

Lecture: 6 January 2013

Classical Detectives:

-Emergence of the Detective novel: -Stories often featured an investigator who presides over the resolution of a

crime, which is often murder. -General recognition of the emergence of detective novels is mid 19th century. -“Golden era” of detective novels between WWI & WWII.

Major Variations in the Detective: -Amateur detective

-Private Investigator -Police Investigator -Forensic Investigator

Different Detectives and their different problems: -If the detective is an officer of justice system: Problems of the institution of

justice. -If the detective is a private investigator: Problems of professionalism, often

masculinity. -If amateur detective: Problems of knowledge.

Amateur Sleuths: Often have an aide or sidekick. Frequently eccentric. Neither employed by

police nor private firm. Often ambiguity as to their means of livelihood (family fortune, patronage, etc)

Common traits: Intricate plot, variety of characters (including frequently implausible

mixing of classes) Clue-puzzle structure in plotting Isolated locations Bungling local police Presence of ‘red herrings’ Violent disruption of social order (often involving murder); threat to safety of characters

Common forms: Whodunit?

Locked room mystery Police procedural

'Rules' for Detective Mysteries (Ronald Knox, 1929): Knox's "Ten Commandments" (or "Decalogue") are as follows: The criminal must be mentioned in the early part of the story, but must not be anyone whose thoughts the reader has been allowed to know. All supernatural or preternatural agencies are ruled out as a matter of course. Not more than one secret room or passage is allowable. No hitherto undiscovered poisons may be used, nor any appliance which will need a long scientific explanation at the end. No Chinaman must figure in the story. No accident must ever help the detective, nor must he ever have an unaccountable intuition which proves to be right. The detective himself must not commit the crime. The detective is bound to declare any clues which he may discover. The "sidekick" of the detective, the Watson, must not conceal from the reader any thoughts which pass through his mind: his intelligence must be slightly, but very slightly, below that of the average reader.

Twin brothers, and doubles generally, must not appear unless we have been duly prepared for them.

Lecture: January 13, 2013

WWII Poster Art: Propaganda on the March:

Art in the National Cause: With onset of War, nations see direct interest in control and production of propaganda.

Various goals of Propaganda include: Mobilization, establishing national goals, information disinformation, defence

National offices created to organise, create and disseminate propaganda
Canada – Cabinet War Committee/National Film Board
UK – Ministry of Information/Crown Film Unit
USA –

Office of War Information/Bureau of Motion Pictures Germany
– Ministry of Enlightenment and Propaganda

Propaganda -- Germany ●● Office set up in March 1933,
under leadership of J. Goebbels ●● Images drew heavily on
heroic realism ●● Pre-war films: Riefenstahl's *Triumph of the Will* (1935), *Olympiad* (1938)

Propaganda – UK: -The Crown Film Unit - Senate “House” U of London

Posters include: Avoid “loose women”, How to fight the Fire-Bomb, Encouraging Carpooling, People who gossip are evil esp if it involves the war as they cause “death”, Canning food, Encouraging women to work in the factories, Investment Bonds, War on the home front, “Smack the Japs” War with Japan, War with Germany, Together we fight as one,

-Using fear in posters to gather support for the country i.e images of the statue of liberty burning and the word “Never!”

Lecture: February 3, 2013 Road to Neorealism:

Italian Cinema & Mussolini

Italy under Mussolini:

-Mussolini comes to power in 1922, then abolishes political parties, creates Fascist state

-From 1922, until being deposed in 1943, Mussolini sought to refashion the modern fascist state with the grandeur of Ancient Rome (*Mare Nostrum*)

-Ideals of Fascism championed militarism, corporatism, and syndicalism

EUR

Cesar Zavattini (1902 – 1989)

- ·Italian screenwriter and proponent of neorealism
- ·His view on cinema of Fascist era:
- ·“Not a single film...not 3,000 metres of film out of 30 million shot worthy of discussion” Contributions to film culture in 1930s
- ·Establishing Venice Biennale (1932, film is added in 1934)
- ·Direzione Generale per la Cinematografia est. 1934-Luigi Freddi
- ·Est. Undersecretariat of State for Press & Propaganda (1934),
- ·ENIC, Ente Nazionale Industrie Cinematografia (also Freddi, until fall of regime)
- ·Banco Nazionale del Lavoro est. Loans for films Further contributions
- ·Ministry of P & P encourages “cinegufs” or fascist film clubs within Gioventù Universitaria Fascista (G.U.F.)
- ·Centro Sperimentale di Cinematografico est (1935), with Luigi Chiarini as its director
- ·After Cines Studio burns in 1935, Mussolini opens Cinecittà on 21 April 1937 (the date marking the mythical anniversary of the founding of Rome)
- ·Vittorio Mussolini heads *Cinema*, an important film periodical
- ·Centro produces *Bianco e nero* (1937) Cinecittà Studios

-Esposizione Universale Roma Or, EUR -Commissioned on land to south of Rome's city centre -Intended site for World's Fair of 1942

-Simultaneously, it was to celebrate 20 years of Italian fascism

Neorealism, a rebirth?

