow, and Jason Miller, directed by William Friedkin.
- 5-11** **THE OTHERS** (Spain/U.S.A., 2001), with Nicole Kidman, written and directed by Alejandro Amenábar.
- 5-12** **SATURDAY NIGHT FEVER** (U.S.A., 1977), with Karen Lynn Gorney and John Travolta, directed by John Badham.
- 5-13** **APOCALYPSE NOW** (U.S.A., 1979), directed by Francis Ford Coppola.
- 5-14a** **DO THE RIGHT THING** (U.S.A., 1989), with Spike Lee and Danny Aiello, written and directed by Lee.
- 5-14b** **SCHOOL OF ROCK** (U.S.A., 2003), with Jack Black, written by Mike White, directed by Richard Linklater.
- 5-15** **ALEXANDER NEVSKY** (Soviet Union, 1938), music by Sergei Prokofiev, directed by Sergei Eisenstein.
- 5-16a** **THE PIANIST** (Poland/France/Britain/Germany, 2002), with Adrien Brody, directed by Roman Polanski.
- 5-16b** **THE FURIOUS FORCE OF RHYMES** (U.S.A./France, 2010), directed by Joshua Atesh Litle.
- 5-17a** **AMADEUS** (U.S.A., 1984), with Tom Hulce (center), music by Wolfgang Amadeus Mozart, directed by Milos Forman.
- 5-17b** **WALK THE LINE** (U.S.A., 2005), with Joaquin Phoenix and Reese Witherspoon, directed by James Mangold.
- 5-18a** **SLEEPLESS IN SEATTLE** (U.S.A., 1993), with Meg Ryan, Ross Malinger, and Tom Hanks, written and directed by Nora Ephron.
- 5-18b** **4 MONTHS, 3 WEEKS AND 2 DAYS** (Romania, 2007), with Anamaria Marinca and Laura Vasiliu, written and directed by Cristian Mungiu.
- 5-19** **LA VIE EN ROSE** (France/Britain/Czech Republic, 2007), with Marion Cotillard, directed by Olivier Dahan.
- 5-20** **A STAR IS BORN** (U.S.A., 1954), with Judy Garland, directed by George Cukor.
- 5-21** **THE BAND WAGON** (U.S.A., 1953), with Fred Astaire, Nanette Fabray, and Jack Buchanan, music by Howard Dietz and Arthur Schwartz, directed by Vincente Minnelli.
- 5-22** **SWEENEY TODD: THE DEMON BARBER OF FLEET STREET** (U.S.A., 2007), with Johnny Depp, directed by Tim Burton.

- 5-23** **NEW YORK, NEW YORK** (U.S.A., 1977), with Liza Minnelli and Robert De Niro, music by John Kander and Fred Ebb, directed by Martin Scorsese.
- 5-24** **RAY** (U.S.A., 2004), with Jamie Foxx, directed by Taylor Hackford.
- 5-25a** **XALA** (Senegal, 1975), directed by Ousmane Sembene.
- 5-25b** **J. EDGAR** (U.S.A., 2011), with Armie Hammer, Leonardo DiCaprio, and Judi Dench, directed by Clint Eastwood.
- 5-26a** **BULL DURHAM** (U.S.A., 1988), with Susan Sarandon and Kevin Costner, written and directed by Ron Shelton.
- 5-26b** **THE IRON LADY** (Britain/France, 2011), with Meryl Streep, directed by Phyllida Lloyd.
- 5-27** **MCCABE & MRS. MILLER** (U.S.A., 1970), with Julie Christie and Warren Beatty, directed by Robert Altman.
- 5-28** **ALL SCREWED UP** (Italy, 1973), directed by Lina Wertmüller.
- 5-29a** **TRAINSPOTTING** (Britain, 1996), with Ewan McGregor, directed by Danny Boyle.
- 5-29b** **TROY** (U.S.A., 2004), with Brad Pitt, directed by Wolfgang Petersen.
- 5-30a** **SUNSET BOULEVARD** (U.S.A., 1950), with Gloria Swanson, directed by Billy Wilder.
- 5-30b** **THE USUAL SUSPECTS** (U.S.A., 1995), with Kevin Pollak, Stephen Baldwin, Benicio Del Toro, Gabriel Byrne, and Kevin Spacey, directed by Bryan Singer.
- 5-31** **BADLANDS** (U.S.A., 1973), with Sissy Spacek, written and directed by Terrence Malick.
- 5-32** **MADAGASCAR** (U.S.A., 2005), with Melman the Giraffe (voiced by David Schwimmer), Marty the Zebra (Chris Rock), Alex the Lion (Ben Stiller), and Gloria the Hippo (Jada Pinkett Smith), directed by Eric Darnell and Tom McGrath.
- 5-33** **MILLION DOLLAR BABY** (U.S.A., 2004), with Clint Eastwood and Hilary Swank, directed by Eastwood.
- 5-34** **OVER THE HEDGE** (U.S.A., 2006), with Wanda Sykes, directed by Tim Johnson and Karey Kirkpatrick.
- 5-35** **RESERVOIR DOGS** (U.S.A., 1992), with Steve Buscemi and Harvey Keitel, written and directed by Quentin Tarantino.

Chapter 6

- 6-1** **UNFAITHFUL** (U.S.A., 2002), with Diane Lane and Olivier Martinez, directed by Adrian Lyne.
- 6-2a** **SHANGHAI EXPRESS** (U.S.A., 1932), with Marlene Dietrich, directed by Josef von Sternberg.
- 6-2b** **SHREK THE THIRD** (U.S.A., 2007), with Cameron Diaz, directed by Chris Miller.
- 6-3** **LITTLE MISS SUNSHINE** (U.S.A., 2006), with Alan Arkin, Steve Carell, Paul Dano, Abigail Breslin, Toni Collette, and Greg Kinnear, directed by Jonathan Dayton and Valerie Faris.
- 6-4a** **THE HOURS** (U.S.A., 2002), with Meryl Streep, directed by Stephen Daldry.
- 6-4b** **PUNCH-DRUNK LOVE** (U.S.A., 2002), with Philip Seymour Hoffman, written and directed by Paul Thomas Anderson.
- 6-4c** **CAPOTE** (U.S.A., 2005), with Philip Seymour Hoffman, directed by Bennett Miller.
- 6-5** **SEQUENCE FROM SABOTAGE** (Britain, 1936), with Sylvia Sidney and Oscar Homolka, directed by Alfred Hitchcock.
- 6-6a** **BEEFCAKE** (Canada, 1999), directed by Thom Fitzgerald.
- 6-6b** **A FISH CALLED WANDA** (Britain, 1988), with John Cleese, directed by Charles Crichton.
- 6-7a** **THE GOLD RUSH** (U.S.A., 1925), with Charles Chaplin and Mack Swain, directed by Chaplin.
- 6-7b** **ANOTHER YEAR** (Britain, 2010), with Peter Wight and Leslie Manville, directed by Mike Leigh.
- 6-8** **LA STRADA** (Italy, 1954), with Richard Basehart and Giulietta Masina, directed by Federico Fellini.
- 6-9** **THE NEW WORLD** (U.S.A., 2005), with Colin Farrell and Q'orianka Kilcher, written and directed by Terrence Malick.
- 6-10** **SPIDER-MAN 2** (U.S.A., 2004), with Tobey Maguire, directed by Sam Raimi.
- 6-12** **TAXI DRIVER** (U.S.A., 1976), with Robert De Niro, directed by Martin Scorsese.
- 6-13a** **JERRY MAGUIRE** (U.S.A., 1996), with Tom Cruise and Cuba Gooding Jr., written and directed by Cameron Crowe.
- 6-13b** **MISSION: IMPOSSIBLE—GHOST PROTOCOL** (U.S.A., 2011), with Tom Cruise, directed by Brad Bird.

