

# Cinema: The Whole Story

*Revised edition*

Edited by Philip Kemp • Foreword by Christopher Frayling

Over 1,100 illustrations

24.5 x 17.2cm

576pp

ISBN 978 0 500 295274

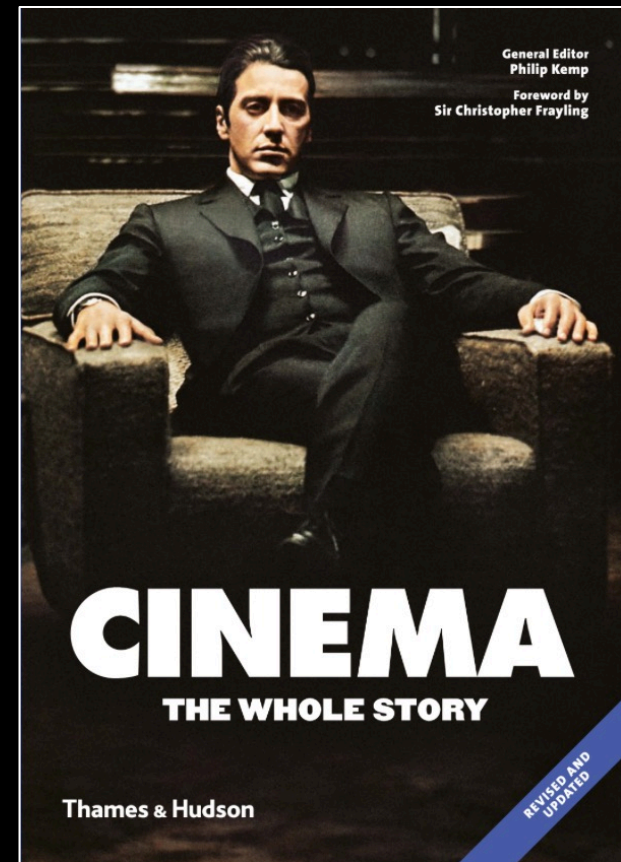
Flexibound

£24.95

October 2019

A4

Book



## Praise for *Cinema: The Whole Story* (978 0 500 289471)

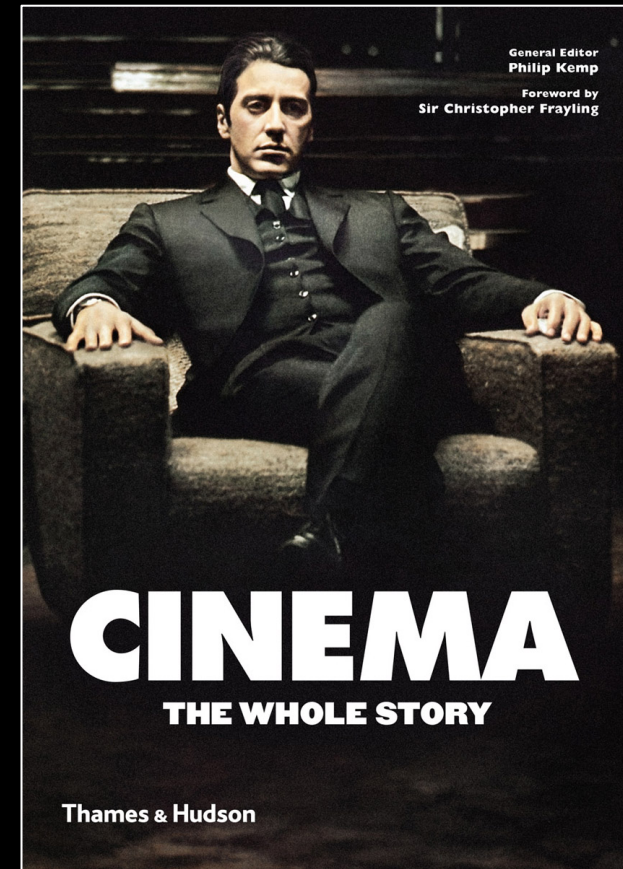
‘As you’d expect from Thames & Hudson, *Cinema: The Whole Story* combines high production values and generous selection of colour stills with a sensible price tag ... truly impressive, with much to offer for the novice and the jaded aficionado’

*Sight & Sound*

‘A great introduction to cinema’s long and varied tale ... well written, accessible and clearly laid-out throughout’

*Empire*

Previous Edition



## Key Sales Points

- Updated to include films from the last eight years and new developments in world cinema
- Organized thematically by period, region or genre, with introductions by specialists placing the films in their historical context.
- Includes essays on individual films, timelines of key events and profiles of individual filmmakers
- Classic films are highlighted and analysed in detail, from such early masterpieces as *The Birth of a Nation* and *The Battle Potemkin* through such post-war classics as *Some Like It Hot* and *The Seven Samurai* to contemporary blockbusters like *Mission: Impossible–Fallout*
- Emphasizes and analyses how each generation of filmmakers is in conversation with earlier ones – with flashforwards to and flashbacks from today

1900

1905

1910

1915

1920

1925

1930

PIONEERING MOTION PICTURES (p.16)

- *Le voyage dans la lune* | Georges Méliès (p.20)
- *The Great Train Robbery* | Edwin S. Porter (p.22)

Les vampires | Louis Feuillade (p.24)

THE EARLY EPIC (p.26)

- *The Birth of a Nation* | D. W. Griffith (p.30)
- *Cabiria* | Giovanni Pastrone (p.28)

*Napoléon* | Abel Gance (p.32)

SILENT HEROINES (p.34)

*A Fool There Was* | Frank Powell (p.36)

*It* | Clarence Badger (p.38)

CINEMA OF THE FANTASTIC (p.40)

- *Das Cabinet des Dr. Caligari* | Robert Wiene (p.42)
- *Nosferatu, eine Symphonie des Grauens* | F. W. Murnau (p.46)

THE SWASHBUCKLER (p.48)

- *The Thief of Bagdad* | Raoul Walsh (p.52)
- *The Sheik* | George Melford (p.50)

THE REVOLUTION IN RUSSIAN CINEMA (p.54)

- *Bronenosets Potyomkin* | Sergel Eisenstein (p.58)
- *Chelovek s kino-apparatom* | Dziga Vertov (p.60)

