

PERSISTENCE OF VISION:
FILM AUTHORSHIP AND THE ROLE
OF THE CINEMATOGRAPHER
(with a Case Study of Gregg Toland)

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Abstract

Film authorship has been attributed to directors since the 1940s. The *auteur* theory typifies a practice of crediting directors with all meaningful, creative responsibility for the films that they direct. The literary notion of single authorship dominates analysis of an art form that is collaborative in its process of making.

These two persistent, yet anachronistic assumptions undermine any nuanced understanding of authorship in film. This thesis refutes the notion of single authorship, and establishes a model of collaborative authorship in film, which is inclusive of producers, scriptwriters, actors, designers, cinematographers, editors and composers.

Analysing the contribution of all potential co-authors is too great a task for one thesis, therefore the thesis takes the cinematographer to examine in detail, as a *prima facie* example of a co-author. The cinematographer's role is often discussed in terms of technology or style, rarely in terms of authorship of their images. The thesis asks if the authorial contribution of the individual cinematographer to classical, narrative-based film, can be identified and attributed.

The thesis presents an analytical toolkit for studying the filmic image, and the cinematographer's creative contribution to the films they shoot. These tools are applied in the thesis to analyse the work of Gregg Toland.

Toland's case typifies the historical neglect of many cinematographers. He is invariably only discussed in terms of his technical contribution, and his authorial contribution to the films he shot is invariably credited to the *auteur* directors with whom he worked, for example, Welles, Hawks, and Ford. By the use of close textual and image analysis, Toland's authorial status is established, satisfying all historical and contemporary definitions of a filmic author.

The thesis advocates the notion of multiple co-authorship in film and, within this context, provides a methodology for the analysis of one of those co-authors, the cinematographer.

For my Father,
Gerry Cowan (1933-2002)

To the memory of
Gregg Toland (1904-1948)

Dedicated to those artists
and co-authors that still
await full recognition for
their creativity and craft.

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Introduction

Can the authorial contribution of the individual cinematographer to classical, narrative-based film, be identified and attributed?

This is the central question of my thesis. However this question immediately raises another set of broader questions, and calls for a certain clarification of terms.

Within the inherent collaborative working processes of film production, do films have authors? If so, how can we identify them? Filmmaking may be a collective enterprise, but is it a collaborative, multiple author exercise? If so, is it possible to clearly attribute specific components of a co-authored work to any specific individual, constituent author?

These are the broader questions that I first need to address in order to satisfactorily consider the cinematographer's specific contribution.

A further contextual clarification is required. David Bordwell, Janet Staiger and Kristin Thompson (1985) describe Hollywood cinema between 1917 and 1960 as classical. Patrick Keating defines classicism not as a time period, but as a consistent emphasis on "storytelling" (Keating, 2014, p. 7). I have used Keating's definition of classicism to categorise the area of filmmaking that I am considering. Classicism implies narrative integration, and a certain approach to film language that values conveying narrative meaning to an audience, in predominantly a continuity style. This is the dominant form of what is considered the commercial film industry, which is not restricted to any national cinema, or any one time period, and this is the type of filmmaking I am considering.

In David A. Gerstner and Staiger's introduction to their 2003 reader, *Authorship and Film*, they pose the simple question, "Why bother looking at authorship yet again?" (2003, p. xi). They outline three specific reasons why authorship remains relevant. The first recognises the fact that most critics still refer to films by directors. I would argue that this assumption still applies today, and the critic and the academic betray themselves in their own referencing convention, *Film Title* (Director, date). The implication in the reference is that the director is the sole author of the film cited. Throughout this thesis I will subvert this convention. As my argument is going to favour the collaborative notion of co-

authorship, I shall take the academic referencing convention when referring to multiple authors, *Film Title* (Director, *et al.*, Date).

Gerstner and Staiger's second point is, that despite Roland Barthes' pronouncement, the author is not dead, he only had to make room for the reader, and their third point is that, "Contemporary poststructuralist theory may be working to articulate a dynamics of agency not yet fully evident" (2003, p. xi). I believe the question of film authorship has still not been fully answered.

On his return to the authorship debate in 2007, following his very influential reader published in 1981, John Caughie observed a more cautious approach to the issues of authorship. "Generations of students have learned not to be *auteurist* ('I'm not being *auteurist*, but...')" (2007, p. 410). Caughie believes that it is difficult to engage with issues of creativity and art, without reference to authorship.

There still remain fields, however, which require a more sophisticated theoretical, as well as historical, understanding. One of these is the constantly shifting field of imagination and creativity, raising issues of art and authorship... (Caughie, 2007, p. 439)

He calls for continued research into the area of authorship, and suggests a more nuanced approach combining textual analysis and theoretical scrutiny. This is the approach that I will take with the specific role of the cinematographer, and in my case study of Gregg Toland.

Film Authorship

Due to the fact that I intend to challenge the dominant view of authorship studies in film, it is important that I consider the historical development of authorship theories from their beginnings.

Chapters one to three of my thesis will explore general notions of film authorship, and its historic development. Film authorship is a subject that has waxed and waned in its interest to the general film theorist. Once film had been established as an art form in the early part of the twentieth century, the search for the film artist quickly resulted in the anointing of the director as the sole author of a film (Astruc, 1948; Truffaut, [1954] 2008; Bazin, [1957] 2008;

Sarris, [1962] 2008). Film criticism took its inspiration from literary studies, and Alexandre Astruc, one of the first critics to seek out the filmic author, placed his *caméra-stylo* (camera-pen) in the hand of the director, in order to equate him with the novelist (1948). Astruc was also partly motivated by the desire for film to realise its potential as an art form. His approach inspired François Truffaut ([1954] 2008) who was specifically reacting against the dominance of theatrically-staged, literary adaptations in French cinema of the time, when he called for more original works to be created for the screen. Truffaut was specifically championing what he called “*auteur’s* cinema” (p. 16). Like Astruc he singled out directors as the sole creative force of this alternative cinema.

This concept of the director-author was crystalised by Andrew Sarris into the *auteur* theory ([1962] 2008). Although the *auteur* theory by name lost its dominance in film criticism, its fundamental assumption, that the director is the sole author of a film, has remained the consistent bedrock for film theory to the present day (Polan, 2001; Keating, 2014, p. 5).

However, this literary model of authorship has an inherent contradiction when applied to film. That is, films are made by a number of individuals, whereas novels are almost always written by a single author. The privileged position of the director as sole author of a film seems to have only been justified by the appearance, or assumption, of control of a film’s production (Sarris, [1962] 2008; Mitry [1963] 1998; Wollen 1969). I shall explore the idea that this notion of control does not seem to be based on any substantial evidential research in chapter one.

This notion of a director as the single author of a film gave rise to certain questions. Firstly, how to qualify the authorial contribution of the director? Is it in the style of the presentation of the film, in the content of the narrative, or in the thematic ideas underpinning the narrative content? Sarris suggested that a director only qualifies as an *auteur* (author) if they exhibit individual, stylistic traits, and that their work carries an “interior meaning” ([1962] 2008, p. 43b). Peter Wollen suggested that the body of work of a single director needed to be analysed in order to establish these two traits (1969). For Wollen, and the majority of critics, the ‘interior meaning’ of a film came to mean thematic aspects of the narrative, and little else (1969). Again the analysis of narrative-based themes is largely a literary pursuit. Within the context of the collaborative nature of the filmmaking process a further question arose, specifically how to classify the contribution of others who form part of the filmmaking team. The dominant

view was that they are merely technicians realising the vision of the director at a practical level (Sarris, [1962] 2008; Mitry [1963] 1998; Wollen 1969). The early *auteur* theorists were so locked into the concept of single authorship that they considered that the contributions of others could only be attributed with authorial influence if the director was weak (Cameron, [1962] 2008, p. 32b).

There were a few voices raised in objection to the *auteur* theory, Pauline Kael ([1963] 2008) suggested that repetitive stylistic tics could be viewed as superficial and meaningless. Both Kael and Edward Buscombe ([1973] 2008) criticise the inherent evaluative nature of the *auteur* critics.

In chapter two I shall consider the fact that notions of the romantic author began to be superseded by theories of readership, and structuralism (Nowell-Smith, [1976] 2008). The form of a film began to have some theoretical relevance. *Auteurists* tried to disguise their belief in the single author director in a concept of the 'constructed' author. The 'constructed author' was to be found in the characteristic traits of a film, and was not essentially a real person (Wollen, 1969; Foucault, 1969). This generalisation of authorial influence prevented any real insights into authorship (Caughie, 1981). However structuralism, and post-structuralism, introduced valuable notions of textual analysis, and interpretation (Barthes [1968] 1977; Metz, 1968; Caughie, 1981; Sellors, 2010), and some critics have called for a more detailed analysis of the expressive use of film language, for example, Bordwell (2005). This increased interest in filmic techniques again gave rise to questions of attribution, can the director actually be considered responsible for all the creative acts in the filmmaking process?

In chapter three I shall discuss the notion of multiple co-authorship in film. Despite the isolated voices raised in support of the multiple-author approach, Raymond Durgnat (1967), V. F. Perkins (1972), Robert Carringer (1985), Jack Stillinger (1991), Berys Gaut (1997), C. Paul Sellors (2010) and myself (Cowan, 2012a/b), this concept is still not widely acknowledged as a fundamental approach to film criticism. Single author evangelists often argue that it is the director who makes all the creative decisions and is therefore the author of the work, Truffaut (1954), Sarris (1962), Jean Mitry (1963), Wollen (1972), Virginia Wright Wexman (2003). However all *auteurist* critics indulge in circular reasoning, i.e. the director is the author because they have complete control, and directors have complete control because they are authors. This merry-go-round is often accompanied by the logical fallacy, which proves the director is the author by assigning all authorial traits to the director. All

others, including the cinematographer, are generally considered as technicians whose only function is to mechanically realise a director's vision. It needs to be stated clearly, that it is not my intention to replace the director with the cinematographer as the single author of a film. My argument will be made within the context of multiple-authorship. I will argue that film should be considered as a multiple-author art form, especially in regard to classical, narrative-based cinema. Obviously certain moving-image artists use film, for example, Andy Warhol (1928-1987), Stan Brakhage (1933-2003), Bill Viola (1951-), but these filmmakers arguably lie outside classical, narrative-based, film production and consumption, and will not be a part of my study. Gaut (1997) has dismissed the single author approach as being completely illogical, and cases of collaborative creativity have been shown to exist where once the *auteur* reigned supreme (Carringer, 1985; Cowan 2012a). Accepting the principle of multi-authorship within filmmaking allows the contribution of other creatives, beside a director, to be analysed legitimately, and within an authorial framework that is consistent. At the end of chapter three I shall present a model for collaborative authorship. It would be far too large a task for me to subsequently examine every potential authorial role within the filmmaking process. By taking one example of a role, not usually associated with authorship, it is my intention to challenge the overwhelming pervasive view of the director as single author. It has to be stated clearly that although I will look at one specific role, I will not be advocating, or endorsing, any notion of single authorship in classical, narrative-based film.

The Cinematographer

Chapter four will deal specifically with one of those multiple authors, the cinematographer. My own professional background is that of a practicing cinematographer. I have shot a number of films, mostly short films, that is films under an hour in length. The majority of these have been fiction, narrative films, but I have shot a range of projects from documentary to moving images for art installations. Having considered myself a creative collaborator for most of my filmmaking career, I was absolutely dumb-struck by the theoretical attitude I encountered when I entered academia, and was intrigued to find out how it originated and why it still persists.

The creative contribution that cinematographers make to the films that they shoot has rarely been categorised, classified or collectively identified, Vladimir

Nilsen (1937) and Sharon A. Russell (1981) are rare exceptions in that they attempt to theorise the function of the cinematographer. The majority of writing on cinematography almost exclusively concentrates on the technical aspects of the role. In his introduction to *Cinematography* (2014) Keating identifies three main questions that persist in the study of cinematography. They are technology, authorship and classicism (p. 2).

The technology question includes not just the chronological study of the invention and introduction of new technologies into the filmmaking process, but how these introductions either lead stylistic change, or were lead by cinematographers' creative needs. To an extent the technology/stylistic debate is the most commonly held in critical, analytical works on cinematography, for example explicitly in Barry Salt (1983), Bordwell (1997), and Scott Higgins (2007), but the subject is often implicitly the focus of studies of cinematographers' work. The few volumes dedicated to interviews with cinematographers, Peter Ettegui (1998), Dennis Schaefer and Larry Salvato (1984), Alexander Ballinger (2004), Jon Fauer (2008 and 2009), Mike Goodridge and Tim Grierson (2012), Richard van Oosterhout *et al* (2012) often predominantly talk about technology. It is not my intention to retread this technology/stylistic debate. In fact I wish to deliberately distance my study away from issues of technology, as this is all too often the focus of studies of cinematography. The job of the cinematographer is often distilled to the mechanical reproduction of events that happen in front of the camera. It is my intention to theorise the function of the cinematographer within the authorship debate. Some of the cinematographers interviewed in above volumes make similar observations. John Bailey talks about the role of the cinematographer not primarily being an organisational or technical one, but one of creative collaboration (Schaefer and Salvato, 1984, pp. 51-52). John Alonzo states that, "The technology should not control the art. The art should control the technology. The technology should be for servicing the art and not vice versa" (Schaefer and Salvato, 1984, p. 43). Laszlo Kovacs points out that it is the implementation of technical processes that creates art.

Yes, it is a very mechanical thing but it points out a major artistic question: how do you use your tools? I'm talking about lens, camera movement, compositions, different lighting equipment. It's how you combine all those elements into an effort to put what you want on the screen that makes the difference. (Schaefer and Salvato, 1984, p. 183)

Javier Aguirresarobe makes a similar point when talking about new digital

technology, “There are certain variables that you do need to understand and take into account, but you control the technology. The technology doesn’t drive what you do” (Goodridge and Grierson, 2012, p. 174). Goodridge and Grierson themselves identified a desire within the cinematographers they interviewed to “attempt to clear up misconceptions about their craft” (2012, p. 9), which was that discussions of the use of technology in the roles must “take a backseat to an intuitive, emotional response to the material and to the performances” (p. 9).

I shall discuss Nilsen’s approach in detail in chapter five. Nilsen’s study of the role of the cinematographer, *The Cinema as a Graphic Art* (1937), pre-dates any notion of the *auteur*-director and contains a view of the cinematographer as a significant, creative contributor to the filmmaking process. As a result I consider it a key text in my study. Nilsen concentrates on the creation of meaning within shot construction, and quite clearly indicates that this is the responsibility of the cinematographer. His study still remains relevant today precisely because he doesn’t talk about technology, and concentrates on the artistry and creativity of the role.

Cinematographers are consistently discussed with reference to technology, and, to a lesser extent, style. They are rarely discussed in terms of authorship. Apart from a small number of biographies, auto-biographies, and the collections of interviews I have already mentioned, I am only aware of two monographs on cinematographers, Linda van Deursen and Marietta de Vries’ work on *Robby Müller* (2013), and Todd Rainsberger’s on *James Wong Howe* (1981). The historical neglect of cinematographers’ creative contribution to the films that they shoot, has been identified by Graham Petrie ([1973], 2008), Rainsberger (1981), Anna Kate Sterling (1987), and Duncan Petrie (1996). At a conference in Torun, Poland, in 1999, cinematographers from 22 countries expressed their desire to be legally recognised as co-authors of the films that they have shot, and in November 2004, at the 1st International Conference on Authorship Rights of Cinematographers, a signed declaration called for the universal recognition of cinematographers as co-authors of cinematographic and audio-visual works. This has not yet come into existence.

In chapters six and seven I will develop theoretical frameworks through which the cinematographers contribution to classical, narrative-based films can be analysed. These will include, the thematic categorisation of shot functions within classical, narrative-based films, the identification of the three main factors that influence a cinematographer’s creative contribution, and a comprehensive

analytical tool for deconstructing shot compositions, together with a scale of qualifying levels of the application of cinematographic techniques.

A number of critics have categorised various aspects of the filmic image, Nilsen (1937), Mity (1963), Giles Deleuze (1983), Bordwell (2005), and there is a high degree of comparability between these various breakdowns. However there is not yet a detailed taxonomy that fully covers all aspects of the image that may fall within the responsibility of the cinematographer. This is what I intend to create.

Traditional *auteur* theory suggests studying the body of work of a single director (Wollen, 1969). This methodology can be applied to any creative contributor to a film, for example, a screenwriter, producer, cinematographer, or editor. It is conceivable that a cross-pattern of inter-weaving influences may be detected, and not every creative element be traced through the body of work of a single director. The over-whelming number of volumes written on directors has substantially distorted this analytical approach. The underlying director as single-author approach has seriously compromised any objective attribution of authorship, and seriously compromised our understanding of how films are made. Creativity and meaning have been associated with directors, as the mistaken assumption has been that the director is a sole author.

I will build on the work of Nilsen (1937), Durgnat (1967), Carringer (1985), Gaut (1997) Torben Grodal (2004), and Sellors (2010), in particular their work on the concept of multiple authors for films. I will also challenge some of the close analysis work that has been done to support the director as single author argument.

Methodology

As stated, I shall begin by examining theoretical concepts of film authorship, in chronological development. This overview is important as it illustrates how fundamental flaws in concepts of film authorship were introduced at the start of the debate (Astruc, 1948; Sarris, [1962] 2008; Wollen, 1969) and how those misconceptions have actually remained embedded in authorship theory until the present day (Gerstner and Staiger, 2003; Wexman, 2003; Caughie, 2007), despite opposition and criticism at various stages (Kael [1963] 2008; Perkins 1972; Carringer, 1985, Gaut, 1997).

Against this background I shall review theoretical concepts of the role and function of the cinematographer. These are few. Nilsen (1937) remains one of the most comprehensive discussions of the role of the cinematographer. This is mainly due to the authorship debate adopting the director as single author approach from Astruc (1948) onwards. As a result cinematographers have been largely excluded from any function in authorship analysis since. Russell (1981) is a rare, later example of an attempt to analyse the contribution of the cinematographer, although it is restricted to lighting and does not consider general shot composition and camera placement.

I will apply certain authorship analysis methodologies (Sarris, [1962] 2008; Wollen, 1969), intended for the study of film directors, to the study of cinematographers, notably Gregg Toland. Using close textual analysis of the films that he shot, I intend to broaden notions of film authorship to include authors other than the director. By textual analysis I mean not just the text, i.e. narrative, but also elements of film form, shots, lighting, movement and editing. I will discuss a variety of approaches to textual analysis (Nilsen, 1937; Mityr, 1963; Bordwell, 2005) and attempt to define my own comprehensive analytical tool for discussing the film image.

Finally I will attempt to define conditions for the contribution of the cinematographer that need to be considered when attributing film authorship in collaborative filmmaking processes.

My methodology will therefore include a comprehensive literature review of historical and contemporary theories of film authorship, as well as theoretical approaches to understanding the role of the cinematographer. I will combine this with close textual analysis of a number of films, including those I have worked on as a cinematographer, using analytical tools I will develop for this purpose. I will also be engaged in empirical study, by drawing on interviews with past and contemporary cinematographers, as well as my own experiences.

Gregg Toland (1904-1948)

In the remaining chapters I will specifically look at the work of Gregg Toland. His case typifies the fate of many cinematographers, and other co-authors. Chris Cagle argues specifically that the cinematographers of Hollywood's studio

system days has been routinely overlooked and ignored (2014, p. 58). Toland is invariably referenced only for his technical achievements, predominantly his use of 'deep-focus'. Despite shooting a film that topped the *Sight and Sound* magazine's poll of the "best films ever made" consistently from 1952 to 2002 no monograph on Toland exists. The choice of Toland is in direct response to the majority of critical writing that I will analyse. Toland's name is evoked by various critics, as a *faux auteur* by Cameron (1962), as someone with an identifiable individual style by Charles Higham (1970), as someone who needs to be studied by Wollen (1969) and Gaut (1997). Additionally *Citizen Kane* (Welles, *et al.*, 1941) is consistently cited as a work of a single author, from Astruc (1948), Andre Bazin (1957), William Johnston (1967), Laura Mulvey (1992), to Tony Williams (2004), or as a case study for multiple authorship by Kael (1971), and Carringer (1985). Finally Bazin (1948), Durgnat (1967), Axel Madsen (1974), Deleuze (1981), Bordwell (1997) and Mark Cousins (2011) all reference films shot by Toland without attributing any authorial credit to him, particularly *The Best Years of Our Lives* (Wyler, *et al.*, 1946), some writers, despite discussing the visualisation of his films, do not even mention his name. I will also consider the need to compare various collaborative partnerships as suggested by Richard Corliss ([1974] 2008), in order to cross-reference authorial contribution. I will do this by analysing Orson Welles' aesthetic interests post-*Kane*, and the visual style of William Wyler's films shot by other cinematographers.

Toland's critical fate reflects that of the majority of cinematographers, denied a coherent and thorough analysis of their body of work. Denied authorial credit for their work. This is why this revision of authorship is important. Not only will it improve our understanding of films, it will also enable credit to be attributed where it is actually deserved.

Whether deemed plausible or not, my own interpretations of Toland's intentions, based on textual analysis of his films, and the context of the stylistic choices that he has made across a number of projects, are not a prerequisite of their existence. The interplay between the intention and the interpretation is an important one, and any conclusions that I draw will be made on the weight of evidence, and a balance of probability. The commonality of style and technique alone creates a link between works by Toland that are usually considered to be authored by other individuals. I make my case in opposition to the historical and contemporary dominant practice of attributing the authorship of a film to the director alone, by presenting this very specific 'test case' of visual authorship within the role of the cinematographer.

Chapter 1: Theoretical Movements of Authorship in Film

I will categorise theories of authorship in film into three broad, chronological movements. Firstly, there is the twenty to thirty year reign of the *auteur*, the romanticised, sole author-genius, akin to the novelist. Typified by the writings of Bazin ([1947] 1997, [1957] 2008), Sarris ([1962] 2008), and Wollen (1972), amongst others. When Barthes declares the death of the author ([1967] 1977) he begins the second twenty to thirty year movement, which focuses on the film as a text/object, separated and independent of any real biographical author. The point of reception is the point of creation. The viewer (reader) becomes the author of any meaning. Over the last decade or two, the third movement has seen the return of the author, their socio-historical context important to differentiate them from the bourgeois author of the first movement, typified by Staiger's approach (2003). A small minority of voices have been raised in support of multiple authorship, running as an alternative strand alongside all three movements, for example, Kael (1963), Carringer (1985), Gaut, (1997). Amongst all these discussions consideration for the creative contribution of the cinematographer has had very little attention. I believe that all three major movements have fundamental flaws in the way they attempt to define authorship in film, so it is important to review the development of authorship studies within film, from its first introduction, noting the questions and problems that arise.

1.1 The Birth of the Author

One of the first articles to raise the issue of film authors, includes inherent, fundamental problems that remain to this day, Alexandre Astruc's 1948 article, *The Birth of a New Avant-Garde: La Caméra-Style*. It is perhaps worth stating that Astruc is not writing about *Avant-Garde* film as the modern scholar might define it, but more broadly as an alternative to what he describes as "filmed theatre" (1948). He is calling for filmmakers to exploit the full potential of the new medium of cinema.

We have come to realise that the meaning which the silent cinema tried to give birth to through symbolic association exists within the image itself, in the development of the narrative, in every gesture of the characters, in every line of dialogue, in those camera movements which relate objects to objects and characters to objects. (Astruc, 1948)

Astruc describes the cinema as “a means of expression, just as all other arts have been before it, and in particular painting and the novel” (1948). His general point about the *caméra-stylo* is its ability to write in a new language, the language of cinema, which is distinct from literature, and the theatre. This, for me, is Astruc’s most important observation, that film represents a new language, a new form of expression. Unfortunately Astruc’s comparison with paintings and the novel leads him to a desire to attribute the creativity within a film to a single artist/novelist, instead of considering the collective nature of film production. This single author notion is the fundamental problem with most theories of film authorship. Astruc then puts his *caméra-stylo* in the hand of the director.

Direction is no longer a means of illustrating or presenting a scene, but a true act of writing. The film-maker/author writes with his camera as a writer writes with his pen... how can one possibly distinguish between the man who conceives the work and the man who writes it?.. And would *Citizen Kane* be satisfactory in any other form than that given to it by Orson Welles? (Astruc, 1948)

The specific issue of assigning sole authorship of *Citizen Kane* (1941) to Welles is one I shall deal with in great detail in my examination of its cinematographer, Gregg Toland, who, in one of those great moments of historical irony, died in the year Astruc’s article was published. Astruc does not give any justification as to why he singles out the director in particular for the role of film author, I would argue that, to an extent, he is chosen as a figure-head, as an alternative to the screenwriter. Astruc’s identification of the director as a film’s author is simply an acknowledgment that film is a form of art-communication, of expressive creativity, beyond the simple illustration of a screenplay. This is an argument echoed by Truffaut (1954) six years after Astruc. The film critics’ desire for academic legitimacy led to an alignment with literary studies, which tied them into a notion of authorship that is fundamentally incompatible with the art form that they were championing. As I shall demonstrate, this fundamental flaw in the study of film authorship has remained until the present day.

The identification of the author of a film was perhaps the first concern of the film critics, but subsequently the focus of discussion became the role of the author, and how to define their function. Herein lies the impossible task for the film theorist, trying to apply a literary model of a single author, to a completely different art form, which is collaborative by nature.

1.2 The First Movement: The *Auteur* Theory

Astruc's article has been acknowledged as a source of inspiration for Truffaut's 1954 essay *A Certain Tendency of the French Cinema*, which in turn inspired the *auteur* movement. Caughie in his introduction to *Theories of Authorship* (1981) makes such an observation.

As a term, Astruc's *caméra-stylo* (camera-pen) failed to take root, but the association of the film artist with the 'serious' writer, and the insistence on film as individual self-expression, had a considerable polemical importance, forming the basis of the *cinéma d'auteurs* constructed in the pages of *Cahiers du Cinéma* in the 1950s. (Caughie, 1981, p. 9)

Truffaut's essay is more a general argument to elevate the standing of cinema as a 'respected' art, and a polemic against the reliance of French cinema of the day on bland adaptations of novels, as opposed to the favouring of 'original' work for the screen. Truffaut's ideas were crystallised by the critics of *Cahiers du Cinéma*, and later by Sarris, in 1962, into the *Auteur Theory*, which promotes the film director over the scriptwriter, or any other specialist working on a production, as the author, or *auteur*, of the film work. The logic of the argument is that the director shapes the film. He/she uses film language to express ideas, in a form that the viewer will then experience. A script is not a finished work of art it acts merely as a motivation for a director to create a film.

Buscombe (1973) states that Truffaut's original definition of an *auteur* is "as one who brings something genuinely personal to his subject instead of merely producing a tasteful, accurate but lifeless rendering of the original material" ([1973] 2008, p. 23). This, for me, does not restrict itself to a director. It also does not necessarily restrict itself to single authorship. Any creative contributor can bring "something genuinely personal" to the interpretation of original material, but I shall address these two issues later.

Caughie describes the *auteur* theory as a desire to identify an individual artist responsible for film art, equivalent to other art forms.

Ironically, the intervention of *auteurism*, its critical revolution, was simply the installation in the cinema of the figure who had dominated the other arts for over a century: the romantic artist, individual and self-expressive. (Caughie, 1981, p. 10)

Wexman in her introduction to *Film and Authorship* (2003) categorises

the *Cahiers* approach towards film criticism of the early 50s as “Romantic auteurism”. “The purpose of the *Cahiers* critics was to elevate the films of a few directors to the status of high art” (2003, p. 3). This issue partly clouds the *auteur* debate as it becomes not a theory of authorship, but a value-based designation. Notwithstanding this Caughie sees within *auteurism* a positive development that enables the film critic to analyse the *objet d’art* with a little more sophistication.

The personality of the director, and the consistency within his films, were not, like the explicit subject matter which tended to preoccupy established criticism, simply there as a ‘given’. They had to be sought out, discovered, by a process of analysis and attention to a number of films. (Caughie, 1981, p. 11)

1.2.1 Andrew Sarris’ criterion of value

It is Andrew Sarris who becomes an important figure in the development of the *auteur* theory in America, and casts a very long shadow over the authorship debate, beginning with his article *Notes on the Auteur Theory in 1962*, published in *Film Culture No. 29*, in which he attempts to formulate a working methodology for discussing, or identifying, *auteurs*. It is with Sarris that the term *auteur* becomes more of a qualitative classification of film directors, rather than purely a means of identifying authorship.

Sarris’ first “criterion of value” ([1962] 2008, p. 42a) is that “A great director has to be at least a good director” (p. 42a). Here Sarris places much more emphasis on quality judgments rather than authorship processes, “A badly directed... film has no importance...” (p. 42a). However any discussion of authorship in film has to initially take into account all films, as all films are authored (i.e. made), however ‘bad’ they may be. Sarris also assumes that “... the subject, the script, the acting, the color, the photography, the editing, the music, the costumes, the decor, and so forth” (p. 42a) are products of the director’s work. Sarris does acknowledge that his further steps to greatest could give raise to argument.

The second premise of the *auteur* theory is the distinguishable personality of the director as a criterion of value. Over a group of films, a director must exhibit certain recurring characteristics of style, which serve as his signature. The way a film looks and moves should have some relationship to the way a director thinks and feels... Because so much of the American cinema is commissioned, a director is forced to express his personality

through the visual treatment of material rather than through the literary content of the material. (Sarris, [1962] 2008, p. 42a)

Sarris' emphasis on "the way a film looks" and "the visual treatment of the material" as a means of detecting the stylistic signature of the director necessitates the dismissing of any creative contribution from the cinematographer. Bizarrely he dismisses "the literary content of the material" which one would assume contains the narrative, characterisation and thematic ideas of the film, and therefore the majority of the meaning. The restriction of the single author concept has forced Sarris to immediately dismiss the contribution of the screenwriter and the cinematography. However, in his methodology, Sarris introduces the notion of "recurring characteristics of style", which can be a useful methodology for identifying authorship, which we will return to via Wollen (1969).

1.2.2 Mitry's architect

It is worth exploring Jean Mitry's ideas of authorship at this stage, outlined in *The Aesthetics and Psychology of the Cinema* ([1963] 1998), as he expands on the early identification of the director as sole author of a film. Mitry starts his discussion of authorship by highlighting the industrial nature of commercial filmmaking, but even though many people might work on a film, he states, that doesn't make them authors.