▪▪ Emergence of Rossellini's *Rome, Open City* on 24 September 1945 is heralded as the "birth" of neorealism

- ·Mythology of movement stressed its *break* with Fascist cinema
 - ·This new cinema, "born" of streets of liberated Italy
 - ·Now familiar elements: location shooting, non-professional actors, mix fictional/actuality footage, humanist perspective, open-ended narratives
- The Neorealist Canon: -*Roma, Città Aperta* (Rossellini, 1945) - *Ladri di biciclette* (De Sica, 1948) - *Paisà* (Rossellini, 1946) *Germania anno zero* (Rossellini, 1948) *Ossessione* (Visconti, 1942) *Sciuscià* (De Sica, 1946) *La terra trema* (Visconti, 1948) *Umberto D* (De Sica, 1952) **A popular cinema?**

- ·Of roughly 850 films made (1945 – 53), only about 90 (10%) would be considered neorealist
- ·Even look at intense period (1945 – 1948) doesn't alter this ratio
- ·*Roma* tops Box office, but many films do not
- ·By contrast, comedian Totò placed one film in top ten box office in every year from 1948 – 1957. **"Rosey" neorealism**

- ·By early 1950s, Italian public tastes move away from poverty to other interests
- ·Giuseppe De Santis' *Riso amaro* (*Bitter Rice*, 1949) featured former Miss Rome, Silvana Mangano

Totò (1898 - 1967):

-

Nicknamed *il principe della risata* ("the prince of laughter"), was an Italian

comedian, film and theatre actor, writer, singer and songwriter. He is widely

considered one of the greatest Italian artists of the 20th century

Buster Keaton. Stared in over 90 films, with over 40 director's. -Totò (real name: Prince Antonio Focas Flavio Angelo Ducas Comneno De

Curtis di Bisanzio Gagliardi) -*Guardie e Ladri* (Monecelli, 1951)

. Compared to

Lecture: 24 February, 2013

Mexican Cinema:

- ◎◎ ·An industry operating in parallel to Hollywood, with significant crossover (personnel, popular genres), albeit on shoestring budgets
- ◎◎ ·Post-1940s, the dominant Latin American cinema

(aided in part by US marginalisation of Argentina)

•• Distinct genres emerge: Comedia Ranchera, Rumbera, Cabaretera films

•• The “Golden Age” designates a period covering 1930s – 1960s **Roosevelt’s “Good Neighbor”**

Policy: •• 1933, this policy dominated US-Latin American relations, alliances formed

•• Encouraged Latin American countries to open up their economies to foreign investment

•• Led to increased film production for Mexico – US policy sends raw stock, equipment, technicians, bank loans – as a result of its alliance with the US

•• Argentina’s neutral position during WWII sees them isolated from US aid, thus Mexico becomes a dominant cinema *Saludos Amigos* (1943) *The Three Caballeros* (1945) Disney films? Check. A Unionized Industry: 1944, formation of the Sindicato de Trabajadores de la Industria Cinematografica (STIC) 3 dominant studios in the 40s: • Clasa • Azteca • Mexico-Filmes **Gabriel Figueroa (1907 -1997)** •• Legendary Mexican cinematographer •• Worked with Eisenstein, Buñuel, Fernàndez •• Career spanned 50 years **Comedia Ranchera films** •• Dominant genre of the popular cinema in the early 40s •• Valued traditional conservative values of the country -- Porfirian morality •• Set around the hacienda •• Glorification of *charro*’s masculinity over his inferior employees

Emilio Fernàndez (1904 – 1986)

•• Actor, screenwriter, director of Mexican

Cinema ◎◎ *Maria Candelaria* (1946) won Palme D'Or at Cannes ◎◎ Modelled for Cedric Gibbons to create Oscar statuette (1928)

Flor Silvestre (1943) *La Perla* (1945)

Rumbera and Cabaretera Films:

◎◎ ·In the 1950s, the postwar economic modernization of Mexico gave rise to these more contemporary genres

◎◎ ·Focused on the plight of Mexican women

◎◎ ·And movement from rural areas to urban brings about new social threats:

- ·Fragmentation of the family

- ·Rise in corruption/exploitation

- ·New spaces of social interaction

- ·These threats create the “bad girls” (Rumberas)

- ·They turn to exploiting one's body to survive, to be socially redeemed by dancing

- ·*Cabaretera* is darker, more directly critical of contemporary Mexican life

- ·Issue of *La Malinche/Malintzin* a primary focus

- ·The cabaret/salon/brothel a space to escape the pressures of patriarchy ▪▪ **Juan Orol (1887 – 1988)** ◎◎ Actor, screenwriter and director of Mexican cinema ◎◎ Founded ASPA films

- 1933 ◎◎ Admirer of Crime genre ◎◎ Noted

contributions to Rumbera and Cine Negro films ☉☉ Married to Maria Antoniete Pons (1938 – 45) and Rosa Carmina (1949 – 55) ☉☉ Classic Cine Negro: *Gangsters con Charros* (1947) **Stars of the Rumbera Films:** Maria Antonieta Pons (“Cyclone of the Caribbean”) Meche Barba (“Venus Azteca”) Rosa Carmina (“Woman of Fire/Queen of Gangsters”) Amalia Aguilar (“The Atomic Bomb”) **Ninón Sevilla (“The Golden Venus”)** **In film we watched** Alberto Gout (1913 – 1966): Director

Lecture: March 10, 2013: The Red Scare: The term suggests:

- The Cold War
- McCarthyism
- HUAC (House Committee on Un-American Activities)
- “Friendly” and “Unfriendly” Witnesses
- The Hollywood 10
- The Black list **The Global March of Communism:**
- Mao’s victory in China, 1949
- Berlin blockade/airlift
- 1948 - 1949
- Stalin’s expansion in Europe **Hollywood during WW II**
Mission to Moscow (1943) *The North Star* (1943) **Hollywood during the Red Scare:** *I Married a*

Communist (1949) I Was a Communist for the FBI
(1951) **"Gunner Joe":**

- Senator from Wisconsin
- Gained fame with speech in 1950, when he noted "57 communists in State Dept." **McCarthyism: *FIND NOTES ON * But McCarthy is peripheral to Red Scare in Hollywood:**
- Hollywood's "Red" chapter is played out in Washington in 1947
- Roots lie in unionization struggles of 1930s
- Battle between studio heads/creative personnel **Unionizing the Dream Factory:**
- Mayer invents Academy of Motion Picture Arts & Sciences in 1927
- In addition to selling movies, the plan hopes to preclude unionization of key personnel (directors, actors, writers)
- Tensions arise over Guilds (DGA, SAG and SWG)

SWG: a union case study:

- AMPAS creates "Writer's Branch" 1927
- Antagonizes writers with imposed 10% pay cuts in 1927, 1931
- April 1933, Screen Writers Guild formed (John Howard Lawson, President)

- MGM leads studio fight against SWG
- By 1938 AMPAS (38) SWG (770)
- NRLB certifies SWG in 1938
- 1st Contract, 1941 **Post-war: Labour unrest:**
- Between Aug. 1945 and Aug. 1946: 4,600 strikes, involving 5 million workers
- Strikes at WB (8 months in 1945) and Disney (1946)
- Motion Picture Alliance for the Preservation of American Ideals (MPA) invites HUAC to investigate Hollywood
- HUAC comes to HW to investigate SWG in May 1947 **Two types of Witness: "Friendly Witnesses":**
- Eric Johnston
- Louis B. Mayer
- Jack Warner
- Walt Disney
- Ronald Reagan
- Adolphe Menjou
- Gary Cooper
- Robert Montgomery
- Leo McCarey

- Sam Wood
- Ayn Rand
- Lela Rogers **“Unfriendly Witnesses”**:
- Bertolt Brecht
- John Howard Lawson
- Dalton Trumbo
- Herbert Biberman
- Alvah Bessie
- Albert Maltz
- Ring Lardner Jr.
- Samuel Ornitz
- Edward Dmytryk
- Lester Cole
- Adrian Scott **The “Hollywood 10”**: **FIND NOTES**

Two defense strategies:

1st Amendment:

- Congress shall make no law respecting an establishment of religion, or prohibiting the free exercise thereof; or abridging the freedom of speech, or of the press; or the right of the people peaceably to assemble, and to petition the Government for a redress of grievances.

5th Amendment

- No person shall be held to answer for a capital, or otherwise infamous crime, unless on a presentment or indictment of a Grand Jury, except in cases arising in the land or naval forces, or in the Militia, when in actual service in time of War or public danger; nor shall any person be subject for the same offence to be twice put in jeopardy of life or limb; nor shall be compelled in any criminal case to be a witness against himself, nor be deprived of life, liberty, or property, without due process of law; nor shall private property be taken for public use, without just compensation.

HUAC, October 1947:

- Hearings draw considerable media attention
- Widely divergent treatment of “Friendly” and “Unfriendly” Witnesses
- The latter attempt to challenge the right of HUAC itself, and fail Protests in support of the Hollywood 10 quickly disappear **The 10 go to Jail:**
- On Nov. 15, 1947, the Ten are cited for “Contempt of Congress”
- On Nov. 17th, SAG votes to demand its officers take “non-communist” pledge
- Nov. 25th, studios issue “Waldorf Statement” which announces blacklisting of the Ten
- April 1950: Supreme Court denies appeal
- By June, the Ten begin serving their 1-year sentences **During**

the Blacklist Era:

- 151 names in *Red Channels*, published in 1950
- Some 200 – 300 blacklisted
- A larger number “graylisted” (still unable to work, though not formally named)

HUAC returns to Hollywood:

- Actor Larry Parks called to testify in 1951
- Admits CP membership from 1941 – 45
- "I would prefer, if you would allow me, not to mention other people's names. Don't present me with the choice of either being in contempt of this Committee and going to jail or forcing me to really crawl through the mud to be an informer."
- Names no names, although the Committee leaks that he did so in private session.
- Blacklisted 6 years **Other High Profile Figures:**

- Directors Elia Kazan
- Testifies twice before committee in 1952
- On second questioning, names 16 people (8 from Group Theatre Company)
- Following testimony, Kazan directs *On the Waterfront* (1954)
Most named by a single witness: 161, by screenwriter Martin Berkeley in 1952 Blacklisted include: Will Geer,

Gale Sondergaard, Michael Wilson, Carl Foreman, Dashiell Hammett, Lillian Hellman, Lionel Stander, Ben Maddow
Ghost writing (on *Johnny Guitar*) Philip Yordan
(credited writer) Ben Maddow (uncredited writer) **The
“end” of the Blacklist:**