- 6-13c** **MAGNOLIA** (U.S.A., 1999), with Tom Cruise, written and directed by Paul Thomas Anderson.
- 6-14a** **ETERNAL SUNSHINE OF THE SPOTLESS MIND** (U.S.A., 2004), with Kate Winslet, directed by Michel Gondry.
- 6-14b** **THERE WILL BE BLOOD** (U.S.A., 2007), with Paul Dano and Daniel Day-Lewis, directed by Paul Thomas Anderson.
- 6-15** **MONSTER-IN-LAW** (U.S.A., 2005), with Jane Fonda and Jennifer Lopez, directed by Robert Luketic.
- 6-16a** **TO DIE FOR** (U.S.A., 1995), with Nicole Kidman, directed by Gus Van Sant.
- 6-16b** **DISTURBIA** (U.S.A., 2007), with Shia LeBeouf and Carrie-Anne Moss, directed by D. J. Caruso.
- 6-17a** **EXTREMELY LOUD & INCREDIBLY CLOSE** (U.S.A., 2012), with Tom Hanks and Sandra Bullock, directed by Stephen Daldry.
- 6-17b** **GOOD NIGHT, AND GOOD LUCK** (U.S.A., 2005), with George Clooney and David Strathairn, directed by Clooney.
- 6-18** **SKY CAPTAIN AND THE WORLD OF TOMORROW** (U.S.A., 2004), with Gwyneth Paltrow, Jude Law, and Angelina Jolie, directed by Kerry Conran.
- 6-19a** **TRUE GRIT** (U.S.A., 2010), with Jeff Bridges, written and directed by Joel and Ethan Coen.
- 6-19b** **THE QUEEN** (Britain, 2006), with Helen Mirren, directed by Stephen Frears.
- 6-19c** **THE HELP** (U.S.A., 2011), with Viola Davis, directed by Tate Taylor.
- 6-19d** **ABOUT SCHMIDT** (U.S.A., 2002), with Kathy Bates, directed by Alexander Payne.
- 6-20** **BARBER SHOP** (U.S.A., 2002), with Ice Cube, directed by Tim Story.
- 6-21** **THE WEDDING CRASHERS** (U.S.A., 2005), with Vince Vaughn and Owen Wilson, directed by David Dobkin.
- 6-22a** **VERTIGO** (U.S.A., 1958), with James Stewart and Kim Novak, directed by Alfred Hitchcock.
- 6-22b** **MY WEEK WITH MARILYN** (Britain/U.S.A., 2011), with Michelle Williams, directed by Simon Curtis.
- 6-23** **AGUIRRE, THE WRATH OF GOD** (West Germany, 1972), with Klaus Kinski, directed by Werner Herzog.
- 6-24** **THE SEDUCTION OF MIMI** (Italy, 1972), with Elena Fiore and Giancarlo Giannini, directed by Lina Wertmüller.
- 6-25** **THE ROCKY HORROR PICTURE SHOW** (Britain, 1975), with Tim Curry, directed by Jim Sharman.
- 6-26a** **JARHEAD** (U.S.A., 2005), with Jake Gyllenhaal, directed by Sam Mendes.
- 6-26b** **HAMLET** (Britain, 1996), with Kenneth Branagh, directed by Branagh.
- 6-27** **SECRETS & LIES** (Britain, 1996), with Brenda Blethyn, written and directed by Mike Leigh.
- 6-28a** **SLUMDOG MILLIONAIRE** (Britain, 2008), with Dev Patel and Freida Pinto, directed by Danny Boyle.
- 6-28b** **THE NUN'S STORY** (U.S.A., 1959), with Audrey Hepburn and Peter Finch, directed by Fred Zinnemann.
- 6-29a** **YANKEE DOODLE DANDY** (U.S.A., 1942), with James Cagney, directed by Michael Curtiz.
- 6-29b** **BELLE DE JOUR** (France/Italy, 1967), with Catherine Deneuve, directed by Luis Buñuel.
- 6-30** **TWO WOMEN** (Italy, 1960), with Sophia Loren, directed by Vittorio De Sica.
- 6-31** **THE END OF SUMMER** (Japan, 1961), directed by Yasujiro Ozu.
- 6-32a** **GIGI** (U.S.A., 1958), with Maurice Chevalier, Leslie Caron, and Louis Jourdan, directed by Vincente Minnelli.
- 6-32b** **NORTH COUNTRY** (U.S.A., 2005), with Richard Jenkins, Charlize Theron, and Sissy Spacek, directed by Niki Caro.
- 6-33a** **BICYCLE THIEVES** (Italy, 1948), with Lamberto Maggiorani and Enzo Staiola, directed by Vittorio De Sica.
- 6-33b** **AMERICAN GANGSTER** (U.S.A., 2007), with Denzel Washington, directed by Ridley Scott.
- 6-34a** **ROMEO AND JULIET** (U.S.A., 1936), with Leslie Howard and Norma Shearer, directed by George Cukor.
- 6-34b** **ROMEO AND JULIET** (Britain/Italy, 1968), with Leonard Whiting and Olivia Hussey, directed by Franco Zeffirelli.
- 6-35a** **THE UPSIDE OF ANGER** (U.S.A., 2004), with Joan Allen and Kevin Costner, written and directed by Mike Binder.

- 6–35b** **MARGIN CALL** (U.S.A., 2011), directed by J. C. Chandor.
- 6–36a** **THE CRYING GAME** (Ireland/Britain, 1992), with Jaye Davidson and Stephen Rea, written and directed by Neil Jordan.
- 6–36b** **IF I WANT TO WHISTLE, I WHISTLE** (Romania/Sweden, 2010), with George Pistereanu, directed by Florin Serban.
- 6–37** **ERIN BROCKOVICH** (U.S.A., 2000), with Julia Roberts, directed by Steven Soderbergh.

Chapter 7

- 7–1a** **AUTUMN SONATA** (Sweden, 1978), with Ingrid Bergman and Liv Ullmann, written and directed by Ingmar Bergman.
- 7–1b** **BOOTY CALL** (U.S.A., 1997), with Jamie Foxx and Tommy Davidson, director by Jeff Pollack.
- 7–2a** **FANTASTIC VOYAGE** (U.S.A., 1966), art direction by Jack Martin Smith and Dale Hennesy, special effects by Art Cruickshank, directed by Richard Fleischer.
- 7–2b** **THE RELIC** (U.S.A., 1996), with Penelope Ann Miller, directed by Peter Hyams.
- 7–2c** **THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** (U.S.A., 2001), directed by Peter Jackson.
- 7–2d** **ROMEO MUST DIE** (U.S.A., 2000), with Russell Wong and Jet Li, directed by Andrzej Bartkowiak.
- 7–3a** **DONA FLOR AND HER TWO HUSBANDS** (Brazil, 1977), with José Wilker, Sonia Braga, and Mauro Mendonça, directed by Bruno Baretto.
- 7–3b** **INDIANA JONES AND THE KINGDOM OF THE CRYSTAL SKULL** (U.S.A., 2008), with Cate Blanchett and Harrison Ford, directed by Steven Spielberg.
- 7–4a** **PICKPOCKET** (France, 1959), directed by Robert Bresson.
- 7–4b & c** **MARTIN LAWRENCE LIVE: RUNTEL DAT** (U.S.A., 2002), directed by David Raynr.
- 7–5a** **SINGIN' IN THE RAIN** (U.S.A., 1952), with Gene Kelly, directed by Kelly and Stanley Donen.
- 7–5b** **ALL ABOUT EVE** (U.S.A., 1950), with Bette Davis, Marilyn Monroe, and George Sanders, written and directed by Joseph L. Mankiewicz.
- 7–6** **MAGNUM FORCE** (U.S.A., 1973), with Clint Eastwood and Adele Yoshioka, directed by Ted Post.
- 7–7** **THE CLAIM** (Britain/Canada, 2000), with Peter Mullan, directed by Michael Winterbottom.
- 7–8a** **WAR HORSE** (U.S.A., 2011), directed by Steven Spielberg.
- 7–8b** **THE DEAD** (U.S.A., 1987), with Anjelica Huston, directed by John Huston.
- 7–9** **TOOTSIE** (U.S.A., 1982), with Dustin Hoffman, directed by Sydney Pollack.
- 7–10a** **SHAME** (Sweden, 1968), with Liv Ullmann and Max Von Sydow, written and directed by Ingmar Bergman.
- 7–10b** **THE LITTLE FOXES** (U.S.A., 1941), with Dan Duryea and Carl Benton Reid, directed by William Wyler.
- 7–10c** **BLUE VALENTINE** (U.S.A., 2010), with Michelle Williams and Ryan Gosling, directed by Derek Cianfrance.
- 7–11a** **A STREETCAR NAMED DESIRE** (U.S.A., 1951), with Vivien Leigh and Marlon Brando, directed by Elia Kazan.
- 7–11b** **DRIVING MISS DAISY** (U.S.A., 1989), with Dan Aykroyd, Jessica Tandy, and Morgan Freeman, directed by Bruce Beresford.
- 7–12a** **IN THE LAND OF BLOOD AND HONEY** (U.S.A., 2010), with Zana Marjanović and Goran Kostić, written and directed by Angelina Jolie.
- 7–12b** **IKIRU (TO LIVE)** (Japan, 1952), directed by Akira Kurosawa.
- 7–13** **TALK TO HER** (Spain, 2002), written and directed by Pedro Almodóvar.
- 7–14a** **THE UNTOUCHABLES** (U.S.A., 1987), with Charles Martin Smith, Kevin Costner, Sean Connery, and Andy Garcia, directed by Brian De Palma.
- 7–14b** **THE FIGHTER** (U.S.A., 2010), with Christian Bale and Mark Wahlberg, directed by David O. Russell.
- 7–14c** **EDWARD SCISSORHANDS** (U.S.A., 1990), with Johnny Depp, directed by Tim Burton.
- 7–15** **THE SANDS OF IWO JIMA** (U.S.A., 1949), with John Wayne (front and center), directed by Allan Dwan.
- 7–16** **THE CABINET OF DR. CALIGARI** (Germany, 1920), with Conrad Veidt and Werner Krauss, production design by Hermann Warm, Walter Röhrig, and Walter Reimann, directed by Robert Wiene.

- 7-17a** **SIEGFRIED** (Germany, 1924), with Paul Richter, directed by Fritz Lang.
- 7-17b** **SLEEPY HOLLOW** (U.S.A., 1999), with Johnny Depp, Christina Ricci, and Marc Pickering, directed by Tim Burton.
- 7-18** **BARTON FINK** (U.S.A., 1991), with John Turturro and Jon Polito, written and directed by Joel and Ethan Coen.
- 7-19a** **SAVING PRIVATE RYAN** (U.S.A., 1998), with Tom Hanks, directed by Steven Spielberg.
- 7-19b** **PLATOON** (U.S.A., 1986), with Tom Berenger, directed by Oliver Stone.
- 7-19c** **BLACK HAWK DOWN** (U.S.A., 2001), with Tom Guiry, directed by Ridley Scott.
- 7-20a** **GRAND HOTEL** (U.S.A., 1932), with Greta Garbo, art direction by Cedric Gibbons, gowns by Adrian, directed by Edmund Goulding.
- 7-20b** **LITTLE CAESAR** (U.S.A., 1930), with Edward G. Robinson, art direction by Anton Grot, directed by Mervyn LeRoy.
- 7-20c** **HOW GREEN WAS MY VALLEY** (U.S.A., 1941), art direction by Nathan Juran and Richard Day, directed by John Ford.
- 7-21** **AMARCORD** (Italy, 1974), art direction and costumes by Danilo Donati, cinematography by Giuseppe Rotunno, directed by Federico Fellini.
- 7-22** **BEOWULF** (U.S.A., 2007), with Ray Winstone, directed by Robert Zemeckis.
- 7-23** **NO MAN'S LAND** (Bosnia, 2001), with Branko Djurić and Rene Bitorajac, written and directed by Danis Tanović.
- 7-24** **BLADE RUNNER** (U.S.A., 1982), with Harrison Ford, directed by Ridley Scott.
- 7-25a** **THE LEOPARD** (Italy, 1963), art direction by Mario Garbuglia, costumes by Piero Tosi, directed by Luchino Visconti.
- 7-25b** **CURSE OF THE GOLDEN FLOWER** (China/Hong Kong, 2006), with Chow Yun Fat, directed by Zhang Yimou.
- 7-26a** **BATMAN FOREVER** (U.S.A., 1995), with Val Kilmer and Chris O'Donnell, directed by Joel Schumacher.
- 7-26b** **THE DARK KNIGHT** (U.S.A., 2008), with Heath Ledger, directed by Christopher Nolan.
- 7-27** **PAN'S LABYRINTH** (Mexico, 2007), with Doug Jones, written and directed by Guillermo del Toro.
- 7-28** **THE SEVEN YEAR ITCH** (U.S.A., 1955), with Marilyn Monroe, directed by Billy Wilder.
- 7-29a** **TROUBLE IN PARADISE** (U.S.A., 1932), with Kay Francis, gowns by Travis Banton, directed by Ernst Lubitsch.
- 7-29b** **DESIRE** (U.S.A., 1936), with Marlene Dietrich, costumes by Travis Banton, directed by Frank Borzage.
- 7-29c** **DINNER AT EIGHT** (U.S.A., 1933), with Jean Harlow, costumes by Adrian, directed by George Cukor.
- 7-29d** **A PLACE IN THE SUN** (U.S.A., 1951), with Elizabeth Taylor and Montgomery Clift, gown by Edith Head, directed by George Stevens.
- 7-29e** **GONE WITH THE WIND** (U.S.A., 1939), with Vivian Leigh, costumes by Walter Plunkett, directed by Victor Fleming.
- 7-29f** **MADAME BOVARY** (U.S.A., 1949), with Jennifer Jones, costume design by Walter Plunkett, directed by Vincente Minnelli.
- 7-30a & b** **NOW, VOYAGER** (U.S.A., 1942), with Bette Davis, directed by Irving Rapper.
- 7-30c** **LAST HOLIDAY** (U.S.A., 2006), with Queen Latifah, directed by Wayne Wang.
- 7-31a** **THE ROAD WARRIOR** (Australia, 1982), with Vernon Welles, directed by George Miller.
- 7-31b** **KANDAHAR** (Iran, 2001), written and directed by Mohsen Makhmalbaf.
- 7-32a** **DIE ANOTHER DAY** (Britain/U.S.A., 2002), with Halle Berry, directed by Lee Tamahori.
- 7-32b** **MEMOIRS OF A GEISHA** (U.S.A., 2005), with Ziyi Zhang, directed by Rob Marshall.
- 7-32c** **TITANIC** (U.S.A., 1997), with Kate Winslet and Leonardo DiCaprio, written and directed by James Cameron.