To say that a film is produced by teamwork, implying thereby that the *auteur* is the team, is absurd. It is to mistake one thing for another. A Cathedral is the product of a combined effort, but it is not a combined *work of art*. It has only one creator: the man who conceived it, who imagined and planned it - the architect. (Mitry, [1963] 1998, p. 3a)

This argument requires the assumption that no other role in film production holds any creativity. All possible artists are reduced to technicians. The analogy with the building of a Cathedral does not have a direct parallel with film. An architect's blueprint may well be perceived as being finalised before construction begins - any miscalculation may result in the building collapsing - however in terms of the filmmaking process a number of collaborative partnerships can be formed, producer/writer, writer/director, director/cinematographer, director/actors, director/editor, etc., each collaboration is an evolution in the creation of the film. A film is rarely constructed to a pre-defined blueprint, where every detail is set in stone before production begins. Each

stage of its conception, including its writing, shooting and editing is a creative one, and each stage shapes the final text.

Mitry goes on to outline what he calls “*Standard Production*”, which involves the producer buying the rights of a novel, hiring a scriptwriter to adapt it, and then engaging a director to compose the storyboard and deal with the actors. In this case Mitry argues, the director cannot claim to be the author of the work, as the dramatic structure is not his, the words of the characters are not his, “Chronologically and dramatically, the work of the screenwriter precedes - and affects - that of the director” ([1963] 1998, p. 6b). At this stage in his reasoning Mitry has almost made the case for co-authorship, the writer and the director, however he takes the illogical tangent of seeking out a single author.

Who, then, is the *auteur*, the *essential* creator? The answer is quite simple: it is, out of the scriptwriter, the director or the dialogue writer, the one whose personality is strongest, the one capable of imposing most definitely his creative will. (Mitry, [1963] 1998, pp. 6b-7a)

Here Mitry is willing to accept the screenwriter as the author of the film, if the director adds little artistry. Again the fixation is on single authors, the question asked is who is the dominant personality? Not, how does that balance of contribution work? In music this would not be an issue, co-authors are readily acknowledged, Gilbert and Sullivan, Lerner and Loewe, Lennon and McCartney. Mitry focuses on the shooting script, the blueprint of the film, as an indication of authorship. “As a general rule, however, we may say that the *auteur* of a film is whoever writes the shooting script...” (p. 8a). As a script is the starting point of a project, not a finished work, and a film is designed images and sounds, so Mitry shifts his focus onto the director as the main author. Again he dismisses the idea that any other contributor to a project could be considered as an (co) author. He categorises them as “...technicians whose work is connected to technique rather than aesthetics (though the two are related). Does the director imagine a tracking shot? It is not he who pushes the dolly. The technicians are there for that, and theirs is not to reason *why*” (p. 9a).

Mitry moves away from the scriptwriter very quickly, stating, “an *auteur* is less whoever thinks of a story than whoever gives it a form and style” (p. 11a). Here he aligns himself with Sarris’ second criterion. However Mitry does not accept that cinematographers could be considered authors, even though Mitry does emphasise the image as the dominant component of the form, “In the cinema,

form and style are the product of the images, and the images are the product of the director” (p. 11a). As with Astruc, Mitry actually offers no evidence for this statement. It is an assumption, which I will tackle head on when I begin to discuss perhaps the most iconic *auteur* film, *Citizen Kane*, in chapter eight.

1.2.3 Sarris’ interior meaning

Sarris adds a further qualification for a director to qualify for *auteur* status.

The third and ultimate premise of the *auteur* theory is concerned with interior meaning, the ultimate glory of cinema as an art. Interior meaning is extrapolated from the tension between a director’s personality and his material. (Sarris, [1962] 2008, p. 43b)

“Interior meaning” could be understood in two ways, firstly it could be meaning created within the form of the artwork, “embedded in the stuff of the cinema” (p. 43b). A simple example would be a low positioned camera looking up at a subject produces an image of a character that appears strong or powerful. Meaning is created through the use of film language. The second interpretation of Sarris’ “interior meaning” would be a more general philosophy, which I would relate to the thematic ideas of the narrative. A great number of film critics took up the latter interpretation in their promotion of particular *auteurs*. This is another attempt to sidestep the scriptwriters, as ‘interior meaning’ in this instance would actually come from the thematic undercurrents of the story, although in the execution of the film the director could take a particular spin on this, perhaps evident in “the tension between a director’s personality and his material”.

Sarris observes that “Because so much of the American cinema is commissioned, a director is forced to express his personality through the visual treatment of material rather than through the literary content of the material” (Sarris, [1962] 2008, p. 42a). Here Sarris implicitly acknowledges that the director has no responsibility for a film’s narrative, “the literary content”, and emphasises the “visual treatment” as the director’s authorial influence. In terms of authorship this is completely illogical. Sarris dismisses the narrative as an integral part of a film. This is akin to discussing the quality of popular songs by only considering the melody, dismissing the lyrics, and overlooking the contribution of the lyricist. Partly Sarris creates this spin as there were very few writer/directors working in the US at the time, and most of Sarris’

auteurs would have ended up being European, for example, Bergman. Later critics would highlight the collaborative nature of the work of some directors, like Hitchcock (Spoto, 1983, p. 262), with their writers, but not within the context of collaborative authorship, their aim is to prove the director's control and substantiate the single author claim. A simple acknowledgement of co-authorship between screenwriters and directors would have furthered the authorship debate. The balance of that relationship could have then been discussed. However the absolute obsession with the single author approach blinded *auteur* theorists to this possibility. The exceptions are Kael's (1971), and Carringer's (1985) discussion of the writing of *Citizen Kane* (Welles, *et al.*, 1941). Their aim was to establish Mankiewicz's contribution as a writer. Throughout his career Welles mainly adapted, and the only original screenplay he wrote was for, *Confidential Report (a.k.a. Mr Arkadin)* (Welles, *et al.*, 1955), which Bazin describes as "a film of only secondary importance" ([1957] 2008, p. 23). The dismissing of the screenwriter's contribution seems to have been the key to promoting American directors as *auteurs*, but also the theory credits the director with all the creative uses of film language. The distorted prejudice of the *auteurists* has had a detrimental effect on the accepted view of film history.

1.3 *Auteur* Criticism

I am not alone in my skepticism of the *auteur* theory, Pauline Kael, in her essay *Circles and Squares*, which appeared in *Film Quarterly*, in 1963, and in her book *The Citizen Kane Book* (1971), is passionately opposed to the single author theory. In her article published in *Film Quarterly*, Kael heavily criticises Sarris' *auteur* theory. She takes the literal meanings of his three circles. With regard to Sarris' outer circle, his first step of technical competence, she states,

The director must be judged on the basis of what he produces - his films - and if he can make great films without knowing the standard methods, without the usual craftsmanship of the "good director", then that is the way he works. I would amend Sarris's premise to, "In works of a lesser rank, technical competence can help to redeem the weaknesses of the material." (Kael, [1963] 2008, p. 48a)

Kael's use of the term 'standard methods' is interesting to me. This may be a way to approach authorship that relies less on subjective qualitative judgments. If we consider the 'standard method' of shooting a dialogue scene, firstly with a master shot that includes the two characters involved in a conversation within



Figure 1: *Seduction* master shot.



Figure 2: Close-up of Young Man.



Figure 3: Close-up of Young Woman.

a single frame, then two separate close-ups of each character. All three shots contain the entire scene, which can then be intercut in post-production.

I have used this technique myself, for example in *Seduction* (Langguth, *et al.*, 1993). A master shot for the scene was filmed, which includes both characters sat on a settee (fig. 1). The young man (Paula Saboya) was filmed in a separate close-up (fig. 2), as was the young woman (Sezkin Blake) (fig. 3). This 'cross-cutting' convention is very well established in terms of presenting dialogue scenes. It could be described as a 'standard method'. If a number of different directors employ this method, commonly called 'coverage', in the same way, then it would be very difficult to distinguish any difference in the forms of the individual films that they produce, and therefore be difficult to identify the specific author, without being told some other way. In themselves mechanical repetitions may hold no intrinsic meaning. I use the example of director as author in this case only to interpret Kael's point. I do not subscribe to the single author approach. The use of 'standard methods' brings anonymity to authorial influence in terms of "visual treatment of material" (Sarris, [1962] 2008, p. 42a).

It does not necessarily imply a reduction in quality, i.e. 'technical competency', which is Sarris' first criterion. It may however denote a lack of artistry, or authorship, as it can be a purely mechanical rendering of a scene.

Buscombe describes Sarris' second criterion of the *auteur*, 'personality', as the "fatal flaw" in the *auteur* theory ([1973] 2008, p. 27).

...to assert that personality is *the* criterion of value seems altogether more open to question. The assumption that individuality and originality are valuable in themselves is, as Bazin points out in 'La Politique des Auteurs', derived from Romantic artistic theory. (Buscombe, [1973] 2008, p. 28)

Buscombe points out that the *auteur* theory "becomes more tenable if in fact it is not required to carry in its baggage the burden of being an evaluative criterion" (p. 30).

He is attempting to make the *auteur* theory perform two functions at the same time. On the one hand, it is a method of classification... But at the same time Sarris also requires the theory to act as a means of measuring value. (p. 27)

Buscombe identifies one of the inherent flaws in the first movement of the authorship debate, it's consistent use as a value judgment, rather than a method of determining authorship. Kael makes a similar point in her defence of John Huston, who Sarris dismisses as an *auteur*.

Isn't the *auteur* theory a hindrance to clear judgment of Huston's movies and of his career? Disregarding the theory, we see some fine film achievements and we perceive a remarkably distinctive directorial talent; we also see intervals of weak, half-hearted assignments... (Kael, [1963] 2008, p. 50a)

I will make a similar argument in William Wyler's defence. Cameron and Sarris both dismiss Wyler as a director of note purely on the basis of 'visual treatment', which ignores Wyler's main talent as a director, which was his remarkable collaborations with actors. The *auteur* theory includes contradictory aims. It attempts to define the film author, and it attempts to distinguish 'good' directors from 'bad'. As a methodology for the latter pursuit it tries to use the former definitions. Actually all that the former observations can prove is that films have authors (good or bad). Kael admits to observing "a remarkably distinctive directorial talent" in Huston, so clearly agrees that a director certainly does

have a style, a way of doing things that is evident throughout their body of work. Certainly there will be degrees of subtlety in the execution of their work, but because we do not initially notice “the director’s personality” when he makes a good film, that is not to say that on studying the film we will not see evidence of a personal style. I would agree with Kael in her assertion that an *auteur*’s career does not necessarily progress smoothly, and that all their films do not have to be masterpieces. They may have “intervals of weak, half-hearted assignments”. This could be a result of the commitment of the director, but equally could highlight the point that I am making, that these fluctuations in an *auteur*’s work are due to the persons that they are collaborating with on any given project.

On Sarris’ final criterion for *auteur* status, ‘interior meaning’, Kael picks up on his definition of interior meaning as being “extrapolated from the tension between a director’s personality and his material” (Kael, [1963] 2008, p. 51a). I have already suggested that ‘interior meaning’ could either refer to the wider thematic ideas underpinning a narrative, or simply the use of film language to create meaning within the texture of an image. Sarris himself dismisses the narrative content (Sarris, [1962] 2008, p. 42a), however Kael does not separate the two.

This is a remarkable formulation: it is the opposite of what we have always taken for granted in the arts, that the artist expresses himself in the unity of form and content. (Kael, [1963] 2008, pp. 51a-b)

There is an interesting, implicit contradiction in the discussion of the director as single author that comes to light in Kael’s response here. Represented by the different notions of ‘interior meaning’. What is the director trying to express? “Content”, as Kael puts it, presumably comes from the script, whereas most *auteur* critics try to assign either a biographical element to expression, originating from the ‘real biographical’ director, or a thematic idea consistent with the director’s body of work. The problems of the latter I will discuss within the context of the work of the critic Peter Wollen, who consistently uses this flawed method of critical analysis. The ‘biographical’ form of expression, taken from early romantic notions of literary authorship, becomes problematic in structural and poststructural contexts, but becomes the basis for gender, social, economic, and political studies of directors, which begins in the latter part of the twentieth century, my third movement of authorship studies, once the *auteur* theory has been exhausted.

Kael sees Sarris' notion of "tension between a director's personality and his material" as an admission on Sarris' behalf that the *auterists* value technique over content ([1963] 2008, p. 52). This may well be evident in their valuing of 'personality', which Kael reads as 'technique' (p. 51). Again the issue of value judgments being confused with authorial traits is evident. Kael values films that have "substance" (p. 51), by which I assume she means engaging stories, and intellectually stimulating thematic ideas. As a criterion of value I would agree, however is it a prerequisite for considering a film to be authored?

1.4 Text or Texture?

As discussed earlier, I see Sarris' third criterion as primarily a way of sidelining the scriptwriter, who, probably in most cases, supplies the thematic 'interior meaning' of any work. I would not wish to take away the authorship status of the scriptwriter, but, of course, give them the co-author status that they deserve. Pauline Kael would agree.

George Cukor's modest statement, "Give me a good script and I'll be a hundred times better as a director" provides some notion of how a director may experience the problem of the given material. (Kael, [1963] 2008, pp. 53a)

Sarris' own definition of his third criterion is remarkably difficult to understand, because it is so vague. Kael reads 'interior meaning' as content, presumably the thematic ideas of the script. However Sarris, in his explanation of the concept of 'interior meaning', cites "*mise-en-scène*", and the "*élan* of the [director's] soul" ([1962] 2008, p. 43), the latter is not particularly useful. More specifically he cites as an example of the "rhythm of a film". This actually seems to imply style again, rather than thematic content. If we interpret the 'tension' between the director and his material not as conflict but as creative expression, and the director's personality as style, then we could clarify Sarris' third criteria in terms of how the director interprets the material, or communicates this 'interior meaning' to the audience. This is in contrast to the generally accepted methodology of *auteur* study, which obsesses itself with narrative meaning, as evidenced by Wollen's analysis of Ford and Hawks (1969), and almost any other *auteur* study. If these directors are dependent on, or subordinate to the thematic and ideological ideas inherent in a screenplay, can they be considered as authors at all? This question applies to directors who do not

write, and no doubt was in the forefront of the *auteurists*' minds. Taking Sarris' third criterion of value as 'interpretation' pre-empts some of the nuanced discussion of authorship I shall be discussing in terms of the contribution of the cinematographer, and if taken in conjunction with the notion of multiple authorship, for example, that the writer, the director, and the cinematographer are all considered as co-authors, then this question is answered.

1.5 Co-authors by Any Other Name

Wollen, in his book *Signs and Meaning in the Cinema* (1969, revised 1972), attempts to establish a methodology for studying *auteurs*.

The *auteur* theory does not limit itself to acclaiming the director as the main author of a film. It implies an operation of decipherment; it reveals authors where none had been seen before. For years, the model of an author in the cinema was that of the European director, with open artistic aspirations and full control over his films. (Wollen, 1969, p. 77)

Wollen makes it clear that *auteurs* do not have to have full control of their films, however he is not clear on what control they have to relinquish. This could be one or two aspects, firstly the notion that the *auteur* director does not write their own screenplays, Hitchcock, Welles, and Ford, favourites of most *auteur* critics, wrote none of their major films. However it could also refer to the studio based system that these directors worked under. Whatever aspect of the filmmaking process Wollen is referring to, the implication is that some area, or areas, of the filmmaking process are controlled by someone else. As the *auteurists* have linked control to authorship does this imply other authors at work? Mitry talks of the *auteur* being "the one whose personality is strongest" ([1963] 1998, p. 6a), however this too implies other authors at work. It is the literary-based obsession with sole authors that prevents Mitry and Wollen concluding that films are co-authored. If the screenwriter's work does not constitute the whole of a film, if the director's work does not constitute the whole of a film, if the cinematographer's work does not constitute the whole of a film, then clearly the film is co-authored. Wollen defines two schools of *auteur* critics, which reflect the two interpretations of Sarris 'interior meaning'.

"Those who insisted on revealing a core of meanings, of thematic motifs, and those who stressed style and *mise-en-scène*. There is an important distinction here, which I shall return to later. The work of the *auteur* has a semantic

dimension, it is not purely formal; the work of the *metteur en scène*, on the other hand, does not go beyond the realm of performance, of transposing into the special complex of cinematic codes and channels a pre-existing text: a scenario, a book or a play. As we shall see, the meaning of the films of an *auteur* is constructed *a posteriori*; the meaning - semantic, rather than stylistic or expressive - of the films of a *metteur en scène* exists *a priori*. (Wollen, 1969, p. 78)

The point that Wollen makes here is that the *auteur* brings added value to the textual surface of the film. This is a distinction that is not entirely a value judgment. According to Wollen, analysis of the film can provide additional insight into meaning if an *auteur* has constructed it. A *metteur en scène* adds nothing, he merely “transposes” a script, book or a play into a film. It is a mechanical process requiring no consideration or artistry, which reflects Astruc’s notion of ‘filmed theatre’, and perhaps Kael’s ‘standard methods’.

However in practice Wollen has a literary preoccupation with the thematic meanings of narrative, despite having identified *mise-en-scène*, as an alternative indication of an *auteur*, and as such his detection of *auteurs* will be limited. Only directors that make films with the same thematic ideas will be considered *auteurs*. Hence Wollen’s, and all *auteurists*, general fixation with genre directors, Ford Westerns, Hitchcock thrillers, Hawks comedies. Films within single genres tend to have the same thematic motifs, for example, Wollen highlights the metaphorical representation of American as a garden or desert in Ford’s Western films, and the conflict between the rule of law and the rule of charisma, or force of will (pp. 94-101). Wollen is clearly valuing thematic interpretation over all else in his analysis of Ford. Wollen is not discussing *mise-en-scène* here, he is clearly discussing thematic ideas that are present in the script *a priori*, and simply contradicting himself. This *a priori* meaning would categorise Ford as a *metteur en scène* by Wollen’s own logic (p. 78). However I come back to my argument against the single author approach that the inherent thematic ideas of each of these films’ narrative must, in some way, be embedded in the films’ scripts. *My Darling Clementine* was written by Samuel G. Engel and Winston Miller, which in turn was based on a story by Sam Hellman. *The Searchers* was written by Frank S. Nugent, in turn, based on a novel by Alan Le May. *The Man who Shot Liberty Valance* was written by James Warner Bellah and Willis Goldbeck, which in turn was based on the story by Dorothy M. Johnson. The thematic ideas present in the story and characters of these films have their origins in the work of these various writers. Where then is Ford’s authorship? Wollen neglects *mise-en-scène* analysis, perhaps

it is in the style of the films that we can detect Ford's signature? In his book on *Hollywood Cameramen*, Charles Higham underlines the influence of Ford's various cinematographers on his films.

John Ford is a director of a marked personal style, but again his films look entirely different one from another, the style emerging rather in the personal response to people: affectionate, warm, with a rural decency and intimacy. An Arthur Miller Ford (*How Green Was My Valley*, *Tobacco Road*), will look, with its shiny surface and brilliant contrasts, entirely different from a Joe August Ford, shadowy and soft, a Bert Glennon Ford, romantically diffused and quietly glowing, an Archie Stout Ford, rough and harsh, with a jolting unevenness of visual tone, or a Gregg Toland Ford, with deep focus and ceilinged sets ahead of *Citizen Kane* (*The Long Voyage Home*). (Higham, 1970, p. 8)

We have now completely lost any authorial influence of Ford on his films. He does not initiate the themes (and should be considered a *metteur en scène*), nor does he seem to influence the visual interpretation of the script. The only example of imagery analysis that Wollen offers, that could be seen as actual shot analysis rather than narrative setting metaphors, is from *The Searchers* (Ford, *et al.*, 1956). "At the start, he [Ethan] rides in from the desert to enter the log-house; at the end, with perfect symmetry, he leaves the house again to return to the desert" (Wollen, 1969, p. 96). Despite favouring Sarris's notion of 'interior meaning' as 'interpretation', Wollen actually provides little evidence of it to support his case for Ford to be considered as an *auteur*. Although I am not offering a full analysis of Ford's work, Wollen's case is further undermined by other sources. Cinematographer Arthur Miller is quoted by Higham as saying, "[Ford] never once looked in the camera when we worked together..., his eyesight was so bad he'd never compose; he'd leave everything to the cameraman" (Higham, 1970, p. 147-149).

However, it is perhaps by exploring this notion of characteristic *mise-en-scène* and interpretation of the screenplay, or "pretext" as Wollen calls it (1969, p. 113), that may provide clearer ideas about the function of a film author.

As with other commentators on film Durnat in his book *Films and Feelings* (1967) begins by establishing the evidence that film can be considered as art, then moves his discussion onto who is responsible for this art, and therefore questions of authorship. "Questions of style bring us to the so-called *auteur* theory and the debates about it that sprawl through French, British and American film magazines" (1967, p. 61). Durnat identifies a fixation with

particular directors. “The main dispute was not whether a film had to be by an *auteur* in order to merit critical opinion, but, which directors were the *auteurs*” (1967, p. 65). This, outlines Durnat, led to the ‘deification’ of certain directors.

Bazin’s successors in *Cahiers*... sometimes denied that an *auteur*’s films could validly be related to anything other than its creator’s attitudes. Once they accepted a director as an *auteur* (and only directors were *auteurs*), then he could no more be deposed, or fall below himself, than God... If an *auteur*’s film was dramatically trite and boring, they shifted their interest to its ‘allegorical’ level. Or they felt that the *auteur* had, if not deliberately chosen, at least seized upon, so ‘empty’ a subject, so as to give *carte blanche* to his nuance-laden style, through which the critic could apprehend, by camera movement or other subtle means of stimulating reflection, the ‘spiritual generality’ of which the film was an illustration. Or, again: only so ‘banal’ a subject could enable style to be its own subject-matter. (Durnat, 1967, p. 68)

This, I suspect, was the case with the likes of Ford, Hawks, Hitchcock and Welles. Durnat also points out that *auteur* status was only being given to directors.

... little interest is taken in the many important creative personalities who are producers... Several screenwriters are *auteurs*... Many films bear the marks of several *auteurs*... But a good film is always a subtle balance of creative energies and ascendancies. (Durnat, 1967, pp. 77-78)

1.6 The Conundrum of Collaborative Processes

Perkins is another of the early critics to address the collaborative nature of filmmaking, in his book *Film as Film* (1972), and the problems of attributing credit for particular aspects of a film.

The credits supplied at the beginning of a picture are notoriously unreliable... They may lead us to credit the writer with dialogue or action improvised by the director or the performers. Conversely, they may result in our attributing to the director visual effects devised by the designer, photographer or colour consultant. (Perkins, 1972, p. 68a)

Perkins makes the case by challenging Ernest Lindgren’s assertion that Vittorio de Sica is the sole author of *Bicycle Thieves* (1948) and *Umberto D* (1952). He

states that both films were written by Cesare Zavattini, and therefore “*not* what Lindgren demands of the finest film, an ‘expression of the experience and vision of a single man’” (Perkins, 1972, p. 68a-b). Perkins’ analysis of the impact of the writers’ contribution should apply to any of the main contributors to a film’s production beside the director, for example, the producer, the actors, the cinematographer, the designer, or the editor. Perkins is one of the first critics to accept the notion of collaboration, and believe it can have a positive effect. Certainly in his example, he claims that de Sica’s best work was as a result of working with Zavattini.

The fact that movie production is a collaborative enterprise makes the cinema accident-prone. The interaction between the various personalities and talents engaged in making a film cannot be foreseen. The composition of a film unit, like that of a jazz group, determines the personality of the end product. (Perkins, 1972, p. 70a)

This wholehearted acceptance of collaboration as the main mode of filmmaking, inevitably leads on to the idea of co-authorship.

Individual creative responsibility and artistic control are limited wherever filmmaking is a group activity; that is, almost always. In expressing and exploring group concerns rather than the private interests of a solitary artist, popular films tap one source of coherence that is independent of ‘artistic’ self-expression. (Perkins, 1972, p. 70b)

Interestingly Perkins seems to be ruling out self-expression in the group activity of filmmaking. This actually has two interpretations. Perkins could be alluding to the literary practice of reading autobiographical influence into artistic tokens of self-expression, which would be restricted in collective forms of expression, but not impossible. A screenwriter’s script could be autobiographical. A director, or actor, could use autobiographical references to interpret a scene. The second interpretation of Perkins point is that the notion of individualistic artistic expression may be limited, or indeed absent, in such a group activity. I would argue that this is not the case, as each collaborator can use their own specialist area of contribution to make an artistic form of expression. This is what I am exploring in terms of the role of the cinematographer, but this argument could be applied to any and all co-authors of a film. Perkins draws on another example of successful collaboration between writer and director to further explore the notion of shared authorship, *The Servant* (Losey, *et al.*, 1963), scripted by Harold Pinter. Perkins builds an argument for recognising the contribution of

both men on *The Servant*, however he slips into the literary/*auteurist* trap of favouring a single author at the end of his analysis, “it is *Losey’s* version of the Pinter script” (Perkins, 1972, p. 71b). Perkins seems to suggest that the script is somehow not part of what makes a “film a film” (p. 71b). Perkins implies a chronological importance to the director, but that same trump cannot be played for the cinematographer. The images are Douglas Slocombe’s. The question, of course, is how much are they his alone? Perkins falls back into the ‘control’ argument presented by most *auteurs*.

Directors are needed precisely because filmmaking involves so many and such varied kinds of creative decision. If a movie is to have even the most elementary form of unity - that is, one in which the various elements at least do not jar - it is essential that actors, designers and technicians work coherently towards an agreed end. (Perkins, 1972, p. 72a)

This role, as described by Perkins, suggests to me an oversight of creative continuity. It does not exclude creative contributions from those “actors, designers and technicians” that the director is overseeing. Although he underlines the importance of the role of the director, Perkins is much more sympathetic to the idea of collaboration on films than most of the early film critics. Wollen’s understanding of the collective nature of filmmaking is all together different.

Of course, the director does not have full control over his work; this explains why the *auteur* theory involves a kind of decipherment, decryptment. A great many features of films analysed have to be dismissed as indecipherable because of ‘noise’ from the producer, the cameraman or even the actors. (Wollen, 1969, p. 104)

Whereas Perkins suggests some kind of coherent unity within a film production team, Wollen sees the contribution of others as ‘noise’. Interestingly Wollen leaves out the writer in his breakdown of the ‘noise’, and obviously feels the director’s contribution to the process of filmmaking is the only important one. Why, for instance, can we not “take a group of films - the work of one ~~director~~ [of *its contributors*] - and analyse their structure” [My alteration and replacement]? (Wollen, 1969, p. 104). Peter Wollen tells us why.

Sometimes these separate texts - those of the cameraman or the actors - may force themselves into prominence so that the film becomes an indecipherable palimpsest. This does

not mean, of course, that it ceases to exist or to sway us or please us or intrigue us; it simply means that it is inaccessible to criticism. (Wollen, 1969, p. 105)

The use of the palimpsest metaphor is misleading. This presupposes that a work has been completed, then someone else comes along and erases parts, alters the text, or adds to it. This is not what happens on a film set. All parties are working together, simultaneously, on the *same* text. Wollen is accepting the prejudice of the *auteur* theory and just emphasising the director above all. Certainly Wollen goes on for a further seven pages attempting to justify why we should ignore the writer, or any other contributor. Whereas the debate should actually be in the level of contributions made by other collaborators. Perkins certainly does not imply that we should “discard” anything that is not considered “the work of [the] director”, as Wollen suggests. As Perkins points out, this would eliminate most of the source of meaning that Wollen draws from to establish his *auteurs’* reputations.

It is clear that, in outline at least, the shape of a picture is controlled by the construction of its script. Over this the director may have no influence at all... By the time the work of direction begins, plot and dialogue are already established... The shape of the film has already been sketched and, with that, some part of its meaning has been determined. (Perkins, 1972, p. 72b)

This does not exclude the director of a pre-existing text creating meaning, and equally any collaborator who is subordinate to, or restricted by, the contribution of another, is not automatically denied a creative input. The nature of their contribution can inherently contain meaning. Perkins’ observations actually support my argument. He is primarily drawing a distinction between the screenwriter and the director, and is not including any other collaborators in his argument. However he does conclude that it does not matter if the director did not originate the content of the film. This non-originating argument can also be applied to other collaborators, the actors, the editor and the cinematographers. Secondly when Perkins talks of “Direction” he talks about the control of nuances in the process of interpreting or communicating the non-originated material (Perkins, 1972, p. 74b). I will later argue that it is the cinematographer rather than the director, in some cases, who has such a nuanced control within the area of visualisation. The other significant statement Perkins makes is that part of the meaning of the film has already been determined. The implication here is that the screenwriter creates part of the meaning in the work, and the director creates further meaning. This is a clear definition of co-authorship.

1.6.1 *Authors, authors, everywhere*

Richard Corliss, in his book *Talking Pictures: Screenwriters in the American Cinema, 1927-1973* (1974), not only attempts to reassert the screenwriters authorship status, but acknowledges that a fundamental study of other contributors to a film's production needs to be undertaken.

Once the contribution of all these crafts - individually and collectively - have been accepted and examined, studies of other vital film collaborators could begin and be meshed into a giant matrix of coordinate talents. (Corliss, [1974] 2008, p. 147b)

In his book *Walter Wanger, Hollywood Professional* (2006), Matthew Bernstein makes an argument for looking at the producer as *auteur*, and in the process also advocates looking at films as collaborative works, quoting from Robert Carringer.

Robert Carringer concluded from his comprehensive study *The Making of "Citizen Kane"* that collaboration better defines Hollywood artistry than auteur-ship. As Carringer writes in the preface to his book, "By *collaborative process* I mean the sharing of the creative functions by the director with others. A collaborator, in the most general sense of the term, is anyone who makes a distinguishable contribution to a film..." (Bernstein, [2006] 2008, p. 184a)

It is perhaps becoming evident that one cannot construct a comprehensive model for the authorship of a film, however one has to consider an author as someone who has contributed something creatively unique to the film. This would help us rule out the contribution of, for example, the Continuity Girl and the Best Boy.

The authorship debate began with two fundamental flaws. By appropriating theories of authorship from literary fields critics inherited the false assumption that films must have a single author. I would assume that as film critics were still making the case for film to be considered as art, early theories of film authorship also seemed to include value judgments, "filmed theatre" (Astruc, 1948) was not worthy of study, and the bestowing of *auteur* status was intrinsically value-based. Despite this, certain methodologies for detecting authorial traits, through the analysis of their films, were established by the

auteurists. The first is the identifying of any stylistic signature within the visual treatment of the film (Sarris, [1962] 2008). Although Sarris in his 'second circle' of *auteurism* clearly identifies "visual treatment" (p. 42a) as a place to find stylistic signatures, "rather than through the literary content", I would expand the search for stylistic signatures to any element of a film, including the script, the performances, the sound, the editing, to name but a few. Sarris' final criterion for *auteur* status is perhaps the most difficult to reconcile, 'interior meaning'. This could be considered as the overall thematic concerns of the narrative, which is the emphasis Wollen takes (1969), or the filmic treatment of this, which Sarris himself seems to imply.