- In 1957: Robert Rich wins Oscar for *The Brave One*
(pseudonym of Dalton Trumbo)
- Also in 1957: On tv, Norman Lloyd (blacklisted) hired as
Assoc. Prod. On *Alfred Hitchcock Presents*
- Jan. 1960, Otto Preminger names Trumbo for *Exodus*
- John Henry Faulk wins suit against AWARE in 1962 **A
corrosive legacy:**
- For the 1957 Academy Awards, writer Pierre Boule receives
Best Adapted Screenplay award for *The Bridge on the
River Kwai*
- In 1984, the award amended to record that blacklisted
writers Michael Wilson and Carl Foreman adapted
Boule’s original novel
- Accreditation protests continue to this day

1. Documentary (War Films)

Triumph of the Will Leni Riefenstahl (YEAR?)

Women are Warriors Jane March Beveridge (1942)

London Can Take It Harry Watt & Humphrey Jennings (1940)

Listen to Britain Humphrey Jennings (1942)

Battle of Midway John Ford (YEAR?)

Les sang des betes Georges Franju (1948)

Nice Time Alain Tanner & Claude Goretta (1957)

Les Raquetteurs NFB Michel Brault & Gilles Groulx (1958)

On the Bowery Lionel Rogosin (1956)

Propaganda In Germany

- the office was where Goebbels worked
- Germany was dominant in the proliferation of propaganda
- posters were used as propaganda before films

Propaganda in the UK

- Keep Calm Carry On wasn't actually used
- Lord Kitchener was used as a poster

Propaganda in Canada

- english/french divide was present
- part of the commonwealth, Lion/Beaver poster

War With Germany

- posters saw a lot of caricatures of Hitler
- they ridiculed him
- posters, songs, films

**the use of fear was a big thing

War on the Homefront

- women wanted to help the war effort
- women entered into the workforce

- man had the right to get his job back when he came home because a women's place wasn't in heavy industry
- fear and guilt used in propaganda
- loose lips, careless talk

German Cinema

- extreme nationalism
- economic problems were blamed on the Jews

Nazi Regime & Film Industry

- Goebbels has control of censorship (appreciated entertainment to an extent)
- Jews could not work in the film industry

Films of Nazi Era

- Triumph of the Will
- propaganda movies were a big thing
- however, most were normal studio productions

Triumph of the Will (Leni Riefenstahl, 1935)

- technically crafted film (shots of the sky, planes)
- however, subject matter is highly disturbing
- camera was placed innovatively
- film had a 170 person crew
- the portrayal of Hitler in this film is positive, connects him to children, presented on a personal level, erasing the Weimar period
- we constantly see crowds that are cheering

London Can Take It Harry Watt & Humphrey Jennings (1940)

- reveals the unity in the class structure in England (all coming together underground)
- don't show weakness
- communicates that morale in Britain is stronger than ever, people keep going
- narrator keeps mentioning how a lot of people are going to lose their lives,
- the narrator is American... this is before US entered the war, therefore not neutral, even though he is claiming to be

Listen to Britain Humphrey Jennings (1942)

- trying to send the same messages as *London Can Take It*
- however, it is not as scripted
- snippets of dialogue, SFX, music
- collected images and sounds were edited into what Jennings wanted
 - eclectic selection of material (farming, dancing, etc.)
 - appreciation of the arts
 - selection of music included: Home on the Range, classical music, Rule Britannia
 - shot of children dancing
 - juxtaposing is a major part of the film

- QUEEN IS IN BOTH

Jane Marsh Beveridge

Women are Warriors

- narrated by a man
- problems with the Soviet Union
- class problems introduced
- sensitivity of war is presented in english and french Canada
- non-specific area, as to not give away where the women are making planes

John Ford

Battle of Midway

- typical record of battle doc
- narrated by Hollywood actors (Henry Fonda and Jane Darwell)
- no reference to American casualties
- narration brings everything closer to home, more personal
- they actually list names of men

Major Roosevelt

- son of the sitting president
- this again refers to the elimination of class structure

Demonization of the Enemy

- take the boys to the hospital
- the hospital, which was clearly marked, has been bombed
- the enemy is therefore evil and disrespected
- was the flag there?

Free Cinema/Post War Documentary

- side effects of the war were coming into play
- Reconnaissance led to technological advances (durable, lightweight equipment)
- 1950s - independent productions are more easily done

Free Cinema

- British film movement in post-war er
- Series of film programs b/w 1956 and 1959 @ the National Film Theatre
- Rejected the Grierson model of documentary (too conservative)
- Not all were British, some were American, Polish, French
- Not all were even documentaries (drama, experimental)

John Grierson

- offered guidance to documentary cinema in UK during 1930s
- set forth the principles of the documentary

1. Cinema's capacity for observing and reflecting from life itself can be exploited in a new life form

2. native (original) actor in a native scene are better guides to screen interpretation of the modern world

Creators of Free Cinema:

- group of students at Oxford (Lindsay Anderson, Tony Richardson, Gavin Lambert)
- involved in a journal called *Sequence*
- *Sequence* was an editorial, against US domination
- Crapped on the Brit doc movement for lack of innovativeness
- Liked Vigo's *A propos de nice*, Jennings's *Listen to Britain*, Franju's *Les sang des betes*