SILENT COMICS (p.62)

- *The Gold Rush* | Charlie Chaplin (p.64)
- *The General* | Buster Keaton (p.66)

1 | 1900 TO 1929

THE HEIGHT OF SILENT CINEMA (p.68)

- *Sunrise: A Song of Two Humans* | F. W. Murnau (p.70)
- *La passion de Jeanne d'Arc* | Carl Theodor Dreyer (p.72)

SURREALIST CINEMA (p.74)

- *Un chien andalou* | Luis Buñuel (p.76)

THE EARLY TALKIES (p.78)

- *M* | Fritz Lang (p.82)
- *Love Me Tonight* | Rauben Mamoulian (p.84)
- 1931
- 1932

1900

1905

1910

1915

1920

1925

1930

# Tokyo monogatari 1953

Tokyo Story OZU YASUJIRO 1903–63



▲ Shukichi (Ryu Chishu) and Tomi (Higashiyama Chieko) opt to end their trip.  
▼ Ozu's film captured Japanese traditions and family ties at a time of deep change.



Ozu Yasujiro, claims writer Donald Richie, 'had but one major subject, the Japanese family, and but one major theme, its dissolution'. In *Tokyo monogatari*, Ozu gave that theme its most far-reaching expression, showing how changes in post-war Japanese society created divisions in the family. *Tokyo monogatari* is far from a mere historical document, and although Ozu has been called 'the most Japanese of Japanese directors', the relevance of his work transcends the specific lineaments of Japanese culture.

The film concerns an elderly couple, resident in the port town of Onomichi in western Japan, who go to visit their adult children in the capital. Preoccupied with their own lives, the children neglect their parents' needs. Only their widowed daughter-in-law, Noriko, offers them the affection and commitment that they might have expected from their blood relatives. From this simple story, Ozu fashions a profound account of a country in the throes of a rapid and troubled process of modernization, where traditional mores are giving way to liberal individualism and industrial capitalism. However, this story of a particular time and place is also a description of the human condition.

Ozu's uniquely understated style largely eschews camera movement and builds the drama out of the subtleties of facial expression, gesture and tone of voice. The performances of Ryu Chishu and Higashiyama Chieko as the parents are entirely convincing, despite the fact that Ryu plays a character some twenty years older than his real age. Hara Setsuko's performance as the kindly Noriko imbues this largely melancholy film with a redeeming note of hope. **AJ**

## KEY SCENES



### 1 'WILL I STILL BE HERE?'

While the father Shukichi observes from inside the house, his wife, Tomi, walks with her little grandson, Minoru, on a grassy bank. 'What are you going to be when you grow up?' Tomi asks him. 'A doctor, like your father? By the time you're a doctor, will I still be here?'



### 2 'THEN YOU HAD AS MUCH TROUBLE AS I DID'

After a bus tour around Tokyo, Shukichi and Tomi go to the house of their widowed daughter-in-law Noriko. They inspect a photograph of their late son. Over a glass of sake, Tomi asserts that her husband used to drink too much; Noriko admits that their son was the same.



### 3 'LET'S GO HOME'

After a sleepless night at the lively beach resort of Atami, the elderly couple sit on a sea wall and decide to cut their trip short. As she tries to get up, Tomi suffers a dizzy spell, which Shukichi ascribes to sleeplessness. They then walk together along the sea wall.

## DIRECTOR PROFILE

### 1903–30

Ozu Yasujiro was born in Tokyo. After debuting with what turned out to be his only period film, *Zange no yaiba* (*Sword of Penitence*, 1927), Ozu specialized in light comedy at one of Japan's major studios, Shochiku.

### 1931–36

An increasing seriousness is detectable in films such as *Tokyo no korasu* (*Tokyo Chorus*, 1931) and *Otona no miru ehon: Umarete wa mita keredo* (*I Was Born, But...*, 1932), which helped to establish the familial concerns and bittersweet tone of Shochiku and Ozu's speciality, the so-called *shomin-geki* (see panel below). Ozu's first sound film, *Hitori musuko* (*The Only Son*, 1936), established his austere mature style, with understated narrative and camera movement.

### 1937–48

Military service interrupted Ozu's career and his output was also affected by the limitations placed on filmmakers under Japan's militarist regime. He made only two films between 1937 and 1947, resuming during the US occupation with *Nagaya shinshiroku* (*Record of a Tenement Gentleman*, 1947).

### 1949–63

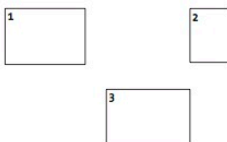
*Banshun* (*Late Spring*, 1949), an understated study of a father-daughter relationship, set the template for the humanity and resignation of Ozu's post-war work. With *Bakushu* (*Early Summer*, 1951) and *Tokyo monogatari*, it forms a loose trilogy examining Japanese family life. His later films reworked earlier plots and themes. He died in Tokyo on his sixtieth birthday.

## SHOCHIKU AND SHOMIN-GEKI

Ozu Yasujiro was a distinguished representative of the thriving Japanese studio system, which released more than 300 films in 1953. Actors such as Hara Setsuko (below) were major stars, with recognized personae and a huge fan base. Ozu's dramas were some of the most outstanding of the Japanese *shomin-geki* genre (films about the lower middle classes), in which his studio, Shochiku, specialized. Its hallmarks were understated melodrama and a mix of humour and melancholy. Directors such as Shimizu Hiroshi and Kinoshita Keisuke also contributed to this genre, which became one of the most characteristic traditions of Japanese film art.



# NOUVELLE VAGUE



- 1 Nana (Anna Karina) turns to prostitution in *Vivre sa vie*. Director Godard tells Nana's tragic story in twelve episodes, each punctuated with intertitles.
- 2 The poster for Claude Chabrol's *Le beau Serge*—a film widely regarded as the first of the Nouvelle Vague movement.
- 3 Jacques Rivette's camera delights in expansive views of the French capital in his debut feature *Paris nous appartient*.