Why does this historical account of the *auteur* theory matter? It not only provides context for further discussion, but as we will learn later, Polan points out that most critics are still unconscious *auteurists* (2001). The *auteur* theory restricted analysis in many ways. Only directors were studied, only works with recognisable repetition, thematically or stylistically, were studied, only certain directors were deemed worthy of study.

Early theorists acknowledged that film was a collective practice, but viewed the contribution of others as either completely subordinate to the director, and therefore secondary, or not important, or concluded that the director of the film was its author because the majority of control was in their hands, presumably the remaining minority of control was also deemed secondary and unimportant? This vague, majority attribution of authorship to directors completely distorts any findings that the *auteurist* critic may make, for example stylistic or thematic repetition was automatically attributed to the director, rather than exploring the *oeuvre* of writers, producers, cinematographers, or anyone else. We must conclude that their studies of directors are therefore unreliable.

Chapter 2: The Death and Resurrection of the Author

2.1 The Second Movement: Structuralism and Post-structuralism

'*Auteur*-structuralism', according to Caughie (1981), in part represented by Wollen (1969), seems to have been the next development of authorship study, following the failure of the romantic notion of the *auteur* theory to withstand further sustained scrutiny.

Specifically, what structuralism offered as a critical practice was a way of objectively analysing a body of films, and of uncovering the thematic patterns which informed them. (Caughie, 1981, p. 126)

The basic tenet of *auteur*-structuralism seems to be the replacement of an actual author (director), with a constructed author ('director'). This was an attempt to move anyway from the romanticised notion of a real film artist to an objective 'scientific' approach in film criticism, according to Caughie (1981, p. 125). As a method of film study it does give primary importance to the film, as Cameron had suggested (1962b, p. 51), but in its application still seems to have a literary obsession. The point of *auteur*-structuralism seems to have been to thematically link films by the same director, and therefore seems to be a continued attempt to justify the 'director as single author' premise, that is *auteurism* by another name. The position seems to be summarised by Wollen, as he discusses his approach to analysis of the structure of the films of 'Ford' and 'Hawks' (the single quotation marks indicate the 'constructed author' rather than the real person).

The structure is associated with a single director, an individual, not because he has played the role of artist, expressing himself or his own vision in the film, but because it is through the force of his preoccupations that an unconscious, unintended meaning can be decoded in the film, usually to the surprise of the individual involved. The film is not a communication, but an artefact which is unconsciously structured in a certain way. (Wollen, 1969, pp. 167-168)

The romanticised notion of the artist in complete control, inherent in the original notion of the *auteur*, has been completely subverted by Wollen. He suggests that the *auteur* director has no 'conscious' control of what they are doing. In volume four of *Northern Lights*, published by the University of Copenhagen, *Visual Authorship: Creativity and Intentionality*, Grodal, in his essay *Agency in*

Film, Filmmaking, and Reception (pp. 15-36) discusses the fact that human agents are involved in the making of films, and completely rejects Wollen's notion of unconscious, unintended meaning, and his view of the film as "not a communication".

Conscious processes are not perfect; on the other hand, it does not make any evolutionary sense to think that only the non-conscious processes are important so that consciousness and conscious thoughts about intentions are 'only' false consciousness that veil a fragmented, de-centred subject. (Grodal, 2004, p. 27)

Sometimes decisions are made with an unconscious motivation, but for Wollen to rule out any sort of intentionality on the part of the author (whoever it may be) is absurd (to use Mitry's term). Grodal implies that a film, inevitably made with some conscious and some unconscious decisions, can still be considered as both 'intentional' and 'authored', even if the intentions may have to be established *a posteriori* (2004, p. 28). A number of contemporary cinematographers make this point. Michael Chapman, *Taxi Driver* (Scorsese, *et al.*, 1976), *Raging Bull* (Scorsese, *et al.*, 1980), *The Lost Boys* (Schumacher, *et al.*, 1987), claims that as a cinematographer, "you deal with a lot of unconscious material" within the creative process (Schaefer and Salvato, 1984, p. 101). Seamus McGarvey, *The War Zone* (Roth, *et al.*, 1999), *The Hours* (Daldry, *et al.*, 2002), *Atonement* (Wright, *et al.*, 2007), "... instinct plays a huge role" (Goodridge and Grierson, 2012, p. 160). Rodrigo Prieto, *Brokeback Mountain* (Lee, *et al.*, 2005), *Argo* (Affleck, *et al.*, 2012), *A Mid-Summer Night's Dream* (Taymor, *et al.*, 2014), agrees with Grodal's notion that intentions can be (re) discovered in intuitive acts, "It's very easy to after-the-fact intellectualize about the reasons you make choices, but in reality I think the creative process is mostly based on instinct" (75).

2.1.1 The film as objet d'art

Nowell-Smith in an essay published in *Screen* vol. 7, No. 1 (1976) identifies the motive of this development as a desire to move away from subjective criticism, typified by Sarris' value criteria, to a more objective criticism.

The objectification of the film-text is the outcome of a critical practice, widespread in the last few years, which was in struggle against subjectivist tendencies in criticism - on the one hand the inscription of the values of the critic into the account of the film, and on the other hand the ascription of the values of the film

to an originating source, the mind of the author. The struggle was, however, conducted in a partial and one-sided manner. (Nowell-Smith, 1976, p. 221)

He sums up the new approach as, "The author (external to the text) records his presence through the signs of this sub-code, to which the reader (also external to the text) can then attribute codic pertinence, or not, as the case may be" (1976, p. 222).

He summarizes Peter Wollen's apology for the *auteur* theory as, "the distinction... between John Ford the person and 'John Ford' the set of structures", from which he then concludes that, "'John Ford' is as much present in the work of collaborators who made the film with and for the director as in the work of the director (John Ford) in person" (Nowell-Smith, 1976, p. 222). Constructing 'John Ford' as the sum of his collaborators is, of course, also a convenient way of ignoring all issues of collaboration and co-authorship, and reducing any nuanced or sophisticated discussion of film authorship to an overly simplistic attribution of agency. Buscombe asks the pertinent question.

For what is the exact relation between the structure called 'Hitchcock' and the film director called Hitchcock, who actually makes the decisions about story, the acting, the sets, the camera placing? (Buscombe, 1973, p. 31)

Within the context of the single-author theory this is a circular question. Does the director make all the decisions about "story, the acting, the sets, the camera placing"? Can those directors that do not, be considered authors? What is the contribution made by the screenwriter, the actor, the production designer, and the cinematographer? Grodal observes that, "for practical reasons, the filmmaker and the leading actors get most of the credit, even for those aspects that are the results of other team members' intentions" (2004, p. 31). Buscombe in his article does not want to answer questions of authorship, he suggests that film criticism moves on from any discussion of authorship, and instead encourages that film theorists concern themselves with "the sociology of mass media,... the operation of ideology, economics, technology,... [or] the effects of films on other films" (Buscombe, 1973, p. 32).

There was a significant shift in theoretical interests away from individual authorship. The uncomfortable questions around the notion of directors as *auteurs*, such as the inconsistencies in their work, and the collaborative nature of filmmaking, were quickly ignored by a further focus on literary-content, and

a sidestep into Marxism, psychoanalysis, and spectatorship. The move away from the 'cult of the director' was, in some ways, legitimate. The disproportional attention given to the limited 'elite' of *auteur* directors undermined film analysis, left some films neglected, and certain filmmakers ignored.

Much debate has been engaged in about the recognition of a critically constructed 'director' of a film, as opposed to the actual director of a film. Part of this debate was prompted by various structural analysis theories being introduced into film studies, psychoanalysis, semiotics, and the dissatisfaction with the original *auteur* theory. The realities of film production, especially in the classic Hollywood tradition, threw up all manner of issues with the *auteur* theory. All of which could have been addressed with the acknowledgement of the multiple author approach, however in a desire to cling to a literary model of single-authors much of the debate seems to be an attempt to justify retaining the director-centred approach to film criticism whether viewed as an actual person, or as a construct. The constructed director, as Nowell-Smith gets close to admitting, is a combination of the various collaborators on a film. If we acknowledge the work of collaborators, and also are willing to accept that they have a distinguishable influence on the content of the film, then the constructed director's work is going to suffer innumerable inconsistencies and variations depending on their actual collaborators. No theory of authorship is going to have any degree of nuance or sophistication, unless it analyses the effect of these collaborators.

2.1.2 *The spectator as author*

According to Grodal, Barthes's and Foucault's objection to the author approach was that it somehow limited the reading of a text. However, Grodal points out that this is not necessarily the case, "origin and original intended function do not constrain viewer 'use' per se" (2004, p. 32).

Caughie also points out an inherent flaw in the post-structuralist approach, which is the neglect of authorial intent (single or multiple), in that all the meaning in a work was now subject to the interpretation of the viewer, but not a particular viewer, each individual viewer.

Neither the knowing subject nor the textual object are there as 'givens', already constituted. Rather than a finished and 'authorized' scripture, there is only a continual writing, producing meanings and 'meaning-effects' with each reading. (Caughie,

1981, p. 128)

Caughie links this development with the introduction of semiotics, which he defines in two strands. The first concerning itself with the structure of film language itself. The second concerned with communication in practice between the film and the spectator, “with the analysis, that is, of film not simply as a statement (something already formulated, ‘given’), but also as an enunciating practice, an ‘utterance’ (something in process at the moment of projection)” (Caughie, 1981, p. 201).

Tybjerger, in his essay *The Makers of Movies: Authors, Subjects, Personalities, Agents?* (2004, pp. 37-66) points out that one of the objections to the primacy of the *auteur* is the assumption that it implies “a single correct interpretation of a given work” (p. 46). A position held by Barthes ([1968] 1977). Tybjerger cites Burke’s (1992) distinction between an ‘indispensable cause’ and an ‘immediate cause’ to categorise the influence of the author on a text (p. 48). Tybjerger suggests that the notion of an ‘immediate cause’ opens up the middle ground between “the false alternative of either prostrating ourselves before the Author-God or declaring him dead and gone” (p. 48).

Burke examines the work of Barthes and Foucault in his *The Death and Return of the Author* (1992). He raises the fundamental question of whether Foucault was actually an advocate of the death of the author.

Indeed were we only to read the beginning and end of the main text, we should be forgiven for assuming ‘What is an Author?’ [Foucault, 1969] to be a no less intransigently anti-authorial tract than Barthes’s ‘The Death of the Author’. (Burke, 1992, p. 87)

Foucault is often named as an accomplice in the attempted murder of the author, however, as Burke points out (1992), contradictions are evident in Foucault’s examination of authorship, not least in his essay *What is an Author* (1969) in which “he is presenting a meta-authorial figure who founds and endlessly circumscribes an entire discursivity” (Burke, 1992, p. 90). Foucault describes this authorial role as “transdiscursive” ([1969]1998, p. 217), which, as Burke points out (p. 87), not only applies to the authors’ own work, but the entire discourse they originate. Sellors, in his book *Film Authorship: Auteurs and Other Myths* (2010) draws parallels between Foucault’s “notion of an ‘author function’, a named discourse stemming from the reception of a text

but disconnected from authorial intention" (p. 27), with Wollen's suggestion of directors as named constructs (1969, p. 168). Although in his essay Foucault, as he discusses the problems arising from the use of an author's name, states that, "obviously, one cannot turn a proper name into a pure and simple reference" ([1969], 1998, p. 209), which does dismiss Wollen's attempt to form a constructed 'director'. Foucault argues against the idea of the biographical author, the principle that all meaning is the intentional creation of a real author. He does however warn against taking the extreme opposite view, "it would be pure romanticism, however, to imagine a culture in which the fictive would operate in an absolutely free state" ([1969] 1998, p. 222). Sellors notes that Foucault seems to agree with Barthes' notion that meaning is created at the point of reception, however Foucault, he adds, "does not dismiss the reader's impression of authorial voices in texts" (p. 35, 2010). In revisiting Foucault's essay *What is an Author* I would contend that apparent contradictions in Foucault's work could be mitigated if we consider his final question "What difference does it make who is speaking?" (1969, p. 220) not as a rhetorical question dismissive of the author, but as a critical enquiry, "What difference *does it* make who is speaking? [my italics]", which in some ways puts primary importance on the text, the act of communicating, rather than the author, but encourages us to examine the authorial influence on the text. By analysing the influence of agency on the textual surface of the film, which Burke describes as an "immediate cause" of the art object's creation, we can determine authorial signatures, without necessarily restricting ourselves to any closed or privileged readings, which Burke describes as an "indispensable cause" (1992), i.e. the authorial source that we need to know in order to understand the text.

Caughie summaries Barthes' approach as an opening up of the text. It's reliance on being interpreted, or its openness to interpretation (1981, p. 208). Barthes in declaring the death of the author was motivated by the restrictive nature of the romantic notion of the author.

The image of literature to be found in ordinary culture is tyrannically centred on the author, his person, his life, his tastes, his passions... The *explanation* of a work is always sought in the man or woman who produced it, as if it were always in the end, through the more or less transparent allegory of the fiction, the voice of a single person, the *author* 'confiding' in us. (Barthes, 1977, p. 143)

For me this seems to imply that Barthes is outlining a move away from the notion that all artworks are somehow autobiographical, and can only be

understood by understanding the author. The 'biographical' author becomes separated from the artwork, and, presumably, the artwork speaks for itself.

Leaving aside literature itself, linguistics has recently provided the destruction of the Author with a valuable analytical tool by showing that the whole of the enunciation is an empty process, functioning perfectly without there being any need for it to be filled with the person of the interlocutors. (Barthes, [1968] 1977, pp. 144-145)

Barthes is advocating a textual analysis in terms of understanding a text. Any meaning inherent in the text is to be interpreted by the 'reader', not dictated by the 'author'. However despite Barthes' announcement of "the birth of the reader" and "the death of the Author" ([1968] 1977, p. 213), the signature of a creator, or creators, is often evident on their films.

I would contend that the reader's interpretation of a text must also be restricted by the content (elements) of that text. The structure and texture of the artwork inhibits a completely free-thinking, self-determinate reader. Barthes' extreme statement that the author is dead, is actually tempered by the conscious, considered, construction of a text. The implication of Barthes' death notice is perhaps that the real, biographical author is not relevant to the reading of a text. This, of course, undermines the move towards more generalised aspects of authorship studies, into areas of gender, social, economic, cultural and political research, as they often refer explicitly to biographical details of a film's author.

Grodal defines Barthes' attempt to kill the author as motivated by his desire for us to recognise that a work speaks for itself. I would argue that this implies that the viewer's interpretation is initially restricted by the objects, scenes, action and dialogue, that the film presents. Barthes notion of an "open text" (1970) implies that any reading may be possible, although Grodal qualifies this, "the open artwork... was only a pretext for activating the recipient's own fantasies, associations, experiences, and values" (2004, p. 21). This implies at least a casual relationship between what is present in the artwork and the viewer's "creativity". The parameters for the discourse between film and viewer can therefore be seen to be set by the filmmaker.

2.1.3 Performative issues

Sellors makes some clear conclusions about the structural/post-structural movement in authorship studies.

The death of the author emerges as a blind-spot in the work of Barthes, Foucault and Derrida, an absence they seek to create and explore, but one which is always already filled with the idea of the author. A massive disjunction opens up between the theoretical statement of authorial disappearance and the project of reading without author. What their texts say about the author, and what they do with the author issue at such an express level of contradiction that the performative aspects utterly overwhelm the declaration of authorial disappearance. (Sellors, 2010, p. 165)

Sellors' criticism of the structural/post-structural movement in authorship studies includes their motivation, which is dictated by wider political agendas. Sellors criticises the proponents of absented authors as taking their argument too far. They begin with the idea of studying a text, its structure and its component parts, as a constructed surface. How does it work? How does it communicate? This exercise can be done without referring to specific authors, and is a legitimate field of study. The step too far is then to say that the reader creates the meaning, without any need to consider any authorial intention (2010, p. 168-169).

Sellors believes that criticism has been divided into two camps, "for the best part of the twentieth century", the textualists, who study the works, and the biographers, who study authors' lives (2010, p. 180). He observes that a clear separation has been maintained between these two areas of study. Although significantly he is talking about texts which invariably have single authors, he maintains that, "the author operates as a principle of uncertainty in the text, like a scientist whose presence invariably disrupts the scientificity of the observation" (2010, p. 182). This is opposed to the view that any authorial intention or influence has an absolute, definitive meaning. I would characterise this, in the field of filmmaking, as an author's intervention, a presence which does affect the result. This is not to say that films pre-exist any authorial invention, but in terms of multiple authorship, invention and intervention are closely related.

There are greater and lesser degrees of authorial inscription, certain authors occupy vastly more significant positions than others in the history of influence, the attraction of the biographical referent varies from author to author, text to text, textual moment to textual moment. (Sellors, 2010, p. 183)

Sellors argues that any attempt to create a generalised, theoretical abstraction

of the author is going to be a failed venture due to the biographical individualism of authors.

A theory of the author, or the absence of the author, cannot withstand the practice of reading, for there is not an absolute *cogito* of which individual authors are the subalternant manifestations, but authors, many authors, and the differences (in gender, history, class, ethology, in the nature of scientific, philosophical, and literary authorship, in the degree of authorship itself) that exist between authors - within authorship - defy reduction to any universalising aesthetic. (Sellors, 2010, p. 183)

Further to this principle, I would argue that due to the multiple author nature of film, any attempt to categorise films with a single author-name is equally doomed to failure, as each of the contributing authors has an individual, characteristic invention/intervention to make, that will ultimately influence any reading/viewing of the text/film. Wollen's constructed 'Hitchcock' (1969) includes all those co-authors who contributed to a specific film, which will of course vary to some degree from other films produced by 'Hitchcock'. For all the usefulness in terms of authorship analysis his approach embodies, Wollen may well have dispensed with the author-name altogether and referred to those individual collections of authors by the title of each of the films that they produced, as they are possibly just as unique. By referring to films solely by the identified directors' name Wollen actually creates a genre-structuralist term, 'Hitchcock' films, which if we follow Foucault's lead would include those films described as 'Hitchcockian' by other critics. Therefore in terms of author-function the majority of films directed by the man Alfred Hitchcock, with obvious exceptions like *The Trouble with Harry* (1955), which is a comedy and therefore not 'Hitchcockian', would be categorised with almost all the films directed by the man Brian de Palma. The uselessness of this approach in terms of understanding any notion of authorship is readily apparent.

Structuralism and Post-structuralism emphasises a detailed textual analysis of a given film, in order to understand the way in which it has been constructed to communicate meaning, and what meaning it is actually communicating. In its most mild form I would suggest that it takes the filmmakers themselves as unreliable witnesses in terms of understanding the films they produce. Unconscious acts, and performative acts that result in possible miscommunication within a film, make the filmmakers unreliable witnesses. Intention does not always match interpretation. Structuralism and

Post-structuralism theories gave room for the viewer's interpretation of a film's meaning, which is not restricted to the filmmakers intention, which in some cases may not be apparent, or decypherable.

Authors were put to one side as theories of textual analysis were tried and tested. In extreme cases the author was declared no longer significant in the reading of a text, or was turned into a construct that embodied common authorial traits across a body of work. Both of these approaches devalued authorship studies. However films are the products of human agency, and while textual analysis is an important process in understanding films, the study of authorial influence within a work is an equally legitimate field of study. My contention is that film authorship has not yet been fully conceptualised.

2.2 The Third Movement: The Return of the Author

2.2.1 *The identification of the author*

The renewed search for the film author came with an acknowledgement that authors were not absolutely central to our understanding of films. In his book *Films and Feelings* (1967), Durnat implies this point.

A film may be of considerable cultural significance even if it is quite anonymous – just as medieval religious paintings, stained glass windows, certain poems (Beowulf) or buildings (the Taj Mahal) reveal little or nothing about any individual *auteur*. Most folk art is, by definition, anonymous, but none the less poignant and significant. (Durnat, 1967, p. 76)

Removing the value judgments placed on authorship by the *auteurists*, and acknowledging the interpretative process of the viewer, begins to shift the position of authorship studies in film criticism. It becomes one element in our understanding of film. It becomes a part of the communication process inherent in the film production and reception cycle. It is not, as Durnat points out, indispensable, or even essential. We can acknowledge that a film has been authored without knowing the actual author. As I have already suggested anonymity for the author may result from the use of standard methods, and the fact that they leave no authorial signature on a film. As Kael points out repetitive stylistic traits may indicate a certain author's touch, which can be linked to a body of work, but neither anonymity nor identifiable traits imply good or bad filmmaking. The issue that still remains is the notion of the single author,

and critics' fixation with the director.

In her essay, *Auteur Desire*, Polan (2001) discusses the critics' long-term, occasionally unconscious, commitment to the *auteurism*, despite the structural and poststructural phases of the 1970s. She not only notes the obvious *auteurism* present in the numerous studies of directors, but points out its development, "to a greater concreteness and detail in the examination of just what the work of the director involves" (2001). Quoting Gunning's contextual analysis of the director in his study of Lang (2000).

"I would maintain that the director as enunciator need not be thought of as a Judaeo-Christian creator ex nihilo, but as an Aristotelian demi-urge who works with pre-existent material, and the nature of that material will always function as one of the causes of the creation." (Polan quoting Gunning, 2001).

This mirrors Perkins' observation about directors working with pre-existent material which already carries some meaning (1974, 72b-74b). Gunning's proposal to view the director as a "demi-urge" opens up the possibility of recognising others within the filmmaking process as potential authors, resolving, in my particular case, the problem of cinematographers being subordinate, or restricted, by the work of others, for example, the screenwriter, or the director. Polan does state that craft had been relevant to film criticism from the early days, and certain critics emphasised craft rather than "deep concepts" as a director's main contribution to a film.

For example, in the work of the critics at the British journal *Movie* in the 1960s and 1970s - V. F. Perkins, especially, there was already a strong model of *mise-en-scène* criticism that eschewed deep interpretation for a careful stylistics. (Polan, 2001)

Polan also identifies branches of *auteur* study that deal with the industrial context of the working director, rather than their aesthetics, and the search for alternative *auteurs*, notably producers. He also points to the move away from the classic Hollywood tradition, but notes this often has a political agenda.

Thus, we see a concern with female authorship (Annette Kuhn's anthology on Ida Lupino) and even with specifically lesbian expression (Judith Mayne's study of Dorothy Arzner); with racially inflected identities (for example, the flurry of recent work on Oscar Micheaux); with queer identity; and so on. (Polan, 2001)

It is worth noting that the emphasis with Polan's examples still remain on directors, Lupino as actor/director, Arzner as director, and Micheaux writer/director, and that they still remain studies of single authorship.

2.2.2 The politics of authorship

Gerstner and Staiger's anthology *Authorship and Film* (2003) has an emphasis on identity and politics, and Gerstner also underlines the political motivations for the original *auteur* discussions. "Opposing bourgeois sensibilities associated with the 'tradition of quality cinema', Truffaut and the other theorists and filmmakers saw themselves as *agents provocateurs*" (Gerstner, 2003, p. 14). Volume four of *Northern Lights*, published by the University of Copenhagen, *Visual Authorship: Creativity and Intentionality* (2004) was dedicated to the renewed interest in authorship, prompted by Gerstner and Staiger's collection of essays (2003), and Wexman's anthology *Film and Authorship* (2003). The introduction attempts to explain the lack of interest in author studies that had prevailed for the past thirty years or so.

Auteur theory was developed in the fifties when traditional ideas of artistic genius still were kept in romantic respect. Poststructuralist theories in combination with reception studies and the media explosion made the concept of the individual artist suspicious (i.e. an ideological reminiscence of bourgeois individualism in the anonymous postmodern media landscape. (Grodal, *et al.*, 2004, p. 7)

However I would postulate that for all the various commentators' and theorists' notions of authorship, and their desire not to be bourgeois by empowering first the *auteur* over the screenwriter, then the reader over the *auteur*, the majority of critics still conspire to promote the privilege of the director (dictator) over their collaborators. How less Marxist could they be? Granted that part of the motivation of Astruc and Truffaut was to raise awareness of film as an art-form in itself, their desire was for film not to be seen as a poor relation of literature, nor a convenient substitute for theatre, but a vibrant, distinct form of artistic expression. To an extent this goal was overtaken by the subsequent fixation of other critics on the artist rather than the art, and the mean result was that the privileged screenwriter was just replaced with the privileged director. Buscombe makes this point clearly with his well-known criticism of the *auteur* theory as 'a cult of personality' (1973), although he does recognise Sarris' guilt in this crime, rather than Truffaut's.

The development of '*la politique des auteurs*' into a cult of personality gathers strength with the emergence of Andrew Sarris, for it is Sarris who pushes to extremes arguments, which in *Cahiers* were often only implicit. (Buscombe, 1973, p. 79a)

Beside the politics, Polan also classifies, what he calls 'Bordwellian' emphasis on craft, as a new direction for *auteur* study.

And the very concern with craft as applied technique leads away from classic *auteurist* concerns with theme (the content of a personal vision) to the study of poetics or stylistics, the material engagement with filmic form on the part of the director. (Polan, 2001)

Polan does also make the assumption here that all the craft elements of a film are the responsibility of the director, and the traditional *auteurist* view is that all other collaborators are technicians realising the technique of the director, rather than empowering them with any creative responsibility and therefore authorial credentials.

Staiger states that her term of reference for "authorship" is "the research question of causality for the film" (2003, p. 28). She states that this question has been avoided in recent authorship study in two main ways, "(1) producing a version of formalism in which authorship questions are avoided by claiming that textual analysis suffices to discuss authorship and (2) converting the question to one of reception" (p. 28). This seems to me to be a fairly accurate representation of how authorship study ran from the bourgeois conceits of *auteurism* into the democratic arms of readership. However, as Staiger argues, in empowering the reader the critics disempowered the author. However her arguments, for me, seem to have a double edge. In an attempt to avoid a return to the bourgeois concepts of *auteurism*, directors, and again it is always directors, had to represent more than themselves, for example...

... theories of causality for texts can have broader causal sources such as economic, social, cultural, political, and psychological developments. These sorts of production determinants are often behind authors when scholars focus on specific human agents and individuals. (Staiger, 2003, p. 28)

To an extent, in order to legitimise the study of directors as authors again, Staiger uses them as symbols for wider socio-cultural issues, and by categorising directors by "economic, social, cultural, political, and psychological"

issues, she runs the risk of de-personalising them. This is the political agenda Polan had observed (2001).

Staiger summaries Foucault's "author-function" into four parts, which she categories as 'humanist and capitalist'.

As Michel Foucault points out in "What Is an Author?" the concept has functions. He describes four: (1) pointing by name to a person creates a designation; (2) the designation permits categorizing (a method by which to group texts and hence useful to criticism or to capitalist profit making); (3) the categorizing may (and likely will) produce status in our culture; and (4) the categorizing infers meaning on the text: "revealing, or at least characterizing, its mode of being" (107). This is what Foucault labels "author-function." (Staiger, 2003, p. 28)

The problem, that Staiger outlines, with the poststructuralist and Marxist rejection of the humanist and capitalist approaches to authorship is that it denies the critic a fundamentally important aspect of analysis, "causality". "Thus, rather than accept the death of the author, the response needs to be a reconceptualization of authoring from the vantage of poststructuralist theories of subject and agency" (2003, p. 29). This is a point that Colin MacCabe makes in his essay *The Revenge of the Author* ([1999] 2003), which he begins with an acknowledgment of Barthes' importance in "our understanding of literature and its function" ([1999] 2003, p. 30), however through his involvement in film production MacCabe notes that, "The most general concern of the cast and crew of a film, not to mention the producer, is that the director know what film he is making, that there be an author on the set" ([1999] 2003, p. 30).

2.2.3 Staiger's seven strategies

Staiger outlines seven approaches to authorship, which all involve the concept of communication whereby the 'author', 'produces' a 'message' for the 'reader'. She indicates that what distinguishes the seven approaches from each other is their interpretations of those four concepts; 'author', 'produces', 'message', 'reader' (2003, p. 30). Staiger places the seven approaches in a chronological order of development. They are authorship as *origin*, as *personality*, as *sociology of production*, as *signature*, as *reading strategy*, as *site of discourse*, and as *technique of the self* (2003, pp. 30-52).

Authorship as origin is simply the historical acknowledgment that works are

authored, and the beginning of an interest in the authors' status within the text. Staiger's second distinct approach to authorship is *personality*, and is embodied by the *auteur* theory. In Staiger's variant, authorship as personality admits fallibility in the author, intentionality becomes expression, less controlled and deliberate, and adds, sometimes unconscious, biographical motivation to creation. This categorisation is just another take on *auteurism*, including biographical details of directors. It continues to take into account thematic and stylistic repetition, and attribute meaning to the preoccupations of the director. In the authorship as *sociology of production* approach, "scholars acknowledged that the creation of mass-mediated art required creativity and ingenuity as well as efficiency and routine work patterns" (2003, p. 40). Staiger notes that this approach has two political versions, "*structural-functional* (liberal) and *critical* (Marxist)" (p. 41).

In the former, individuals take up roles that serve institutional needs. The individual should be socialized to the norms and values of the industry although role strain may result, producing deviance or even anomie... In the latter version, workers contribute their labor to a mode of production that has various features such as division of skills, routinized work sequences, and hierarchies of power by which the mode extracts surplus value from the employees. Resistance and alienation may occur. (2003, p. 41)

Staiger describes Carringer's approach to *The Making of Citizen Kane* as a structural-functionalist one, "a theory of the worker as a subject with agency and coherency" (2003, p. 42).

"In the signature approach to authorship, the author is known by repetition among the various texts "signed" by a historical person" (2003, p. 43). This fourth approach, according to Staiger has its influences in structuralist and post-structuralist theory. The author was contained in, and defined by, the text. Staiger categorizes Wollen's analysis of Hawks and Ford (1969) as authorship-as-signature. In his 2004 essay *The Makers of Movies: Authors, Subjects, Personalities, Agents?* (pp. 37-66) Tybjerg summarizes Staiger's approaches to authorship.