Les sang des betes

- sounds were added after the fact to intensify the displeasure
- lots of low camera angles (puts you place of the slaughtered animal)
- the intent of unclear (respect for people in industry, response to Holocaust?)
- shot the film in November to get the steam coming off the blood
- black and white was used for serious films in the time period
- train moving at skewed angle tells us something bad (film noir)

Nice Time Alain Tanner & Claude Goretta (1957)

- depiction of London night life (
- rise of commercialism in the post-war era
- people are going out at night, rather than hiding in the streets

Les Raquetteurs NFB Michel Brault & Gilles Groulx (1958)

- new technology (we can see it)
- parade interrupted by the CN train (federal vs. local)
- anthropological sense, showing a subsulture

On the Bowery Lionel Rogosin (1956) **compare to Italian neo-realism**

- understanding of neo-realism is used to greatest potential
- actors in the film are playing themselves, and are quite good at it
- the faces are faces that the camera likes, and Ray was asked to go to Hollywood, but declined
- shows the harshness of life on the bowery
- humbling experience

British Cinema during Post-War Era

- continuation of commercial cinema
- few new directors entering the field, not a lot of opportunity for new workers
- little public funding
- needed to rebuild the state in a physical and mental sense

2. Western

The Ox-Bow Incident William Wellman (1943)
Johnny Guitar Nicholas Ray (1954)
How the West Was Won John Ford (1962)
Yojimbo Akira Kurosawa (1961)

The Ox-Bow Incident (1943)

- transformation of the western
- parallel to the war film, Japanese/Plains Indians a threat
- reference to the confederate states
- based on a book
- characters aren't advocating for a return of the a south, but you feel the nostalgia (ie. Tetley's character is still clinging to the Old South)
- the community is very much on edge

Henry Fonda's character (who did the voice over for Battle of the Midway)

- protagonist
- starts the film by getting into a fight
- not a very chivalrous man

- the community is gripped in fear, very xenophobic
- they need to go out and get justice on the trails
- there is a present conflict b/w speech and the desire for action (all talk and no walk)

- the capture scene shows an absence of violence
- they end their lives on the trail, rather than taking them into town
- issue of race in the film - dark skinned man is not in support of the hanging
- different characters respond differently to the deaths

The Red Scare

- Cold War
- McCarthyism
- HUAC
- Friendly/unfriendly witnesses
- Hollywood 10
- The Black List

McCarthyism - making claims about something, with no evidence (# of commies in US)

Unionizing the Dream Factory

- Mayer invents the Academy of Motion Picture Arts & Sciences in 1927
- SAG, DGA, SWG (tensions)
- Wanted to unionize in addition to selling movies
- There was a lot of post-war unrest
- Warner Bros and Disney strikes

MPA wanted HUAC (House Un-American Activities Committee) to investigate the unrest in Hollywood

Friendly/Unfriendly witnesses

- The Hollywood 10 - go to jail for 1 year for contempt of congress

HUAC held hearings, wanted actors to out each other

- Ben Maddow wrote Johnny Guitar, but was blacklisted, so he was unaccredited

Johnny Guitar Nicholas Ray (1954)

- has the familiar John Ford look in the beginning
- Vienna's saloon is off (solitary, built into a stone hill)
 - o Her living space is separate, European, feminine
- "town" is a traditional, but how big is it?
- Johnny carries a guitar instead of a gun
- Men are a joke in this film (Dancing Kid, Johnny Guitar)
- Vienna is portrayed as more masculine
- Characters have bits of the traditional west, but generally are presented very differently
- The conflict b/w Johnny and the Dancing Kid doesn't play out the way you'd think it would (play guitar/dance instead of a gun battle)

HUAC had an impact on the film

- Sterling Hayden (Johnny Guitar) named names
- In the film, Turkey is forced to name names, tries to save himself
- White dress scene w/ Vienna and Turkey

Post War Westerns

- through 1950s, western genre serves as a useful vessel for the representation of a variety of themes
 - o re-evaluates the heroic figure
 - o questions race, gender, national identity
 - o allegory of the Cold War
 - o discourse on modernity

The Western in Japan

- *Yojimbo* is set in a period of instability (Perry mission to open Japan to international trade)
- Japan had to rapidly modernize during this period, thanks to Commodore Perry
- Shows relationship with America and the gun

Yojimbo Akira Kurosawa (1961)

- guns vs. swords
- characters are very theatrical
- protagonist casually kills people, which doesn't happen in the traditional western
- location is similar to the western

- community is not a community worth saving
- Kurosawa is drawing from the noir as well (main character has the same sort of life skills as Sam Spade)

3. Crime

The Hound of the Baskervilles Sidney Lanfield (1939)

The Big Sleep Howard Hawks (1946)

Rififi Jules Dassin (1955)

Main Points:

- amateur sleuths/detective films based off novels
 - other films were based off real life scenarios (ie. Scarface)
 - film noir
 - Heist film
 - PI/hard-boiled
-

Classical Sleuths

- inspired by crime literature in the era of the 1920s-1940s
- seen in early films noirs (40s)

Variations of the Classical Sleuth

- amateur detective (Sherlock Holmes)
- private investigator (Sam Spade)
- police investigator (Charlie Chan)
- forensic investigator (CSI, Bones)