Chapter 8

- 8-1** **SUNSHINE** (Hungary/Britain/Germany/Canada, 2000), with James Frain, Jennifer Ehle, and Ralph Fiennes, directed by István Szabó.
- 8-2a** **SPEED** (U.S.A., 1994), with Keanu Reeves and Sandra Bullock, directed by Jan De Bont.
- 8-2b** **THE HOME AND THE WORLD** (India, 1984), with Swatilekha Chatterjee and Soumitra Chatterjee, directed by Satyajit Ray.

- 8-3** **CRASH** (U.S.A., 2005), with Thandie Newton and Matt Dillon, screenplay by Paul Haggis and Bobby Moresco, directed by Haggis.
- 8-4** **MASCULINE-FEMININE** (France, 1966), with Jean-Pierre Léaud and Catherine-Isabelle Duport, directed by Jean-Luc Godard.
- 8-5** **THE SHAWSHANK REDEMPTION** (U.S.A., 1994), with Morgan Freeman and Tim Robbins, directed by Frank Darabont.
- 8-6a** **SUPERBAD** (U.S.A., 2007), with Michael Cera and Jonah Hill, directed by Greg Motola.
- 8-6b** **BRIDESMAIDS** (U.S.A., 2011), with Rose Byrne and Melissa McCarthy, Wendy McLendon-Covey, Kristen Wiig, Maya Rudolph, and Ellie Kemper, directed by Paul Feig.
- 8-7a** **HANNAH AND HER SISTERS** (U.S.A., 1986), with Mia Farrow, Barbara Hershey, and Dianne Wiest, written and directed by Woody Allen.
- 8-7b** **OCEANS TWELVE** (U.S.A., 2004), with George Clooney, Matt Damon, and Brad Pitt, directed by Steven Soderbergh.
- 8-8** **8½** (Italy, 1963), with Sandra Milo and Marcello Mastroianni, directed by Federico Fellini.
- 8-9a** **MY LIFE AS A DOG** (Sweden, 1985), with Anton Glanzelius, directed by Lasse Hallström.
- 8-9b** **INTOLERABLE CRUELTY** (U.S.A., 2003), with George Clooney and Catherine Zeta-Jones, directed by Joel and Ethan Coen.
- 8-12** **THE GENERAL** (U.S.A., 1926), with Buster Keaton, directed by Keaton and Clyde Bruckman.
- 8-13** **THE MOTORCYCLE DIARIES** (Brazil, 2004), with Gael García Bernal and Rodrigo de la Serna, directed by Walter Salles.
- 8-14a** **CHINATOWN** (U.S.A., 1974), with Faye Dunaway and Jack Nicholson, directed by Roman Polanski.
- 8-14b** **MULHOLLAND DRIVE** (U.S.A., 2000), with Laura Elena Harring and Naomi Watts, written and directed by David Lynch.
- 8-15** **LATE SPRING** (Japan, 1949), with Setsuko Hara and Chishu Ryu, directed by Yasujiro Ozu.
- 8-16** **CITY OF GOD** (Brazil, 2003), with Alexandre Rodrigues, directed by Fernando Meirelles.
- 8-17** **THE TREE OF LIFE** (U.S.A., 2011), with Jessica Chastain and Brad Pitt, written and directed by Terrence Malick.
- 8-18** **THE DISCREET CHARM OF THE BOURGEOISIE** (France, 1972), directed by Luis Buñuel.
- 8-19a** **MON ONCLE D'AMERIQUE** (France, 1980), with Gérard Depardieu, directed by Alain Resnais.
- 8-19b** **MELANCHOLIA** (Denmark/Sweden/France/Germany, 2011), with Kirsten Dunst, written and directed by Lars von Trier.
- 8-20** **JFK** (U.S.A., 1991), with Kevin Costner, written and directed by Oliver Stone.
- 8-21a** **THE ROUNDUP** (France/Germany/Hungary, 2010), directed by Rose Bosch.
- 8-21b** **WELCOME TO SARAJEVO** (Britain/U.S.A., 1997), with Stephen Dillane and Woody Harrelson, directed by Michael Winterbottom.
- 8-22a** **LAW AND ORDER** (U.S.A., 1969), directed by Frederick Wiseman.
- 8-22b** **HARLAN COUNTY, U.S.A.** (U.S.A., 1977), directed by Barbara Kopple.
- 8-23** **MARCH OF THE PENGUINS** (France, 2005), directed by Luc Jacquet.
- 8-24** **RAZOR BLADES** (U.S.A., 1968), directed by Paul Sharits.
- 8-25a** **IT HAPPENED ONE NIGHT** (U.S.A., 1934), with Clark Gable and Claudette Colbert, written by Robert Riskin, directed by Frank Capra.
- 8-25b** **NIGHT WATCH** (Russia, 2006), with Dima Martynov, written and directed by Timur Bekmambetov.
- 8-26a** **WINDTALKERS** (U.S.A., 2002), directed by John Woo.
- 8-26b** **THREE KINGS** (U.S.A., 1999), with George Clooney, Mark Wahlberg, Ice Cube, and Spike Jonze, written and directed by David O. Russell.
- 8-27a** **UNFORGIVEN** (U.S.A., 1992), with Clint Eastwood, directed by Eastwood.
- 8-27b** **THE PEOPLE VS. LARRY FLYNT** (U.S.A., 1996), with Woody Harrelson and Courtney Love, directed by Milos Forman.
- 8-27c** **FARGO** (U.S.A., 1996), with Frances McDormand, written and directed by Joel and Ethan Coen.
- 8-28a** **NICHOLAS NICKLEBY** (Britain, 2002), with Jamie Bell and Charlie Hunnam, adapted and directed by Douglas McGrath.
- 8-28b** **BEVERLY HILLS COP** (U.S.A., 1984), with Eddie Murphy, directed by Martin Brest.

- 8-29a** **ROCKY** (U.S.A., 1976), with Sylvester Stallone, directed by John Avildsen.
- 8-29b** **TROPIC THUNDER** (U.S.A., 2008), with Ben Stiller and Robert Downey Jr., directed by Stiller.
- 8-30a** **INVASION OF THE BODY SNATCHERS** (U.S.A., 1956), directed by Don Siegel.
- 8-30b** **THE WOMAN IN THE WINDOW** (U.S.A., 1944), with Joan Bennett and Edward G. Robinson, directed by Fritz Lang.
- 8-31a** **E.T.: THE EXTRA-TERRESTRIAL** (U.S.A., 1982), with Henry Thomas and E.T., directed by Steven Spielberg.
- 8-31b** **TRANSFORMERS** (U.S.A., 2007), directed by Michael Bay.
- 8-31c** **THE DARK KNIGHT RISES** (U.S.A./Britain, 2012), with Christian Bale, directed by Christopher Nolan.
- 8-31d** **HARRY POTTER AND THE DEATHLY HALLOWS: PART 2** (U.S.A./Britain, 2011), with Daniel Radcliffe (front), Emma Watson, and Rupert Grint, directed by David Yates.
- 8-32** **SWEET HOURS** (Spain, 1982), with Assumpta Serna and Inaki Aierra, directed by Carlos Saura.
- 8-33a** **MONEYBALL** (U.S.A., 2011), with Brad Pitt and Jonah Hill, directed by Bennett Miller.
- 8-33b** **YOUNG ADULT** (U.S.A., 2011), with Charlize Theron, directed by Jason Reitman.
- 9-3b** **TINKER TAILOR SOLDIER SPY** (Britain, 2011), with Gary Oldman and John Hurt, directed by Tomas Alfredson.
- 9-3c** **A SEPARATION** (Iran, 2011), with Leila Hatami and Payman Moadi, written and directed by Asghar Farhadi.
- 9-4a** **WALLACE & GROMIT: THE CURSE OF THE WERE-RABBIT** (Britain, 2005), directed by Nick Park and Steve Box.
- 9-4b** **THERE'S SOMETHING ABOUT MARY** (U.S.A., 1998), with Cameron Diaz, written and directed by Peter and Bobby Farrelly.
- 9-5a** **TWENTIETH CENTURY** (U.S.A., 1934), with Carole Lombard and John Barrymore, directed by Howard Hawks.
- 9-5b** **CASABLANCA** (U.S.A., 1942), with Humphrey Bogart and Ingrid Bergman, directed by Michael Curtiz.
- 9-6a** **BEST IN SHOW** (U.S.A., 2000), with Christopher Guest and friend, directed by Guest.
- 9-6b** **jackass the movie** (U.S.A., 2002), directed by Jeff Tremaine.
- 9-7a** **PRIDE & PREJUDICE** (Britain, 2005), with Keira Knightley and Matthew Macfadyen, directed by Joe Wright.
- 9-7b** **CHASING AMY** (U.S.A., 1997), with Ben Affleck and Joey Lauren Adams, written and directed by Kevin Smith.
- 9-8a** **MY BEAUTIFUL LAUNDRETTE** (Britain, 1985), with Gordon Warnecke and Daniel Day-Lewis, written by Hanif Kureishi, directed by Stephen Frears.
- 9-8b** **TOKYO STORY** (Japan, 1953), directed by Yasujiro Ozu.
- 9-9a** **THE SOCIAL NETWORK** (U.S.A., 2010), with Andrew Garfield and Jesse Eisenberg, directed by David Fincher.
- 9-9b** **SOME LIKE IT HOT** (U.S.A., 1959), with Jack Lemmon and Tony Curtis, screenplay by Billy Wilder and I. A. L. Diamond, directed by Wilder.
- 9-10** **BABEL** (Mexico/U.S.A./France, 2006), with Brad Pitt and Cate Blanchett, directed by Alejandro González Iñárritu.
- 9-11** **NORTH BY NORTHWEST** (U.S.A., 1959), with Cary Grant, screenplay by Ernest Lehman, directed by Alfred Hitchcock.
- 9-12** **STRANGER THAN FICTION** (U.S.A., 2006), with Will Ferrell, directed by Marc Forster.