The first approach is strongly intentionalistic... The second approach regards the filmmaker's agency as constrained by his personality, his unconscious... In the third... the filmmaker is regarded as constrained by his or her position as a worker in a large industry. In the fourth, the author is really only a name linked to a continuing set of preoccupations. (2004, p. 39)

Tybberg makes the point that the first two approaches do not take into account filmmaking processes and practices, “Rather, the real problem is that even if we accept that the auteur director as “textual subject” ... the theory still begs the question of how this particular subjectivity is able to mold a movie in its own image” (2004, p. 43). A solution to this, Tybberg suggests, is Staiger’s third approach, “the empirical study of actual production processes” (p. 43), which is partly what I will be engaged in when looking at the cinematographers’ role, drawing from interviews with cinematographers, and my own experience.

Staiger defines authorship as reading strategy wherein “authorship is a fantasy construction of a reader that may have value to the reader in producing interpretations of the text that have personal value” (2003, p. 45). As an approach to authorship Staiger considers this limited. “Considering the author as a reading strategy is a viable approach if the research question is about readers’ practices. However, it avoids the problem of causality for the *production* of the film and is, thus, “a dodge”.” (2003, p. 46).

The sixth approach, authorship as site of discourses, is described by Staiger as “dodge number two” (2003, p. 46), as it is a thinly disguised formalism, as proposed by MacCabe, “One can well imagine a culture where discourse can exist without authorship” (1975, p. 614), influenced in part by Foucault (1969). This approach, according to Staiger, calls for the text to be divided into particular sections, which has the disadvantage of lacking an overview.

This [approach] reduces the desire to seek resolution of contradictions or to find coherent authorial statements. It produces a critical... discussion of what subject positions are available in the text. The subject positions, however, are hypothesized places for an ideal reader and, once again, can produce a formalist criticism. (Staiger, 2003, pp. 47-48)

Staiger describes her final approach, authorship as technique of the self, as, “Thus, the author is reconceptualized as a subject having an ability to act as a conscious analyzer of the functionality of citations in historical moments” (2003, p. 49). She equates this with the idea that, “agency rebukes intention but does not deny outcome. Actions have consequences” (p. 50). As I understand this, agency is therefore an action, or intervention, taken by the filmmaker that produces an effect, but not necessarily the intended one, it does leave an element of readership in the equation. Interpretation is required to complete the meaning. It would seem that this approach re-introduces the author to critical analysis, however in a more nuanced way than the *auteur* theory. The author

is no longer a god, all-knowing, all-powerful, omnipresent and omnipotent, the author is an individual agency who's intervention in the 'author produces message for reader' process, has an effect. Staiger defines the more nuanced approach of authorship as technique of the self.

The message produced should not be considered a direct expression of a wholly constituted origin with presence or personality or preoccupations. Yet the message is produced from circumstances in which the individual conceives a self as able to act. The individual believes in the author-function, and this works because the discursive structure (our culture) in which the individual acts also believes in it. (Staiger, 2003, p. 50)

2.2.4 Authorship as intervention

Tybjerg is concerned by Staiger's use of the term 'technique of the self', which he assumes means that, "issues of identity are almost automatically brought to the fore" (2004, p. 55). He ties these identity issues to what he sees as Staiger's political agenda, "to grant the status of author to members of favored minority groups" (p. 56).

The problem with [Staiger's] model, the author-as-technique-of-the-self approach, is that it would appear to deny that the relative importance of different types of cause will almost always vary from instance to instance and be unknowable in advance. (Tybjerg, 2004, p. 60)

I would avoid Tybjerg's concerns by restricting identity issues to Staiger's third approach, authorship as sociology of production. For me the identity of the author need not go beyond that of the designation of 'the cinematographer', by which I mean, biographical knowledge of the cinematographer is not necessary to understand or indeed interpret their work. For me the crucial aspect of Staiger's seventh approach is the effect that the individual's intervention has, which Staiger categorises as 'performative', in that it creates meaning, or shapes meaning. Durgnat makes a similar point by contrasting two different theatrical performances of Hamlet, where each actor's 'interpretation' of the text, through gesture and voice, can give different meanings to the character of Hamlet. Here 'style' becomes 'content'.

One makes Hamlet a warrior-hero who can't make up his mind.
The other makes him a neurotic intellectual who can't steel himself into action. The 'literary content' is exactly the same but

the 'theatrical content' is altogether different. So different that it transforms the meaning of the text. Here, the style is just as much part of the content as the 'content'. (Durgnat, 1967, p. 24)

Durgnat is explicit about the significance of these 'performative' interventions in terms of meaning, which is in keeping with Staiger's point that these 'performative' interventions are evidence of authors and authorship. However, in Durgnat's case we do not need to know the 'true' identities of the 'real' actors in order to interpret the distinctive meanings of their performances.

Thus, in application to the issue of agency in authorship, an approach of authorship as technique of the self would note that a directorial (or other) choice is a performative only as it is given that directors may make a choice. A performative statement works because it is a citation of authoring by an individual having the authority to make an authoring statement. (Staiger, 2003, p. 51)

It is these interventions that may have intentions, which Staiger sees as evidence of the author. To an extent she concludes with a similar methodology to Wollen's (1969), in that we can identify authors by looking across their body of work, and identifying recurring 'performative' choices.

Moreover, a *repetitive* citation of a performative statement of "authoring choice" produces the "author" (who is different from the subject making the statements). If the subject repeatedly cites the same sorts of performatives, then repetition occurs (which critics perceive in a subject's oeuvre), providing the critical observation that such-and-such distinguishes this subject's authoring practices. However, all authoring statements by a subject are part of the subject's authorship and constitute the technique of that self. What an author *is*, is the repetition of statements. (Staiger, 2003, p. 51)

If I apply Staiger's 'technique of the self' approach to my own study, cinematographers could be described as making performative statements through their handling of shot construction, lighting and various aspects of *mise-en-scène*. These statements, or interventions, affect the creation of meaning and the readers' interpretation, therefore constitute meaningful authorship. This aligns with the idea of the cinematographer being subordinate, or restricted, by the work of others. However, this subordination, or restriction, does not prevent the cinematographer (or any other co-author) from making a meaningful, performative intervention.

Chapter 3: Multiple Authorship in Film

As I have noted notions of 'constructed' authors conveniently avoid the problems of defining film authorship. Livingston postulates two reasons for the popularity of the 'constructed' author in film criticism.

(1) an ontological one having to do with the complex nature of cinematic production; and (2) an epistemological one having to do with the difficulty or impossibility of acquiring sufficient evidence about a film's making. (Livingston, 1997, p. 145)

He sees these issues as problems that the serious critic should be addressing in their research or analysis, rather than trying to ignore them by inventing the 'constructed' author. Livingston proposes that the analyst balance their approach through both textual and biographical/historical research, involving the nature of the films' production.

In short, critical insight, appreciation, and explanation are better served by an interpretative principle according to which it is the viewer's and critic's goal to arrive at interpretations which match, as opposed to diverge from, the work's features, including those involving its casual history. (Livingston, 1997, p. 146)

Here Sellors is in agreement with Livingston, as he also dismisses the constructed author as an easy opt-out for film critics confused by the collaborative nature of film production. "The properties of a medium will not dictate whether it can have authors, only how authorship can function within it" (2007, pp. 263-264). Sellors then comes to the same conclusion as Livingston, "*Identifying* the various practices of authorship in any film will then be a historical and critical exercise, rather than a theoretical one" (2007, p. 264). In his later re-working of his own ideas Sellors summarizes the central issue of the study of authorship in film.

One of the problems for understanding authorship in film has been the imposition of critical concerns onto analyses of authorship. Authorship has been compounded with issues of aesthetic value, ideology and politics, for instance. These are all significant concerns, but *secondary* to the question of authorship itself. (Sellors, 2010, p. 107)

This mirrors my own interpretation of Staiger's seventh approach to authorship. Sellors observes a common thread that runs through various approaches to

authorship in film, that “film theorists and critics have questionably characterised film authorship as an act of individual expression, despite the collective nature of production” (2010, p. 111). He identifies the root of this contradiction as film theorists’ reliance “on theories of literature and literary authorship... Yet the literary model does not explain the *director’s* privileged position. The director’s prominence in film is a bit of an anomaly...” (p. 111). This, as I have discussed, grew out of a simplistic and convenient way for the proponents of film as an art-form to differentiate between literary-based ‘filmed theatre’, and films that utilised the expressive qualities of the medium. It was used as a way to highlight the form of a film, rather than privilege its script. Although the irony in that is that most *auteur* film critics used the script, its narrative and themes, as a way of detecting film *auteurs*.

Throughout the development of film criticism the majority, mainstream tradition has been the single-author approach. Staiger’s seven approaches to authorship (2003) are all predicated on the single author ideal. Barthes’ performative enunciator (1977) is an individual. Even the notion that a dominant personality, other than the director, can be the hallmark of a film, as observed by Cameron (1962) and Caughie (1981), relies on the single author notion. Livingston (1997) points out that the definition of an author has not been carefully considered throughout the development of authorship studies, but he too frames his analysis on the single author notion.

Very few voices have been raised for the idea of co-authorship, or collective authorship. In my study of the work of the cinematographer it is not my intention to replace the single author director, with the single author cinematographer. It is not my goal to establish the dominant personality of any cinematographer. It is my aim to highlight the collaborative nature of film authorship, and attempt to recognise the contribution of the cinematographer within the context of multiple authorship.

3.1 Is Collaborative Practice Co-Authorship?

Wexman, in her introduction to *Film and Authorship* (2003), typifies the prevailing attitude, both conscious and unconscious, of the majority of film critics in her acceptance of the director as single author notion.

Other members of a movie’s creative team have also been put forward as significant authors... however, directors are

taken to be the crucial creative force involved in the filmmaking process, even in Hollywood cinema, because directors manage a movie's production and thus exercise the most control over its overall style. (Wexman, 2003, pp. 8-9)

As with Astruc and Mitry before her Wexman offers no evidence to support this claim. This assumption of 'control' still remains. Hogan starts his 2004 essay *Auteurs and their Brains: Cognition and Creativity in the Cinema* by questioning this statement by Wexman. The problem Hogan highlights is the contribution of others, "The degree to which a director can be credited with (or blamed for) the creation of a film is an empirical matter" (p. 71). There is a wealth of anecdotal evidence of cinematographers describing the filmmaking process as collaborative. John Alonzo talks about "collaboration" with the directors he worked with, Polanski, Mike Nichols, and Martin Ritt (Schaefer and Salvato, 1984, p. 45). John Bailey acknowledges the importance of collaborating with the production designer to control the look of a film (p. 54). Slawomir Idziak describes filmmaking teams as "creative groups" similar to pop groups, like the *Rolling Stones* or the *Beatles*, "filmmaking is a collaborative effort" (van Oosterhout, *et al.*, 2012, p. 142). Roger Deakins says that filmmaking, "... is all about cooperation and collaboration, but it does vary greatly from film to film" (p. 167). John Alonzo talks about an artistic negotiation that went on between Polanski, Dick Sylbert, the production designer, and himself whilst making *Chinatown* (1974) (Schaefer and Salvato, 1984, p. 32). He talks about a director relying on a cinematographer's "competence and knowledge" and their role "polices the creativity of everybody" ensuring there is a consistent approach. Laszlo Kovacs simply states that, "Film is a collaborative effort" (p. 182). In the case of collaboration Hogan suggests that, "... the obvious way of discerning a director's, producer's, or other agent's contribution to a film is to abstract from the set of films to which he/she contributed. In other words... the *oeuvre*" (2004, p. 71). This is the same methodology used by Wollen in his *auteur* studies, "take a group of films - the work of one director - and analyse their structure" (1969, p. 104), although Hogan suggests we can replace the director in Wollen's methodology with 'other agents'. Wexman is guilty of perpetuating the privileged position of the director without questioning its inherent assumptions and flaws. Following Polan (2001), I would argue that this is still a deeply ingrained attitude in film criticism, and what is required is a methodology for assessing contributions to collaborative works.

Wexman does acknowledge that, "In both cinema and television an honored tradition of collective authorship has long flourished" (2003, p. 12). However

this acknowledgment of collective authorship is somewhat tainted by her very traditional approach to film criticism practice, which may be unconscious.

In Latin America, the *Ciné Liberation* group formulated the concept of a “third Cinema” opposed to both Hollywood (the “First Cinema”) and the auteur films of the European tradition (the “Second Cinema”). In place of these models, the *Ciné Liberation* espoused a collective practice that even included audiences. The monumental documentary *Hour of the Furnaces*, co-directed by Fernando Solanas and Octavio Getino in Argentina in 1968, was created out of this conviction. (Wexman, 2003, p. 12)

Wexman surely cannot have missed the irony of naming two directors, presumably the two she considers co-authors, of *Hour of the Furnaces* whilst trying to highlight alternative collective practice? So ingrained is the notion of critical, or academic, referencing that Wexman seemingly contradicts her own observation on filmmaking practices, with a scholarly attribution of directorial authorship. Two authors (directors) is not radical collectivism, or perhaps it is for traditional film criticism.

Staiger, in her own essay in *Authorship and Film* (2003), also cites a major problem in the way authorship studies has developed, that of “mass-mediated media in the marketplace of ideas” (Staiger, 2003, p. 27). Staiger implies that the problem of “multiple-authored collaborative systems of production” is that it “produces a lineage of voices *difficult* to trace [my emphasis]” (p. 27). Livingston has already dismissed the ontological and epistemological problems of film authorship criticism (1997), so the challenge, rather than the problem, of “multiple-authored collaborative systems of production” is defining what they are, and how they work. Then we might be able to determine individual contributions to collaborative authorship.

3.1.1 Gaut’s taxonomy of authorial claims

In his essay *Film Authorship and Collaboration* (1997) Gaut shares Bordwell and Thompson’s view that “the notion of director-as-author, ‘remains probably the most widely shared assumption in film studies today’.” (Gaut, 1997, p. 149). However he is puzzled by the elusive nature of authorship, is the author the director, the screenwriter, the actor, the studio, or all, or any combination of contributors? He questions whether there can be a single author when the process of filmmaking is so collaborative (Gaut, 1997, p. 150).

Gaut lays out a broad taxonomy of authorial claims (pp. 150-152), which are;

1. *The Kind of Claim*

(a) *Existential*

Invoking Truffaut's polemic, the claim is that film artists exist.

(b) *Hermeneutic*

The claim that films are the products of their makers, i.e. intentionalism.

(c) *Evaluative*

Ascribing a value to a film, as epitomised by Andrew Sarris.

2. *The Ontology of the Author*

(a) *Actual Person*

The claim is that the author is an actual person, for example, Ford, Welles, Hitchcock.

(b) *Critical Construct*

Structuralism gave rise to the notion that the author is not a literal person but a critical construct by which films can be analysed.

The terms Fordian, and Wellesian do little to disguise the theorists' bias towards the director.

3. *Authors and Artists*

(a) *Artist*

The distinction here is whether the film is seen as a text, or not. Early *auteurists*, Gaut says, did not, and saw the author as an artist.

(b) *(literal) Author*

Semiotics led later theorists to see a film more literally as a text, which leads to the view that the filmmaker is a literal author.

4. *Occupiers of the authorial role(s)*

(a) *Director*

Favoured by most critics and theorists.

(b) *Screenwriter*

Gaut singles out Corliss (1974)

(c) *Star*

Gaut quotes Dyer (1979)

(d) *Producer (or Studio)*

Gaut suggests Schatz (1988)

5. *The number of Authors*

(a) *Single Authorship*

Gaut states that this is still the dominant view, citing some exceptions, for example, the Coen Brothers, Powell and Pressburger.

(b) *Multiple Authorship*

This view, states Gaut, is less common.

Gaut says that generally authorship theories are made up by selecting one option from each of the numbered claims, with the obvious proviso that if 5(b) is selected then more than one item from claim 4 needs to be selected.

Gaut takes the logic that if some films are a work of art, produced non-accidentally, then it follows that film artists must exist (Gaut, 1997, p. 152-153).

However he acknowledges that this minimal existential claim falls short of many of the *auterists*' claims, due to the idea of the constructed author. The same can be said for the minimal hermeneutic claim, and the minimal evaluative claim. However Gaut's notion of some films being considered works of art, surely involves some kind of evaluative judgment.

To an extent we have seen that Buscombe has described the evaluative aspect of Sarris' version of the *auteur* theory to be "flawed" (Buscombe, 1973, p. 27). As I have already discussed the majority of more recent discussions of authorship, Caughie (1981), Staiger (2003) and Livingston (1997) have dismissed evaluative judgments from analysis and attempt to define authorship. Gaut's 'existential' claim should be a given, with the context of a discussion of film art, and Livingston's insistence that the problems of defining authorship in film need to be addressed, rather than discretely hidden behind the constructed author, which would eliminate Gaut's (2b) 'author as a critical construct'. My own model of authorship would therefore fall under Gaut's 'hermeneutic' claim, although I would be careful not to assume that intention always matches interpretation. Gaut makes no reference to the viewer in his taxonomy, and is in danger of implicitly condoning closed, authorial meanings to works. Gaut's separation of the terms artist and author seems to be based on a semantic debate, that is whether a film is called a text or not. This definition of whether one views a filmmaker as a 'maker', 'author' or 'artist' is dealt with more specifically by Livingston (1997) and Sellors (2007), which I will discuss later. Gaut's fourth criteria in his taxonomy relies on the acceptance of the single author notion, which I have already discussed and will now discard as a possibility, to paraphrase Barthes, the single author is dead.

In exploring the arguments for the single authorship Gaut acknowledges films such as Stan Brakhage's *Mothlight* are the product of a single author, but states that the *auteur* theory is suppose to apply to films that he calls "mainstream films" (1997, p. 154). "[Mainstream] films that have more than one actor, or where the actor is different from the director. Here the fact of collaboration is undeniable" (Gaut, 1997, p. 154). Gaut concludes that the multiple authorship approach is the most logical.

The pressure to acknowledge multiple authorship is considerable. Indeed, supporters of single authorship sometimes hedge their views with so many caveats about the collaborative nature of film production that they end up embracing convictions that stand in tension with each other. (Gaut, 1997, p. 154).

Those caveats and contradictions inherent in the single author approach I have already outlined. Gaut asks, “how can there be many artistic collaborators, but only one author?” (Gaut, 1997, p. 155). In trying to answer this question Gaut begins his discussion by analysing Wood’s claim in *Hitchcock’s Films* (1965), that “... the films... belong exclusively to Hitchcock” (p. 5). The reasoning being that the director makes all the artistic decisions, and is therefore the single author of the work. Gaut acknowledges that Wood has since revised his opinion, stating that the films, “do not belong only to him [Hitchcock]” (1991, p. 5). Gaut claims that Wood’s original ‘restrictive strategy’ is also followed by Wollen and Perkins, but Gaut dismisses it.

...there is no aspect of the finished film which can be attributed solely to the director’s activity by virtue of his directional role. The director is someone who directs and supervises others. When we survey artistically significant aspects of the film - whether they be the acting, editing, writing, or whatever - we see the results of others’ actions, actions supervised by the director and not attributable to him alone. (Gaut, 1997, p. 156)

This statement alone does not fully counter Mitry’s idea of the director as “architect” ([1963] 1998, p. 3a). The question for me is whether these “others’ actions” are significant and meaningful performative interventions, or, as Mitry puts it, “theirs is not to reason *why*” ([1963] 1998, p. 9a), however Gaut goes on to debate the idea of what he calls “*sufficient control*” (1997, p. 156) as a strategy to defend the single author theory, but again, the idea that all other collaborators on a film perform mechanical roles that hold no room for artistic interpretation is untenable. Gaut cites the simple example of an actor delivering a line, similar to Durgnat’s example (1967, p. 24). The line can be delivered in many ways, and will vary depending on the actor playing the part. These differing deliveries have an affect on artistic texture of the film, and whether the director claims to have agreed on the interpretation of the line, or not, does not alter the fact that the artistic expression originates with the actor (Gaut, 1997, p. 163). I would make the same argument in terms of the cinematographer, the position they place the camera, the way they frame a shot, the way they light the subject, all have almost infinite possibilities, and each decision effects the texture of the film. Rarely does a director operate a camera, or place a light. The details of this argument I will make in the following section.

The final line of defence for the single author approach, according to Gaut, lies in the constructed-author, where the author is not one individual, but a

notion of an authorial persona, manifest in the 'text', which may include several collaborators (1997, p. 158). This is the structuralist approach, typified by Wollen's use of the terms 'Fordian', and 'Hawksian' (1969). This does not hold up under interrogation, according to Gaut. An abstraction of the author means that no causal power can be attributed to the authorial process if the implied author is constructed from the 'text'. Also this implied author is constructed from all the elements that affect the interpretation of the film; script, camera movement, lighting, staging, costume, sets, acting, editing, music, etc., which we have already determined are artistic contributions of collaborators usually other than the director. This constructed author then consists of multiple 'real' people, the combinations of which are rarely repeated film after film, leaving us to define a unique author for every single film, which is not only pointless but impractical. To actually treat all those individual personalities as one entity somewhat distorts our understanding of films. Gaut concludes that there is no logical defence for the single authorship claim.

This argument is further developed when Gaut compares the single author (actual and constructed) analysis of novels, and theatre plays with that of film. The main differences being that a novel, a play's text, and a film are the definitive articles, and a film is the only one where performance is integrated, and internal, which brings us back to Durnat's, Staiger's and Sellor's notion of 'performative' interventions (1967; 2003; 2010, respectively). Gaut accepts the fact the films have multiple authors, although he admits that the "artistic importance of various collaborators is likely to vary from film to film, and the multiple authorship theory should be open to the possibility of very many different roles having an artistic input to a film" (Gaut, 1997, p. 167). Gaut himself also highlights Toland as an interesting example to take, a challenge that I will undertake in my case study. "Rather than rigidly categorizing films by their directors, films should be multiply classified: by actors, cameramen, editors, composers, and so on" (Gaut, 1997, p. 165). Sellors describes Gaut's proposal of classifying films by contributors other than directors as "the most obvious and sensible suggestions in the study of film authorship" (2010, p. 120).

3.2 What is an Author?

At this point it is worth considering Livingston's and Sellor's definition of an author. In his 1997 essay *Cinematic Authorship* Livingston questions "whether a 'traditional' conception of authorship should be applied to cinema..." (1997, p.

132). He makes the relevant point that the issue of authorship itself is glossed over in terms of traditional film analysis. Livingston concentrates on what he calls “‘industrial’ modes of production characteristic of commercial, mass-market cinema” (Livingston, 1997, p. 133), what I would define as classical, narrative-based cinema. Contrary to my earlier proposition that all films are authored, because all films are made by a human agency, Livingston holds, “that many films emerge from a process of collective or individual authorship; others may have makers, but no author(s)” (Livingston, 1997, p. 133). In fact the case study for an “authorless” film that Livingston outlines is basically one in which writers and directors are hired and fired during production and several different editors are involved. I would contend that this however is not an authorless film, it is a film with multiple authors. The flaw in Livingston’s argument is that he is trying to attribute single authorship, and equates that, on the whole, with complete control. This is obviously similar to the early *auteurists*. The more generalised problem, as Livingston describes it, is that there is not an agreed definition of an author (even within the single author theory), and this is the more interesting aspect of his essay. He suggests a broad definition of an author.

author = (def) the agent (or agents) who intentionally make(s) an utterance, where ‘utterance’ refers to any action, an intended function of which is expression or communication. (Livingston, 1997, p. 134)

Livingston further qualifies “expression” as being not required to be “sincere, original, or even skillful...” (1997, p. 135). Within this context we are released from the obligation of having the film’s author responsible for the underlining thematic issues of a film’s narrative, which was a major pre-occupation, and prerequisite, for Wollen and the *auteur* theorists. The elimination of “skillful” expression presumably frees us from the value judgments inherent in Sarris’ incarnation of the *auteur* theory. Livingston admits that the use of the term author is a pragmatic one (1997, p. 136). The inclusion of the phrase “intended function”, by Livingston, seeks to address the absolutism of romantic authorship, where all meaning is created by the author. Livingston recognises that intentional utterances do not necessarily include all meanings, but are open to interpretations that may be different, or separate, from the intended ones. Actually in a multiple author context Livingston’s definition would mean all films are authored.

Sellors, in his essay *Collective Authorship in Film* (2007), modifies Livingston’s

definition as he argues that “to make an utterance” does not imply intentionality. He also prefers the verb ‘to token’ as it includes a range of activities and “implies symbolic systems” (2007, p. 265). Sellors also points out the unsatisfactory nature of Livingston’s definition that does not differentiate between intended meaning in a work, and meaning interpreted from an “expression or communication”. The latter may not be drawn from any form of intentionality, and therefore, according to Sellors, cannot be considered as a work of art. He offers a variation of Livingston’s definition of a filmic author.

Filmic author - the agent or agents who intentionally token(s) a filmic utterance, where ‘to token’ refers to any action, an intended function of which is to make manifest or communicate some attitude(s) by means of production of an apparently moving image projected on a screen or other surface and a filmic utterance is the result of the act of tokening in this medium. (Sellors, 2007, p. 266)

Sellors attaches a couple of caveats to his definition. He adds three references to film, ‘filmic author’, ‘a film utterance’, and ‘by means of production of an apparently moving image projected on a screen or other surface’. The latter caveat would perhaps be implied by the use of the term ‘filmic’. This definition could clearly include the cinematographer. Sellors, in his later volume, *Film Authorship: Auteurs and Other Myths*, also proposes the notion that not all films are authored.

Crucially, ‘meanings’ are essential for a material form to be an ‘utterance’. If a film lacks an utterance, it lacks an author... time-lapse films of flora used for scientific purposes... may convey valuable information, but it does so as evidence rather than expression. (Sellors, 2010, p. 110)

This would chime with my earlier discussion of the use of standard methods in film production, for some contributors. In this case Livingston and Sellors would say that there is no author, rather than there being an anonymous author. Livingston claims that films without expression have makers not authors (1997, p. 133). To slightly pre-empt my discussion of multiple authors, this use of standard methods may not apply to all aspects of a film, for example a typical shot reverse shot dialogue scene shows no expressive qualities in its visual form (figs. 1-3), however in terms of the narrative the characters could be involved in a discussion that elucidates the thematic concerns of the film. Therefore expression may be evident in the script, and the performances of the actors, but not in the cinematography.

3.2.1 Creativity and expression

Tied into ideas of expression and meaning are notions of creativity. This is a topic discussed by Hogan in his essay *Auteurs and their Brains: Cognition and Creativity in the Cinema* (2004, pp. 67-86). In addressing the notion of intentionality, and the identification of an author, Hogan draws on the idea of “cognitive architecture” (p. 77), and “creative cognition theory” (p. 78). Cognitive architecture encompasses universal processes used in understanding or communication. I could consider established film language, or classicism, as a cognitive architecture with which filmmakers work. Creative cognition theory “begins with the definitional requirement that to be creative, an act or idea must be both novel and apt or task appropriate” (p. 78). Doing something differently is not in itself ‘creative’, it must also have some coherence, or connection, within existing notions of cognitive architecture. These links may not be immediately apparent to a viewer, but the associations triggered by ‘novel’ approaches become stronger as they are repeated. Hogan summarizes this definition as, “Creativity is the result of remote association in a neural network combined with functional appropriateness” (p. 84).

Hogan’s essay appears in *Visual Authorship: Creativity and Intentionality* (2004), which makes clear its interest in creativity and intentionality, and signaled a move away from the poststructuralists’ fixation with the ‘reader’. The acknowledgement that audiovisual works “are often produced by teams of people” (Grodal, *et al.*, 2004, p. 7) also placed the Copenhagen volume squarely in the collaborative authorship camp. However they do not exclude the interpretative process conducted by the reader/viewer, but see it as an integral part of understanding the process of authorship.

Thus, if an author is defined as a creative human agency, a given film may be produced by many different agencies: authors, directors, scriptwriters, actors, cinematographers *et al.* who sometimes work after a centrally conceived and negotiated plan, but sometimes also just improvise “in concert” so that the individual agent creates with an explicit or, just as often, an intuitive understanding of how their individual creativity may contribute to the work in progress. In such “jam sessions” cases, the intentions of the work can only be established *a posteriori*, when the artwork has been completed. The given film may thus be considered as a crossroads of many different oeuvres - that of the actors, the director etc. - so that the fully director-authored film may be considered the exception. (Grodal *et al.*, 2004, p. 7)

This is a very clear proposal as to how films are both created and received. The “crossroads of many different oeuvres” suggests an interweaving of creative authorial threads, that we may be able to unpick, and unravel, in order to reveal the “many different agencies”. In order to do this a methodology needs to be established which can be applied consistently. Grodal *et al.* state that to an extent the collaborative nature of production means that, “we need to discard some of the most primitive ideas of causality in the positivists’ accounts of the relation between life and work” (2004, p. 8). They point to a potentially fruitful approach, “a further rich and promising field of auteur studies consists in investigating how the division of labour in media production influences creativity” (2004, p. 8). This is partly what I hope to achieve with my specific study of the role of the cinematographer, and what I shall demonstrate in my analysis of Toland, and more precisely perhaps, his relationship to Welles and Wyler. The study of a particular individual *oeuvre* may not be without its pitfalls. In terms of reception studies Grodal *et al.* point out that, “knowledge of or lack of knowledge of the authorship of a given film may influence the understanding of that film” (2004, p. 8). The same is true in studying a particular body of work, “the knowledge about how a given work relates to the oeuvre may not only be of help to scholars, but may also provide a context that may enhance or impede the reception of the individual work” (Grodal *et al.*, 2004, p. 8). Conclusions that I draw about Toland’s influence, based on his body of work, may at times narrow, or unconsciously make me pre-judge, what I consider to be Toland’s authorial influences. This kind of distortion of findings needs to be guarded against, or in some way accounted for, or compensated for. Much like the scientist whose mere presence affects the result of his experiments, the acknowledgement of the fallibility of the interpretative process needs to be factored into any ‘reading’ of authorial intention. In any case a weight of evidence needs to be presented in order to reach a satisfactory verdict.

Grodal *et al.* state that a “given film manifests thousands of parameters, from acting and body language to lighting, cutting, and cinematography” (2004, p.9). They state that each of these parameters have their own development histories, and traditions, however, “the development of acting, of film lighting, or of narrative creativity need not be in sync; the crossroads between such different trends is the concrete, positive, and historical result of a given film team’s creativity in concert” (2004, p. 9).

This brings us back to Sellors’ discussion of intentionality in collective

authorship in his critique of Gaut (2007). He raises three important questions.