Few movements in cinema have been as influential as the French New Wave, or Nouvelle Vague. What began as a gathering of aspiring young critics working on a cinema journal developed into a collection of filmmakers whose work redefined modern cinema. The genesis of the movement lay in the guiding presence of two unique individuals, film archivist Henri Langlois and critic André Bazin. The latter was one of the founders in 1950 of the journal *Cahiers du cinéma*; Langlois was a co-founder of the Cinémathèque Française, a film archive giving regular screenings in Paris. Many of the future members of the Nouvelle Vague knew Langlois personally and would attend the Cinémathèque with an almost religious fervour, often debating over what they had watched well into the early hours. The cineastes who later wrote for *Cahiers du cinéma* included François Truffaut (1932–84), Jean-Luc Godard (b.1930), Jacques Rivette (1928–2016) and Eric Rohmer (1920–2010).

The journal dismissed the conservative French cinema of the time and instead championed US directors and the development of the auteur theory. The discernible signature of a director—the personal stamp that defined a filmmaker's work—was viewed as a sign of greatness. The critics at *Cahiers* joined other Cinémathèque regulars in wanting to make their own films. Although immature, the early films of Godard, Rivette and Rohmer highlighted a marked shift in aesthetics, moving the action from the studio to real locations. This was possible because of the advances in technology, with cheap, high-quality portable cameras and faster film stock now available that allowed access to almost anywhere and filming without the aid of lighting.

The Nouvelle Vague began officially with *Le beau Serge* (1958, right), directed by Claude Chabrol (1930–2010), although it was Truffaut's *Les quatre cents coups* (*The 400 Blows*, 1959, see p.252) and Godard's *A bout de souffle* (*Breathless*, 1960, see p.254) that made the biggest waves. Having been banned from Cannes in 1958 for his critical stance towards French cinema, Truffaut was the triumph of the following year's festival. Partly autobiographical and shot where Truffaut grew up, *Les quatre cents coups* featured Jean-Pierre L aud as Antoine Doinel, whose life and loves the director would document across five films over the next twenty years.

By turns witty, playful, wild and brash, *A bout de souffle* has come to be seen as the defining film of the Nouvelle Vague. It was based on a story by Truffaut and featured all the elements that underpinned the style of this movement. Godard threw in literary and movie references, even casting Jean-Pierre M elville (1917–73)—one of the French directors *Cahiers du cin ema* did admire—as a character in the film. According to some sources, it was Melville who suggested Godard cut the film so that scenes jumped straight to the action, creating the jump cut, which disrupted the flow of conventional 'invisible' editing. The story itself was disposable, mirroring a comment made by a character in Godard's third feature, *Vivre sa vie* (*My Life to Live*, 1962, opposite), who says of a book she is reading, 'The story's dumb but it's very well written.'

Eric Rohmer's *Le signe du lion* (1959) was less rapturously received, but with its location shooting and literary references it aligned him with his colleagues. Jacques Rivette's *Paris nous appartient* (*Paris Belongs to Us*, 1961, below) was the longest of the early Nouvelle Vague features, but its exploration of Paris makes



## KEY EVENTS

1952	1954	1955	1957	1958	1959	1960	1961	1962	1963	1964	1965
Jean-Luc Godard, Eric Rohmer and Jacques Rivette begin writing for <i>Cahiers du cin�ema</i> .	Fran�ois Truffaut sparks debate with his article on the quality of French cinema, 'A Certain Tendency in French Cinema'.	Agn�s Varda directs <i>La pointe courte</i> , which now looks like an early dalliance with the Nouvelle Vague style.	Fran�ois Truffaut directs the short film <i>Les mistons</i> ( <i>The Brats</i> ), the themes of which are further developed in his feature debut in 1959.	Louis Malle directs <i>Ascenseur pour l'�chafaud</i> ( <i>Up to the Scaffold</i> ) and <i>Les amants</i> .	<i>Hiroshima mon amour</i> , directed by Alain Resnais, is feted at the Cannes Film Festival. Eric Rohmer directs <i>Le signe du lion</i> .	Jean-Luc Godard breaks all the rules with <i>A bout de souffle</i> (see p.254). Claude Chabrol returns with <i>Les bonnes femmes</i> .	Anna Karina stars in her first Godard film, <i>Une femme est une femme</i> . Alain Resnais intrigues audiences with his <i>Ann�e d�erni�re</i> at Marienbad.	Fran�ois Truffaut's <i>Jules et Jim</i> is released. His <i>Antoine et Colette</i> sees the return of an older Antoine Doinel. Agn�s Varda plays with real time in <i>Cl�o de 5 � 7</i> .	Jean-Luc Godard releases three impressive films in one year: <i>Le petit soldat</i> , <i>Les carabiniers</i> ( <i>The Soldiers</i> ) and <i>Le m�pris</i> ( <i>Contempt</i> ).	<i>Les parapluies de Cherbourg</i> ( <i>The Umbrellas of Cherbourg</i> ), directed by Jacques Demy (1931–90), draws on the movement's style.	The Nouvelle Vague enjoys a last hurrah with Jean-Luc Godard's <i>Alphaville</i> and Pierrot le fou.

1960

1961

1962

1963

1964

1965

1966

1967

1968

1969

1970

BRITISH NEW WAVE (p.258)

● *Saturday Night and Sunday Morning* | **Karel Reisz** (p.260)

● *This Sporting Life* | **Lindsay Anderson** (p.262)

LATIN AMERICAN CINEMA (p.264)

● *Deus e o Diabo na terra do sol* | **Glauber Rocha** (p.268)

*Memorias del subdesarrollo* | **Tomás Gutiérrez Alea** (p.270) ●

THE NEW HOLLYWOOD (p.272)

● *Dr Strangelove* | **Stanley Kubrick** (p.276)

● *Bonnie and Clyde* | **Arthur Penn** (p.278)

SEX AND THE CINEMA (p.280)

● *Belle de jour* | **Luis Buñuel** (p.282)

● *The Graduate* | **Mike Nichols** (p.284)

SPY FILMS (p.286)

● *From Russia with Love* | **Terence Young** (p.288)

SCIENCE FICTION (p.290)

2001: A Space Odyssey | **Stanley Kubrick** (p.292) ●

4 | 1960 TO 1969

HORROR MOVIES (p.294)

● *Psycho* | **Alfred Hitchcock** (p.296)

*Rosemary's Baby* | **Roman Polanski** (p.298) ●

EUROPEAN CINEMA (p.300)

● *La dolce vita* | **Federico Fellini** (p.304)