Chapter 9

- 9-1a** **THE THIN RED LINE** (U.S.A., 1998), with Nick Nolte, written and directed by Terrence Malick.
- 9-1b** **LITTLE CHILDREN** (U.S.A., 2006), with Patrick Wilson and Kate Winslet, directed by Todd Field.
- 9-2a** **HOWARDS END** (Britain, 1992), with Helena Bonham-Carter, directed by James Ivory.
- 9-2b** **BORAT: CULTURAL LEARNINGS OF AMERICA FOR MAKE BENEFIT GLORIOUS NATION OF KAZAKHSTAN** (Britain/U.S.A., 2006), with Sacha Baron Cohen, directed by Larry Charles.
- 9-3a** **SHOESHINE** (Italy, 1946), with Rinaldo Smordoni and Franco Interlenghi, written by Cesare Zavattini, directed by Vittorio De Sica.

- 9-13** **DAY FOR NIGHT** (France, 1973), with Jean-Pierre Léaud and François Truffaut, directed by Truffaut.
- 9-14a** **LANTANA** (Australia, 2002), with Rachel Blake, directed by Ray Lawrence.
- 9-14b, c, d** **BLACK SWAN** (U.S.A., 2010), with Natalie Portman, directed by Darren Aronofsky.
- 9-15** **THE SEVEN SAMURAI** (Japan, 1954), directed by Akira Kurosawa.
- 9-16** **PSYCHO** (U.S.A., 1960), directed by Alfred Hitchcock.
- 9-17** **STRAWBERRY AND CHOCOLATE** (Cuba, 1994), with Jorge Perugorria and Vladimir Cruz, directed by Tomás Gutiérrez Alea (with Juan Carlos Tabío).
- 9-18a** **HOT SHOTS! PART DEUX** (U.S.A., 1993), with Charlie Sheen and Valeria Golino, directed by Jim Abrahams.
- 9-18b** **INGLORIOUS BASTERDS** (U.S.A., 2009), with Eli Roth and Brad Pitt, written and directed by Quentin Tarantino.
- 9-19a** **FLAGS OF OUR FATHERS** (U.S.A., 2006), directed by Clint Eastwood.
- 9-19b** **NOTES ON A SCANDAL** (Britain/U.S.A., 2006), with Cate Blanchett and Judi Dench, directed by Richard Eyre.
- 9-20** **NASHVILLE** (U.S.A., 1975), directed by Robert Altman.
- 9-21a** **SHALLOW HAL** (U.S.A., 2001), with Gwyneth Paltrow and Jack Black, directed by Bobby and Peter Farrelly.
- 9-21b** **MIDNIGHT IN PARIS** (U.S.A./Spain, 2011), with Marion Cotillard and Owen Wilson, written and directed by Woody Allen.
- 9-22a** **THEY SHOOT HORSES, DON'T THEY?** (U.S.A./1969), with Bonnie Bedelia, Bruce Dern, Jane Fonda, and Red Buttons, directed by Sydney Pollack.
- 9-22b** **ROAD TO PERDITION** (U.S.A., 2002), with Tom Hanks and Tyler Hoechlin, directed by Sam Mendes.
- 9-23a** **THRONE OF BLOOD** (Japan, 1957), based on Shakespeare's **Macbeth**, directed by Akira Kurosawa.
- 9-23b** **BRIDE & PREJUDICE** (U.S.A./Britain, 2004), with Aishwarya Rai, directed by Gurinda Chadha.
- 9-24** **HARRY POTTER AND THE SORCERER'S STONE** (U.S.A./Britain, 2001), with Daniel Radcliffe and Rupert Grint, directed by Chris Columbus.

- 9-25** **LONG DAY'S JOURNEY INTO NIGHT** (U.S.A., 1962), with Katharine Hepburn and Dean Stockwell, Ralph Richardson, Jason Robards, Jr., directed by Sidney Lumet.
- 9-26** **SIDEWAYS** (U.S.A., 2004), with Virginia Madsen, Paul Giamatti, Thomas Haden Church, and Sandra Oh, directed by Alexander Payne.

Chapter 10

- 10-1a** **TALLADEGA NIGHTS: THE BALLAD OF RICKY BOBBY** (U.S.A., 2006), with John C. Reilly and Will Ferrell, directed by Adam McKay.
- 10-1b** **RENDITION** (U.S.A., 2007), with Yigal Naor and Omar Metwally, directed by Gavin Hood.
- 10-2a** **FAHRENHEIT 9/11** (U.S.A., 2004), with Michael Moore, directed by Moore.
- 10-2b** **THE PASSION OF THE CHRIST** (U.S.A., 2004), with Jim Caviezel, directed by Mel Gibson.
- 10-3a** **THE SEARCHERS** (U.S.A., 1956), with John Wayne, directed by John Ford.
- 10-3b** **TO KILL A MOCKINGBIRD** (U.S.A., 1962), with Gregory Peck and Mary Badham, directed by Robert Mulligan.
- 10-4** **STORY OF WOMEN** (France, 1988), with Isabelle Huppert, directed by Claude Chabrol.
- 10-6** **OCTOBER** (Soviet Union, 1928), directed by Sergei Eisenstein.
- 10-7** **THE HUMAN CONDITION—NO GREATER LOVE** (Japan, 1959), with Tatsuya Nakadai, directed by Masaki Kobayashi.
- 10-8** **HIGH HOPES** (Britain, 1988), with Ruth Sheen, Edna Doré, and Philip Davis, directed by Mike Leigh.
- 10-9** **CINEMA PARADISO** (Italy, 1988), with Philippe Noiret and Salvatore Cascio, directed by Giuseppe Tornatore.
- 10-10** **IT'S A WONDERFUL LIFE** (U.S.A., 1946), with James Stewart and Donna Reed (both on the left), directed by Frank Capra.
- 10-11** **THE VIRGIN SPRING** (Sweden, 1959), with Max von Sydow, written and directed by Ingmar Bergman.
- 10-12** **TRIUMPH OF THE WILL** (Germany, 1935), directed by Leni Riefenstahl.