First, are there such things as collective intentions? Second, are collective intentions aggregates of individual intentions, or are they primitive and therefore not analyzable in terms of individual intentions? Third, what counts as membership of a collective? (Sellors, 2007, p. 268)

Yes is the simple answer to his first question. A film production unit has the simple collective intention to make the film. On the second question Sellors separates the collective intention, from the individuals' means of fulfilling that collective intention, which may be motivated by a separate, parallel intention (2007, p. 269). An actor acts, with the intention of creating a character, or memorable performance. A cinematographer shoots and lights, with the intention of creating images that capture the action in front of the camera, and represent the narrative in some meaningful way. In defining the 'membership' of the collective Sellors refers back to his own definition of a filmic author, which requires the agent to "intentionally token a filmic utterance" (2007, p. 266). Sellors is careful to distinguish between creating material for a film, and making an utterance, which implies intended meaning and a deliberate attempt to communicate that meaning. Sellors defines the task of the critic in terms of authorship of one of careful textual analysis.

We need to consider therefore not only how many members of a production count as members of the film's authorial body, but also the number of authored components that contribute to the overall film. (Sellors, 2007, pp. 269-270)

Gaut's own conclusions, towards the end of his essay, reflect Sellors'.

Some of these more substantive authorial views have interesting implications: we have for instance explored the role of multiple authorship in enriching our understanding of films. More work needs to be done on these lines... the question of how authors create value in films, the question of the importance of the contributions of different cinematic roles to the value of films, and so forth. (Gaut, 1997, p. 168)

This call for further study and clarification is what I am trying to achieve in my specific study of the cinematographer and their contribution to classical, narrative-based cinema.

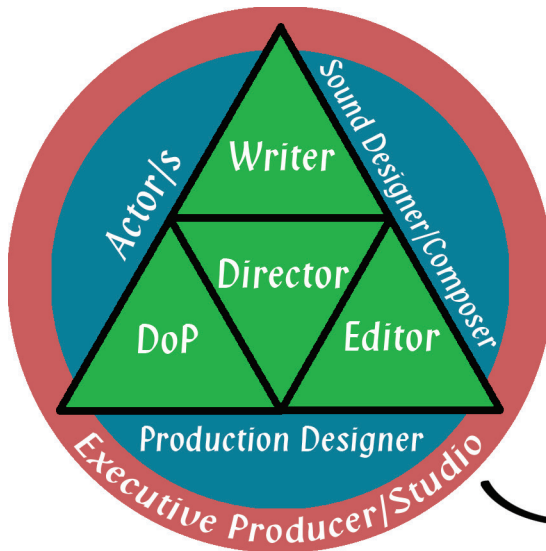


Figure 4: Collaborative authorship model (Cowan, 2012b).

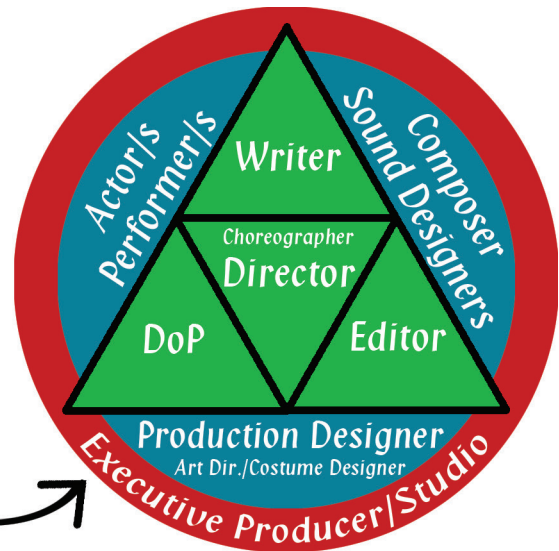


Figure 5: Revised collaborative authorship model.

3.3 Model of Collaborative Authorship

In my own article *Unexposed: The Neglected Art of the Cinematographer* (2012b) I proposed a template for Gaut's and Sellors' suggestion for the multi-classification of films, one that perhaps fulfills Corliss' call for a "giant matrix of coordinate talent" ([1974] 2008, p. 147b). This does have at its centre the director, as I do not dispute their potential importance in the filmmaking process, and their overview of a production (fig. 4). Around the director I originally placed the writer, the cinematographer (DoP) and the editor, each of these represent the director's primary collaborator at each distinguishable phase of film's production, pre-production or development (the writer), production (the cinematographer), and post-production (the editor). Although these collaborations may overlap the various stages of production, for example a writer may be re-writing during the production phase, the cinematographer may be working on colouring or effects work in the post-production stage, and often an editor will be assembling sequences during the production stage in order for the director to see 'how things are working'. Beyond these primary collaborators I originally included further collaborators, including actors, sound designers, composers and production designers, who in turn might be liaising or collaborating with the central four. Certainly, for example, the production designer will be collaborating with the cinematographer, and the sound designer will undoubtedly be working with the editor. In my original essay I did claim that, "I have deliberately placed them outside the central hub on the general principle

that their contribution may be more limited in its scope” (Cowan, 2012b, p. 94), which in hindsight may be unfair. There are certain cases where these contributors have had a marked impression on a film, composer Morricone on *The Good, The Bad and The Ugly* (Leone, *et al.*, 1966), sound designer Murch on *Apocalypse Now* (Coppola, *et al.*, 1979), production designer Huo Ting Xiao on *Hero* (Yimou, *et al.*, 2002), and any number of other examples. I have encompassed the whole production unit by the executive producer or studio, again their influence can often be evidenced. Depending on the type of film, significant contributors could also include choreographers, as pointed out by Sellors (2007). I have revised my model to include choreographers, and performers who may be singers, or dancers rather than actors. I have also included art directors and costume designers alongside production designers (fig. 5). Sellors’ defining attribute of a co-author is the contribution of a “filmic utterance”, which is an intentional attempt to represent and communicate meaning. This does not include the mechanical generation of material, or perhaps more subtly, the execution of a role or function within a production unit without individual authorial intention. This could mean that the various roles within the production unit, including the cinematographer, may not fulfill the requirements of filmic authorship on every film, and in such cases, should not be considered co-authors of a particular film. They may be considered as a maker. The critic needs to base their evaluation on either textual analysis of relevant films, or historical/biographical evidence, or both, as outlined by Livingston (1997).

I did conclude my essay by proposing the film referencing style I have adopted for this thesis (Cowan, 2012b, p. 94). The naming of the director in the reference acknowledges their potential influence in all phases of production, and as a result their potential to be perhaps the most significant contributor, however this is not a given.

The notion of the director as single author remains prevalent within film criticism, the *auteur* by any other name. The influence of social, economic, cultural or political contexts on filmmaking practice has almost invariably been made with the single author assumption. The collaborative nature of filmmaking has been acknowledged, (Lindgren, 1948; Perkins, 1972), but has often been seen as an obstacle in identifying the authorial mark of the director (Wollen, 1969). Even within the study of other disciplines, for example, screenwriting (Corliss, [1974] 2008), or producing (Berstein, [2006] 2008), the single author notion has remained dominant. Only Kael (1971), Carringer (1985), Stillinger

(1991), Gaut (1997) and Sellors (2007) have made any attempt to promote multiple authorship as the primary method of filmmaking. My own essay (Cowan, 2012b) has provided, what I believe is, the only model for the study of multiple authorship. The inter-connected creative relationships within the production team need to be explored and researched. Gaut calls for more research to be done in this field, “the question of how authors create value in films, the question of the importance of the contributions of different cinematic roles to the value of films” (Gaut, 1997, p. 168), as does Sellors (2007). Perkins legitimises the work of an artist who acts as an interpreter to original material that is not his own (1972), and thus validates the contributions of others, not just the director as he intended. The enormous scope, and potential, of evidencing a theory of multiple authorship is too great a task for one thesis therefore I have selected the cinematographer’s contribution to use as a representative example of how we may be able to analysis the contribution of these neglected collaborators.

The following chapter will begin to isolate the position and role of the cinematographer within the broader model of collaborative authorship that I have already proposed.

Chapter 4: The Cinematographer

Having established the collaborative nature of filmmaking, I want to consider the specific role and function of the cinematographer within the creative team. In her book, *Semiotics and Lighting: A Study of Six Modern French Cameramen* (1981), Russell begins her study by observing that the roles of directors and writers have been theorised, however “there have been no attempts to deal with the style of the visual image as a function of the role of the cinematographer” (Russell, 1981, p. 3). This statement is not wholly accurate, there is Nilsen (1937), which I will discuss in length in chapter five. However, the role of the cinematographer has been widely neglected in film analysis, particularly in relation to authorship. This observation has been noted by many writers. Petrie, for example, in his book on *The British Cinematographer*.

The neglect of any British cinematographic tradition has been compounded by the persistence of *auteurist* perspectives which continue to neglect the creative contribution of individuals other than the director. (Petrie, 1996, p. 2)

Sterling in her introduction to *Cinematographers on the Art and Craft of Cinematography* attempts to give a reason for this.

The cinematographer... is not perceived of as belonging to the intelligentsia - as is the director or the screenwriter - and, therefore, his work is not deserving of similar study or praise. (Sterling, 1987, p. ix)

Whilst this may well be the case I would also point to the fact that the technical aspects of the job are explicit and easy to define, whilst elements of creative collaboration are much more difficult to quantify. Therefore it has always been simpler to credit directors with visualisation, and talk about technology in relation to the cinematographer's role. This critical neglect may be also partly caused by the way cinematographers talk about their own work. When Russell interviewed her six French cameramen she identified a common attitude, the rejection of self-promotion, and the denial of individual styles. However she notes, “it has long been the job of the analyst, the critic, as opposed to the creator, to evaluate and interpret the statements of the artist” (Russell, 1981, p. 6).

4.1 In Search of the Author(s)

The almost unique collaborative nature of film art presents a challenge to the serious analyst, or critic, that rejects the notion of the single author for film. Defining the contribution of each creative member of the team in a collaborative process requires considered cross-referencing of the work of the individuals. As Russell observes, cinematographers often adapt their own approaches to accommodate the style of the director with whom they are collaborating. Cinematographer Ed Lachman, *London Kills Me* (Kureishi, *et al.*, 1991), *The Limey* (Soderbergh, *et al.*, 1999), *Far From Heaven* (Haynes, *et al.*, 2002), supports Russell's view, "I've worked with Wim Wenders, Godard, Bertolucci and Seidl, and they all have their own cinematic language. So you kind of plug into that language and put your own input into it, but I'm working within their language" (Goodridge and Grierson, 2012, p. 54).

Russell quotes an interview with Vilmos Zsigmond from July 1974, that she claims embodies both the European and Hollywood approaches.

But the most important thing is how you work with your director. The cameraman has to be a partner with his director. It's a partnership. It's my picture and his picture together and it's one film. I mean, you want to create a certain style together. (Russell, 1981[Zsigmond, 1974], p. 68)

Curt Courant, who shot, *La Bête Humaine* (1938) for Jean Renoir, *The Man Who Knew too Much* (1934) for Hitchcock, *Woman in the Moon* (1929) for Lang, and *Monsieur Verdoux* (1947) for Chaplin, with Chaplin's long-term collaborator Roland Totheroh, was quoted in 1935 by Ernest Dyer for *International Photographer*.

The word 'cameraman' is unfortunate. The suggestion it conveys is too limited, too technical. 'Chief artistic collaborator', were the phrase not so clumsy, would be less misleading. The cameraman collaborates with the director and the scenic designer and others so as to produce an artistic picture. (Dyer, 1935, p. 16)

Freddie Young was an experienced director of photography, winning three academy awards for cinematography for *Lawrence of Arabia* (Lean, *et al.*, 1962), *Doctor Zhivago* (Lean, *et al.*, 1966), and *Ryan's Daughter* (Lean, *et al.*, 1970).

[The DoP's] job is to produce the best photographic record that can be made of the production he is engaged to work on. He plans the filming, lights it and shoots it. His most important attributes are a fully developed pictorial sense and a sound understanding of the technical basis on which it must be built. He is an artist, and a technician. (Young & Petzold, 1972, p. 23)

Young summarises the role of the cinematographer as 'an artist, and a technician'. This sentiment is often repeated. Cinematographer Mario Tosi, *Carrie* (De Palma, *et al.*, 1976), *Whose Life Is It Anyway?* (Badham *et al.*, 1981), states, "The function of the cinematographer is a very involved one because he must function both in the artistic area and the mechanical area" (Schaefer and Salvato, 1984, p. 235). The irony of the sub-title of my thesis is that it embodies this duality of the cinematographer's role. *Persistence of Vision* refers both to the fundamental illusion that makes moving images technically possible. Malkiewicz defines *Persistence of Vision* as, "The phenomenon of the eye retaining for a short time the image just seen. Therefore a stream of images of short duration (such as projected frames of film) are seen as a continuous [moving] picture without flicker" (1973, p. 200). The phrase also alludes to the notion that film authors can only be discovered by their use of recurring motifs or themes across a body of work (Wollen, 1969; Hogan, 2004). Although the understanding and operation of complex technology is often considered the primary function of the cinematographer, it is art and communication, which is at its heart. The historical issue is that the technical aspects of the job are explicit and easy to define, whilst the creative collaboration between the director and the 'director of photography' is much more difficult to quantify. It has always been easier for critics just to attribute visual aesthetics and meaning solely to the director. The two contributing factors for this 'duality' of the cinematographer are the obvious complex nature of the technical requirements of shooting, and the collaborative nature of the filmmaking process, where much emphasis has, historically, been placed on the director, as I have already outlined. These factors have resulted in the relegation of the cinematographer's role to that of a technician in critical and academic work. However, that 'duality' is present, and is often where the challenge of the cinematographer's role is centred.

The cameraman stands at the natural confluence of the two main streams of activity in the production of a film - where the imagination meets the reality of the film process.
(Young & Petzold, 1972, p. 23)

The list of duties published by *The American Cinematographer* magazine

(appendix I) gives a comprehensive overview of the responsibilities of the cinematographer from pre-production to restoration and archival activities. This list covers both the technical and the artistic sides of the job, demonstrating exactly the extent of the creative contribution of the cinematographer, from script analysis, and devising the style and visual approach, as covered by Haywood (2000, p. 87), to choosing lenses and composition (subject to director's approval) and lighting to ensure the mood and tone help tell the story. This list also makes clear the distinction between two areas of the cinematographer's role, the camera and the lighting, as well as, like Box (1993) and Rabiger (1997), pointing to the cinematographer's close relationship to the director, for example;

- Discuss all aspects of script and director's approach to picture in preliminary talks with director
 - Come to agreement with director
 - Walk locations and stages with director and device shooting plan
 - Devise shot list with director
- (<http://www.bscine.com/information/training/the-responsibilities-of-the-cinematographer/>, accessed February 2007)

This working relationship is integral to the cinematographer's function.

The relationship between a director and his cameraman is obviously highly important. Not only must a cameraman faithfully interpret the director's ideas for all the various moods, but quite often he can enhance dramatic ideas with suggestions about lighting that the director has not envisaged. (Cardiff, 2003, p. 8)

Jack Cardiff, a celebrated cinematographer with a filmography that includes, *Black Narcissus* (Powell, *et al.*, 1947), *The Red Shoes* (Powell, *et al.*, 1948), and *The African Queen* (Huston, *et al.*, 1951), quite clearly indicates that he feels that the main area of autonomy of the cinematographer is the lighting. In a new foreword to the 2013 reprint of *Masters of Light*, cinematographer John Bailey, *Groundhog Day* (Ramis, *et al.*, 1993), *The Big Chill* (Kasdan, *et al.*, 1983), *Cat People* (Schrader, *et al.*, 1982), highlights the "primacy of lighting for the cinematographer" (Schaefer and Salvato, 1984 [2013], p. xi). Bailey observes that most of the interviewed cinematographers in *Masters of Light* reference lighting "more than composition, editorial coverage, continuity, or camera movement" (Schaefer and Salvato, 1984 [2013], p. xi). In many ways this is the obvious function of the cinematographer, as no one else on set can realistically claim responsibility for the choice and placement of the lights. This

is the approach that Russell takes with her analysis of *Semiotics and Lighting* (1981), which I will discuss later. Much like the obvious concern of the director is working with the actors. The difficult areas of responsibility to define are those that seemingly crossover. I am referring, of course, to the placement of the camera and the choice of the shot.

It is the director who is seen as solely responsible for a film's content, that is, its conception and the formal realisation of both story and performance. The cinematographer's realm is perceived as relating to the 'style' of the film, and to the techniques and tools which serve it. This separation of duties reinforces beliefs about the roles, which in reality considerably overlap. Despite what the credits or the studio bosses may say, on a film set there really is no *auteur*, but substantial interdependence. (Greenhalgh, 2003, p. 145)

Greenhalgh warns us that due to the reality of working collaboratively there is often a merging of roles between the director and cinematographer, and it is not always a straightforward process to clearly define on any given project where certain creative decisions may have originated, or the exact nature of their development. Giuseppe Rotunno is an Italian cinematographer, who has shot over seventy-five feature films, mainly in Italy and America, and has worked on a number of Fellini's films including, *Roma* (1972), and *Amarcord* (1973). He reminds us that although the working relationship between the director and cinematographer can be very close creatively, it is often the sensibilities of the director that might guide a specific approach to a project.

I have always felt it is up to the director to state what his or her aims are, and what meaning should be given to the images. I think it is an important skill for the DoP to be able to understand the director's psychology and to sense the values that the director wishes to give the story, even if it is sometimes difficult to explain what the desired effect is. (Rotunno, 2003, p. 12)

Rotunno implies a framework provided by the director, rather than explicit instruction. Cinematographer Laszlo Kovacs, *Easy Rider* (Hopper, *et al.*, 1969), *Copycat* (Amiel, *et al.*, 1995), clearly states the cinematographers' development of the directors' concepts, "It's your artistic responsibility to decide how you want to see that story, above and beyond what the director wants" (Schaefer and Salvato, 1984, p. 185). Cinematographer Billy Williams, *Women in Love* (Russell, *et al.*, 1969), *On Golden Pond* (Rydell, *et al.*, 1981), *Gandhi* (Attenborough, *et al.*, 1982), describes much the same general approach to directors and their 'visions', "I like the directors who have a full

range of ability, who have a concept of what they want and who put their ideas forward. Then you have something to start with and build on" (p. 280). Some cinematographers initiate the visualisation process. Ed Lachman states, "I go to directors when I've read a script and present them with a kind of visual notebook. Some directors embrace that - even if it isn't their ideas, at least it starts a forum for discussion" (Goodridge and Grierson, 2012, p. 52). Rodrigo Prieto approaches projects in much the same way as Lachman, presenting the director with visual research material, and even his own shot list, "For me, bringing to the table ideas of how to shoot a scene is a good starting point to design the look and feel of a film with the director (p. 61). Cinematographer Michael Chapman gives a more pragmatic definition of a cinematographer's role, and how it may change from film to film.

The cameraman's basic duty is to get down on film a series of images which contribute to a coherent whole. Beyond that, it varies enormously from picture to picture. A cameraman negotiates - arranges - his function anew for each director. Some want you to light and be quiet; others want rather more. (Schaefer and Salvato, 1984, p. 100)

Chapman is clear that lighting always remains the responsibility of the cinematographer, but notes that other contributions vary film to film, director to director.

4.1.1 *The Cinematographer's authorial role*

Douglas Slocombe begins his 1949 article on *The Work of Gregg Toland* with a summary of the general role of the cinematographer. He dismisses the notion of a cinematographer simply photographing what appears in front of the camera.

...the cameraman is required to imagine and create on the screen an *effect* - an effect that is suggested by four things: the requirements of the script, the conception of the director, the basic background designed by the art director, and the cameraman's own imagination. (Slocombe, 1949, p. 69)

Slocombe states that it is the fourth factor that is often forgotten, even though "in the final analysis it is the cameraman's interpretation of these [other three] influences what appears on the screen" (p. 69).

Some cinematographers are very clear about using their 'own imagination'.

Chris Menges, *The Killing Fields* (Joffé, *et al.*, 1984), *Notes on a Scandal* (Eyre, *et al.*, 2006), talks about having a “vision” as a cinematographer that drives him on particular films, but within the context of collaborative work. “You have to be driven, but you also have to listen, and getting that balance right is what makes you good or not so good” (Goodridge and Grierson, 2012, p. 99). Slawomir Idziak, who has worked with Kieslowski on *A Short Film about Killing* (1988), *The Double Life of Veronique* (1991), and *Three Colours: Blue* (1993), talks about his creative process on *Black Hawk Down* (Scott, *et al.*, 2001). He researched the psychological problems of veterans, and developed a visual approach from his own research (van Oosterhout, *et al.*, 2012, p. 141). Walther van den Ende, *Toto the Hero* (Van Dormael, *et al.*, 1991), *No Man’s Land* (Tanovic, *et al.*, 2001), *Joyeux Noël* (Carion, *et al.*, 2005), highlights the balance between not consciously trying to impose a personal style on a film, but bringing something unique, “I won’t try to make it my film, but you cannot efface yourself either” (p. 152). Bill Butler, *The Conversation* (Coppola, *et al.*, 1974), *Jaws* (Spielberg, *et al.*, 1975), talks about his contributions to the visual quality of *Jaws*, particularly the extensive use of handheld cameras, “Not only that, I also insisted on shooting as low to the water as I could for the entire picture for the psychological effect that being close to the water would eventually have on people” (Schaefer and Salvato, 1984, p. 91).

Conventional wisdom has always put lighting into the realm of the cinematographers’ function, however, lighting is only one half of the cinematographer’s technical role, the other is supervision of the camera. Aside from the technical operation and oversight of the mechanical functions of the camera department, the authorial question is how much influence over the creative aspects of image construction can be attributed to the cinematographer? This question can only be answered, within the context of collaborative co-authorship, by close analysis of the cinematographers’ work, and of the single most important creative relationship for the cinematographer, that with the director. In their introduction to *Masters of Light* (1984) Salvato and Schaefer state that the cinematographer “...takes orders from the director but he is also his collaborator and confidant” (p. 1). In this one sentence they neatly highlight the contradiction inherent in the director-as-single-author approach to film criticism. The notion of collaboration does not fit with the concept of ‘taking orders’. In a footnote in the 2013 re-print they apologise for assuming all cinematographers are male (p. xviii).

In 1981 Rainsberger, in his introduction to his book on James Wong

Howe, commented that, “there are no in-depth critical analyses of any cinematographer’s work” (1981, p. 4). Since then there has been a number of books including collections of interviews with cinematographers, Ettedgui (1998), Schaefer and Salvato (1984), Ballinger (2004), Fauer (2008 and 2009), Goodridge and Grierson (2012), van Oosterhout *et al* (2012), but Rainsberger’s work still stands as one of the only in-depth monographs of a cinematographer’s body of work, aside from Storaro’s philosophical ruminations on his own work (2001, 2002, 2003), Nestor Almendros’ *Man with a Camera* (1980), and the volumes of Christopher Doyle (1997, 1998, 2003). In terms of my case study, books on Welles continue to be published, due out this year, *Orson Welles’s Last Movie* (Karp, 2015), *Orson Welles: Power, Heart, and Soul* (Feeney, 2015), *Orson Welles, Volume 3: One-Man Band* (Callow, 2015), while no in-depth monographs exist on any of the cinematographer’s that Welles worked with. Callow’s sub-title is the most ominous, or perhaps it will be ironic, it is due for publication November 2015, after the time of writing this thesis.

As I have already established the majority of critics and academics have historically attributed all creativity within film images to directors. In the introduction to *Cinematography* (2014) Keating claims, “though few film historians endorse the auteur theory in its pure form, it is still the case that many works of film scholarship are strongly oriented towards the director” (2014, p. 5). Ironically, though he claims that authorship is an issue when discussing cinematographers’ work, Keating himself when he talks about advances in cinematic narrative in the silent film era defaults to talking about directors. “By the last decade of the silent period, most Hollywood directors were dissecting narrative action into shorter and closer shots” (2014, p. 27). Despite raising authorship as one of the questions inherent in the study of cinematographers Keating almost exclusively talks about cinematographers within the context of technology, technique and style, rather than the creation of meaning within the image, which would be a pre-requisite for an authorial input. Influencing the ‘mood’, or emotional content, of an image, could be understood as creating meaning, but often, in studies of cinematography, this is described as either simply serving the intentions of script, or following the wishes of the director. Keating contrasts the use of camera movement in *Girl Shy* (Newmeyer and Taylor, *et al.*, 1924), which “follows the protagonist in a predictable way”, with that in *Sunrise* (Murnau, *et al.*, 1927) which “demonstrated new ways of integrating the camerawork with narrative” (2014, p. 31). Again, Keating states, “While Murnau is using his camera to tell a story...”, seemingly crediting any authorial intention to the director, not the two cinematographers who worked

on the film, Karl Struss & Charlie Rosher. This idea is contradicted by Struss himself, “Murnau left the whole visual side of the picture to us he concentrated entirely on the actors” (Higham, 1970, p. 126). Attributing authorial decisions to directors is a general practice amongst film critics, which one would have hoped that a book focusing on cinematographers, published in 2014, might have done more to challenge. Keating is not alone in reactionary analysis, in his chapter on the history of film style, *From Gance to Reygadas* (van Oosterhout, *et al.*, 2012, pp. 30-60), Verstraten talks of Renoir, Bresson, Weine, Welles, Sternberg, Rossellini, Griffiths, Gance and Sirk, crediting them with composition of shots (pp. 34-36), stylistic innovations (p. 33, p. 37), use of lenses (p. 46), editing choices (pp. 32-34), and narrative innovations (p. 39). In fact he references over one hundred directors in his chapter but only one cinematographer, Christopher Doyle (p. 51). He also apologises, apparently with no irony, “to those directors I unjustly overlooked” (2012, p. 57). This is in a book that has the sub-title, *Cinematographers on Cinematography*. For me this epitomises the attitude of scholars and critics, and represents the continuing neglect of cinematographers’ full contribution.

4.1.2 Collaborative authorship

Lucas, *Cinematography* (2014), argues that the advent of digital post-production techniques, like digital intermediates (DI), colour grading, visual effects and computer generated images (CGI) extends the working relationships that have become important for the cinematographer. Lucas concludes his chapter, *The Modern Entertainment Marketplace*, with the comment that,

... for a craft that had long seen itself in a principled dyad with the director, this was a notable shift in its stance towards other departments. The image of the cinematographer, long promoted by the craft as an individualistic, virtuosic “painter with light,” is complicated by this new vision of cinematography as the product of many hands. (Lucas, 2014, p. 156)

I have to disagree on the first point, the triad of director, cinematographer and production designer has long been established, from the early days of Pastrone’s *Cabiria* (1913), which influenced Griffith’s *Intolerance* (1916), and explicitly evident in *The Cabinet of Dr. Caligari* (Wiene, *et al.*, 1920). Cinematographer Conrad Hall talks about the importance of working closely with the art director and set designers (Schaefer and Salvato, 1984, p. 168). How far critics attribute authorship to visual effects producers remains to be seen, however cinematographers have long worked with lab technicians,

color graders, and special effects supervisors. *Citizen Kane* is full of visually enhanced sequences and shots, created by special effects supervisors trying to create photo-realism, and that didn't promote an identity crisis for cinematographers, apart from the obvious fact that Welles is often credited with every creative decision made for *Kane*. Certainly the nature of the industrial role of the cinematographer is undergoing continual change. Current digital technologies have led to the diversification of image creation across a number of processes, capture, manipulation, and compositing. However, DI processes have a precedent in hand-painted frames, compositing has a precedent in early double-exposures, and CGI echoes animation techniques that pre-date the 'moving-photograph'.

Ende simply sums up the digital revolution as an "evolution", that will not ultimately have a profound effect on film language, "we will create the same types of images we always have" (van Oosterhout, *et al.*, 2012, p. 154). Christian Berger, cinematographer on a number of Haneke films, *The Piano Teacher* (2001), *Hidden* (2005) and *The White Ribbon* (2009), makes the observation that discussions about the difference between film and digital technologies misses the point, "The point is what you do with it" (p. 138). Bruno Delbonnel, *Amélie* (Jeunet, *et al.*, 2001), *A Very Long Engagement* (Jeunet, *et al.*, 2004) states that, "Basically, the transition to digital does not change the way stories are told, because it is still my light and my frame - those are my choices" (p. 179). John Bailey also notes that the emphasis on art and craft, rather than technology, has maintained the relevance of the interviews in *Masters of Light* (Schaefer and Salvato, 1984 [2013], p. xi). "What remains is the creative vision and insight into problem solving that is the true mainstay of the working cinematographer" (p. xiii). Bailey attributes a 'creative vision' to the cinematographer. He later describes the cinematographer's role as a "visual storyteller, engaged in translating character and story into supportive and emotive images" (p. xiii).

The technology does not determine the artistry, but control of the processes identifies the artist. In its crude way the director as single author concept took this principle quite literally, but now a more nuanced approach to film authorship is required, one that understands, accepts, and accommodates the concept of collaborative filmmaking.

If *Cinematography* (2014) as a volume has a central theme it is that the work of the cinematographer adapted each time new technology was introduced into the

filmmaking process. CGI and DI can be viewed as just another technological evolution in image creation. Cinematographers may not always be ‘painting with light’, but painting by pixels still requires an aesthetic coherence that requires creative oversight. In the early 1990s the switch from cutting 35mm film to digital non-linear editing did not result in mass unemployment for film editors. They continued to do the same job, but with different tools. Ten to twenty years later the digital revolution in image capture, or indeed creation, has provided cinematographers with new tools, and new opportunities (Cowan, 2015b). The reason why Nilsen’s volume, *The Cinema as a Graphic Art*, remains for me a key text in understanding the role of the cinematographer, despite being written in 1937, is the same reason that Bailey cites for the continuing relevance of *Masters of Light*, that he talks about creativity and art, not technology.

4.2 Three Conditions for Creative Contribution

In my own article *Underexposed: The Neglected Art of the Cinematographer* (2012b) I outlined three key factors that affect the creative contribution of the cinematographer. The first is resources. This would include technology, the capability of realising the desired image. Rainsberger also highlights “time and money” (1981, p. 44) as constraints on the cinematographers’ work.

A low-budget film must be shot in a relatively short time, forcing a variety of compromises on the cameraman. Good lighting takes time; when the time is not available, the cinematographer must resort to functional but uncreative lighting” (1981, p. 44).

I would highlight time as a separate factor. In my article I isolate preparatory time as a second factor (p. 76). This is identified by Nilsen (1937, p. 226), and by Toland (Wallace, 1976, p. 25). Almendros states that, “the role of a good director of photography should start long before shooting, with selection of the crew, location scouting, supervision of sets, wardrobe design, and so on” (1980, p. 101). Rainsberger makes a similar general observation.