Different Detectives/Foci

- Officer of Justice System (concerned with how is someone brought to justice)
- Private Investigator (professionalism, masculinity)
- Amateur Detective (problems of knowledge, 'whodunnit')

Characteristics of Amateur Sleuths

- not employed by the police or privately
- we are not certain how they make a living
- often very eccentric characters (ex, power of observation)
- may have an aide

Amateur Sleuth Stories

- intricate plots, often quite implausible
- clue-puzzle structure
- isolated locations
- make local police look stupid
- "red herrings" (false conclusions)
- violent disruption of the social order

The Troubled World of the Private Eye

- similar to the amateur, makes livelihood due to their street sense and resilience
- however, their disposition is more professional, less eccentric
- curiosity & excitement are replaced by drive for money
- many have a background in law, smaller group have come from the world of crime

Farewell to the Amateur Sleuth

- "The Simple Art of Murder" by Chandler offers his distaste for detectives of earlier "Golden-Era" for their far-fetched plots
- PI, hard-boiled fiction more appropriate for America
- Hard-boiled represents the positive and negative aspects of America culture, has a rough edge
- PI can be connected to the cowboy as they are leisurely, mobile
- Like the cowboy, the PI is a liminal figure in their world, can be inside or outside of their world whenever they please
- Their individual skill is the only thing that they PI can rely on

The Hound of the Baskervilles Sidney Lanfield (1939)

- gothic
- concerning the super/supra-national
- mysterious beast was killing members of the Baskerville family

Plot

- destabilizing crime
- something not being said
- final clue is something in plain sight

Classical Hollywood shooting style, sets of interiors and exteriors (therefore we are not convinced of the natural environment)

In the film, Holmes:

- use deductive reasoning, which is characteristic of amateur sleuths
- asks questions early on, which means he is trying to reach a hypothesis
- has a heroic quality about him
- very eccentric, characteristic of amateur sleuths

The Complicated World of the PI

- in a perfect world, no police are needed; police are present in the world of the PI but they are portrayed as being inadequate
- PIs popular among the wealthy as police may be too indiscrete

For the PI, the world is a perilous place

- there is an initial conflict of good vs. evil, which is generally replaced by something more complicated

- wealthy client typically withholds the agenda
- PI obliged to battle police and client to resolve the issues
- Criminals are often not marginal figures, but possess power-access to authority via money

The Private Investigator

- for Chandler, PI embodies contradictions of culture
- warrior, with flexible morals
- job sets against official powers, upholds a better sense of that world
- frequently had a cynical or dismissive system of justice
- common traits include: literary naturalism, pessimism, detachment from events, sense of determination, frequency of “surprise”

The “Hard-Boiled” Tradition

- originally referred not to the crimes, but the cynical attitude of the PI

The Film Noir Tradition

- the success of the Sam Spade and Philip Marlow (both played by Humphrey Bogart) led to the overlap of the PI and the film noir
- film noir was a term coined by a film critic, from the French screenings of such films (why?)
- often stories involving violence, sexual violence, racial overtones

Rationales for Film Noir

- Frank drew on novels of hard-boiled tradition; world of menace, violence, crime
- This world/the world of the gangster
- Misogynistic fear of powerful women post WWII

Elements of the Film Noir

- aesthetic; low key cinematography
- claustrophobic world, can't get out
- lured by a seductive female (femme fatale)

The Big Sleep (1946)

- Howard Hawk's adaptation of Raymond Chandler's 1939 novel
- Second pairing of Humphrey Bogart and Lauren Bacall (people really wanted to see this, was an excellent marketing point)
- Plot is very convoluted (what is going on?)
- Production code will not let Carmen get away with being a killer
- “gallery” of women were presented to Marlowe, sexual banter occurs, eventually they all fall into his arms like the woman at the beginning of the film
- forwardness of women was a contrast for this period
- most of the men are at war, so the ones that are left are man-candy... we also get to see women doing men's jobs (reflection of history at the time)

The Heist Film

- popular variation w/i the crime genre
- leaves the sleuth/investigation behind
- return to the perpetrators (like gangster films)
- we see a different world out of the depression (1950s, post war economic boom)

Issues with the production code, since you can't show people how to perform crimes and get away with them, however that's what heist films are about...

- therefore, you have to make the film plausible without giving away instructions

Who is in heist films?

- characters give us an idea of social structure
- characters have lost their path and are looking for "the big score", thinking their lives will improve
- regular people (taxi drivers, cleaners, caretakers) have skills outside their jobs such as driving, safe-cracking
- all these characters are brought together somehow to achieve the 'big score'

Rififi Jules Dassin (1955)

- detail is put into the characters
- Jo's life is different from the others (presented as a family man)
- the fascination with the film is in the process of it
- the way the crime is presented is above and beyond, well explored (long scene with no dialogue)
- deaths in the film are quite brutal for the time, and the director was blacklisted
- brings us back to the notion of crime doesn't pay, just like the gangster films

4. Youth and the New Wave

Et dieu... crea la femme Roger Vadim (1956)

King Creole Michael Curtiz (1958)

The New Reality

- box office decline throughout the 1950, due to TV (50% less attendance)
- emergence of the low budget studio exploited the teen demographic
- teens had cars, would go to the drive-in
- obsession with juvenile delinquency in 1950s

The Nouvelle Vague

- not linked to cinema in the beginning
- published in L'Express
- younger performers, young directors (some felt they wouldn't last long)

Et dieu... crea la femme Roger Vadim (1956)

- loss of Michel's father gives a sense of being slightly lost in the world
- colours of red/white/blue are a motif (French)
- Juliette doesn't fit into the world she's living in
- world of the characters is being threatened by tradition

What is Juliette's goal?