- 10-13a HENRY V** (Britain, 1989), with Kenneth Branagh, directed by Branagh.
- 10-13b DANCES WITH WOLVES** (U.S.A., 1990), with Kevin Costner, directed by Costner.
- 10-14 PIXOTE** (Brazil, 1981), with Fernando Ramos da Silva, directed by Hector Babenco.
- 10-15 THE GRAPES OF WRATH** (U.S.A., 1940), with Jane Darwell and Henry Fonda, directed by John Ford.
- 10-16a LATE AUTUMN** (Japan, 1960), with Setsuko Hara, directed by Yasujiro Ozu.
- 10-16b DEAD MAN WALKING** (U.S.A., 1995), with Sean Penn and Susan Sarandon, directed by Tim Robbins.
- 10-17 CHICAGO** (U.S.A., 2002), with Catherine Zeta-Jones, Richard Gere, and Renée Zellweger, guns by Smith & Wesson, directed by Rob Marshall.
- 10-18a THE ORIGINAL KINGS OF COMEDY** (U.S.A., 2000), with Bernie Mac, Cedric the Entertainer, D. L. Hughley, and Steve Harvey, directed by Spike Lee.
- 10-18b HAROLD & KUMAR GO TO WHITE CASTLE** (U.S.A./Canada, 2004), with John Cho and Kal Penn, directed by Danny Leiner.
- 10-18c A BETTER LIFE** (U.S.A., 2011), with José Julián and Demián Bichir, directed by Chris Weitz.
- 10-18d FIDDLER ON THE ROOF** (U.S.A., 1971), directed by Norman Jewison.
- 10-19 THE CHANT OF JIMMIE BLACKSMITH** (Australia, 1978), with Tommy Lewis, Jack Thompson, and Julie Dawson, directed by Fred Schepisi.
- 10-20a BOYZ N THE HOOD** (U.S.A., 1991), with Cuba Gooding, Jr., Larry Fishburne, and Ice Cube, written and directed by John Singleton.
- 10-20b BREAKING AWAY** (U.S.A., 1979), with Dennis Christopher, directed by Peter Yates.
- 10-21a SHOW BOAT** (U.S.A., 1936), with Paul Robeson and Hattie McDaniel, directed by James Whale.
- 10-21b TILL THE CLOUDS ROLL BY** (U.S.A., 1946), with Lena Horne, directed by Richard Whorf.
- 10-22a SEVEN BEAUTIES** (Italy, 1976), with Giancarlo Giannini and Elena Fiore, directed by Lina Wertmüller.
- 10-22b OCTOPUSSY** (Britain, 1983), with Roger Moore, directed by John Glen.
- 10-22c THE HURT LOCKER** (U.S.A., 2009), with Jeremy Renner, directed by Kathryn Bigelow.
- 10-22d THE HUNGER GAMES** (U.S.A., 2012), with Jennifer Lawrence, directed by Gary Ross.
- 10-23a RAISE THE RED LANTERN** (China/Hong Kong, 1991), with Gong Li, written and directed by Zhang Yimou.
- 10-23b WATER** (Canada/India, 2005), with Sarala Kariyawasam (left), directed by Deepa Mehta.
- 10-23c THE WHITE BALLOON** (Iran, 1995), with Aida Mohammadhani, directed by Jafar Panahi.
- 10-24a LATE CHRYSANTHEMUMS** (Japan, 1954), with Haruko Sugimura and Ken Uehara, directed by Mikio Naruse.
- 10-24b MARIA FULL OF GRACE** (Colombia, 2004), with Catalina Sandino Moreno, written and directed by Joshua Marston.
- 10-25a THELMA & LOUISE** (U.S.A., 1991), with Susan Sarandon and Geena Davis, directed by Ridley Scott.
- 10-25b OSAMA** (Afghanistan, 2003), with Marina Golbahari, written and directed by Siddiq Barmak.
- 10-26a & b DESERT FLOWER** (Britain/Germany/Austria, 2009), directed by Sherry Hormann.
- 10-26c VANITY FAIR** (Britain, 2004), with Resse Witherspoon, directed by Mira Nair.
- 10-27a A FOREIGN AFFAIR** (U.S.A., 1948), with Marlene Dietrich, directed by Billy Wilder.
- 10-27b PILLOW TALK** (U.S.A., 1959), with Doris Day and Rock Hudson, directed by Michael Gordon.
- 10-27c BROKEBACK MOUNTAIN** (U.S.A., 2005), with Jake Gyllenhaal and Heath Ledger, directed by Ang Lee.
- 10-28 THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** (U.S.A., 2002), with Ian McKellen and Elijah Wood, directed by Peter Jackson.
- 10-29a THE KIDS ARE ALL RIGHT** (U.S.A., 2010), with Annette Bening, Julianne Moore, Josh Hutcherson, Mark Ruffalo and Mia Wasikowska, directed by Lisa Cholodenko.
- 10-29b ALL ABOUT MY MOTHER** (Spain, 1999), with Marisa Paredes, Penélope Cruz, Cecilia Roth, Candela Peña, Rosa María Sardá, and Antonia San Juan, written and directed by Almodóvar.
- 10-30a MIDNIGHT COWBOY** (U.S.A., 1969), with Jon Voight and Dustin Hoffman, directed by John Schlesinger.

- 10-30b** **THE ADVENTURES OF PRISCILLA, QUEEN OF THE DESERT** (Australia, 1994), with Guy Pearce, Terence Stamp, and Hugo Weaving, written and directed by Stephan Elliott.
- 10-31** **CINDERELLA MAN** (U.S.A., 2000), with Russell Crowe, directed by Ron Howard.
- 10-32a** **THE ORION** (Iran, 2010), directed by Zamani Esmati.
- 10-32b** **ATONEMENT** (Britain, 2007), with James McAvoy and Keira Knightley, directed by Joe Wright.
- 10-33a** **BRINGING UP BABY** (U.S.A., 1938), with Cary Grant and Katharine Hepburn, directed by Howard Hawks.
- 10-33b** **HOW TO LOSE A GUY IN 10 DAYS** (U.S.A., 2003), with Kate Hudson and Matthew McConaughey, directed by Donald Petrie.
- 10-34** **THE DESCENDANTS** (U.S.A., 2011), with George Clooney and Shailene Woodley, directed by Alexander Payne.

Chapter 11

- 11-1a** **THE MALTESE FALCON** (U.S.A., 1941), with Humphrey Bogart, Peter Lorre, Mary Astor, and Sydney Greenstreet, directed by John Huston.
- 11-1b** **ON THE WATERFRONT** (U.S.A., 1954), with Eva Marie Saint and Marlon Brando, directed by Elia Kazan.
- 11-1c** **LAST TANGO IN PARIS** (Italy/France, 1972), with Maria Schneider and Marlon Brando, directed by Bernardo Bertolucci.
- 11-1d** **BLADES OF GLORY** (U.S.A., 2007), with Jon Heder and Will Ferrell, directed by Josh Gordon and Will Speck.
- 11-2a** **A SCREAMING MAN** (France/Belgium/Chad, 2010), written and directed by Mahamat-Saleh Haroun.
- 11-2b** **OPEN CITY** (Italy, 1945), with Marcello Pagliero, directed by Roberto Rossellini.
- 11-3a** **UMBERTO D** (Italy, 1952), with Carlo Battisti, directed by Vittorio De Sica.
- 11-3b** **THE RULES OF THE GAME** (France, 1939), directed by Jean Renoir.
- 11-3c** **PATHER PANCHALI** (The Song of the Road) (India, 1955), with Kanu Bannerjee, directed by Satyajit Ray.
- 11-4a** **THE TREE OF THE WOODEN CLOGS** (Italy, 1978), directed by Ermanno Olmi.
- 11-4b** **TASTE OF CHERRY** (Iran, 1998), with Homayoun Ershadi, written and directed by Abbas Kiarostami.
- 11-5a** **ITALIAN FOR BEGINNERS** (Denmark, 2002), written and directed by Lone Scherfig.
- 11-5b** **JARHEAD** (U.S.A., 2005), directed by Sam Mendes.
- 11-6** **UGETSU** (Japan, 1953), with Masayuki Mori and Machiko Kyo, directed by Kenji Mizoguchi.
- 11-7a** **THE WIZARD OF OZ** (U.S.A., 1939), with Judy Garland and Ray Bolger, directed by Victor Fleming.
- 11-7b** **THE LORD OF THE RINGS: THE FELLOWSHIP OF THE RING** (U.S.A., 2001), directed by Peter Jackson.
- 11-8a** **ALIEN** (U.S.A., 1979), with John Hurt, directed by Ridley Scott.
- 11-8b** **ADAPTATION** (U.S.A., 2002), with Nicolas Cage and Nicolas Cage, directed by Spike Jonze.
- 11-9a** **THE SERVANT** (Britain, 1963), with Dirk Bogarde (foreground), directed by Joseph Losey.
- 11-9b** **MONA LISA** (Britain, 1986), with Cathy Tyson, Michael Caine, and Bob Hoskins, directed by Neil Jordan.
- 11-10a** **HARRY POTTER AND THE DEATHLY HALLOWS: PART 2** (U.S.A./Britain, 2011), with Daniel Radcliffe and Ralph Fiennes, directed by David Yates.
- 11-10b** **BLUE VELVET** (U.S.A., 1986), with Kyle MacLachlan and Isabella Rossellini, written and directed by David Lynch.
- 11-11** **LOVE ON THE RUN** (France, 1979), **STOLEN KISSES** (France, 1968), **LOVE AT TWENTY** (France, 1962), **400 BLOWS** (France, 1959), with Jean-Pierre Léaud as Antoine Doniel.
- 11-12** **THE DEPARTED** (U.S.A., 2006), with Leonardo DiCaprio and Matt Damon, directed by Martin Scorsese.
- 11-13a** **MILDRED PIERCE** (U.S.A., 1945), with Joan Crawford, directed by Michael Curtiz.
- 11-13b** **PRIMARY COLORS** (U.S.A., 1998), with John Travolta, directed by Mike Nichols.
- 11-14a** **HIGHER GROUND** (U.S.A., 2011), with Vera Farmiga, directed by Vera Farmiga.
- 11-14b** **THE OPPOSITE OF SEX** (U.S.A., 1997), with Martin Donovan and Lisa Kudrow, written and directed by Don Roos.

- 11-14c** **NAPOLEON DYNAMITE** (U.S.A., 2004), with John Gries, Jon Heder, and Aaron Ruell, written and directed by Jared Hess.
- 11-15** **LEGALLY BLONDE 2: RED, WHITE & BLONDE** (U.S.A., 2003), with Bob Newhart and Reese Witherspoon, directed by Charles Herman-Wurmfeld.
- 11-16a** **MAMA GÓGÓ** (Iceland/Norway/Sweden/Germany/Britain, 2010), with Kristbjorg Kjeld, written and directed by Fridrik Thor Fridriksson.
- 11-16b** **UNDERTOW** (Peru, 2009), with Manolo Cardona and Cristian Mercado, directed by Javier Fuentes-León.
- 11-16c** **SEVEN DAYS IN HEAVEN** (Taiwan, 2010), with Pong-Fong Wu, directed by Yulin Wang and Essay Liu.
- 11-16d** **DRIVE** (U.S.A., 2011), with Ryan Gosling, directed by Nicholas Winding Refn.
- 11-17a** **INDEPENDENCE DAY** (U.S.A., 1996), directed by Roland Emmerich.
- 11-17b** **THE SQUID AND THE WHALE** (U.S.A., 2005), with Jeff Daniels and Laura Linney, written and directed by Noah Baumbach.
- 11-17c** **THE TWILIGHT SAGA: BREAKING DAWN—PART 2** (U.S.A., 2012), with Robert Pattinson and Kristen Stewart, directed by Bill Condon.
- 11-18** **BLONDE VENUS** (U.S.A., 1932), with Marlene Dietrich, directed by Josef von Sternberg.
- 11-19a** **TROY** (U.S.A., 2004), directed by Wolfgang Petersen.
- 11-19b** **THE BANK** (U.S.A., 1915), with Charles Chaplin, directed by Chaplin.
- 11-20** **TENDER MERCIES** (U.S.A., 1983), with Robert Duvall and Allan Hubbard, directed by Bruce Beresford.
- 11-21** **AN AUTUMN AFTERNOON** (Japan, 1962), with Shima Iwashita and Chishu Ryu, directed by Yasujiro Ozu.
- 11-22a** **SHORT CUTS** (U.S.A., 1993), with Lily Tomlin and Tom Waits, directed by Robert Altman.
- 11-22b** **THE GODFATHER PART II** (U.S.A., 1974), with Giuseppe Sillato and Robert De Niro, directed by Francis Ford Coppola.
- 11-23** **MEDIUM COOL** (U.S.A., 1969), with Peter Bonerz and Robert Forster, directed by Haskell Wexler.
- 11-24a** **THE PASSION OF THE CHRIST** (U.S.A., 2004), with Jim Caviezel, directed by Mel Gibson.