A major complaint by the cinematographer is that he is brought to a picture too late. Not only does he have little time to prepare his approach, he is often shackled with locations, sets, costume, and shooting schedule already fixed. (1981, p. 44)

The importance of this is that a prior understanding of the narrative and

thematic concerns of a project is essential. Time to consider a visual approach to a film as a whole, or individual scenes, is the only way to ensure a coherence between the narrative and the visual approach. This is evidenced in a 1947 article about Toland.

In *Best Years*, Gregg worked on the picture from its inception, getting each version of the screenplay, and the revised pages as they came from the writer, Robert E. Sherwood. This enabled Gregg to plan the production requirements, to scout locations and shoot photographic tests. But, in addition, it enabled him to familiarize himself with the story itself, so that he had a thorough “storywise” understanding of each scene, of each character. With this background, and with constant discussions with Wyler, Gregg was able to use his technique in the best interests of the story as a whole. (Koenig, 1947, p. 30)

A common thread throughout all the interviews with cinematographers highlighted above is the observation that the cinematographer serves the story. Bordwell defines Classical Hollywood cinema as being bound by a set of rules, the most fundamental one being, “that telling a story is the basic formal concern” (Bordwell *et al.*, 1985, p. 3). I believe this idea of Classical Cinema can be extended beyond Hollywood. Keating outlines the early shift to “classicism”, which he equates to continuity, narrative-driven films (2014, p. 7). All the contributing authors to *Cinematography* (2014) accept that narrative clarity is the primary function of cinematography in the majority of the periods discussed, with the possible exception of early cinema (Gunning’s cinema of attractions) and certain sections of the late 20th Century cinema.

In updating my own article conclusions (2012b), I would now include production time within the second factor of preparatory time to account for Rainsberger’s observation about shooting schedules (1981, p. 44), so I would redefine this second factor as Schedule. This would incorporate preparatory time, production time, and include a consideration for post-production time which has increasingly become the extended domain of the cinematographer, due to advances in colour grading techniques, and computer enhanced images.

It has to be noted that a number of cinematographers do not necessarily see these practical limitations as restrictions on their creativity. Cinematographer Robby Müller, *Alice in the Cities* (Wenders, *et al.*, 1974), *Dead Man* (Jarmusch, *et al.*, 1995), *Breaking the Waves* (von Trier, *et al.*, 1996), states that, “A cameraman’s style is the product of his limitations” (van Oosterhout, *et al.*, 2012, p. 121). Laszlo Kovacs remarks, “You may have all kinds of economic

and logistic considerations but one thing that shouldn't be affected by that is the quality of the film" (Schaefer and Salvato, 1984, p. 191).

4.2.1 *The directorial partnership*

The final factor that influences the creative contribution of the cinematographer is their relationship with the director, the "directorial partnership" (Cowan, 2012b, p. 77). These partnerships are common, for example, Powell and Cardiff, Bergman and Nykvist, Bertolucci and Storaro, Wyler and Toland, Hitchcock and Burke, Coen and Deakins, Kubrick and Alcott, Wong Kar Wai and Doyle, and Aronofsky and Libatique. The dynamics of the director/cinematographer partnership vary considerably. Rainsberger interviewed a number of directors on their relationship to cinematographers for his book on James Wong Howe.

Hawks tries to give his cinematographer freedom to experiment, as long as it is in keeping with the director's desires. Martin Ritt hires a cameraman who will reflect his wishes and make an individual contribution as well. Daniel Mann attempts to give the cameraman as much freedom as possible, involving him almost as an equal. (1981, p. 43)

Rainsberger remarks that the *auteur* theory has fostered the belief that the cinematographer, art director, and all technicians are "simply servants" of the director (1981, p. 40). He illustrates the point with an insight from one of his own interviews.

Lee Garmes remarks that in his films with von Sternberg, Hawks, Wyler, and Hitchcock - all frequently mentioned as American *auteurs* - the directors seldom interfered with his work; he was allowed the freedom to photograph as he pleased (1981, p. 41).

A number of cinematographer's talk about fulfilling a director's vision, however that may not be to a strict plan. John Bailey states that he prefers to work with directors that have a "vision", however he defines a vision "not necessarily specifically in terms of shots, but in terms of the tones and textures of the film" (Schaefer and Salvato, 1984, pp. 51-52). This broader definition of a director's vision allows for creativity on behalf of the cinematography in both realising and interpreting this vision. Anton van Munster talks of 'thematic direction' from Bert Haanstra, "This meant I could always work towards a clear goal... I have always had the feeling that I contributed. He [Haanstra] gave me freedom because he trusted me" (van Oosterhout, *et al.*, 2012, p. 114). Robby Müller

talks about the cinematographer's responsibility to consider visual strategies, "... options should be put to the director" (p. 120). Slawomir Idziak also discusses working with European *auteurs*.

You often have a director with a certain vision who may have written his own screenplay and has to repeat his vision about a hundred times... it is important for him to have a collaborator... who has his eyes open and offers a fresh point of view. (van Oosterhout, *et al.*, 2012, p. 141)

John Alonzo, *Harold and Maude* (Ashby, *et al.*, 1971), *Chinatown* (Polanski, *et al.*, 1974), *Scarface* (De Palma, *et al.*, 1983), states that directors usually instigate the look of a film (Schaefer and Salvato, 1984, p. 24), but in the cases he discusses the directors' give broad stroke approaches to the look of the films (pp. 24-25). He also talks about instigating looks himself (p. 28). William A. Fraker, *One Flew Over the Cuckoo's Nest* (Forman, *et al.*, 1975), *Rosemary's Baby* (Polanski, *et al.*, 1968), *Tombstone* (Cosmatos, *et al.*, 1993), states that the "director is the overall boss", however he talks of the necessity of being able "to get into that director's head". He talks of the "marriage between the cameraman and a director" (pp. 132-133). He infers a process of interpretation rather than one of following orders. Seamus McGarvey makes a similar observation about being guided by a director, not led.

The director will usually have been working on a project for perhaps a year and has clear notions of what they want. I do have clear ideas when I read a script, because every script has photographic signatures and a cinematographic heart... I like to get a sense of how the director is imagining the film before I offer my thoughts. (Goodridge and Grierson, 2012, p. 160)

As I stated in my article, some directors have a clear idea about visualisation, and the role of the cinematographer could be to simply realise that vision, however there are directors who have no pre-determined visual ideas and rely wholly on the cinematographer to visualise a given film (2012b). These are the two extreme cases, there are numerous degrees in between. Cinematographer Vilmos Zsigmond, *Deliverance* (Boorman, *et al.*, 1972), *The Deer Hunter* (Cimino, *et al.*, 1978), *The Black Dahlia* (De Palma, *et al.*, 2006) sums up this range, "Some directors give you a tremendous amount of freedom while other directors try to take over your job. Usually a director hires a cameraman because he trusts his vision and creative ability" (Schaefer and Salvato, 1984, p. 335).

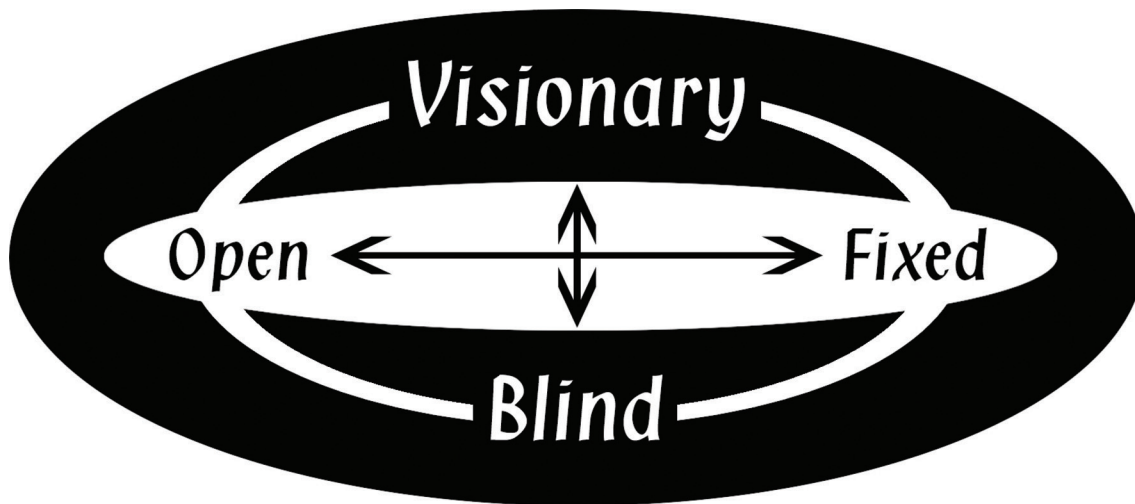


Figure 6: Director types (Cowan, 2012b, revised 2016). The revision is exclusively the addition of the axis arrows.

I proposed a model for categorising directors in terms of their approaches to collaboration (fig. 6). A director's attitude could be plotted between two axes. The first runs from "open" to "fixed" (2012b, p. 77). A fixed director has a pre-determined visual strategy, which cannot be changed, altered or adapted by the cinematographer. Cinematographer Dante Spinotti describes his particular working relationship with Michael Mann, having shot *Manhunter* (1986), *The Last of the Mohicans* (1992), *Heat* (1995), *The Insider* (1999) and *Public Enemies* (2009) with the director. "In a Michael Mann movie I, as a DP, was basically responsible for the light, and he was involved with the camera work" (van Oosterhout, *et al.*, 2012, p. 128). In this case Mann could be described as 'fixed' in terms of the camerawork. Cinematographer Bruno Delbonnel, who worked with Jean-Pierre Jeunet on *Amélie* (2001), and *A Very Long Engagement* (2004), states, "Someone like Jeunet is very precise. He knows about lenses and he knows what he wants. But not all directors are as visually oriented as he is" (p. 176). Rodrigo Prieto describes Ang Lee as the "most specific" director he has worked with, in that he will tell the cinematographer where to put the camera, and what lens to use. "Of the directors I have worked with, he is probably the most specific - other directors will talk about, say, focal lengths or will be more generic about lenses" (Goodridge and Grierson, 2012, p. 61). By contrast Prieto describes working with Oliver Stone, "he's not only really open to ideas, but he expects his team to propose concepts" (p. 61). An open director is willing to collaborate, discuss ideas, or accept proposals from the cinematographer. Kovacs does not accept that directors work in a dictatorial way, "I have worked with many directors and I can't remember the last time a director told me, 'Put the camera right here and put a 28mm lens on it.' It's a

very close collaboration and you work it out with the director” (Schaefer and Salvato, 1984, p. 189). Lachman clearly sees his role as a collaborative co-author, “You have to find your own filmic language with the director, because images are the subtext for the psychological world that you’re creating for the characters” (van Oosterhout, *et al.*, 2012, p. 161).

The other axis in my director type diagram runs from “visionary” to “blind”. This could be criticised for being a value judgment. The axis relates to the director’s visual sense. Visionary directors have well developed visual skills, and blind directors have none. Chapman talks about the difference of working with directors that are visual, and those that aren’t. “I’ve also worked, on a couple of occasions, with directors who want to be enormously visual and think they are but whose ideas are always terrible. That’s really awkward and unpleasant for me” (Schaefer and Salvato, 1984, p. 117). He states he has also worked with directors who leave him to visualise a film, and implies that he would anyway when he discusses Gordon Willis. “He’s [Willis] always very careful, in interviews, to say that you absorb that point of view [approach] from the director. But a lot of times you don’t” (p. 101).

I take great care in the article to emphasis that ‘blind’ does not relate to the overall skill and talent of a director. Some directors’ talents lie with characterisation, working with actors and script editing. Other directors have an ability to orchestrate individual artistic inputs, from writers, cinematographers, editors, designers, musicians, etc., into a unified and coherent whole, which marries their own artistic preoccupations. In the article I give two examples.

Kubrick may be described as a ‘fixed-visionary’ director. One can see from his body of work that he has certain visual motifs and techniques that are repeated throughout his work, regardless of the different cinematographers that he worked with. A detailed study of his films may reveal certain distinctive qualities in the films that he made with Alcott; *Clockwork Orange* (1971), *Barry Lyndon* (1975), *The Shining* (1980), as opposed to the films that he made with other cinematographers, but the overall style remains fairly consistent. (Cowan, 2012b, p. 78)

The other example is, perhaps inevitably, Welles, who I describe as a ‘blind-open’ director at the time of making *Kane*. Toland’s significant influence on the visualisation of *Kane* is what I will discuss in the latter half of this thesis.

In an interview with Russell conducted on 31st March 1973, (Russell, 1981),

Nester Almendros gives a description of working with both Truffaut and Rohmer, that illustrates the difference between an open and a fixed director respectively.

Truffaut is a man that gives *carte blanche* to his collaborators, you know. Other directors like Rohmer, they take care of the smallest detail like, for instance, the colors of the costumes, everything, every little detail, you know. Truffaut doesn't. He thinks that a set designer who is a specialist and who's a great set designer knows more than him so why should he tell him what to do. You see? (Russell, 1981, p. 98)

The irony of describing Truffaut as a collaborative filmmaker should not be lost on those who cite him as the inspiration for the *auteur* theory.

4.2.2 Collaborative partnerships

Although I have highlighted the cinematographer's partnership with the director, other collaborations are equally important, especially with actors and production designers, as indicated by my model of collaborative authorship (fig. 5). Therefore I would redefine this factor as Collaborative Partnerships, rather than simply "directorial partnerships" (2012b).

Given the complex nature of both the cinematographers' function, and the varying nature of their creative partnerships with directors, and other members of the production team, there is a clear need for empirical research where possible, but also detailed cross-referencing of analyses of textual aesthetics when trying to establish any authorial attribution for a given film. In the following chapters I shall attempt to define a working model, and a methodology, for conducting such textual analysis with respect to the cinematographer, and finally apply that methodology in a comprehensive study of the work of Gregg Toland.

Chapter 5: Nilsen and *The Cinema as a Graphic Art*

I have already argued that the single author notion for film is untenable, and provided a working model of collaborative, multiple authorship in film. Within this context I have broadly outlined the parameters of the cinematographer's place within that collaborative model. Now I will begin to discuss the specific role, and a theoretical context for the contribution of the cinematographer.

The earliest study of the role and function of the cinematographer is Nilsen's *The Cinema as a Graphic Art: On the Theory of Representation in the Cinema* (1937). It is a fundamentally important work in terms of studying the role and function of the cinematographer, and still stands as one of the most comprehensive analysis of the role. This is due to the fact that it discusses a *Theory of Representation* as a function of the role of the cinematographer, and does not deal with the technology usually associated with discussions of the role of the cinematographer. Nilsen's book also pre-dates all the major debates on authorship in film. As such I will give a detailed study of it, using it as a starting point for the discussion of various fundamental issues concerning the cinematographer and authorship. The book possibly has a misleading title. The idea of *Graphic Art* implies a study of elements of pictorial composition, however the main subject of the book is a philosophical discussion of the role and function of the cinematographer. The book does contain examinations of compositional issues, these include individual shots, and the broader dynamics of sequence construction, however these are discussed in the context of textual analysis, rather than simply technique. At its heart is a plea for the recognition of the creative contribution of the cinematographer. All these factors create a focus on the authorial role of the cinematographer, and as such make it a key text for laying the foundations of my thesis. In his appreciation at the start of the book Sergei Eisenstein acknowledges the concept of creative collaboration in filmmaking.

Regarding [the camera-man as an artist] ...is the only fair, right and useful way of looking at him... To this principle of creative collaboration we owe the most brilliant successes in the history of our Soviet cinema. (Nilsen, 1937, p. 7)

Eisenstein's criticism of "the individualist approach to art typical of the bourgeois conception" (p. 7) pre-empted the structuralist and post-structuralist criticism of the *auteur* theory by thirty years. In his own introduction to the book Nilsen outlines the central question of whether the cinematographer's role is a creative

one (p. 11). Nilsen obviously believes it is. He acknowledges that the general understanding of the cinematographer's role is that of a technician, "getting the given scene on to the film, by means of photographic and cinematographic technique" (p. 11). However he points to the collaborative nature of film production as both the reason for the creative aspect of the role, and for the source of confusion about the role, thirty-five years before Perkins (1972). Nilsen is adamant that the role should be a creative one, and the technical functions of the role are not its main purpose, they serve as the means to creative expression.

Every technical device has significance only in so far as it contributes to the expressive language of the film... all these are means of expressing content, the means used by cinema. (Nilsen, 1937, p. 12)

This sentiment has parallels with contemporary cinematographers like Roger Deakins, *Fargo* (Coen, *et al.*, 1996), *O' Brother Where Art Thou?* (Coen, *et al.*, 2000), *Skyfall* (Mendes, *et al.*, 2012).

Neither cinematography nor filmmaking in general is a mechanical process. Of course, there is no formula for content any more than there is a formula for lighting a set or the placement of a camera. One of today's major misconceptions is the belief that technique can be a substitute for content. (van Oosterhout, *et al.*, 2012, p. 167)

Laszlo Kovacs states, "The camera, lens and composition are instinctively a major part of telling a story. The real trick of it is in how you apply all those elements" (Schaefer and Salvato, 1984, p. 184). Nilsen refers to "story film" (p. 12), which mirrors the notion of classical cinema that I am generally considering. Nilsen's two basic principles, the creativity of the role of the cinematographer, and the collaborative nature of film production, are also the foundation stones of my thesis. As I have demonstrated in previous chapters, the majority of debates around authorship in film have centred on two principles that directly oppose Nilsen's, firstly that films have a single author (and do not have multiple authors), and secondly, that usually that single author is the director.

5.1 Images as a Record, or as an Expression

In the first Chapter Nilsen expresses the view that the ability of the camera to express an idea goes far beyond its basic function of recording objects and

events that occur in front of it.

Although still frequently exploited only for the documentation of the object photographed and its simple mechanical fixation on the film, cinema technique possesses such various means of constructing and expressing an art-image that it cannot be regarded as inevitably merely an instrument of recording, of making for example, the pictorial record of a theatrical expression. (Nilsen, 1937, p. 16)

This pre-empts Astruc's notion of "filmed theatre (1948) by over ten years. Nilsen makes the point, that Bordwell mirrors nearly seventy year later, that the audience's experience of the film's narrative primarily comes through the texture of the images (Bordwell, 2005, p. 32).

What the spectator sees on the screen is not the real action of the scene as it took place in front of the lens at the moment of shooting, but its optical interpretation as fixed on the film. (Nilsen, 1937, p. 16)

Nilsen's perhaps obvious point is that film is different to theatre. In theatre the audience directly watch the actor's give a performance. Film presents another layer of creative interpretation. That is the act of filming. In a basic sense the cinematographer chooses not only the viewpoint of the audience, but also selects how much of that view the audience can see. It is this "optical interpretation" that Nilsen considers has the possibility for "expressive technique" (p. 15). For me, it is this basic premise that provides the foundation for the argument of the authorial contribution of the cinematographer. Nilsen pre-empts Durgnat's, Staiger's, and Sellors' notions of performative intervention (1967; 2003; 2010, respectively). Nilsen is beginning to introduce his ideal notion of the cinematographer's role. It is not to create a documentary record of whatever is happening in front of the camera, it is to utilise "expressive techniques" to create an "art-image". This "art-interpretation" creates within its own elements "meaning" and "associations" (pp. 16-17). These meanings and associations, as described by Nilsen, should be "expressive of the idea of the given production" (p. 17). Presumably this would refer to the thematic concerns of the production, or perhaps aspects of its narrative content. Nilsen's notion of the difference between creating a record of events that happen in front of the camera, or creating expressive images, has a resonance in the way contemporary cinematographers talk about their role. Barry Ackroyd, *Land and Freedom* (Loach, *et al.*, 1995), *United 93* (Greengrass, *et al.*, 2006), *The Hurt Locker* (Bigelow, *et al.*, 2008) states, "I believe cinematography is

about the ability to interpret what you see, not simply record it” (Goodridge and Grierson, 2012, p. 126). Cinematographer Ellen Kuras, *Swoon* (Kalin, *et al.*, 1992), *Eternal Sunshine of the Spotless Mind* (Gondry, *et al.*, 2004), *Be Kind Rewind* (Gondry, *et al.*, 2008), says, “There’s a big difference in making imagery - between just doing the shot - and telling a story with how the camera moves, where it moves to, when to rack focus, and how to use light” (p. 138).

Whereas this is Nilsen’s ideal motivation for the cinematographer, I would contend that it is not true of every cinematographer, nor the process by which every film is shot. Cinematographer Gordon Willis, the *Godfather* trilogy (Coppola, *et al.*, 1972, 1974, 1990), *Annie Hall* (Allen, *et al.*, 1977), states that, “... most movies today are recorded; they’re not photographed. They’re not mounted; they’re just recorded” (Schaefer and Salvato, 1984, p. 291). This would chime with Livingston’s and Sellors’ notion of films that have makers rather than authors. However it is the cinematographers’ intervention, the process of filming, which has the potential to create another layer of meaning.

It is at this point that, in addition to the dramaturgist’s, director’s and actor’s treatment of the scenario, a new factor enters, involving a fully competent co-author - the factor we shall call *representational treatment of the production*. (Nilsen, 1937, p. 17)

Nilsen immediately attributes co-author status to the cinematographer by use of this “representational treatment”. We must temper this general claim with Livingston’s argument that contributors who do not intend to communicate meaning should be considered as makers, rather than authors (1997, p. 133). It is worth reiterating that Nilsen was writing in 1937, before any notion of *auteur* theory, and its bias towards the director as single author, were introduced. Nilsen acknowledges the inherent partnership of the director and cinematographer.

Who is responsible for this representational treatment?
It is achieved by the director and the camera-man in the course of preparations for, and during the actual shooting of the picture. And their creative work is determined by their general perceptions, their cultural background and their craftsmanship. (Nilsen, 1937, p. 17)

Nilsen again pre-emptes later theories of authorship which turn to the social-historical environments of directors, inherent in gender, political, class and national cinema studies, by acknowledging the “general perceptions” and

“cultural background” of cinematographers and directors on their work. Nilsen indicates a clear lineage in the development of meaning within a film, starting with the writer, followed by the director and actors, and then the cinematographer, “consequently the meaning of the picture as created by the dramatist, director and actor is modified” (1937, p. 17). This formalises the discussion in the previous chapter about collaborative partnerships. Directors and actors build on the work of the screenwriter, the cinematographer builds on the work of the director and the actors, developing or refining the director’s broad vision, or creating their own. Nilsen acknowledges the further development of the creation of meaning made by the editor. The potential for authorial influence in the role of the cinematographer is clearly established by Nilsen. “The significance and importance of the camera-man’s craftsmanship arises out of his enormous, and at times decisive, influence through his representational treatment” (1937, pp. 17-18).

It is worth highlighting now that I believe that cinematographers do not necessarily express their own biographical beliefs and philosophies within the content of the narrative, that is not their function. These are often pre-determined by the scriptwriter, or perhaps interpreted by the director. However their biographical beliefs and philosophies can shape the form and method of the communication of narrative content to an audience. This does not diminish the authorial influence of the cinematographer, as this lies within that “optical interpretation”, the “representational treatment” of the thematic, narrative and philosophical ideas of the script. Their influence is inherent in the artistry of the communication of these ideas to the audience, and their ability to visually render these ideas. Cinematographer Owen Roizman, *The French Connection* (Friedkin, *et al.*, 1971), *The Exorcist* (Friedkin, *et al.*, 1973), *Network* (Lumet, *et al.*, 1976), describes a “psychological subconscious feeling that’s transmitted to them [the audience] by the cinematography” (Schaefer and Salvato, 1984, p. 218), which enhances their experience. Cinematographer Christopher Doyle, *In the Mood for Love* (Kar Wai, *et al.*, 2000), *Hero* (Zhang, *et al.*, 2002), *The Limits of Control* (Jarmusch, *et al.*, 2009), claims that, “When you find form in an image or a gesture or perhaps in the relationship between the camera and the space and the person within that space, it’s astonishing” (Goodridge and Grierson, 2012, p. 25).

5.2 The Shot

Nilsen goes on to discuss 'the cinema shot', which he defines.

By the cinema shot, or the editing unit in cinematic construction, we mean that specific single element in the film, which, conditioned by the scenario content, makes a separate and indivisible contribution to the film construction in the course of editing. (Nilsen, 1937, p. 20)

This "single element" is compatible with the Deleuze's idea of the film's smallest component being the shot (Deleuze, 1983, p. 5), as a result of which he describes the cinema image as a movement-image. In *Cinema 1* (1983) Deleuze introduces us to the cinema of the movement-image. He dispenses with the mechanics of cinema, and treats the moving image as a direct experience for the audience. Its smallest component part being the shot, rather than the frame. The single frame is not experienced by the viewer in isolation. On the contrary, the illusion of persistence of vision recreates the movement of the filming so precisely, and so convincingly, that Deleuze states that the audience has a direct experience of the movement of the camera and the objects in front of the camera that are filmed. Deleuze suggests that the movement-image should be studied as a complete unit, rather than as a sum of its component 'photogrammes' (frames), as the function of these images is to create "an impression of continuity" (p. 5).

What is interesting to note within Nilsen's description of the process by which a shot is determined, he credits the director with a "directional plan of the treatment" of a scene, which "includes both the scheme of spatial organisation and the scheme of temporal organisation of the action" (Nilsen, 1937, p. 20). By this he means the directing of the actors, their movement around a set, or location, and the pacing of their performance. Nilsen does not include the placement of the camera, or consideration of framing, in the 'directional plan', these he considers within the realm of the cinematographer. I have already discussed the variations in certain director/cinematographer partnerships, but cinematographer Michael Ballhaus, *The Marriage of Maria Braun* (Fassbinder, et al., 1979), *Goodfellas* (Scorsese, et al., 1990), *Dracula* (Coppola, et al., 1992), adds, "There are directors who are more fascinated by dialogue and working with actors, and they don't care much about the images or the rhythm of the scene" (Goodridge and Grierson, 2012, p. 36).

Nilsen states that the cinematographer's first consideration is to determine the essential "expressive elements in the space and time of the shot" (Nilsen, 1937, p. 21).

In its general form the task of composition is to organise the object in the space and time of the shot with a view to obtaining the most expressive possible exposition of the content and significance of the given art-image. (Nilsen, 1937, p. 21)

Nilsen outlines the "simplest solution" to the question of composition as the "illustrative representation", which is akin to the basic recording of the event as staged by the director (p. 21). Nilsen makes it clear that the cinematographer does not just consider each individual shot as an entirely separate conception. The whole sequence of shots that constitute a given film needs to be considered (p. 23). He tries to dispel the myth that sequence construction is the sole preserve of the editor. Nilsen points out the interdependency of the cinematography and the editing in terms of creating what he calls the "editing composition" (p. 24), which includes not just notions of editing, but how individual shots relate to each other in terms of their content. At times this idea of sequencing is often credited solely to the editor, but it is also one of the concerns of the cinematographer. If a cinematographer shoots individual shots with no regard for the editing of the sequence, then an incoherent montage will result (p. 23).

Although it is important for the cinematographer to consider the sequence of images that the single shot will be edited into, Nilsen points out the dual nature of the single shot, in that it holds meaning within its own form as well as creating meaning in its juxtaposition with other shots. He highlights the dependency of the editor on the cinematographer's work. The editor is in some ways subordinate to the cinematographer, as the director is subordinate to the screenwriter. This would not necessarily be the case with some of the standard methods I have discussed, such as coverage, and cross-cutting. In this case the editor would be restricted by the variety of shots achieved by the cinematographer, but would have complete freedom in terms of timing and duration. Historically little attention has been given to the cinematographers impact on the editing composition. Nilsen rejects the notion that all meaning is derived from the editing process, and also emphasises that meaning can be created within a single shot (p. 24). It is not within the remit of this thesis to discuss in detail the influence and function of the role of the editor, suffice to say that I would, of course, also consider the editor as another potential co-author

in collaborative filmmaking, subject to them making meaningful interventions. Perkins partly makes a case for the editor (1972, p. 172), as does Gaut (1997, p. 165) in his wider argument for multiple authorship in film.

5.3 The Composition

Having established the importance and situation of a single shot Nilsen goes on to consider the compositional elements of the art-image, in terms of its spatial and temporal factors. Nilsen identifies four compositional tasks the cinematographer must complete, the 'linear-dimensional', the 'lighting', the 'tonal', and the 'temporal'. The 'linear-dimensional' is the spatial framing of the shot, the lighting and tonal are bound together, and the 'temporal' could be determined by both the internal timing of the shot and by the editing.

The first step is to consider the 'linear-dimensional' aspects of the shot, the cinematographer needs to select the relevant representational elements to include in the defined boundary of the frame. Then he places the objects within the space of the shot, considering perspective, camera-angle or plane of distance. The latter Nilsen equates with long shot, medium shot or close-up, which are in part determined by the focal length of the lens. The idea of selecting a camera viewpoint "determines the spectator's relationship to the object photographed" (Nilsen, 1937, pp. 36-37). This can be vitally important when creating meaning, "By transferring the object to the abstract space and time of the shot, we compel the emergence of a visual idea of it in different associations [than the everyday]" (Nilsen, 1937, p. 37).

In terms of the viewpoint, Nilsen discusses specifically the height of the horizon line, the higher or lower it is than the midpoint of the frame, the more foreshortening in the image. The same is true of the vertical plane perpendicular to the vertical optical axis of the lens. I would describe this more simply as the camera angle, which I define as the angle of the camera on the horizontal plane of the subject level. Nilsen however seems to use the term 'camera-angle' in relation to what I would call 'distance', that is the apparent subject-camera distance, i.e. long shot, mid-shot, or close-up. I will discuss these elements of shot composition in more detail in chapter seven. For Nilsen the exploitation of horizontal and vertical shifts in the viewpoint can create dramatic effects, and meaning.

The third step in Nilsen's compositional construction, is to consider the "distribution of light and shade", partly to give the impression of three-dimensionality to the two dimensional representation of the object. He gives an almost purely technical breakdown on the variations of directional light (p. 61). Nilsen does not attempt to breakdown the various technical approaches to lighting. This approach is very much evident in John Alton's *Painting with Light* (1949). I will discuss elements and aspects of lighting in more detail when I discuss elements of shot composition in chapter seven. However Nilsen acknowledges the possibility of creating meaning with light.

The determination of the light and tonal composition is one of the most complicated tasks in the camera-man's art, since light creatively exploited becomes a powerful means of exerting emotional influence. (Nilsen, 1937, p. 63)

The final step in Nilsen's compositional construction of the art-image is the consideration of any movement of the object, "the time factor" (p. 65). Nilsen's discussion of the time factor relates solely to varying degrees of frame rate manipulation, from slow motion effects to time lapse. Apart from referring to "The general length of time taken to show the given shot or cutting unit... [as] ... the time the spectator takes to apprehend the composition of the given shot" (p. 65), Nilsen doesn't consider the duration of the shot in terms of the editing.