● *Andrey Rublyov* | **Andrei Tarkovsky** (p.306)

● *Ostře sledované vlaky* | **Jiří Menzel** (p.308)

THE SPAGHETTI WESTERN (p.310)

● *Il buono, il brutto, il cattivo* | **Sergio Leone** (p.312)

1960

1961

1962

1963

1964

1965

1966

1967

1968

1969

1970

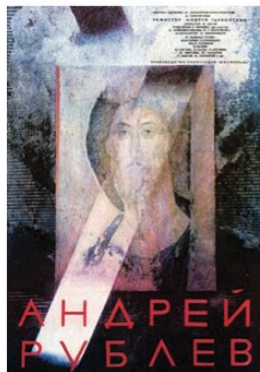
# Andrey Rublyov 1966

Andrei Rublev ANDREI TARKOVSKY 1932 – 86



▲ The peasant girl, Durochka (Irma Raush), and her saviour, Rublyov (Solonitsyn).

▼ The film's poster incorporates a painting of Christ by Andrey Rublyov from 1420.



Seven psychologically momentous fragments in the lifetime of the nomadic 15th-century Russian monk and icon painter Andrey Rublyov (Anatoli Solonitsyn) are lightly fictionalized and abrasively rendered in this breathtaking monochrome epic of principles lost and found from the master of metaphysical enquiry, Andrei Tarkovsky. Medieval Russia is scrupulously composed as a rolling medley of dank, fog-glazed quagmires and dismal, deprived townships flooded with braying peasants, who are susceptible to violent attacks from bands of Tartar pillagers ravaging the country.

Like many contemporary biographical filmmakers, Tarkovsky approached his subject by fleshing out identity-shaping chapters in Rublyov's life, such as his presence at the sacking of the town of Vladimir after which he took a vow of silence and his observation of the forging of a church bell. Tarkovsky does not attempt to contrive a convenient narrative arc from the tumult of events, rather, drama is omnipresent and filtered through the subjective consciousness. Tarkovsky invites viewers to experience this savage world through the melancholic eyes of its subject, with the miasma of sound and imagery serving as the stimulus for Rublyov's interior torment. In so doing, the film offers penetrating reflections on the prerogative of the artist, the human value of spirituality and the mysteries of blind faith. Made for Mosfilm with a modest budget of one million roubles, the film was cut from 205 to 186 minutes by Soviet censors, who were wary of its religious themes, political ambiguity and violent scenes, and delayed its general release until 1971. DJ

## KEY SCENES



### 1 THE BALLOON

The prologue assumes the perspective of a brave peasant, Efim (Nikolai Glazkov), as he takes to the skies roped beneath a hot-air balloon in an effort to avoid a crowd of attackers. He soars through the sky and over a lake, only to crash beside another baying mob.



### 4 THE FORGING OF THE BELL

Boriska (Nikolai Burlyayev) claims to hold his dead father's secret of making bell bronze. The scene portrays the minute processes of medieval bell casting right through to its unveiling, only to have the tearful but relieved boy reveal that he was lying about his claim.



### 2 THE WITCH

Rublyov is spotted spying on nude revellers at a pagan feast; he is captured and tied to a cross. A naked maiden, Marfa (Nelly Snegina), releases him. The next day Rublyov sees Marfa being manhandled by soldiers, but he ignores her plight and looks away.



### 5 LIFE AND ART

The film segues from crisp, high-contrast black and white into rich colour for its short epilogue, where Tarkovsky slowly pans across sixteen of Rublyov's icons and frescoes, their magnificence enhanced by Vyacheslav Ovchinnikov's dense choral soundtrack.



### 3 THE SACRIFICE

Following the bloody Tartar raid on Vladimir, Rublyov kills an attacker who is trying to rape an idiot peasant girl. He transcends his role of objective artist and engages with the course of history. To absolve himself, he gives up painting and takes a vow of silence.

## DIRECTOR PROFILE

1932–61

Andrei Tarkovsky was born in the village of Zavrazhnye in western Russia. From 1954 he studied film directing at Moscow's All-Union State Institute of Cinematography.

1962–71

He won the Golden Lion at the Venice Film Festival for his feature debut, the wartime drama *Ivanovo detstvo* (*Ivan's Childhood*, 1962). His second film, *Andrey Rublyov*, was awarded the FIPRESCI Prize at the Cannes Film Festival in 1969.

1972–86

Tarkovsky produced a cycle of films that examine the function of memory, starting with the science fiction movie *Solyaris* (*Solaris*, 1972). His most abstract work, *Zerkalo* (*The Mirror*, 1975), draws on episodes from his childhood, and *Stalker* (1979) is a philosophical puzzle about notions of utopia. His last film, *Offret* (*The Sacrifice*, 1986), offers a vision of the apocalypse.



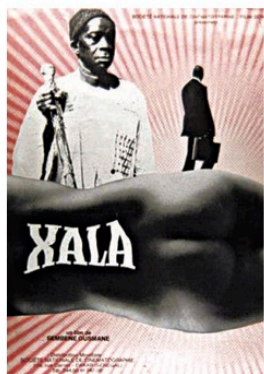
## Xala 1975

OUSMANE SEMBÈNE 1923 – 2007



▲ In Sembène's satire the old colonial masters retain power behind the scenes.

▼ *Xala* won a special jury prize at the Karlovy Vary International Film Festival.



In his early films Ousmane Sembène had exposed the exploitation of the colonial system, but with *Xala*, which he adapted from his own novel of 1973, he turned his critical gaze on the ways in which Africa's post-colonial leaders had themselves begun to abuse their power, and ruthlessly castigated the new African bourgeoisie for its pretensions and arrogance.

The film opens on the day Senegal has won its independence, but the new African leaders are already accepting bribes from the former French colonialists, who remain influential and powerful. Among the new elite is El-Hadji Abdoukader Beye, a successful businessman, father and husband to two women. To celebrate his new position in the Chamber of Commerce, El-Hadji decides to take a third wife. On his wedding night he discovers that he is suffering from the curse of impotence, or *xala*. His subsequent attempts to lift it only bring him financial ruin and humiliation.

