

LECTURE NOTES CHAP 12 2nd HALF

(1914-1917) Studios move from glass-roof studios/mixed natural and artificial light to completely enclosed studios depending on all artificial lighting (later to be called sound stages) .

CECILLE B. DE MILLE's *The Cheat* (1915) reflects this change, using "Rembrandt"/North lighting.

(1909-1917) development of continuity principles Eye-line matches, cut/match on action, shot reverse shot, axis of action, etc By 1920 all of these are firmly established in Hollywood filmmaking.

1919 Griffith, Mary Pickford, Douglas Fairbanks Jr. and Chaplin form United Artists to fight off control of production and distribution from Studios.

By late 1920's and sound, Studios are firmly established, independent film production becoming less and less important.

Buster Keaton gives up studio in 1928. His improvisational working methods not in line with production system.

German Expressionism (1919-1926)

Start of WW I German film output low, theaters playing mostly foreign films.

To create propaganda and support indigenous film industry. By 1916 imports were banned (except from Denmark)

1917 - German Government policies favors/encourages the conglomeration of German film industry. Due to domestic strife and antiwar feelings German government along with Deutch Bank, and other industrial concerns combine a number of film companies into large film studio UFA (Universumfilm Aktiengesellschaft)

During early 20's UFA best equipped, professional and technical studio in Europe. Hitchcock trains at UFA. Many co-production with other countries.

the UFA goes on not only to dominate German film market but international market after WWI. (remember this is silent era- translation of films to other markets much easier).

German film industry focuses on 3 genres- Adventure Serials/Spy, Sex Exploitation "educational films", Historical Epics.

Ernst Lubitsch- *Madame Dubarry* (French Revolution Epic *Passion* in US) , reopens US markets to German films. 1923 first German Director hired in Hollywood, would go on

to create famous romantic comedies/comedies of manners. Help spawn Screwball Comedy genre.

Small Company Decla-Bioscop produce famous *Cabinet of Dr. Caligari* (1919) first German "Expressionist" film. Written by Carl Mayer and Hans Janowitz. Designed by Herman Warm, Walter Reimann and Walter Rohrig.

Expression movement begin in painting 1910 (Famous painting "The Scream" by Edvard Munch.

Creates a wave of Expressionist films (including experimental and avant-garde films).

Expressionism- graphic abstraction/distortion of subjective or "inner" emotional or psychological states. German Expressionism- heavy use of mise-en-scene.

"Subjective" reality and the unreliable narrator.

Expressionist style adopted by Horror and by Detective/crime films (Nosferatu/M)

Expressionism dies at end of 1920's

German economy improves with 1924 Dawes Plan. Competition returns to German film market. No more cheap export.

Because of popularity film budgets explode in Germany. Last major films of movement Faust (1926) and Metropolis (1927) are costly epics. Drives UFA into financial difficulty.

German technicians and actors move to US/Hollywood.
(Erich Pommer, Murnau, Karl Freund, Conrad Veidt)

M influenced by German Expressionism but NOT an expressionist film.

FRENCH IMPRESSIONISM and SURREALISM (1918-1930)

Impressionism an avant-garde style, but most filmmakers actually working within French film industry

Surrealism outside French film industry, closer to Surrealist and DaDaist art movements.

WWI- difficult blow to French industry

2 large companies Pathe Freres and Leon Gaumont

Flood of American films during WW I. By 1920's 8x more American films than French films in theaters.

French filmmakers forward notion of Film as Art, not simply commerce. Stories emphasize emotional depth and character.

Filmmakers Gance, Delluc, Dulac, L'Herbier, Epstein.

Ends 1929.

Surrealism 1924-1929

Radical movement

Andre Breton- "Based on belief in the superior reality of certain forms of association, heretofore neglected, in the omnipotence of dreams, in the undirected play of thought."

Influenced by Freudian Psychology

Attempt to explore dreams and unconscious without aesthetic and moral preoccupation

Anti-Narrative -Depictions of desire, fantastic and marvelous, unreal, etc.

Man Ray, Salvador Dali, Luis Bunuel, Antonin Artaud.

The Seashell and the Clergymen, Un Chien Andalou, L'age d'or

1929 Surrealist cinema starts to die, internal strife in movement. Continues mostly with Bunuel.

Chief Patron of Surrealist movement Vicomte de Noailles

SOVIET SCHOOL OF MONTAGE (1924-1930)

Mid 10's Russian Melodramas dominate

Russian Revolution October 1917

Pre-Revolution Film Industry Small- Private firms in Moscow and St. Petersburg. These companies refuse to release product for Soviet Revolutionary Gov.

1918 Soviets put restrictions on sale/making of film stock "State Commission of Education"

Producers hoard stock, some leave with equipment, etc. Others makes films hoping Red/Communists loose civil war right after revolution.

Beginning of National Movement in Film

Dziga Vertov- Doc newsreels (20years old put in charge of all gov newsreels) Kino Pravda 1922

Lev Kuleshov teaches in newly founded State School of Cinema Art- first film school in the world developing theories with students, etc.

Eisenstein- Workers theater 1920

Vsevolod Pudovkin- acting in play put on by film school 1920

Inspired by Intolerance shown in 1919 Russia. All come from other fields than film industry. Some pre-rev filmmakers remain, sticking to old formulas.

Central film distribution company GOSKINO

“Of all the arts, for us the cinema is the most important” Lennin 1922

Films: Death Ray, Strike, Potemkin.

Pudovkin- Montage like building blocks $A+B=AB$

Eisenstein- Montage more radical-purposeful friction for new meaning $A+B=C$

Vertov- Cinema eye. Camera as extension of human apparatus

Soviet Cinema downplays psychological motivation and emphasizes social causes/dynamics. Often not a single protagonist, but groups.

Typage (type casting) = nonactors who fit “look” of social group, or people, class

Ends late 1920 due to government pressure to stop using formal, esoteric/artistic MONTAGE style.

Eisenstein goes to Hollywood 1929 to study use of sound, techniques. Returns 1932- industry has changed.

Stalin/Gov pushes Russian filmmakers to create simple understandable stories/Socialist Realism 1934-policy of aesthetic

Ends in 1933 with Enthusiam (Vertov) and Deserter (Pudovkin)