- she's vulnerable to incarceration
- injured by the state (welfare board is hurting her instead of helping her)
- she is an overly sexualized character

Michel's proposal to Juliette

- mise en scene is important, as it shows the power dynamics
- montage of reactions
- first Juliette is in a position of power, but then Michel is
- Eric is waiting for everything to fall apart in their relationship (it is always threatening to go to pieces)

Youth and Cinema

- WWII left missing sectors of people in society
- marketed to youth (Payne Fund Studies)
- dependency (family, safety) vs. independence (dangerous)
- after the war, everything became materialistic
- youth her very mobile, would go see films

Hollywood goes after colour, widescreen (what TV couldn't have)

The Blackboard Jungle (Clip)

- argued to be a poor representation of American school system
- Arty West is actually dangerous, uses violence toward teachers
- rather graphic, attempted rape of a librarian
- jazz is the symbol of deviance
- teenagers can easily go down the wrong path, as they are easily influenced by their surroundings

King Creole Michael Curtiz (1958)

- based of a 1920 novel in Bronx, but modernized in New Orleans for 1958 film
- many opportunities are given to Elvis to sing
- Mrs. Pearson is your typical school marm, unsympathetic
- first song is rebellious, somewhat a recreation of Ed Sullivan appearance
- father's diminished patriarchy
 - character of Danny has to step up and work, but also had to stick up for his dad at the pharmacy
 - he's angry at his father for not looking out for him
 - however, he still has a love for his father and wants the best for him
- Danny's character dies in the novel, in the film, his character is saved, reborn
- Ronnie constantly tries to save Danny (her death a replacement for his)
- Maxie is the real criminal

5. National Cinemas

Roma, Open City Roberto Rossellini (Italy, 1945)

Bicycle Thieves Vittorio de Sica (Italy, 1948)

Aventurera Alberto Gout (Mexico, 1950)

Main Points:

- cinema of a country was directly related to its politics
- Italian neo-realism
- Mussolini and Hitler both had large effects on the cinema of their countries (militarism is a common thread in both, had Freddi/Goebbels)

Italian Neo-realism

- Mussolini comes to power in 1922, abolishes political parties and creates a fascist state
- EUR connects to fascism and cinema
- Roman Architecture in a modern context (Mussolini wanted to modernize fascism)
- Mussolini heads an important film journal called Cinema
- *Rome, Open City* was seen as a rebirth of Italian neo-realism
- Born of the streets of a liberated Italy, breaking with the fascist regime
- Only 10% of Italian cinema is neo-realist
- Post dubbing is common

The Bicycle Thief

- shooting in city square
- actors are non-professional
- we get to look at the film from a humanist perspective
- more of a narrative structure presented
- we know that the bicycle will be stolen and there is a lot of anticipation
- we can tell that the film is not low budget, because there are a lot of camera setup and some are quite extravagant

Rome, Open City

Directed by Rossellini

- directors of neo-realism never really agree on what it is
- he had production code issues (brothel, boy peeing on a wall)
- liberation of Italy
- characters are living in a divided city (church/monarchy)
- people are simply trying to live their lives and they get caught up in the conflict
- technical excellence is not as important as the image

- Don Pietro is associated with the children, and eventually they witness his martyrdom
- The death of Pina makes the film very realistic, give us a sense of misdirection (seeing a pregnant woman shot in the street gives us a sense of real violence, commentary on the fascist regime)
- There is a master race and a slave race

- Torture scene is very graphic for the era, however, the lighting on Manfredi's face gives him a sense of grace in his final hours

ENIC - Ente Nazionale Industrie Cinematografia

- Freddi was like Goebbels, but much more flexible
- Banco Nazionale del Lavoro gave loans for films

Mexican Cinema

- ran parallel with Hollywood
- "Roosevelt's Good Neighbour Policy" encouraged Latin American companies to open up their markets to foreign investment
- this led to increased film production for Mexico

Churabrusco Studio

- started by RKO
- came because of American/Mexican productions
- runaway Hollywood productions ended up here
- nationalized, now owned by the gov't
- issues with turning books into films

Comedia Ranchera

- glorified the charro
- dominant genre, early 1940s
- more traditional values
- set around the hacienda (plantation)
- represented a feudal society

Rumbera and Cabareta Films

- 1950s, post economic modernization of Mexico gave rise to contemporary
- *Rumbera* = bad woman, exploiting bodies for survival
- *Cabareta* = brothel, darker, critical films
- Brought film setting into urban areas
- The cabaret/salon/brothel is a place to escape the pressures of society

La Malinch/Malintizin

- woman played role in the Spanish conquest, became a mistress
- more mythological

Woman of the Port

- singing on the porch (Andrea Palma, who is Rosaura in *Adventurera*)
- innocence of character
- ends up selling her body
- unknowingly sleeps with her brother