Sembène uses El-Hadji's affliction as a metaphor for the failure of Senegal's new rulers to tackle the country's problems. The film is rich with the contradictions and cultural confusions of the post-colonial period. El-Hadji retains or drops African customs as it suits him. He is dismissive of African traditions, yet justifies his third marriage by declaring that polygamy is part of his religion. The clear message to Senegal's new rulers was too much for them to stomach, and *Xala* was cut heavily by the censors. However, that did not stop the film from becoming a hit both at home and abroad, and it is still regarded as one of Sembène's greatest achievements. **JB**

## KEY SCENES



### 1 INDEPENDENCE DAY

Senegal has gained independence, but after showing cheering crowds being pushed back by police, the country's new rulers accept briefcases of money from the former French colonialists, with whom they collude, and in whom the real power still resides.



### 2 EL-HADJI VISITS THE MARABOUT

Although sceptical of the old African ways, El-Hadji visits a *marabout* (holy man/healer) to be cured of his impotence. El-Hadji is a man who has abandoned his African traditions—as his first wife tells him, 'You're neither fish nor fowl.'



### 3 THE FINAL HUMILIATION

After losing his house, his job and his status, El-Hadji discovers that the *xala* was placed on him by his half-brother, whom he defrauded of his inheritance years before. His brother will lift the curse only if El-Hadji undergoes being spat on by a group of beggars and cripples.

## DIRECTOR PROFILE

### 1923–59

Ousmane Sembène was born the son of a fisherman in Senegal. He spent his early years working in manual jobs, before being drafted to fight in World War II. He joined the Free French forces, remaining in France after demobilization. After working as a docker in Marseilles, he published his first novel in 1956. It was highly praised.

### 1960–71

Sembène returned to Senegal in 1960. Realizing that his books were reaching only a literate elite, he studied filmmaking at the Russian State Institute of Cinematography (VGIK) in Moscow in 1961, worked at the Gorki Studios, then returned to Senegal, where he made his first feature *La noire de...* (*Black Girl*, 1966). He directed the satire *Mandabi* (1968) and the anti-colonial story *Emitai* (1971).

### 1972–87

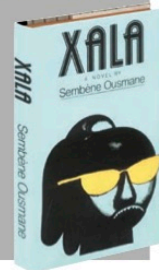
*Ceddo* (1977) uses the story of a princess's kidnapping to explore the 19th-century clash between Muslim expansion and African tradition. *Camp de Thiaroye* (1987) attacked the treatment of Senegalese veterans by the French after World War II.

### 1988–2007

His last three films have been labelled a 'trilogy of everyday heroism': *Guelwaar* (1992) focuses on a clash between a Christian and a Muslim community; *Faat Kiné* (2000) looks at the status of women in contemporary Senegal; and *Mooladé* (2004) is a powerful story about a group of women who shelter girls from female circumcision.

## PAGE TO SCREEN

Ousmane Sembène always maintained he preferred literature to film, but that he turned to cinema to better communicate his ideas to African people. He wrote nine novels and short story collections, starting with *Le docker noir* (*The Black Docker*, 1956), about an African docker who is executed for the accidental killing of a white woman. Sembène's early novels launched withering attacks on the evils of colonialism. His second novel *O pays, mon beau peuple!* (*Oh Country, My Good People!*, 1957) was an international success, but many critics consider the autobiographical *Les bouts de bois de Dieu* (*God's Bits of Wood*, 1960), which fictionalizes the railroad strike on the Dakar-Niger Line (1947–48), to be his masterpiece. Sembène's later novels, such as *Xala* (1973), turned their sights on the corruption he saw within Africa's new, post-colonial elites. His final full-length novel, *Le dernier de l'empire* (*The Last of the Empire*, 1981) explores how corruption leads to a military coup in a newly independent African nation.



# Sen to Chihiro no kamikakushi 2001

## Spirited Away MIYAZAKI HAYAO b. 1941



▲ The film's animation brilliantly combines hand drawing and computer graphics.

▼ Miyazaki Hayao's compelling film won the Oscar for Best Animated Film.



If operatic eco-parable *Mononoke-hime* (*Princess Mononoke*, 1997) marked a breakthrough into the Western market for Japanese animation house Studio Ghibli, its follow-up, *Sen to Chihiro no kamikakushi*, was the work that got Miyazaki Hayao recognized as one of Japan's greatest living writer-directors. With its luxuriant animation style and its violent and scatological undertones, the film challenged the soft-edged hegemony of Disney and its then up-and-coming offshoot, Pixar. Studio Ghibli films featured recurring motifs, such as a young, inquisitive, female protagonist, a vibrant fantasy world rendered with delicate artisanal splendour and—most importantly—the suggestion that what is being seen is possibly a surreal projection of psychological insecurities triggered by life in the real world.

After losing her parents in an alternative spirit world, the heroine Chihiro has to pass various tests to secure her return to normality. Influenced by European literary fabulists such as Lewis Carroll and A. A. Milne as much as by Japanese architecture, design, film and national character, Miyazaki's film has a cultural otherness to it that allies it to the work of great Japanese directors of the 1950s, such as Ozu (1903–63), Naruse (1905–69) and Mizoguchi (1898–1956). As with Miyazaki's work, a small amount of patience pays dividends, as its meticulous, episodic storyline and cavalcade of exotic characters eventually coalesce into a single, thematically watertight vision. It is about adapting to foreign climes, the consolations of helping others, the effects of ecological devastation and, above all, the importance of remembering who you are and where you came from. DJ

### KEY SCENES



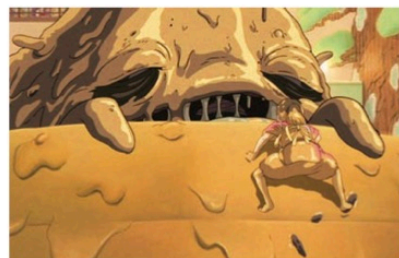
#### 1 THE ABANDONED THEME PARK

Miyazaki's films often contrast the differing behaviour of adults and children. In this opening scene, where Chihiro and her parents explore an abandoned theme park, the reticence and respect of the girl is played off against the greedy self-assurance of her parents.



#### 4 SLOW TRAIN COMING

One of the film's most moving scenes is when Sen takes a ghostly train journey to visit Yubaba's sister. It adds nothing crucial to the narrative, but whips up all the exhilaration of solo train journeys. It is the moment when Sen's courage blossoms fully.