- 11-24b** **SUPERMAN RETURNS** (U.S.A., 2006), with Brandon Routh, directed by Bryan Singer.
- 11-25a** **COLLATERAL** (U.S.A., 2004), with Tom Cruise and Jamie Foxx, directed by Michael Mann.
- 11-25b** **KING KONG** (U.S.A., 2005), with Naomi Watts and friend, directed by Peter Jackson.

Chapter 12

- 12-1-12-24** **CITIZEN KANE** (U.S.A., 1941), cinematographer Gregg Toland and director Orson Welles.
- 12-26** **THE MAGNIFICENT AMBERSONS** (U.S.A., 1942), with Dolores Costello, Agnes Moorehead, Joseph Cotten, and Ray Collins, directed by Orson Welles.
- 12-27** **OTHELLO** (Morocco, 1952), with Orson Welles and Suzanne Cloutier, directed by Welles.
- 12-28** **TOUCH OF EVIL** (U.S.A., 1958), with Orson Welles, directed by Welles.
- 12-29** **THE TRIAL** (France/Italy/West Germany, 1962), with Anthony Perkins, directed by Welles.
- 12-30** **THE IMMORTAL STORY** (France, 1968), with Orson Welles, directed by Welles.

PREFACE

The real voyage of discovery consists not in seeking new landscapes, but in having new eyes.

Marcel Proust, Novelist and Art Critic

Cin literacy is long overdue in American education, and not just at the college level. According to Nielson Media Research, the average American family watches about 5.2 hours of television per day. That's a lot of time watching moving images. Yet, for the most part, we watch them uncritically, passively, allowing them to wash over us, rarely analyzing how they work on us, how they can shape our values. The following chapters may be of use in understanding how television and movies communicate, and the complex network of language systems they use. My purpose is not to teach viewers how to respond to moving images, but to suggest some of the reasons people respond as they do.

In this thirteenth edition, I have retained the same principle of organization as the earlier editions, structuring the chapters around the realism–formalism dichotomy. Each chapter isolates the various language systems and spectrum of techniques used by filmmakers in conveying meaning. Naturally, the chapters don't pretend to be exhaustive: They're essentially starting points. They progress from the most narrow and specific aspects of cinema to the most abstract and comprehensive.

The chapters are not tightly interdependent: They can be read out of sequence. Inevitably, such a looseness of organization involves a certain amount of overlapping, but I have tried to keep this to a minimum. Technical terms are **boldfaced** the first time they appear in each chapter, which means that they are defined in the Glossary.

Each chapter has been updated to reflect recent developments in the field. I have also included many new photos and captions, most of them from recently released movies. Most of the images are in color.

The final chapter, *Synthesis: Citizen Kane*, is a recapitulation of the main ideas of the previous chapters, applied to a single movie. The chapter can also serve as a rough model for a term paper. VCR and DVD have allowed film analysis to be much more systematic, because a movie in cassette or disk form can be viewed many times. *Citizen Kane* is an ideal choice because it includes virtually every technique the medium is capable of, in addition to being one of the most critically admired films in history and a popular favorite among students.

New to this edition

This **Thirteenth Edition** of *Understanding Movies* builds upon the successful, visually engaging, and accessible presentation of previous editions to provide valuable insight into the language of film and how meaning is conveyed to audiences. Key changes to the new edition include:

- A new section on the digital revolution. Digital technology has totally changed how movies are photographed, how they are edited, and how they are shown in theaters. The hundred-year-old celluloid technology is now being replaced by a computer/television technology which is electronic rather than chemical and mechanical. The clumsy, heavy reels of the past have been replaced by computer hard-drives that transmit movies electronically.
- New material on 3-D moviemaking, and how such box-office hits as *Avatar* and *Hugo* have revolutionized contemporary film practice, especially in the United States.
- Hundreds of new photos, over 70 percent of them in full color.
- Expanded coverage on such topics as story construction and women in film.
- Numerous websites devoted to film culture, especially those that offer statistics on box-office trends and records.
- A wide array of new film examples include big box-office hits like *Bridesmaids*, *The Twilight Saga*, and *The Avengers* as well as little-known movies from such countries as the Philippines, Chad, Romania, and New Zealand.

Supplements

Key instructor resources include an Instructor's Manual and Test Bank (ISBN 0205944434) and PowerPoint™ Presentation Package (ISBN 0205944418). These supplements are available at www.pearsonhighered.com/irc (access code required). MyTest online test generating software (ISBN 0205944361) is available at www.pearsonmytest.com (access code required).

For a complete listing of the instructor and student resources available with this text, please visit the *Understanding Movies* e-Catalog page at: www.pearsonhighered.com.

Acknowledgments

I would like to thank the following friends for their help, advice, and criticism: Scott Eyman, Marcie Goodman, John Vourlis, Justine Giannetti, and special thanks to Naomi Friedman, and reviewers Kimberly M. Radek, Illinois Valley Community College; Caroline Joan Picart, Florida State University; Kelli Marshall, University of Texas at Dallas; Yifen Beus, Brigham Young University Hawaii; and Thomas Rondinella, Seton Hall University. I'm grateful to Ingmar Bergman, who was kind enough to allow me to use the frame enlargements from *Persona*; and Akira Kurosawa, who graciously consented to my using enlargements from *The Seven Samurai*.

I would also like to acknowledge and thank the following individuals and institutions for their assistance in allowing me to use materials under their copyright: Andrew Sarris, for permission to quote from "The Fall and Rise of the Film Director," in *Interviews with Film Directors* (New York: Avon Books, 1967); Kurosawa Productions, Toho International Co., Ltd., and Audio-Brandon Films for permission to use the frame enlargements from *The Seven Samurai*; from *North by Northwest*, the MGM Library of Film Scripts, written by Earnest Lehman (Copyright © 1959 by Loews Incorporated. Reprinted by permission of the Viking Press, Inc.); Albert J. LaValley, *Focus on Hitchcock* (© 1972. Reprinted by permission of Prentice-Hall, Inc., Englewood Cliffs, NJ); Albert Maysles, in *Documentary Explorations*, edited by G. Roy Levin (Garden City, NY: Doubleday & Company, Inc., 1971); Vladimir Nilsen, *The Cinema as a Graphic Art* (New York: Hill and Wang, a Division of Farrar, Straus and Giroux); Maya Deren, "Cinematography: The Creative Use of Reality," in *The Visual Arts Today*, edited by Gyorgy Kepes (Middletown, CT: Wesleyan University Press, 1960); Marcel Carné, from *The French Cinema*, by Roy Armes (San Diego, CA: A. S. Barnes & Co., 1966); Richard Dyer MacCann, "Introduction," *Film: A Montage of Theories* (New York: E. P. Dutton & Co., Inc.), copyright © 1966 by Richard Dyer MacCann, reprinted with permission; V. I. Pudovkin, *Film Technique* (London: Vision, 1954); André Bazin, *What Is Cinema?* (Berkeley: University of California Press, 1967); Michelangelo Antonioni, "Two Statements," in *Film Makers on Film Making*, edited by Harry M. Geduld (Bloomington: University of Indiana Press, 1969); Alexandre Astruc, from *The New Wave*, edited by Peter Graham (London: Secker & Warburg, 1968, and New York: Doubleday & Co.); Akira Kurosawa, from *The Movies As Medium*, edited by Lewis Jacobs (New York: Farrar, Straus and Giroux, 1970); Pauline Kael, *I Lost It at the Movies* (New York: Bantam Books, 1966).

LOUIS GIANNETTI
Cleveland, Ohio

Lynn R. Jones
1939–1970

Take him and cut him out in little stars,
And he will make the face of heav'n so fine
That all the world will be in love with Night
And pay no worship to the garish Sun.

William Shakespeare

▶▶ I PHOTOGRAPHY 1

Inception (U.S.A., 2010)



[Warner Bros.]

People inscribe their histories, beliefs, attitudes, desires and dreams in the images they make.

Robert Hughes, Art Critic

Learning Objectives

- Recognize the distinctions among the three principal styles of film and the three types of movies, and evaluate how the style affects the presentation of the story.
- List the six basic categories of film shots and their purpose in developing the scene.
- Describe the five basic angles in the cinema and what contextual information the audience derives from each choice.
- Outline the various types of lighting styles used in film and the symbolic connotations of each.
- Explain the way directors consciously use colors to symbolically enhance the film's dramatic content.
- Identify how lens, filters, and stocks can intensify given qualities within a shot, and suppress others.
- Evaluate the changes that digital technologies have had on film production, editing, presentation, and distribution.
- Assess the role of cinematographers in the filmmaking process and identify how they are able to consolidate the various elements of film photography.

Realism and Formalism

Even before 1900, movies began to develop in two major directions: the **realistic** and the **formalistic**. In the mid-1890s in France, the Lumière brothers delighted audiences with their short movies dealing with everyday occurrences. Such films as *The Arrival of a Train* (4–4a) fascinated viewers precisely because they seemed to capture the flux and spontaneity of events as they were viewed in real life. At about the same time, Georges Méliès (pronounced mel-yez) was creating a number of fantasy films that emphasized purely imagined events. Such movies as *A Trip to the Moon* (4–4b) were typical mixtures of whimsical narrative and trick photography. In many respects, the Lumières can be regarded as the founders of the realist tradition of cinema, and Méliès of the formalist tradition.

Realism and formalism are general rather than absolute terms. When used to suggest a tendency toward either polarity, such labels can be helpful, but in the end they're just labels. Few films are exclusively formalist in style, and fewer yet are completely realist. There is also an important difference between realism and reality, although this distinction is often forgotten. Realism is a particular *style*, whereas physical reality is the source of all the raw materials of film, both realistic and formalistic. Virtually all movie directors go to the photographable world for their subject matter, but what they do with this material—how they shape and manipulate it—is what determines their stylistic emphasis.