Adventurera Alberto Gout (1950) **compare to Woman of the Port**

- the character of Elena from innocent daughter to heartless destroyer of homes
- similar to Andrea Palma in *Woman of the Port*
- troubled relationships (father/mother)
- death of the mother shows no reconciliation w/ Elena (traditional production code would not have allowed for this)

Sequence: In a Persian Market

- modernist set
- production value (Good Neighbour Policy)
- provides a contrast between traditional and modern

Sequence: Chiquita Banana

- a lot of sexuality for the 1950s

Guadalajara: harsh environment, conservative, aristocracy, economic exploitation

- Elena is judged a lot here
- She knows about Rosaura's double life in Juarez

Juarez: where the brothel is, escape from that harsh place

6. WHAT IS THE SIXTH?

Crime

The Hound of Baskervilles (1939) Sydney Lanfield

Sherlock Holmes and Doctor Watson are approached by Dr. Mortimer to help protect his nephew Sir Henry Baskervilles, heir of an estate in the marshlands, for help discovering the mysterious deaths of his ancestors considered by many to be killings of the hound of Baskervilles. During the story, Henry falls in love with Beryl Stapleton.

The Big Sleep (1946) Howard Hawkes

Private eye Philip Marlowe is hired by General Sternwood to watch over his daughter Carmen, who has fallen into bad company. He falls in love with her older sister Vivian who did not like him at first.

Rififi (1955) Jules Dassin

Fresh out of prison Tony Le Stephanois meets up with his good friend Jo and an Italian named Mario. They invite him to steal a bunch of diamonds from a famous jewelry store. He initially declines, but after beating his ex for her unfaithfulness he calls up Jo and Mario again saying that they should rob the safe at the store. They get a safe cracker named Cesar who gives a diamond to a woman after the robbery, which gets them found out and hunted down.

Detective novels emerged and eventually inspired most crime movies

- Many crime films are based off novels.
 - Stories often feature an investigator who presides over resolutions of a crime
- most detective movies are B movies

Golden era of was between world war 1 and 2

a few types of investigators

Private investigator has problems with professionalism

officer investigator has problems with institution of justice

amateur investigator have ambiguous means of livelihood
amateurs are often very eccentric and weird (Sherlock)

May be observed by an aid

- common traits of detective films

very intricate plots

clue-puzzle structure

bumbling police officer

threat to safety of characters

whodunit stories

-Authors who did mystery/detective novels

Agatha Christie - The Murder of Roger Ackroyd (Narrator is killer)

Dorothy Sayers - created Lord Peter Wimsey - shellshocked dude from WW2

Dashiell Hammett - made Nicholas Charles, former detective

Basil Rathbone popularized role of Sherlock Holmes, playing him in 13 movies
between 1939 and 1946

first Sherlock movie in 1922

- Private eyes make livelihood through street smarts and resilience

professional sleuths possess more mercenary dispositions

often hired by rich people

PIs represent are like modern cowboys

often have background in crime

often conflict with police

PIs have flexible moralities

often crack wise

The Black Mask is crime publication which spawned many movies

1941-1958 is film noir time

it is a cycle not a genre

lots of alienated characters

war production board put cap on \$5000 for sets

Big Sleep adapted from novel by Raymond Chandler

every woman Philip Marlowe meets hits on him

Western

The Ox-Bow Incident (1943) William Wellman

Art Croft and Gil Carter ride into a town for drinks and are soon caught up in a posse going out to hunt down cattle-rustlers accused of killing a man (who turns out to not be dead) and stealing livestock. The posse finds who they believe to be the rustlers; Donald Martin, Juan Martinez and Alva Hardwick. The posse debates and argues over whether these are the criminals and what to do with them. In the end they hang them, only to find out that they were not the right men. Major Tetley is all for the killing, but eventually his son changes sides. At the end Tetley kills himself.

Johnny Guitar (1956) Nicholas Ray

Vienna is a saloon owner in an area where nobody wants her to be. Johnny Guitar, a former lover of hers, comes to work for her as people from a nearby town are trying to run her out. They threaten to kill her after pinning her in league with 'The Dancing Kid' and his gang, who initially were not criminals. When they were accused of a crime they did not commit, they decide to rob the bank and flee. In the end, Vienna's saloon is burned down and one of the Kid's boys hung. There is a big shot-out in which Emma, a bitchy chick who was the leader of the 'get Vienna out' group is killed as well as the Dancing Kid. Vienna and Guitar end up together.

Yojimbo (1961) Akira Kurosawa

A wandering samurai named Sanjuro enters a rural town divided between two gangsters; Seibei and Ushitora. He plays one side against the other, having uncertain motives initially, but ultimately trying to save the town. Sanjuro offers his services and waits for the best offer. All the while he talks with and is helped by the local tavern owner, Gonji, who initially doesn't like Sanjuro's presence. In the end both gang leaders are killed (Ushitora kills Seibei and Sanjuro kills Ushitora) and Sanjuro leaves the town. Unosuke is Ushitora's youngest and deadliest sibling who is also killed by Sanjuro.

- Johnny guitar is a very strange western
women had most of the power
desperate, darker portrait of american western
women's position in society was limited
Ford's Stagecoach gave Westerns a better name
war films became bigger just as westerns were coming back
westerns suffered a bit
Yojimbo is like an eastern western
had a sense of humour