#### 2 WASHING THE STINK SPIRIT

Chihiro (now called Sen) is at the bathhouse where she has to bathe an oversized ball of brown gunk—a stink spirit. She removes a mound of debris attached to the spirit—one of Miyazaki's visual metaphors about collective responsibility for the environment.



#### 5 IDENTITY LOST AND FOUND

Chihiro's paramour is the brooding dragon-boy hybrid Haku, himself under a curse, having forgotten his true identity. When it is revealed that he is a spirit of the Kohaku river, into which Chihiro fell as an infant, the themes of remembrance and identity come to the fore.



#### 3 BLOOD

Miyazaki's use of blood in this scene—where Haku, in the form of a flying dragon, crashes into the side of the bathhouse—is unexpected and audacious. Rarely are the grim realities of violence shown in family movies.

### DIRECTOR PROFILE

#### 1941–69

Miyazaki Hayao was born in Tokyo. As a child he devoured anime comic strips and animated films, such as Disney's *Bambi* (1942).

#### 1970–83

In 1971 Miyazaki moved to the A Pro studio with Takahata Isao. His first directorial credit came in 1978, on animated television film *Mirai shonen Konan*.

#### 1984–present

The feisty girl character so beloved of Miyazaki first appeared in his anti-war fantasy *Kaze no tani no Naushika* (*Nausicaä of the Valley of the Wind*, 1984). With Takahata he founded Studio Ghibli in 1985, starting his run of idiosyncratic animated marvels. *Sen to Chihiro no kamikakushi* is followed by *Hauru no ugoku shiro* (*Howl's Moving Castle*, 2004) and *Gake no ue no Ponyo* (*Ponyo*, 2008), a take on *The Little Mermaid* story. Miyazaki announced his retirement in 2013 but was back directing in 2017.

# IRANIAN NEW WAVE



The Iranian Revolution that overthrew Mohammad Reza Shāh Pahlavi, shah of Iran, and installed the Ayatollah Khomeini as the supreme leader in 1979 followed a year of violent demonstrations. Because of its association with the old order, cinema pretty much came to a standstill. With the new order installed, anger erupted over what was seen as the medium's role as a tool of the old regime. By the time the revolution ended, 180 cinemas had been destroyed. Over the next few years, only a very small number of films were produced. In 1983 the government set up the Farabi Cinema Foundation, which oversaw film production and played a major role in ensuring that films were made in accordance with the values enshrined in Islamic culture. By the end of the year, twenty-two features had been produced.

The most significant new filmmaker to appear after the revolution was Mohsen Makhmalbaf (b.1957). A militant Islamist in the 1970s, he had been imprisoned for four years by the shah. After the Iranian Revolution, he turned his hand to filmmaking, having already made his name as a writer. *Dastforoush* (*The Peddler*, 1989), a series of vignettes exploring the plight of Iran's urban poor, brought him to international attention. Mohsen's work became increasingly liberal and even critical of the state. *Nobat e asheghi* (*Time of Love*, 1990) was banned domestically, but like the films of a number of his colleagues, Mohsen's work became recognized worldwide as that of a major filmmaker. *Gabbeh* (1996), *Nun va Goldoon* (*A Moment of Innocence*, 1996) and *Sokout* (*The Silence*, 1998, opposite above) all evince a lyrical visual style that appealed to audiences around the world. His often breathtaking approach

merged with a more urgent polemic in the powerful *Safar e Ghandehar* (*Kandahar*, 2001) about Afghan society, the relevance of which increased after the attack on New York's World Trade Center on 11 September 2001.

No filmmaker has become more identified with Iranian film internationally than Abbas Kiarostami (1940–2016). His most acclaimed work in the post-revolution years was the 'Koker' trilogy: *Khane-ye doust kodjast?* (*Where Is the Friend's Home?*, 1987), *Zendegi va digar hich* (*Life, and Nothing More*, 1992) and *Zire darakhatan zeyton* (*Through the Olive Trees*, 1994, see p.508), in which a blend of fiction and documentary blurs the lines between the story presented and the process of making it. The sparse style of these films was taken further in the Palme d'Or-winning *Ta'm e guilass* (*Taste of Cherry*, 1997, opposite) about a middle-aged man (Homayoun Ershadi) hellbent on taking his own life, and *Bad ma ra khahad bord* (*The Wind Will Carry Us*, 1999), which tells the story of a clash of worlds when a city engineer (Behzad Dorani) goes to a remote Kurdish village to attend the vigil of a dying woman.

The role of women became more significant after the revolution. Prominent female filmmakers to emerge include Mohsen Makhmalbaf's wife Marzieh (b.1969) and two daughters, Samira (b.1980) and Hana (b.1988). Marzieh wrote and directed her first film in 2000, *Roozi ke zan shodam* (*The Day I Became a Woman*, below), which was produced by her husband. It depicts three Iranian women at varying stages of life: the first is a young girl, Hava (Fatemeh Cherag Akhar), who is declared 'a woman' on her ninth birthday and



1

2

3

1 Abbas Kiarostami used long shots in *Ta'm e guilass* to establish a visual distance so that the audience is brought to reflect on the actions of the film's characters.