Generally speaking, realistic films attempt to reproduce the surface of reality with a minimum of distortion. In photographing objects and events, the filmmaker tries to suggest the richness of life itself. Both realist and formalist film directors must select (and hence, emphasize) certain details from the chaotic sprawl of reality. But the element of selectivity in realistic films is less obvious. Realists, in short, try to preserve the illusion that their film world is unmanipulated, an objective mirror of the actual world. Formalists, on the other hand, make no such pretense. They deliberately stylize and distort their raw materials so that no one would mistake a manipulated image of an object or event for the real thing. The stylization calls attention to itself: It's part of the show.

We rarely notice the style in a realistic movie because the artist tends to be self-effacing, invisible. Such filmmakers are more concerned with *what's* being shown rather than how it's manipulated. The camera is used conservatively. It's essentially a recording mechanism that reproduces the surface of tangible objects with as little commentary as possible. Some realists aim for a rough look in their images, one that doesn't prettify the materials with a self-conscious beauty of form. "If it's too pretty, it's false," is an implicit assumption. A high premium is placed on simplicity, spontaneity, and directness. This is not to suggest that these movies lack artistry, however, for at its best, the realistic cinema specializes in art that conceals its artistry.

Formalist movies are stylistically flamboyant. Their directors are concerned with expressing their subjective experience of reality, not how other people might see it. Formalists are often referred to as **expressionists**, because their self-expression is at least as important as the subject matter itself. Expressionists are often concerned with spiritual and psychological truths, which they feel can be conveyed best by distorting the surface of the material world. The camera is used as a method of commenting on the subject matter, a way of emphasizing its essential rather than its objective nature. Formalist movies have a high degree of manipulation, a stylization of reality.

Most realists would claim that their major concern is with *content* rather than *form* or technique. The subject matter is always supreme, and anything that distracts from the content is viewed with suspicion. In its most extreme form, the realistic cinema tends toward documentary, with its emphasis on photographing actual events and people (1–3). The formalist cinema, on the other hand, tends to emphasize technique and expressiveness. The most extreme example of this style of filmmaking is found in the **avant-garde** cinema (1–7). Some of these movies are totally abstract; pure forms (that is, nonrepresentational colors, lines, and shapes)



1-1a MASTER AND COMMANDER: THE FAR SIDE OF THE WORLD

(U.S.A., 2003) directed by Peter Weir.
(20th Century Fox/Universal)

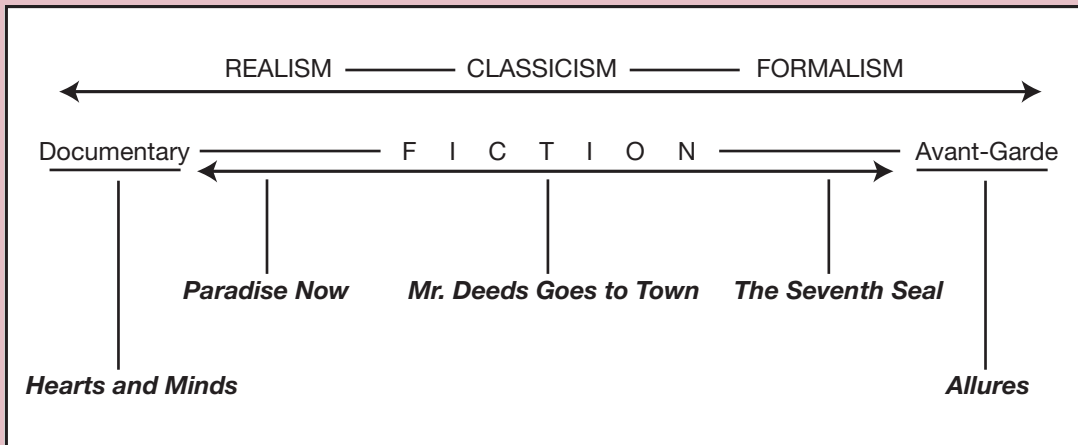
Realism and Formalism. Critics and theorists have championed film as the most realistic of all the arts in capturing how an experience actually looks and sounds, like this thrilling re-creation of a ferocious battle at sea during the Napoleonic Wars. A stage director would have to suggest the battle symbolically, with stylized lighting and off-stage sound effects. A novelist would have to re-create the event with words, a painter with pigments brushstroked onto a flat canvas. But a film director can create the event with much greater credibility by plunging the camera (a proxy for us) in the middle of the most terrifying ordeals without actually putting us in harm's way. In short, film realism is more like “being there” than any other artistic medium or any other style of presentation. Audiences can experience the thrills without facing any of the dangers. As early as 1910, the great Russian novelist Leo Tolstoy realized that this fledgling new art form would surpass the magnificent achievements of nineteenth-century literary realism: “This little clinking contraption with the revolving handle will make a revolution in our life—in the life of writers. It is a direct attack on the old methods of literary art. This swift change of scene, this blending of emotion and experience—it is much better than the heavy, long-drawn-out kind of writing to which we are accustomed. It is closer to life.”

Gold Diggers of 1933 presents us with another type of experience entirely. The choreographies of Busby Berkeley are triumphs of artifice, far removed from the real world. Depression-weary audiences flocked to movies like this precisely to get away from everyday reality. They wanted magic and enchantment, not reminders of their real-life problems. Berkeley's style was the most formalized of all choreographers. He liberated the camera from the narrow confines of the proscenium arch, soaring overhead, even swirling among the dancers, and juxtaposing shots from a variety of vantage points throughout the musical numbers. He often photographed his dancers from unusual angles, like this bird's-eye shot. Sometimes he didn't even bother using dancers at all, preferring a uniform contingent of good-looking young women who are used primarily as semiabstract visual units, like bits of glass in a shifting kaleidoscope of formal patterns. Audiences were enchanted.

1-1b GOLD DIGGERS OF 1933

(U.S.A., 1934) choreographed by Busby Berkeley, directed by Mervyn LeRoy.
(Warner Bros.)





1-2 Classification chart of styles and types of film.

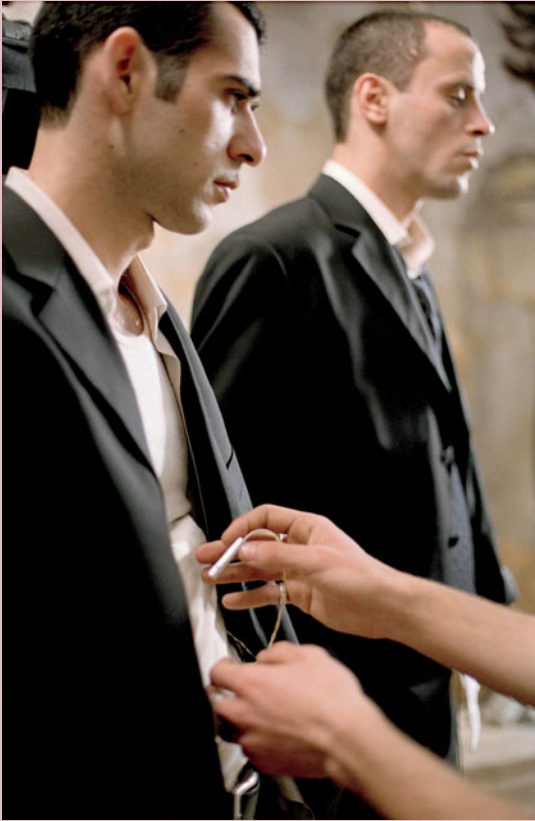
► Critics and scholars categorize movies according to a variety of criteria. Two of the most common methods of classification are by style and by type. The three principal styles—realism, classicism, and formalism—might be regarded as a continuous spectrum of possibilities, rather than airtight categories. Similarly, the three types of movies—documentaries, fiction, and avant-garde films—are also terms of convenience, for they often overlap. Realistic films like *Paradise Now* (1-4) can shade into the documentary. Formalist movies like *The Seventh Seal* (1-6) have a personal quality suggesting the traditional domain of the avant-garde. Most fiction films, especially those produced in America, tend to conform to the **classical paradigm**. Classical cinema can be viewed as an intermediate style that avoids the extremes of realism and formalism—though most movies in the classical form lean toward one or the other style.

1-3 HEARTS & MINDS

(U.S.A., 1975) directed by Peter Davis.

► The emotional impact of a documentary image usually derives from its truth rather than its beauty. Davis's indictment of America's devastation of Vietnam consists primarily of TV newsreel footage. This photo shows some Vietnamese children running from an accidental bombing raid on their community, their clothes literally burned off their bodies by napalm. "First they bomb as much as they please," a Vietnamese observes, "then they film it." It was images such as these that eventually turned the majority of Americans against the war. Fernando Solanas and Octavio Getino, Third Cinema filmmakers, have pointed out, "Every image that documents, bears witness to, refutes, or deepens the truth of a situation is something more than a film image or purely artistic fact; it becomes something that the System finds indigestible." Paradoxically, in no country except the United States would such self-damning footage be allowed on the public airwaves—which are controlled, or at least regulated, by governments. No other country has a First Amendment, guaranteeing freedom of expression. (BBS Productions/Rainbow Releasing)





1–4 PARADISE NOW (Palestinian Territories, 2005) with Kais Nashef and Ali Suliman, directed by Hany Abu-Assad.

Like most realistic movies, the motto of this film might well be: “This is the way things really are.” There is a close correspondence of the images to everyday reality. This trait necessarily involves a comparison between the internal world of the movie with the external milieu that the filmmaker has chosen to explore. The realistic cinema tends to deal with people from the lower social echelons and often explores moral issues. The artist rarely intrudes on the materials, however, preferring to let them speak for themselves. Realism tends to emphasize the basic experiences of life. It is a style that excels in making us feel the humanity of others. Beauty of form is often sacrificed to capture the texture of reality as it’s ordinarily perceived. Realistic images often seem unmanipulated, haphazard in their design. They frequently convey an intimate snapshot quality—people caught unawares. Generally, the story materials are loosely organized and include many details that don’t necessarily forward the plot but are offered for their own sake, to heighten the sense of authenticity. *Paradise Now* is about the final hours of two Palestinian auto mechanics, friends since childhood, who have volunteered to be suicide bombers, commonly referred to as “martyrs” in the Islamic world. Here they are being wired up with explosives before crossing over to their target in Israel. They have their doubts about their mission, though for the sake of solidarity, they keep their worries mostly to themselves. When they ask what happens after the explosions, their guide says, “You will be met by two angels.” “Are you sure?” asks the anxious bomber. “Absolutely,” the guide replies. (*Lumen Films/Lama Prods/Eurimages*)

constitute the only content. Most fiction films fall somewhere between these two extremes, in a mode critics refer to as **classical cinema** (1–5).