5.4 Degrees of Freedom

Having established an approximate methodology of constructing a compositional treatment Nilsen then outlines the "varying degrees of freedom" a cinematographer may have in their task (p. 113). "Maximum freedom", as represented by the news film or documentary, where the cinematographer "carries out his own independent treatment", a case where a scheme has already been determined by the story and the director, where the cinematographer's purpose is to determine the specific shots, and finally a case of "minimum freedom", where the cinematographer is presented with a detailed storyboard, and his job is almost entirely technical (Nilsen, 1937, p. 113).

These 'degrees of freedom' establish a very important premise in the working relationship between the director and the cinematographer, and become a very important factor in the empirical research of a cinematographers' contribution. They can be applied to the open/fixed axis of my model for directional



Figure 7: *The Cabinet of Dr. Caligari*...



Figure 8: ... has fixed height, static,...



Figure 9: ... long shots, which are...

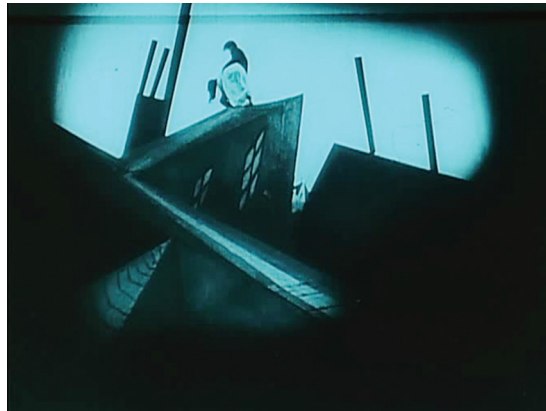


Figure 10: ... mainly reproductive.

partnerships. A fixed director offers little freedom for the cinematographer, and the open director offers more freedom.

5.5 Levels of Cinematographic Application

Nilsen divides the development of cinematographic art as starting with the 'reproduction period', during which the aim was purely the mechanical reproduction of the objects in front of the camera. Nilsen points out that the expressionism often cited in *The Cabinet of Dr. Caligari* (Weine, *et al.*, 1920) is almost exclusively restricted to the art direction and set construction, not the camera work, and can be seen, in terms of its cinematography as almost entirely 'reproductive'. In the examples shown the camera remains at the standard height, perpendicular to the set, with standard long shot framing (figs. 7-10). According to Nilsen the 'reproduction period' was followed by the 'pictorial period' where cinematographers began to be influenced by other pictorial art forms, for example paintings and photography, which by definition tended to be static, but did result in an experimentation with, and development

of, lighting techniques, which became more expressionistic (pp. 153-165). 'Pictorial' cinematography considers many of the aesthetic concerns of painting and photography. There is a surface concern for the construction of the image. Nilsen draws a distinction between the potential expressive nature of the work of the cinematographer, and the superficial representation of the object shot.

Nilsen finally observes that the cinematographers' contemporary practice of 'representational treatment' of the visual composition of a film can be traced *a posteriori*.

By the experience of the work of those camera-men in whom we find intelligent creation, i.e. creation pre-supposing deliberate exploitation of the expressive resources and methods of cinema technique, we can trace the process of formation of visual ideas which afterwards are realised in the compositional construction of the shot. (1937, p. 216)

Nilsen comes close to defining authorial analysis methodology long before Sarris ([1962] 2008), and Wollen (1969), and his 'intelligent creator' comes close to embodying Livingston's (1997) and Sellors' (2007) definition of an author. Nilsen implies that the creative cinematographer draws inspiration from the thematic ideas of the narrative, and therefore the latter will serve as a tool in the analysis of the former. Nilsen gives a clear warning when considering style in isolation. He argues that the mechanical repetition of certain technical traits does not need to be based on any understanding of "representational method" (p. 217). This critical caution of mechanical repetition, "the camera-man's... style" (p. 217), pre-empts Kael's criticism of Sarris' second criterion of value where "familiar touches" are a substitute for considered content (Kael, [1963] 2008, p. 49b). Nilsen's warning is partly motivated by a value judgment. He sees images that do not convey meaning as inferior, however his caution against seeing mechanical repetition only as a strong indication of authorial influence is an important one, and one that Livingston (1997) and Sellors (2007) address in their definition of an author.

Nilsen defines the cinematographer as a collaborative, co-author, in the filmmaking process, especially when they exploit the expressive possibilities of cinematographic techniques. For Nilsen, the 'optical interpretation' of a scene, involving its spatial and temporal dimensions, evolved over time, starting with the 'reproduction period', where little or no creative thought went into the filming of a scene. This is followed by the 'pictorial period' where aesthetic considerations are introduced into the execution of the

cinematography. Finally the 'representational period' was reached, where the cinematographer's concern becomes translating the thematic and ideological concerns of the narrative into visual form. I would consider Nilsen's three chronological categories of cinematography, reproduction, pictorial, and representational, not as stages in the evolution of cinematographic art, but as three methods of applying cinematographic technique to a film. Reproductive cinematography implies the use of anonymous, standard methods, which equates to Sellors' notion of authorless films (2010, p. 110). If the form of the film expresses nothing, if it falls within Nilsen's categorisation of reproductive film, then no author can be identified, as there are no distinguishing authorial traits. This type of film would also fall under Livingston's notion of films that have makers, rather than authors (1997, p. 133). Cinematographer Dante Spinotti, sums up the reproductional approach, "In Hollywood, there has always been, since its beginning, a focus on maintaining contact with an audience. Their basic question was: where do I have to put the camera so that the audience can follow the story?" (van Oosterhout, *et al.*, 2012, p. 128). Pictorial cinematography may well display stylistic traits that could be identified and attributed, but falls short of true representational treatment and therefore authorship, if it does not, as Sellors defines it, "... make manifest or communicate some attitude(s)..." (2007, p. 266). Cinematographer Ed Lachman describes a purpose to his images that mirrors the representational aspect defined by Nilsen (1937).

For me the challenge of cinematography is telling the poetic or psychological truth of an image in your story. Images should not only offer a pleasing pictorial aesthetic, but a projection of the emotions that the characters discover in themselves... I am always trying to explore with a director how you enter an interior world of the character and his emotions. (van Oosterhout, *et al.*, 2012, p. 159)

Mario Tosi divides cinematographers into two types, mechanical and creative. The mechanical cinematographer records the action, in the basic reproductive manner I have described. "The creative cinematographer... is after quality so that the story will consciously or unconsciously come alive in the mind of the audience" (Schaefer and Salvato, 1984, p. 235). Lachman also advocates the representational approach, "Images shouldn't be only a pleasing pictorial aesthetic, but a projection of the emotions that the characters discover in themselves" (Goodridge and Grierson, 2012, p. 52).

Nilsen provides an understanding of a theoretical concept of the cinematographer's authorial contribution, pre-empting many of the theoretical developments of the next seventy-five years. The historical neglect of his work parallels the historical neglect of the cinematographers themselves. Nilsen's notion of representational cinematography is perhaps the key to understanding the cinematographers' authorial contribution, so I would like to explore the notion of his 'representational treatment' in more detail.

5.6 Representational Treatment and Content-Style

The form of cinema's art is a blend of others, theatre, photography, painting, music, and to a more limited extent the novel, and includes its own unique aspects, "the visual possibilities opened to it by its being a *succession* of images, in *movement*" (Durgnat, 1967, p. 20). Although, Durgnat points out, it is a blend that can differ from film to film. Some films rely more strongly on 'text', some on their imagery, others on performance (1967, p. 21). Notably absent from Durgnat's analysis is sound. The differing mixtures of aesthetic elements, Durgnat says, can mislead the film critic.

Most film critics (outside Italy) have a literary background, and the fact that films, like novels, tell stories, reinforces their tendency to consider the 'core' of film as being somehow 'literary'... To these displaced persons a film's visual qualities are only 'style'. (Durgnat, 1967, p. 22)

As I have already discussed this bias towards literary criticism has led to a broad range of film criticism dealing almost entirely with narrative meaning, character psychology, and thematic concepts, rather than the form of film itself. This is a point echoed by Gaut (1997).

The dominant paradigm for understanding films has been a literary one... The literary paradigm has, I believe, led to serious distortions in our understanding of film... where the exact qualities of images and sounds, dependent on the particular individuals who generated them, are crucial to a film's artistic features. (Gaut, 1997, p. 167)

It is the combination of 'content' and 'style' that creates the 'art', however Durgnat gives us the generally accepted definition of 'content' and 'style'.

Among film critics 'content' is equated with 'literary content',

that is anything in a film which a novelist could fairly easily put into words if he were writing 'the book of the film'. And 'style' becomes, virtually, anything which isn't 'content'. (Durnat, 1967, p. 23)

Wollen, as we have seen, is particularly guilty of this with his discussions of Ford and Hawks (1969). Durnat makes the point that certain choices in filmic technique, for example, to follow an action with a pan of the camera or with a track, or to include the whole space that an action occurs in within a single wide static frame, contains the 'style' of the filmmaker, whether that is the director, or the cinematographer (Durnat, 1967, p. 24). As I have already reported he makes the point with the example of two Hamlet actors giving different interpretations of the same source text (p. 24). Nuances of style, Durnat argues, "don't just *colour* the 'content' of a passage. They *constitute* its content" (p. 26).

...an actor's postures, gestures, smiles, the quality of his glance, the tension of his facial muscles, the director's spatial relationships, the tones of grey caught by the cameraman, all these may be very eloquent and forceful in communicating experience (and so are 'content'). But because it is difficult to analyse or explain their exact meaning in words they tend to be referred to, vaguely, as 'style'. (Durnat, 1967, p. 26)

Durnat coins the phrase 'content-style' (1967, p. 27) to describe an individual artist's signature, where their treatment of material, in process of communicating meaning through their medium, may contain similar identifiable traits across a body of work. This is, of course, similar to the ideas inherent within the *auteur* theory, however Sarris' interpretation of the *auteur* theory makes a clear distinction between 'style' and 'interior meaning' (which we can generally read as 'content', although Sarris himself referred to *mise-en-scène* ([1962] 2008, p. 43)). Following Astruc's earlier assertion that, "the meaning which the silent cinema tried to give birth to through symbolic association exists within the image itself" (1948), Durnat explicitly ties the style and meaning together, foreshadowing Bordwell's point that the audience's experience of the narrative comes primarily through the texture (the 'style') of the images.

Film style matters because what people call content comes to us in and through the patterned use of the medium's techniques. Without performance and framing, lens length and lighting, composition and cutting, dialogue and music, we could not grasp the world of the story. Style is the tangible texture of the film. (Bordwell, 2005, p. 32)

Durgnat is much more explicit than Bordwell in his insistence that 'style' is the text, not just texture. Metz (1968) makes a distinction between the narrative contained in the story of the film, "The cinema... in fact is most often used to tell stories" (1968, p. 144), and the mode by which the story is communicated.

One will never be able to analyze film by speaking *directly* about the diegesis [narrative]... because that is equivalent to examining the significates without taking the signifiers into consideration. On the other hand, isolating the units without considering the diegesis *as a whole* is to study the signifiers without the significates - since the nature of narrative film is to narrate... (Metz, 1968, pp. 143-144)

Without wanting to pick apart Metz's terminology in great detail, he is stating that the meaning or communication of the narrative is exclusively tied to the form in which it is presented. He is in agreement with Durgnat. To discuss either in isolation is not to fully realise an analysis of a film. It is the articulation, and the use of 'film language', in the act of communicating, that is the art of cinema. This use of language is what elevates a text from the mundane to high art. It separates out texts that Kael would describe as being produced by "standard methods" (Kael, [1963] 2008, p. 48a), which Livingston would describe as being produced by makers, and I would define therefore as anonymous, from texts that have been produced with creativity (Hogan, 2004) in order to communicate attitudes (Sellors, 2007), by film authors. This is the difference between Nilsen's reproductional and representational cinematography. The ideas, or ideals, inherent in the story can also be naive or insightful, routine or inspired, but this is married to the telling. Great poetry, or great literature, is admired for its use of language as well as its exploration of themes. The two, as Metz points out, are intrinsically linked. The *auteur* theory tended to emphasise thematic ideas - and therefore isolated narrative from 'film language'. Filmic techniques were considered as secondary 'stylistic' traits, rather than essential traits of accomplished works of art. A number of contemporary cinematographers talk about creating a visual language within their work. Matthew Libatique describes this intention with his work with Darren Aronofsky, *Pi* (1998), *Requiem for a Dream* (2000), *The Fountain* (2006), *Black Swan* (2010), *Noah* (2014), "There's a sort of a philosophy that we've had working together: Develop a language that's consistent. The sooner you get the audience to buy into that language, the sooner they'll understand what you're saying" (Goodridge and Grierson, 2012, p. 179).

5.7 Intention and Interpretation

Durgnat does go on to outline the difficulty of interpreting 'content-style'.

But the significance of 'style' can never be defined exactly, any more than the meaning of a line of poetry can be defined exactly, not only because any work of art worth having arouses a complex chord of emotions, but because different spectators' minds work in different way. (Durgnat, 1967, p. 28)

Here Durgnat reflects the notion of readership within the construction of meaning, and doesn't fall into the romanticised notion of the author as sole authoritative voice. Where we find clues to the interpretation of individual instances of 'content-style', Durgnat suggests, is in the context of the artwork as a whole (Durgnat, 1967, p. 29). This is why Durgnat criticizes the fetishisation of particular aspects of style, for example, montage in the 20's, camera angles in the 40's, and camera movement in the 60's. He cites a particularly pertinent example for my discussion.

For example, writing about William Wyler's *The Little Foxes* (1941) and *The Best Years of Our Lives* (1947) Bazin calls their deep focus more 'democratic' than shallow-focus because it enables the director to have more important characters on the screen simultaneously, thus permitting the spectator to choose whichever character he will look at and identify with. Yet in these films Wyler had effectively determined which characters the spectators would be interested in, by the moral and emotional traits with which he endowed them, and which he balances one against the other with just as much care and control as do... shallow-focus films. (Durgnat, 1967, pp. 29-30)

I would also emphasize Durgnat's earlier point about the significance of "spatial relationships" (Durgnat, 1967, p. 26) in deep focus shots with multiple characters. These spatial relationships in a single frame often communicate a specific meaning that cannot be conveyed by the 'standard method' of conventional cross-cutting between shots of single characters isolated in their own space. Although advocating looking at separate contributors to a film, here Durgnat slips back into attributing this deep focus style to Wyler, whereas this is a particular 'content-style' signature of Toland, the cinematographer who shot both *The Little Foxes* and *The Best Years of Our Lives*, which I shall discuss later. Durgnat encourages us to assume that every aspect of a film has been created by "intuitive intention" (Durgnat, 1967, p. 30), which balances the

conscious and unconscious approaches initially inferred by the *auteur* theory, and the post-structuralists.

Durgnat divides the 'construction' of a film into three parts, the 'primary' elements being what takes place in front of the camera, "performance of the actor, the sets and lighting" (1967, p. 34). What he also calls the 'theatrical' elements (p. 35). The 'secondary' elements "derived from the possibilities of photography" (p. 34), which he also calls the 'pictorial' element (p. 36), and the 'tertiary' elements "from manipulating the strip of film" (p. 34), for which I assume he means editing and other post-production processes, which we could include colour grading. Durgnat criticizes the under-valuing of the secondary 'pictorial' element, in film analysis, which he believes "is actually one of the principal elements of film art" (p. 36).

A sensitive response to *mise-en-scène* means paying just as much attention to make-up, lighting, décor, costumes, gesture, and other 'technical', 'stylistic' details of a film as to dialogue and plot – noticing them not for their own sakes, but for their emotional meaning, their psychological impact. (Durgnat, 1967, pp. 36-37)

Durgnat's emphasis on 'content-style', and the 'intuitive intention' of the film artist, gives the critic a starting position for an analysis. Durgnat's notion of 'content-style' fits very well with Nilsen's idea of 'representational' treatment.

I would now like to explore the possibility of defining, or categorising, aspects of representational treatment, beginning with shots as a whole.

Chapter 6: Shot Functions

Having established Nilsen's representational treatment as a criteria for evaluating authorial contribution in cinematographic images, I will now explore the notion of a shot's representational function within a narrative-based film. Mitry ([1963] 1998), Deleuze (1983), and Bordwell (2005) all offer categorisations of shot types.

6.1 Mitry and Deleuze

Mitry divides images into four distinct types; the *descriptive* image, the *personal* image, the *semisubjective* image, and the *subjective* image. The *descriptive* image can be equated with Nilsen's reproductive image.

The point of view is quite simply the one best suited for an accurate rendering of the action... No special attention is paid to detail or character to produce a specific symbolic signification. (Mitry, [1963] 1998, p. 218)

In Mitry's *personal* image an angle is chosen in order to create meaning. This corresponds to Nilsen's representational cinematography.

Details or characters are emphasized by creating between them particular relationships which bring out, underline, or contradict the meaning implied by the psychology and the drama, thereby elevating certain particularly significant details to the level of signs or symbols. (Mitry, [1963] 1998, p. 218)

These first two shot types have direct parallels with two of Nilsen's chronological periods, which I have appropriated as different categories for the application of cinematographic technique. I believe Nilsen's terms are clearer, and could be applied to visual treatments in use at any given time. Mitry's third image type is 'semisubjective' or 'associated' image. Mitry describes this as adopting the "viewpoint of a character" within the narrative (p. 218). This is not a literal point-of-view, but narration viewpoint, "The camera follows him wherever he goes, acts like him, sees with him, and at the same time" (p. 218). There is an implication that that character is also in the frame. Mitry describes the semisubjective shot as "descriptive", that is we see the scene, "analytical", that is we also see the scene from the character's point of view, and "symbolic", which means it could be representative of something else, "through the resulting



Figure 11: Susan's attempted suicide in *Citizen Kane*.

compositional structures" (p. 218). He uses the example of Susan Kane's suicide attempt scene from *Citizen Kane*, which is not shot from any character's actual point-of-view, but "the image is organised so as to bring the glass in the foreground" (p. 218). The glass is the prominent symbol that tells us what has happened (fig. 11). This is a curious example for Mitry to give, as I would consider this shot falls into his 'personal image' category. Mitry summaries the 'personal image' as one that gives the "filmmaker's point of view" (p. 218), which would be an apt description of the camera placement in this scene. It is unclear which character, Kane or Susan, Mitry suggests this "associated image *adopts*". He clearly describes the shot as "... a situation requiring the intimacy of the two protagonists" (p. 219). Mitry's final type of image is the subjective (or analytic) image, which is the literal point of view of a character, the camera representing the eyes of one of the characters in a scene. The main problem with Mitry's categorisations is that they actually relate to different aspects of cinematography. The descriptive image, and the personal image relate to the different approaches in terms of the application of techniques, one acts merely as a record of events, the other creates meaning through the use of techniques. This relates to the cinematographer's visual treatment of a scene taken from Nilsen. Mitry's subjective image relies on the narrative content of the image within the film, and is a very specific type of shot that is not common. Mitry's semisubjective image seems to have little variation from his personal image, other than it must have a character it in.

Deleuze considers each shot, or movement-image as he refers to them, to have certain limitations, the frame and point-of-view, which are combined with the third limitation of duration. His first of three categories of the movement-

image is the perception image, the second is action-image, and finally the affection-image (pp. 66-68). He gives a simple example of the three types of images from *Film* (Beckett, *et al.*, 1965). The perception-image is typified by the shot of Buster Keaton looking around a room, he perceives the room, as do we, in a long shot. The action-image is represented by the shots of Buster on the move, running through the street, or along a wall. The affection-image contains the emotional resonance of the film, when Buster confronts himself. Deleuze goes on to say that most films have a combination of these shots, and he relates them to specific object-camera distances (p. 72). "The long shot would be primarily a perception-image; the medium shot an action-image; the close-up an affection-image" (Deleuze, 1983, p. 72). Even at this stage there is an implication that each of these types of images serves a specific function in the montage as a whole, which is fairly clear. The establishing long shot, the mid-shot character shot, and the close-up is a fairly standard way of dividing shots into categories of apparent distance, and obvious function. A long shot invariably sets a scene, commonly called an establishing shot, a mid-shot shows the spatial relationship of characters, and can convey action more clearly than a long shot or close-up. The assumption that needs to be addressed later is that each shot can be separately described as a perception, action or affection image.

Deleuze goes on to discuss the objective and subjective in cinema, defining the subjective-shot as either; "sensory", that is a literal point of view of a character, Mitry's subjective image; "active", a point of view taken by the camera that approximates the characters point of view; or, affection, the 'inner' subjectivity of a character's interpretation of a 'reality', related to Mitry's semi-subjective image. "But the camera does not simply give us the vision of the character and of his world; it imposes another vision in which the first is transformed and reflected" (Deleuze, 1983, p. 76), this parallels Mitry's definition of his personal image, "the filmmaker's point of view" (Mitry, [1963] 1998, p. 218). Deleuze states that 'the eye of the camera' renders all shots subjective, or, as he quotes Pasolini, the cinema is 'free indirect subjective'.

Deleuze implies that the objectivity of a shot is almost neutralised by the 'camera-consciousness' of framing, point-of-view, duration and montage (Deleuze, 1983, p. 76), with which I would agree, although Deleuze tends to over-emphasise the reliance on character's subjectivity, within the narrative, rather than the author of the film's subjectivity of expression. Deleuze's reliance on narrative content to define shot types parallels the issue with Mitry's

subjective image.

In his chapter on the affection-image Deleuze clearly associates this type of image with the close-up. He initially concentrates on the close-up of the face and attempts to categorise various types of facial close-ups, beginning with the difference between Griffiths and Eisinger's use of the close-ups through their associative or emotional qualities, finally attributing the terms "quality" and "power" to them respectively (Deleuze, 1983, pp. 89-96). He then expands these two types of affection-image to all close-ups, not just ones of faces. Deleuze argues that a pure affection-image close-up is one that is abstracted from its spacio-temporal settings. The frame is filled with the subject of the close-up and no background or setting is visible. However this reasoning has two fundamental flaws. It firstly presupposes that the shot is independent of the whole, taken out of the montage, and removed from its association with the preceding and following shots, which is contradictory to Deleuze's initial briefing that we must consider the whole, rather than the 'privileged instant', and somewhat undermines the term 'associated', if we assume it is 'associated' with other images in the montage. It also contradicts Nilsen's insistence that the shot be considered within the editing composition. Secondly, the close-up itself is a shot of duration, Deleuze again insists at the start that we do not analyse 'photogrammes' (single frames), but consider the shot as a whole. Every shot has a duration, so cannot be considered out of a temporal context.

Deleuze puts the action-image back firmly in a spacio-temporal context, and more than that suggests that the action-image has a clear temporal structure, referred to as 'SAS' "(from the situation to the transformed situation via the intermediary of the action)" (Deleuze, 1983, p. 146). He applies this structure firstly to the Whole, citing a number of American narrative films as examples of this pattern. The final situation can be improved, remain the same or worsen, these variations are somewhat curiously labelled as; SAS', SAS, and SAS" respectively (Deleuze, 1983, pp.148-149). In these discussions of the 'large form' action-image Deleuze digresses into story structure and narrative analysis all the time focusing on the three stages of situation/action/new situation. This obviously has many parallels in the narrative structure work of Aristotle in his *Poetics* (345 B.C.) through to Syd Field's *The Screen-writer's Workbook* (1984), in which the basic narrative structure is the three acts of beginning, middle, end.

6.2 Bordwell and Perkins

Bordwell in his book *Figures Traced in Light; On Cinematic Staging* (2005) makes the point that visual style is a neglected area of study (Bordwell, 2005, p. 274). The interesting comparison between Deleuze and Bordwell is that Deleuze seems rooted in a literary tradition of analysing narrative content, and attempts to apply this to an image analysis, whereas Bordwell roots himself in visual style and tries to apply this to narrative content. Bordwell offers 'some tools' for stylistic analysis, and defines four functions of visual style, denotative, expressive, symbolic and decorative (pp. 33-34). The first one he describes is denotative function.

In storytelling cinema, the denotative functions of style are everywhere evident. Each shot presents a slice of space and a segment of time, a set of persons and places that we are to take as part of a fictional or nonfictional world. (Bordwell, 2005, p. 33)

Here Bordwell seems to reference Metz and the structuralists, and parallels Deleuze's 'perception-image' with his idea of "the denotative function". However he does also seem to include all narrative, story-telling information within this category, which would also seem to carry connotative functions as well. Bordwell does not just refer to the representation of a place, or a figure, he refers to characters and their motives. So he would appear to be marrying the denotative with the connotative, as Russell and Durgnat before him make a great effort to combine 'content-style' (Durgnat, 1967), and the denotative and connotative (Russell, 1981). It is perhaps misleading for Bordwell to revert to classic structuralist terminology.

Bordwell's second function is expressive. For Bordwell this means the image has an emotional quality, which is either recognized by, or transmitted to, the viewer. Bordwell confines what he calls the expressive quality of an image to emotional states. More abstracted, intellectual, or associated conceptual meaning, Bordwell refers to as the symbolic function (p. 34). Finally he defines nonrepresentational style as decorative, which seems to have a direct parallel with Nilsen's pictorial image. At least two of Bordwell's functions have precedents in Perkins' study of the development of film theory. In his review of early film criticism Perkins tries to disassociate film from comparisons with other art forms, as it has a unique set of characteristics, in terms of its form, content, and in the case of mainstream film, production (Perkins, 1972, pp. 9-18). His

attitude is summarised in the title of his book, *Film as Film*, a clear response to Arnheim's *Film as Art* (1957). Film shares some attributes with photography, with theatre, with the novel, and has links with other art forms, music, poetry, for example, but the combination of expressive elements inherent in film are unique. A point already made by Durgnat (1967).

Perkins highlights the early critics' preference for "decorative" images (Perkins, 1972, p. 18), which could correspond to Nilsen's pictorial period. 'Decorative' is a term that Bordwell appropriates. Perkins uses the examples of Arnheim and Balazs to illustrate the shift of emphasis to the "meaningfully organized image" (Perkins, 1972, p. 18), paralleling Nilsen's representational period. Perkins goes on to describe the polarization of arguments around what was essentially 'filmic', and particularly where 'value' lies in the art of film.

The mystique of the image grows out of the classification of film as a visual art... As a result, the decorative and expressive use of pictorial space was given precedence over the dramatic use of real space. (Perkins, 1972, p. 19)

The terms 'decorative', and 'expressive' are appropriated by Bordwell as two of his functions of an image. Perkins gives a third function, which is the 'dramatic', although this is used in the context of an argument against the 'realistic' reproductive nature of film photography. Again Perkins "dramatic use of real space" has resonances with Nilsen's representational image.

Story-telling, the representation of imagined action, is not an autonomous form but one which both assumes and informs the character of the medium used in the telling. It is not opposed to poetry, novel, strip-cartoon or theatre, and it cannot reasonably be seen as hostile or irrelevant to cinema. The movie incorporates the real object or fictional event into the medium itself. (Perkins, 1972, p. 24)

Later theorists, like Bordwell, have no hesitation in marrying form and content. When describing uses of his functions, Bordwell immediately links them to narrative and storytelling. Bordwell also makes it clear that stylistic functions can serve several purposes.

Intercutting the camera movements tracking in toward two stationary characters can be at once denotative (magnifying facial reactions), expressive (signaling a growing tension in the scene), and mildly decorative (creating a parallel repetition of the stylistic device). (Bordwell, 2005, p. 35)

6.3 Shot Functions and Compositional Elements

However, as I have pointed out in my essay, *Underexposed: The Neglected Art of the Cinematographer* (2012b), the theorist often tries to associate specific narrative or thematic functions to particular attributes of the projected image (Cowan, 2012b, pp. 90-91). I believe it is important to separate the elements of shot composition from shot function, and both from any specific narrative or thematic usage. These two aspects of visualisation, elements of shot composition and shot function, are also not specifically linked. Deleuze is particularly guilty of linking the two.

To a certain extent I see little difference in the thematic identification of visual information in Deleuze's two types of shot, the 'perception-image' and the 'action-image'. Both give narrative detail, the former shows us ideas of setting and location, the latter displays events, and incidents of the narrative. These are functions of the composition that I would categorise as informational, and Bordwell as denotation. The content of the 'movement-image', at its most basic level, reveals narrative information. (Cowan, 2012b, p. 90)

There is very little discussion of the actual shot construction, or the use of the camera, in Deleuze. Only in his discussion of close-ups, and point of view shots, does he touch on the subject/camera dynamic. However, a connotative function of a projected image does not require a specific compositional element of the image. A point that Russell touches upon in terms of her statistical analysis of attributes of light to define style markers (1981, pp. 44-46). These require no narrative or thematic definitions, so she quite clearly separates attributes from narrative or thematic function. Although that is not to say that elements of shot composition in themselves do not have any connotative functions. They can do. It is just that these connotative functions vary in terms of their contextual use. Mitry's subjective and semisubjective images rely on content which is narrative-based, that is a character is present or implied as present. Whereas his descriptive and personal images are approaches to visualization that are not dependent on narrative-based content. Nilsen and Mitry's classification of the application of cinematographic techniques are separate and distinct, Bordwell makes it clear that his four functions may overlap, and be present in a single shot. The problem with Deleuze is that he clearly tries to connect specific elements of shot composition with specific instances of narrative content, and even further, unlike Bordwell, tries to keep



Figure 12: Perception-image, which is also an affection-image,...



Figure 13: ... and becomes an action-image.

shot functions separated. I can see that a single shot may have elements of Deleuze's perception, affection and action images, with perhaps one of these functions being dominant. It may not be the case that every shot has an element of all three functions, but I would challenge Deleuze's apparent assumption that each shot can be defined by only one of these functions.

Take for example a shot from *The Thing from Another World* (Nyby, *et al.*, 1951). Under siege from the Thing (James Arness), the members of the US scientific expedition have barricaded several doors to keep the monster out. We see one such door in long shot, it is at the end of a narrow corridor (fig. 12). This shot could be described as a perception-image, as both the audience and the members of the expedition, are staring at the door. The tension created at this moment in the narrative gives a very strong sense of anticipation whilst we regard the door. I remember when I first saw this film late one evening the emotional intensity of this moment created such a strong impression on me that I distinctly remember the camera tracking into the door. On reviewing the film years later I discovered that the camera is absolutely static, but the emotional content of this shot was so very palpable that it gave me this lasting impression. This could lead us to describe this shot as an affection-image, even though it remains a long shot, not a close-up. Finally, at the end of the shot, the Thing bursts through the door, brushing aside the barricade (fig. 13). Surely now this is an action-image? Given these three possible interpretations of this shot, is it not reasonable to conclude that we can find all of Deleuze's functions, or variations of the movement-image, within a single shot?