2 In Mohsen Makhmalbaf's lyrical *Sokout*, a blind boy, Khorshid (Tahmineh Normatova), works tuning instruments.

3 A woman decides to enter a bicycle race against her husband's wishes in Marzieh Makhmalbaf's *Roozi ke zan shodam*.

## KEY EVENTS

1990	1990	1990	1995	1997	2000	2000	2003	2005	2007	2010	2012
<i>Hamoun</i> , directed by Dariush Mehrjui (b.1939), is released.	<i>Nobat e asheghi</i> , directed by Mohsen Makhmalbaf, is banned by the Iranian government because of its treatment of female adultery.	Mohsen Makhmalbaf plays himself in Abbas Kiarostami's film about human identity, <i>Nema-ye nazdik</i> .	Rakshān Bani Etemad attracts international attention for her story of a widower who falls in love with a poor young girl, <i>Rusari abi</i> .	Abbas Kiarostami wins the Palme d'Or at the Cannes Film Festival for <i>Ta'm e guilass</i> .	Marzieh Makhmalbaf makes an impressive debut with <i>Roozi ke zan shodam</i> , which wins the award for Best First Film at the Venice Film Festival.	Jafar Panahi's hard-hitting film about women in Iran, <i>Dayereh</i> (see p.510), wins the FIPRESCI Prize and the Golden Lion at the Venice Film Festival.	Samira Makhmalbaf's tale of an Afghan woman adjusting to life after the Taliban, <i>Panj e as</i> , wins the Jury Prize at the Cannes Film Festival.	In August Mahmoud Ahmadinejad is elected president of Iran. Shortly afterwards Mohsen Makhmalbaf leaves to live in Paris.	The superb cinematography of Hana Makhmalbaf's debut feature, <i>Buda as sharm foru rikh</i> , brings her global recognition.	In February Panahi is arrested by the Iranian government. He goes on hunger strike and is released in May after an international outcry.	<i>A Separation</i> wins the Academy Award for Best Foreign Language Film, making Asghar Farhadi the first Iranian director to win an Oscar.

# Das Leben der Anderen 2006

The Lives of Others FLORIAN HENCKEL VON DONNERSMARCK b. 1973



▲ The East German actor Ulrich Mühe plays Stasi surveillance officer Wiesler.

▼ On the poster Wiesler appears as a disembodied voyeur in the shadows.

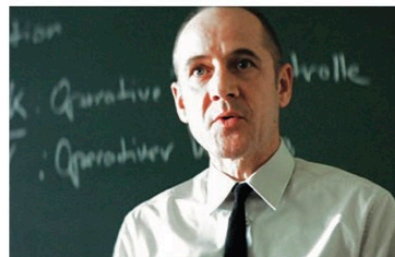


Florian Henckel von Donnersmarck's *Das Leben der Anderen* is one of the few post-reunification films to acknowledge the nightmarishness of life in Communist East Germany. The Stasi, the army of 100,000 state-trained spies, investigated every aspect of the lives of their fellow citizens, and this film attempts to illustrate frankly the devastating effects of a surveillance society run mad.

Despite the dour settings, the director was determined to make a film with sweep and emotional impact. He researched the film extensively, speaking both to Stasi victims and to members of the secret police. The recreation of 1980s East Berlin in all its grey oppression was meticulous. 'This small state had its own world of colours and forms,' the director later said. 'Almost every piece of furniture was angular, sharp-cornered and thin. The colours, whether of cars or textiles, were curiously pale and desaturated.'

Stasi spy Wiesler (Ulrich Mühe) becomes obsessed by the richness of the life of the writer he is shadowing, Dreyman (Sebastian Koch), a seemingly model playwright about whom the state is suspicious, is a passionate man, enthused by literature, music and ideas. Slowly, Wiesler begins to realize how squalid his own existence as state-licensed eavesdropper and voyeur is by comparison. Wiesler is the loyal party man who 'turns'—the cunning, low-minded apparatchik who discovers he has a soul after all. Mühe, who had himself been under Stasi surveillance, plays Wiesler brilliantly, conveying both self-loathing and nobility. **GM**

## KEY SCENES



### 1 BREAKING A SUSPECT

Wiesler gives a masterclass. Sit the suspect down, question him relentlessly, deny him sleep. An innocent prisoner will shout and rage, but a guilty prisoner will calmly repeat his prepared lies. Threaten to arrest his wife and put his kids into state care. Then he will talk.



### 4 THE STASI ERA IS OVER

The Berlin Wall has come down and playwright Dreyman is able to consult his Stasi files and find out who protected him all those years ago—none other than the Stasi spy Wiesler. The film's final scene packs a powerful emotional punch.



### 2 LENIN'S WEAKNESS

Von Donnersmarck's original inspiration for the film came from a remark Lenin made about Beethoven's 'Appassionata' sonata: 'If I keep listening to it, I won't finish the revolution.' When Wiesler hears Dreyman playing classical music, he too begins to waver.



### 3 SEEING OURSELVES AS OTHERS SEE US

Wiesler is startled when an angelic child tells him his father says the Stasi are 'bad men who put people in prison.' He begins to ask for the boy's father's name, but does not finish the question. Wiesler is starting to doubt what the Stasi are doing.

## DIRECTOR PROFILE

### 1973–90

Florian Henckel von Donnersmarck was born in Cologne, West Germany. His mother was East German, his father, from an aristocratic background, worked as a senior manager at the airline Lufthansa. He had an international upbringing, spending various parts of his childhood in New York, Berlin and Brussels.

### 1991–96

He studied Russian literature in Leningrad for two years and then moved to England. While studying politics, philosophy and economics at Oxford University, he won a competition set up by visiting teacher Richard Attenborough (b.1923) to become an intern on Attenborough's new film *In Love and War* (1996).

### 1997–2005

While at the Munich Film School he began to direct short films. His short film *Dobermann* (1999)—on which he served as writer, director, producer and editor—broke records for awards garnered by a student production and was feted on the international festival circuit.

### 2006–07

*Das Leben der Anderen*—Von Donnersmarck's debut feature—was made on a small budget, with no distributor attached and the cast having to defer their fees. Eventually, Buena Vista took the German rights. The film became a runaway success in Germany, secured a number of international film awards and went on to win an Oscar for Best Foreign Language Film. Amid the near universal praise, ex-Stasi members offered perhaps the only dissenting voices, insisting that they had 'only been following orders'. The film's lead actor Ulrich Mühe died of stomach cancer in 2007.

### 2008–present

Von Donnersmarck's second feature, *The Tourist* (2010), for which he also wrote the screenplay, signally failed to fulfil the promise of his debut. The romantic comedy-thriller starred Johnny Depp and Angelina Jolie.

# SUPERHERO CINEMA



1

2  
3

1 DC and Warner Brothers are doing their best to create their own shared universe, culminating in *Justice League* (2017).

2 Zack Snyder's *Watchmen* was a dark and complex take on the superhero, based on the comic series.

3 Superheroes can team up, or they can clash (or ultimately both), as seen in *Batman v Superman: Dawn of Justice*.

The superhero is not a 20th-century phenomenon. Demigods like Hercules, mythical figures like Robin Hood and literary characters like Sherlock Holmes are all precedents for the archetype. Tarzan, the Scarlet Pimpernel, Zorro and the Lone Ranger were popular in pulp magazines, books and radio.