Even the terms *form* and *content* aren’t as clear-cut as they may sometimes seem. As the filmmaker and author Vladimir Nilsen pointed out: “A photograph is by no means a complete and whole reflection of reality: the photographic picture represents only one or another selection from the sum of physical attributes of the object photographed.” The form of a shot—the way in which a subject is photographed—is its true content, not necessarily what the subject is perceived to be in reality. The communications theorist Marshall McLuhan pointed out that the content of one medium is actually another medium. For example, a photograph (visual image) depicting a man eating an apple (taste) involves two different mediums: Each communicates information—content—in a different way. A verbal description of the photograph of the man eating the apple would involve yet another medium (language), which communicates information in yet another manner. In each case, the precise information is determined by the medium, although superficially all three have the same content.

The great French critic André Bazin noted, “One way of understanding better what a film is trying to say is to know how it is saying it.” The American critic Herman G. Weinberg expressed the matter succinctly: “The way a story is told is part of that story. You can tell the same story badly or well; you can also tell it well enough or magnificently. It depends on who is telling the story.”



1-5 MR. DEEDS GOES TO TOWN

(U.S.A., 1936) with Gary Cooper (with tuba), directed by Frank Capra.

▶ Classical cinema avoids the extremes of realism and formalism in favor of a slightly stylized presentation that has at least a surface plausibility. Movies in this form are often handsomely mounted, but the style rarely calls attention to itself. The images are determined by their relevance to the story and characters, rather than a desire for authenticity or formal beauty alone. The implicit ideal is a functional, invisible style: The pictorial elements are subordinated to the presentation of characters in action. Classical cinema is story oriented. The narrative line is seldom allowed to wander, nor is it broken up by authorial intrusions. A high premium is placed on the entertainment value of the story, which is often shaped to conform to the conventions of a popular genre. Often the characters are played by stars rather than unknown players, and their roles are sometimes tailored to showcase their personal charms. The human materials are paramount in the classical cinema. The characters are generally appealing and slightly romanticized. The audience is encouraged to identify with their values and goals. (Columbia Pictures)

1-6 THE SEVENTH SEAL

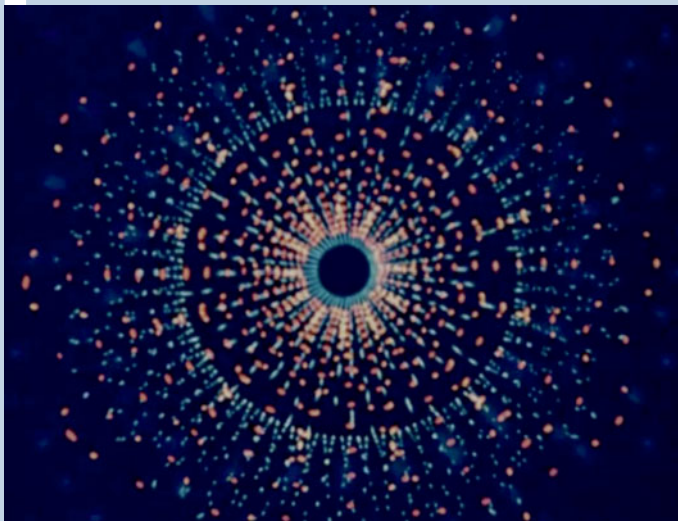
(Sweden, 1957) with Bengt Ekerot and Max von Sydow, cinematography by Gunnar Fischer, directed by Ingmar Bergman.

▶ The formalist cinema is largely a director's cinema: We're often aware of the personality of the filmmaker. There is a high degree of manipulation in the narrative materials, and the visual presentation is stylized. The story is exploited as a vehicle for the filmmaker's personal obsessions. Formalists are not much concerned with how realistic their images are, but with their beauty or power. The most artificial genres—musicals, sci-fi, fantasy films—are generally classified as formalist. Most movies of this sort deal with extraordinary characters and events—such as this mortal game of chess between a medieval knight and the figure of Death. This style of cinema excels in dealing with ideas—political, religious, philosophical—and is often the chosen medium of propagandistic artists. Its texture is densely symbolic: Feelings are expressed through forms, like the dramatic high-contrast lighting of this shot. Most of the great stylists of the cinema are formalists. (*Svensk Filmindustri*)



1-7 ALLURES (U.S.A., 1961)

directed by Jordan Belson.



▶ In the avant-garde cinema, subject matter is often suppressed in favor of abstraction and an emphasis on formal beauty for its own sake. Like many artists in this idiom, Belson began as a painter and was attracted to film because of its temporal and kinetic dimensions. He was strongly influenced by such European avant-garde artists as Hans Richter, who championed the “absolute film”—a graphic cinema of pure forms divorced from a recognizable subject matter. Belson's works are inspired by philosophical concepts derived primarily from Asian religions. For example, this image could represent a stylized eyeball, or it could be seen as a Mandala design, the Tibetan Buddhist symbol of the universe. But these are essentially private sources and are rarely presented explicitly in films themselves. Form is the true content of Belson's movies. His animated images are mostly geometrical shapes, dissolving and contracting circles of light, and kinetic swirls. His patterns expand, congeal, flicker, and split off into other shapes, only to re-form and explode again, like a spectacular fireworks display. It is a cinema of uncompromising self-expression—personal, often inaccessible, and iconoclastic. (*Jordan Belson*)

1-8a RAGING BULL (U.S.A., 1980)
with Robert De Niro, directed by Martin Scorsese. (United Artists)



1-8b CONSTANTINE (U.S.A., 2005)
with Keanu Reeves, directed by Francis Lawrence. (Warner Bros.)



Realism and formalism are best used as *stylistic* terms rather than terms to describe the nature of the subject matter. For example, although the story of *Raging Bull* is based on actual events, the boxing matches in the film are stylized. In this photo, the badly bruised Jake La Motta resembles an agonized warrior, crucified against the ropes of the ring. The camera floats toward him in lyrical slow motion while the soft focus obliterates his consciousness of the arena.

In *Constantine*, on the other hand, the special effects are so realistic they almost convince us that the impossible is possible. Based on the comic book *Hellblazer*, the film contains many scenes of supernatural events. In this scene, for example, the protagonist has traveled to hell, just beneath the landscape of Los Angeles, a place inhabited by demons and angels. In short, it's quite possible to present fantasy materials in a realistic style. It's equally possible to present reality-based materials in an expressionistic style.

Realism and *realistic* are much overtaxed terms, both in life and in movies. We use these terms to express so many different ideas. For example, people often praise the “realism” of the boxing matches in *Raging Bull*. What they really mean is that these scenes are powerful, intense, and vivid. These traits owe very little to realism as a style. In fact, the boxing matches are extremely stylized. The images are often photographed in dreamy slow motion, with lyrical crane shots, weird accompanying sound effects (like hissing sounds and jungle screams), staccato editing in both the images and the sound. True, the subject matter is based on actual life—the brief boxing career of the American middleweight champion of the 1940s, Jake La Motta. But the stylistic treatment of these biographical materials is extravagantly subjective (**1-8a**). At the opposite extreme, the special effects in *Constantine* (**1-8b**) are so uncannily realistic that we would swear they were real if we didn't know better.

Form and content are best used as relative terms. They are useful concepts for temporarily isolating specific aspects of a movie for the purposes of closer examination. Such a separation is artificial, of course, yet this technique can yield more detailed insights into the work of art as a whole.

The Shots

The **shots** are defined by the amount of subject matter that's included within the **frame** of the screen. In actual practice, however, shot designations vary considerably: A **medium shot** for one director might be considered a **close-up** by another. Furthermore, the longer the shot, the less precise are the designations. In general, shots are determined on the basis of how much of the human figure is in view. The shot is not necessarily defined by the distance between the camera and the object photographed, for in some instances certain lenses distort distances. For example, a **telephoto lens** can produce a close-up on the screen, yet the camera in such shots is generally quite distant from the subject matter.

Although there are many different kinds of shots in the cinema, most of them are subsumed under the six basic categories: (1) the **extreme long shot**, (2) the **long shot**, (3) the **full shot**, (4) the medium shot, (5) the close-up, and (6) the **extreme close-up**. The **deep-focus shot** is usually a variation of the long shot (**1-9b**).

1-9a THE POLAR EXPRESS

(U.S.A., 2004) directed by Robert Zemeckis.

▶ In this traveling extreme long shot, the camera swirls out in space as the fragile train puffs and strains and chugs up a steep mountain top. Shots from this distance reduce human beings to grainlike specks of light in a cosmic landscape. (*Castle Rock Ent./Warner Bros.*)



1-9b MARY SHELLEY'S FRANKENSTEIN

(U.S.A., 1994) with Robert De Niro (under wraps) and Kenneth Branagh, directed by Branagh.



▶ The long shot encompasses roughly the same amount of space as the staging area of a large theater. Setting can dominate characters unless they're located near the foreground. Lighting a long shot is usually costly, time consuming, and labor intensive, especially if it's in deep focus, like this shot. The laboratory had to be moody and scary, yet still sufficiently clear to enable us to see back into the "depth" of the set. Note how the lighting is layered, punctuated with patches of gloom and accusatory shafts of light from above. To complicate matters, whenever a director cuts to closer shots, the lighting has to be adjusted accordingly so that the transitions between cuts appear smooth and unobtrusive. Anyone who has ever visited a movie set knows that people are waiting most of the time—usually for the director of photography (D.P.) to announce that the lighting is finally ready and the scene can now be photographed. (*Tri-Star/American Zoetrope*. Photo: David Appleby)