Silent cinema offered proto-superheroes. The serials of French director Louis Feuillade (1873–1925) feature many superheroic elements. Fantômas (see p.18) and Irma Vep from *Les vampires* (1915, see p.24) work for evil, but Judex (see p.19) uses similar methods—masks, disguises, super-scientific gadgets—in the cause of justice. In *The Mark of Zorro* (1920, see p.48), Douglas Fairbanks plays a hero with a secret identity—foppish Don Diego is also the masked avenger Zorro. Some silent villains influenced comics creators: the cowed prowler of *The Bat* (1926) and permanently grinning Conrad Veidt in *The Man Who Laughs* (1928) informed Bob Kane and Bill Finger's Batman and the Joker.

The boom of comic-book superheroes in the wake of the debut of Superman in 1938 inspired the appearance of Captain Marvel, Batman, the Shadow and Captain America in serials. These cheaply made, action-packed chapter plays were intended for audiences of children, who were perhaps better served by Fleischer brothers' outstanding run of *Superman* (1941–43) cartoons. *Superman and the Mole-Men* (1951), the first US comic-book

superhero feature film, was pitched at a similar level, and served as a pilot for the *Adventures of Superman* (1952–58) TV series. The Superman boom of the 1950s, with its attendant merchandising blitz, was eclipsed by the Batmania of the 1960s, spurred by the camp *Batman* (1966–68) TV show, which had an enthusiastic child audience but also pitched itself as a nostalgic-ironic, Pop-art comedy for adults.

In the aftermath of *Star Wars* (1977), a commercial blockbuster inspired by the Flash Gordon comic strips and serial of the 1930s, Hollywood looked to similar properties. In *Superman* (1978), Richard Donner (b.1930) reframed a kiddie-matinee subject as a science-fiction epic. Playing up the rom-com between Clark Kent (Christopher Reeve) and Lois Lane (Margot Kidder) and with special effects designed to dispel mockery of the ropey work seen in the serials, this set a new tone. This new style was followed eventually by Tim Burton (b.1958) in *Batman* (1989), Bryan Singer (b.1965) in *X-Men* (2000), Sam Raimi (b.1959) in *Spider-Man* (2002), Christopher Nolan (b.1970) in *Batman Begins* (2005, see p.560), Zack Snyder (b.1966) in *Watchmen* (2009, see above right) and Patty Jenkins (b.1971) in *Wonder Woman* (2017, see p.562). Material that the major studios would once have made only for children now rated the deluxe production values, star power, auteur direction and publicity blitz Golden Age Hollywood would once have lavished on Biblical epics, best-seller adaptations, Broadway musicals or disaster movies. Consequently, superheroes began to dominate the box-office charts.

In comics, market-leaders Marvel Comics and DC Comics integrated rosters of heroes and heroines into their own universes. DC's 'super-friends' Batman and Superman shared billing in the *World's Finest Comics* (1941–86) series and served with the Justice League, but Marvel took a different approach. Their heroes clashed or bickered more often than they worked together. In the 1960s, Marvel's publisher-writer Stan Lee played up the soap-opera aspect—Peter Parker's struggles with relationships were as much the focus of the Spider-Man comic as battles with villains. This approach led to a few in-jokes—'This is why Superman works alone' from *Batman & Robin* (1997)—but it did not feature in superhero movies until Marvel took creative control of properties it had not licensed elsewhere and began to build its Marvel Cinematic Universe (MCU) with *Iron Man* (2008). After the end credits, Iron Man's alter ego Tony Stark (Robert Downey Jr) is approached by mystery man Nick Fury (Samuel L. Jackson), who mentions the 'Avengers Initiative'. Successive films would be seeded with Easter eggs—a glimpse of Captain America's shield or Thor's hammer—establishing a shared continuity, and the stage was set for individual heroes to team up as in *The Avengers* (2012), or clash as in *Captain America: Civil War* (2016). With *Batman v Superman: Dawn of Justice* (2016, see below right), which adds Wonder Woman to the lineup, DC and Warner Brothers belatedly tried to imitate the MCU, although—as in comics in the 1960s—the once-dominant force in the marketplace found itself floundering to catch up with its rivals. **KN**



## KEY EVENTS

1916	1938	1941	1961	1978	1985	2000	2005	2008	2009	2014	2018
Judex debuts in Louis Feuillade's serial and becomes arguably the screen's first superhero.	Superman, created by Jerry Siegel and Joe Shuster, appears in <i>Action Comics #1</i> , inaugurating the golden age of superhero comics.	<i>The Adventures of Captain Marvel</i> , the first US superhero serial adapted from a comic book, is released. It is followed by other superhero serials.	Stan Lee and Jack Kirby inaugurate the Marvel Universe with <i>The Fantastic Four #1</i> .	Richard Donner's <i>Superman</i> is released with the tagline 'You'll believe a man can fly'. Superheroics is now A-feature entertainment.	Another franchise is inaugurated with Tim Burton's <i>Batman</i> . Its influences include the camp TV series starring Adam West and comic writer Frank Miller Jr.	<i>X-Men</i> is the first successful superhero team movie. It helps to establish Marvel properties as material on a par with DC's <i>Superman</i> and <i>Batman</i> .	Christopher Nolan's <i>Batman</i> (2005–12) trilogy starts with <i>Batman Begins</i> , a more down-to-earth take on the character.	Marvel Comics takes creative control of its film properties with <i>Iron Man</i> , which sets up the Marvel Cinematic Universe franchise.	Zack Snyder's <i>Watchmen</i> is released, based on Alan Moore and Dave Gibbons's seminal revisionist superhero miniseries.	Alejandro G. Iñárritu (b.1963) releases <i>Birdman</i> . An indictment of superhero films, it wins the Best Picture Oscar.	<i>Avengers: Infinity War</i> smashes multiple box office records to become the highest-grossing superhero movie ever.

# Cinema: The Whole Story

*Revised edition*

Edited by Philip Kemp • Foreword by Christopher Frayling

Over 1,100 illustrations

24.5 x 17.2cm

576pp

ISBN 978 0 500 295274

Flexibound

£24.95

October 2019

A4

Book