6.4 Defining Shot Functions

In my own essay I define specific functional aspects of a projected image as; informational, emotional, and thematic (2012b, pp. 91-92).

[The Informational] relates to Bordwell's initial function of denotation, but implies more meaning rather than just the mechanical reproduction of an object on film. It would also relate to Deleuze's 'perception-image', but would include all aspects of narrative information contained in the shot. This may include the physical information; setting, location, actions, etc., but also information relating to the narrative, which may be partly informed by the shot's placement in the editing composition. (Cowan, 2012b, p. 91)

This would also include Deleuze's action image, and to an extent Mitrý's subjective and semisubjective images, as they rely on narrative information. However I am going to amend my own term "informational" (Cowan, 2012b, p. 90), to expositional, as I think this represents better the type of 'information' being communicated. My second shot function I refer to as the emotional aspect.

This aspect relates more to the expressionistic qualities of the shot. It's mood, character and tone. It does not equate to the emotional states of the characters that may be in the shot, that would relate more to the informational aspect; that character is sad, this character is happy. The emotional quality of the composition maybe unrelated, or in contrast, to the emotions of the characters in the narrative. The shot may embody a sense of foreboding by its compositional aspects, whereas the characters may be unaware of this sense. This would relate to Bordwell's idea of an expressive function. (Cowan, 2012b, pp. 91-92)

Although in my article I prefer the term 'emotional' to 'expressive', I am now more inclined to the term 'expressive'. In her essay *Personal Agency Theories of Expressiveness and the Movies* (1997), Leibowitz examines three theories of expressiveness in relation to the cinema, and uses a number of specific examples, including, appropriately, one from Toland.

Let us consider another example of expressive camera work. It occurs during the aeroplane daydream scene in *The Best Years of Our Lives*.... In one of these shots, the camera's movement makes it appear to be taking off, as if it were an aeroplane. It is an attention-getting shot that expresses the excitement of flying,

and it may even arouse in the audience the physical sensation of take-off. (Leibowitz, 1997, pp. 330-331)

Leibowitz implies that the viewer is responding to both the content of the narrative and the form in which it is presented. The final shot function I define in my article is the thematic aspect of an image, a term I am now going to replace with emblematic. This is more expressive of visual metaphor, rather than the term 'symbolic', which is burdened with Freudian connotations. This would relate to Bordwell's symbolic function, and would be inherent in Nilsen's representational treatment of an image. If the expositional aspect includes more than simple denotation, and it extends to the explicit representation of content within the narrative, then the thematic aspect includes the implicit meaning beyond the basic narrative information. Bordwell's decorative function seems to have a parallel in Nilsen's pictorial cinematography, and would be less of a function and more a stylistic approach. Decorative does not imply any implicit meaning, or attempt to communicate anything. There is a difference between the function of a shot, which I would describe as expositional, expressive or emblematic, and the cinematographer's application of cinematographic technique, which I can adequately summarize by adapting Nilsen's evolution of cinematography, passive reproduction, pictorial or representational. The shot functions I suggest, relate to the method of creation of meaning *within the image construction*, and not to any specific narrative content of a film. The expositional function is the exception, in that it conveys narrative through its content, rather than its structure, which falls under Nilsen's reproductive category. Perkin's and Bordwell's expressive function implies creating meaning by the use of cinematographic techniques, and therefore are not the result of passive reproductional cinematography, and contains more meaning than the solely decorative function of pictorial images. The emblematic function also falls under Nilsen's representational categorization, as it implies the creation of meaning within the structure of the shot.

Chapter 7: Elements of Shot Composition

In terms of assessing the cinematographer's contribution it would be useful to develop a tool to enable the deconstruction of a filmic image, or individual shot, into component parts. Therefore, I will discuss the possibility of determining a set of compositional elements that constitute a single shot, which could be used for determining the authorial signatures of cinematographers.

7.1 Camera Components

Nilsen has already established two fundamental aspects of the filmic shot, its spatial qualities, and its temporal qualities (1937, pp. 16-18). The individual shot having been determined as the smallest component within a film (Nilsen, 1937; Deleuze, 1983). Nilsen also listed a number of concerns for the cinematographer when considering the composition of a shot.

- (a) The limits of the shot (The frame of the image in each separate shot).
- (b) The camera-angle.
- (c) Viewpoint (set-up) and foreshortening.
- (d) Perspective unity.
- (e) The optical design of the image.
- (f) The lighting and tone of the image.
- (g) The time factor. (Nilsen, 1937, p. 27)

"The frame" is fairly self-explanatory, although I would define this more precisely as frame line. The filmic image has a pre-defined boundary. Contemporary films usually have a widescreen format (1.85:1), or sometimes Cinemascope (2.35:1). Historically 1.33:1 was the norm (fig.14). The frame line limits what the viewer can see, and contains the image, and could be classed as a characteristic of the medium. In terms of "(b) The camera-angle" Nilsen refers to the "plane of distance of the camera from the object shot, i.e. long-shot, mid-shot, close-up, etc." (p. 26). 'Camera-angle' seems to me not the most appropriate term for this aspect of the image. I would simply refer to this as the apparent distance between the camera/viewer and the object. I add the term 'apparent' as the optical nature of any given lens has an effect on the perceived relative distance of an object from the viewer. Wide-angle lenses exaggerate the distance, and lenses with longer focal lengths compress distances. Nilsen discusses this when he talks about "The optical design of the image". Nilsen's term 'viewpoint' refers to "the direction and angle from

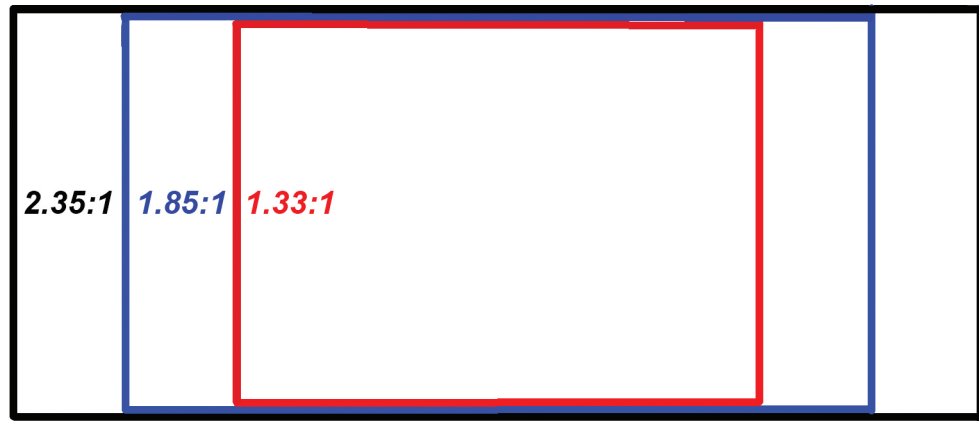


Figure 14: Various aspect ratios denoting frame line boundary, and proportions of height (:1) to width (2.35 cinemascope, 1.85 widescreen, 1.33 academy/full).

which the spectator perceives the photographed object” (p. 36). Nilsen includes the height on the vertical axis relative to the subject filmed, and the angle on the horizontal axis relative to the subject as part of his definition of viewpoint. Nilsen also discusses the issues of movement, both camera movement and subject movement in relation to viewpoint. I would consider all of these as separate elements. Certainly any movement results in a shift of ‘viewpoint’, however the height may remain as a constant, or alter as an independent element, depending on the shifting spatial relationship between the subject and the camera/viewer. The same applies to the angle element. As movement can affect both height and angle I would not include them all together as Nilsen does. Movement of the camera can occur in many ways, simple movements, for example pans left or right, or tilts up or down, or more complex movement involving tracking or craning. Camera moves need not be arbitrary things. They can follow action, underscore an emotion or mood, or direct the audience’s attention to something significant. They can also negate the need for disorienting cutting, by establishing locations, special relationships, or by moving from long shot to close up.

I would consider grouping height and angle with apparent distance, under the combined notion of ‘orientation’. This refers to the viewer’s orientation in spatial relationship to the subject. Nilsen’s “foreshortening” is the effect caused in the perception of an object by choosing certain angles or heights, so I would not actually include this in a deconstruction of the physical properties of the image. Foreshortening is a description of the object viewed, not strictly an element

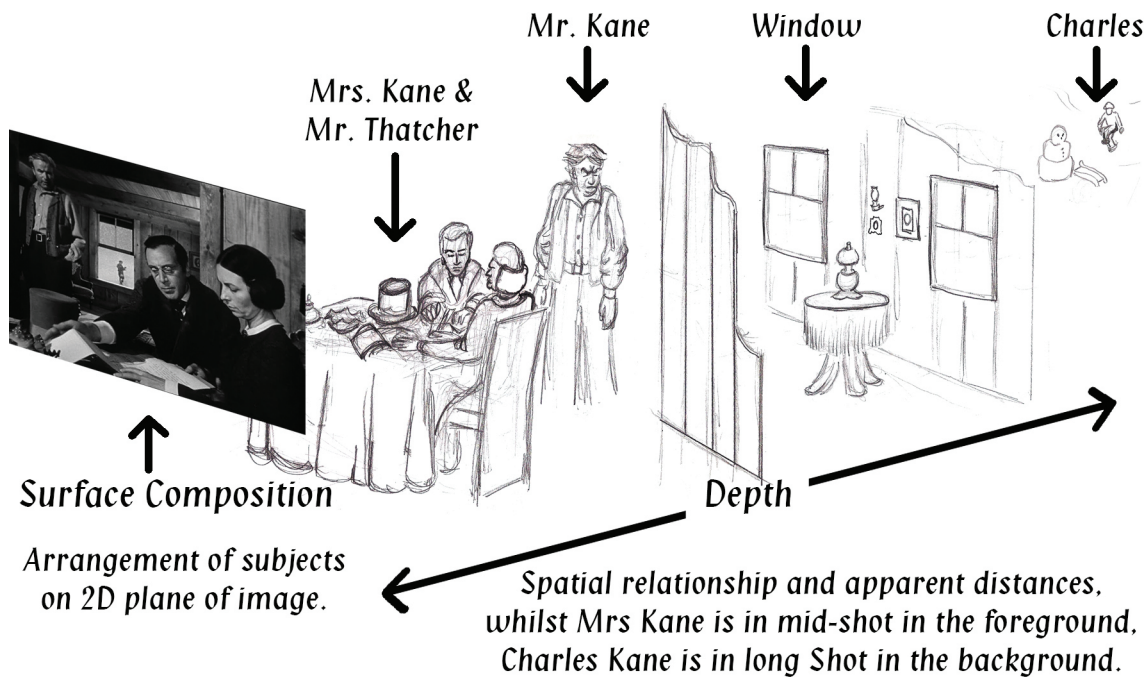


Figure 15: The separate issues of depth and surface composition.

of the image's construction. "Perspective" is for Nilsen the "organisation of seen space" (p. 48), which he separates into "linear perspective" and "aerial perspective" (p. 48). Nilsen equates linear perspective with the relationship between the foreground and background, and how it can be manipulated by using different lenses, "to achieve an expressive organisation of the dimensions and space within the frame" (p. 53). Nilsen seems to imply the overall use of space within a frame, rather than just associate perspective with depth. The rendering of a three dimensional space into two dimensions in traditional art utilises perspective as a technique to create illusions of depth. Hence the term is generally associated with depth. Nilsen seems to be using its broader meaning to represent the arrangement of objects within the frame, normally referred to as composition. This is open to issues of misunderstanding so I will separate the two distinct qualities of 'depth', and 'surface composition'. 'Depth' referring to the relationship of foreground, mid-ground and background elements of the shot, and 'surface composition' referring to the arrangement of objects, shapes and spaces on the two-dimensional surface of the image (fig. 15). Depth, of course, remains as an optical illusion in terms of the two-dimensional surface of a screen. Nilsen also considers the "kinetic of perspective construction" (p. 53), which is created by movement of objects in the frame, which he calls 'cine-perspective' after Rinin's paper *Cine-perspective and its Application in Aviation* (1932). Nilsen describes 'aerial' perspective as

the tonal difference between foreground and background objects, which is more distinct in the foreground. Nilsen discusses the effects of varying focal lengths of lenses with regard to “The optical design of the image” (p. 55), as I have already outlined. The other effect that should be considered is the apparent spatial relationship between objects within the frame, and the fact that they can be altered in the same way. By using lenses with different focal lengths the apparent distance between objects can be exaggerated or compressed. Although the cinematographer’s choice of lens is an important factor in the creation of the image, I would view it as a technical aspect, and therefore a characteristic of the medium. It refers to a technique that achieves a certain effect in terms of apparent distance and perspective.

In analysing these components of the image it is often difficult to draw a clear line between an image component, its effect, and its technical realisation. However, as I might describe a camera movement going from left to right, I would describe the apparent distance between viewer and object, as long shot, mid-shot or close-up. I would not, in the first case, necessarily discuss the means by which the cinematographer achieved the movement, i.e. on a track, handheld, or by the use of a steadicam. I discuss the component part of the image, which is the movement. I would have to conclude that the same principle should apply to the distance and perspective components of the image, therefore I would not necessarily discuss the exact focal length of particular lenses. This fact lies outside of the elements of shot composition, although it does affect them. However it may at times be useful to refer to such techniques, especially as they may relate to the individual signatures of cinematographers. Therefore it may be appropriate to consider a separate list of factors that form the material fabric of the filmic image. These factors would constitute important technical processes that affect the compositional elements of the shot. In creating this category, I would consider placing the frame line within it. The frame line constitutes the boundary of the image. It contains the composition, confining it and restricting it, and as such forms part of the material fabric of the filmic image, it is another characteristic of the medium. Two examples of close-ups of characters (figs. 16-17) show the different effect of focal lengths. Both examples are from my own work, *A Soldier’s a Soldier* (Bromander & Drake, *et al.*, 2000) shows the girl (Bethan Mansfield) shot in close-up with a telephoto lens (fig. 16). The background appears out of focus, and the image flattened, whereas the close-up of Joe (Simon Nehan) from *Dad’s Hand* (Self, *et al.*, 2006) appears distorted and the background remains in focus (fig. 17). Nilsen also includes focus in his “optical design of the image” (p.



Figure 16: Close-up with a telephoto lens.



Figure 17: Close-up with a wide-angle lens.

59), and its use to direct the attention of the viewer to pertinent points within the frame. An image may be sharp throughout its surface, as is the case with much of Toland's work with depth of field, or certain percentages of the frame may be soft, out-of-focus. With the use of selective focusing the cinematographer can highlight certain areas of the frame. The act of 'pulling focus', shifting selective focus from one object that is sharp to another that was previously soft, for example from foreground to background, or vice-versa, can actually alter the attention of the audience from one area of the frame to another, without the need to change the composition or the lighting.

A very effective method for attracting viewers' attention to the centre of interest is selective focusing, which presents significant subject matter sharply, and the reminder of the picture slightly soft in focus. The human eye will always seek out the sharpest image, in preference to soft or out-of-focus images. (Mascelli, 1965, p. 219)

There are certain uses of focus which have specific connotative functions within the context of specific narratives. One example occurs in *The Graduate* (Nichols, *et al.*, 1967) when Mrs Robinson's daughter (Katherine Ross) learns that Ben (Dustin Hoffman) has been having an affair with her Mother (Anne Bancroft). The shift in focus represents the character's dawning realisation of this fact (figs. 18.1-18.2). Again I would consider this a characteristic of the medium, although perhaps the one that most obviously affects the image.

Nilsen outlines eight methods of lighting, six of which describe single source directions, back, front, left and right side, top and bottom. The other two methods describe mixing the single sources (p. 63). These are fairly basic categorisations of lighting set-ups and do not encompass a broad taxonomy of



Figure 18.1: Pull from out of focus...



Figure 18.2: ... to in focus.

lighting characteristics. Russell (1981) provides a more nuanced approach to lighting considerations, which I shall consider in a moment.

Finally Nilsen considers “The Time Factor”, which he considers to relate to the duration of shot on the screen, and the “speed at which the dynamic process occurs in the shot” (p. 65). This speed refers to the frame rate, and recreation of speed in terms of slow-motion, speeded-up motion, time lapse, or the recreation of a natural speed of motion (p. 66). Again frame-rates are a technical consideration which manifest themselves in the representation of movement, so I would not be inclined to list them as a separate element, but consider the effects of movement, which would include slowed down, or speeding up action, within the general category of movement.

The duration of a shot is another component that I would consider as a characteristic of the medium. Individual shots are on the screen for a finite length of time. In the normal running of a film the viewer has no choice in how long they can study an individual shot. Although the length of individual shots can vary enormously, and the timing of them can be used for various effects and functions, I would include duration of a shot along with frame line, focus and focal length as characteristic elements of the medium.

My amendments to Nilsen’s compositional elements result in the following components. I have initially kept Nilsen’s A-G labels but added the Roman numeral subdivisions for direct comparison, and to highlight my amendments;

- (A) The Frame Line (a more precise term for Nilsen’s “limits of the shot” (p. 27).
- (B) Apparent Distance (of camera/viewer relative to the subject filmed) referred by Nilsen as “camera-angle”.

- (Ci) Height (on the vertical axis relative to the subject filmed).
- (Cii) Angle (on the horizontal axis relative to the subject filmed).
- (Ciii) Movement of the subject.
- (Civ) Movement of the camera.

Nilsen groups (Ci-iv) all under viewpoint, however I will group (B), (Ci) and (Cii) under the viewer's orientation in spatial relationship to the subject. I would separate them from (Ciii) and (Civ) as these affect the former three, causing inherent changes which need to be noted.

- (Di) Surface Composition.
- (Dii) Depth.

Nilsen includes all the spatial arrangements of objects in the frame in his definition of (d) perspective. However, I would introduce the separate element of 'surface composition' to create a more nuanced understanding of spatial arrangements, and consider 'depth' separately. These two elements do overlap to a certain extent.

- (Ei) Focal length (of the lens).
- (Eii) Focus.

Nilsen considers (Ei-ii) as optical design elements, which are important. I would agree but classify them alongside (A) as part of the fabric material of a filmic image. They are characteristics of the medium. In terms of lighting I can isolate Nilsen's concern with the direction from which the light falls.

- (F) Direction of Light (taken from Nilsen's 'lighting and tone').
- (G) Duration of the shot (taken from Nilsen's 'time factor', but not including frame-rates).

Nilsen also isolates the frame-rate as a time factor, the use of various manipulated speeds in recreating movement. Again I would not highlight this as it is a technical aspect, I would refer the use of slow-motion, fast-motion or any manipulation of speed in the movement categories. I would include (A), (Ei), (Eii) and (G) under the category of 'characteristics of the medium', whereas the rest constitute the form of a shot composition. In adapting, or refining, Nilsen's compositional elements I also observe that some components of a filmic image are not accounted for, particularly with regard to the patterned use of light.

7.2 Lighting Components

In her book, *Semiotics and Lighting: A Study of Six Modern French Cameramen* (1981), Russell attempts to establish a methodology for studying the cinematographers' use of light. A valuable proposal, that aids in defining the

cinematographer's contribution to this aspect of the image. Russell focused on the work of six French cameramen, Henri Decae, Ghislain Cloquet, Willy Kurant, Nestor Almendros, Jean Rabier, and Edmond Richard, from this she has drawn out a wider methodology for analysing lighting.

In the interviews each man delineates his role, the extent to which he actually operates the camera, participates in the framing of the scene, or occupies himself exclusively with the lighting of a shot. As this participation varies from man to man, on a practical level it was necessary to limit stylistic analysis to the one area which they all controlled - the lighting of the shot. (Russell, 1981, p. 7)

As I have already discussed, in chapter four, it is a generally accepted principle that cinematographers control the lighting more than they do shot composition, or camera movement. Again this 'control' may be dependent on the nature of the collaboration between director and cinematographer.

Russell makes the point that various approaches to lighting have, in the main, not been studied in any great depth. She highlights the bias towards science and technology in discussions of lighting.

Too often problems of lighting are left either to the technicians who must deal with them practically, or to the historians who chronicle the changing relationship between advances in technology and their general acceptance in the classical cinema of Hollywood and its imitators. (Russell, 1981, p. 13)

Russell also blames the lack of real study on the filmic image on the fact that it can be considered as a mechanical reproduction process rather than an artistic process. "This relationship with the real world has led to an emphasis in critical theory on theme or plot development on one hand or on editing (the manipulation of reality) on the other" (1981, p. 25). I have covered these issues in depth in chapters one and five.

Russell stresses the importance of being able to see a photographic image not as a reproduction of reality, but as a "structuring of reality" (p. 42). She claims that there has been little written on the detailed considerations of lighting that have been made by the cinematographer. Analytical approaches to lighting have mainly involved broad genre-based stylistic categorisation, for example, low key lighting is normally an indication of *film noir*. Any detailed breakdown of approaches to lighting have, Russell observes, been restricted to 'how to'

books. Russell goes on to attempt to define certain relationships of light/dark that could be used as style markers. She identifies four major attributes of light, intensity, contrast ratio, direction, and location of shadow (pp. 44-46).

I have an objection with Russell's use of the term 'intensity' for her first attribute. It implies strength, which I would associate with the technical requirements of exposure, rather than any perceived effect of the filmic image. I would substitute the term 'intensity' in Russell's taxonomy with the term 'quality' of light. This implies the nature of the light itself, which implies more strongly the difference between soft light and hard light. "A hard source results in a brightly lit subject with sharply defined dark shadows. With a soft source the shadows will appear softer and less clearly defined" (p. 44). Interestingly when she summarizes her definitions later in chapter six, she uses the term herself, when referring to intensity of light, and its two opposing characteristics, hard and soft, "this pair of terms refers to the *quality of light* as it emerges from the source [my emphasis]" (1981, p. 70). Russell's second attribute of light is "contrast ratio". Contrast ratio is a clear case to make. It is the balance between areas of light and areas of dark within the frame. "The ratio is expressed in terms of shadows as: high-key – fewer shadows; low-key – more area covered by shadow" (p. 44).

Russell's third attribute of light, direction, has a considerable range of responsibilities. It can add to the perceived realism of the image, providing an apparent diegetic context for the light. It gives shape and form to the subject. It can affect the establishing of mood and time. Time can be quite simply illustrated by the position of the sun, for example, low-level light can represent dawn or dusk, light above a subject may represent midday. Russell's final attribute of light is the location of the shadow. She discusses Arnheim's division of shadows into two categories, attached shadows, and cast shadows, "attached shadows – part of the subject and usually defining volume; cast shadows - including any shadow from one object onto another" (1981, p. 45). Thus we can consider the attached shadow as part of the subject, which presumably results from the direction of the light, and creates the effect of volume and shape. The cast shadow affects our perception of the subject on which it falls.

Location of the shadow is the most problematic of Russell's attributes of light. Shadows are formed as a result of light interacting with a subject, often a secondary consequence of other primary lighting considerations. The direction of the light dictates how the attached shadows form on a subject, and it is the

relationship between the light and the attached shadow, which gives volume and shape, and can be an indicator for the intensity (quality) of the light, and the contrast ratio. Shadows are an integral part of creating the illusions of contrast, direction and intensity (quality) of light. Treating them as a separate style marker seems to me to be repetitive.

Russell states that it is the combination of her four attributes of light, intensity, contrast ratio, direction, and location of shadow, that create style (p. 46). I would redefine the first of these attributes, and consider the last one as part of the other three, so I would develop the taxonomy as, quality, contrast and direction. Russell makes a comment on colour at the end of her chapter on *Style Markers and Lighting*. She states that the attributes of light that she has considered apply to both black and white, and colour films. Her three initial objections to including colour in her taxonomy are that, it would not apply to all films, that cultural connotations affect our reading of colours, and finally that she does not consider that cinematographers usually control the use of colour (p. 47).

These three objections can be dealt with quite simply by applying Russell's own methodology. The study of colour requires a context. This could be a historical one, taking into account developments in colour film, printing and grading systems. It could involve a cultural context, as the treatment of colour can have different connotations in, for example, Asia than it does in Europe. Russell makes the same assumption that most commentators do on cinematography, in that lighting is the only unique preserve of the cinematographer, and other aspects, for example art direction, are somehow beyond their control. This involves the wider debate of authorship, but there are many examples of cinematographers controlling colour, most notably Vittorio Storaro (Cowan, 2015a, pp. 6-7). It is also an inescapable fact that almost all films are now shot in colour, so it needs to be considered rather than ignored. I will take the view that all of Russell's objections can be addressed if, firstly, the context of culture is considered, and secondly if consistency of approach to the use of colour is considered across a body of work, together with the notion of collaborative filmmaking. Cinematographers can control colour, especially that of the light, but also in terms of art direction, and set design if the notion of collaborative partnerships, one of my factors affecting the work of the cinematographer, is considered.

It has already been acknowledged that colour has generally been neglected



Figure 19: White representing birth and innocence in *The Separation*.



Figure 20: Black representing death to end the characters' journey.



Figure 21: Warm togetherness at the start, followed by...

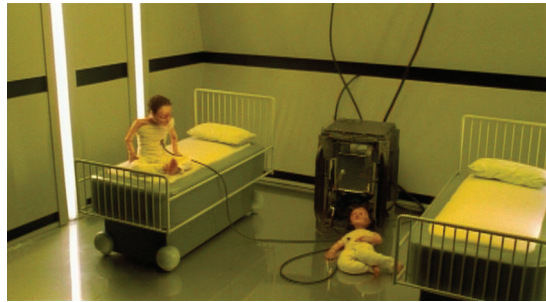


Figure 22: ... separation in yellow, representing self-consciousness.



Figure 23: Red represents Muster's desire to be rejoined to his brother.



Figure 24: The safe environment of the workshop is rendered in green.



Figure 25: Blue begins to take-over as the characters age.



Figure 26: Blue is used to represent low energy and decay.



Figure 27: Based on pro-democracy protests in Hong Kong in 2014, *The Sleeping Mat Ballad*...



Figure 28: ... uses the colour yellow, which was chosen by the protestors, to represent hope.



Figure 29: The encroaching red represents the Chinese government.



Figure 30: Hope and freedom (blue) are restored optimistically at the end.

in film analysis (Branigan, 1976; Price, 2006; Brown, Street & Watkins, 2012). However, as early as 1935 Natalie M. Kalmus, who was Head of Technicolor's Color Advisory Service, was advocating the psychological use of colour in film, rather than just using it for enhancing realism (Kalmus, [1935] 2006, pp. 24-26). The difference between Nilsen's representational and reproductive cinematography respectively. Kalmus defines meanings for a range of colours (pp. 26-27), although she employs a range of methodologies, for example, literal associations (nature is green), or cultural associations (purple as royalty). In my own article *The Democracy of Colour* (2015a) I define three uses of colour in the image, realism, psychological, and cultural (p. 5). I also give a detailed account of my own use of colour in two films, *The Separation* (Morgan, *et al.*, 2003) and *The Sleeping Mat Ballad* (Constantas, *et al.*, 2014). In both films colour is used to represent certain aspects of the narrative. In *The Separation* colour represents the emotional journey of the characters from white (birth/innocence) (fig. 19) to black (death) (fig. 20), through a variety of specific colours (figs. 21-26). *The Sleeping Mat Ballad* uses cultural connotations of colour (figs. 27-30). My own use of colour in these films clearly demonstrate that cinematographers can control colour, and create representational meaning

through the use of colour (Cowan, 2015a, pp. 7-15), which counter Russell's objections to considering colour as a function of the cinematographer (1981, p. 47).

7.3 Elements of Shot Composition Table

My final table of elements of shot composition thus consists of four main categories, twelve divisions, with an additional fourteen specific sub-sections.

(A) Characteristics	(1)	Frame Line	
	(2)	Focus	
	(3)	Focal Length	
	(4)	Duration, of the shot	
(B) Spatial	(5)	Orientation	(i) Apparent Distance
			(ii) Height
			(iii) Angle
	(6)	Perspective	(i) Surface Composition (ii) Depth
(C) Light	(7)	Quality of Light	(i) Hard (ii) Soft
	(8)	Contrast Ratio	
	(9)	Direction	
	(10)	Colour	(i) Realistic
			(ii) Psychological
			(iii) Cultural
(D) Temporal	(11)	Movement	(i) Of the Subject (ii) Of the Camera
	(12)	Modification	(i) In Spatial Elements
			(ii) In Light Elements

These elements are taken, or modified from both Nilsen (1937) and Russell (1981), with my own categories, characteristics, spatial, light and temporal. I have used my own terms in places, for example, orientation, and surface composition. I have defined three applications of the use of colour (Cowan, 2015a). I have also added the final category of (D12) modification. Any indicative movement within the frame, or of the camera itself, will result in shifts in the spatial elements, and may affect light elements. It is also possible that cinematographers will use independent lighting effects that will also actively change the light elements over the duration of a single shot. Neither Nilsen nor Russell seem to have considered this.

The elements of shot composition that I have outlined provide a precise tool to analyse the filmic image. They can be used to breakdown the cinematographer's specific areas of influence in creating the filmic image. The way in which these elements are exploited by various cinematographers is a separate consideration, and one that provides evidence of traits of authorial influence. My interpretation of Nilsen's categorization of the application of cinematographic techniques provides an additional tool for detecting the presence of an author, or maker,

- Reproductional,
- Pictorial,
- Representational.

My final aspect of the image is that of shot function, which can be described as either,

- Expositional,
- Expressive,
- Emblematic.

These have a certain parallel with my definitions of cinematographic techniques, however a single representational shot can contain all these functional elements.

I have established that authorship status requires a meaningful performative intervention (Durgnat, 1967; Livingston, 1997; Sellors, 2007; Staiger, 2003), which, in the case of the cinematographer, can be detected in their expressive, or emblematic use of elements of shot composition that manifest representational treatment of the subject matter.

An assessment of representational treatment can be made in relation to the contextual use of the elements of composition, usually related to the narrative, or thematic aspects of the film's narrative. Meaning arises from the combination of technique and the context of its use, described by Durgnat as content-style (1967). It is not inherent in the technique itself.

Having created these tools for analysis I will now apply them in a detailed study of the work of cinematographer Gregg Toland.

Chapter 8: Toland and the Road to *Xanadu*

Gregg Wesley Toland was born in 1904, and became one of the most respected cinematographers in Hollywood of the 1930s and 1940s. Despite the fact that he shot some of the most critically acclaimed films of the '30s and '40s, there has been no monograph published on his career or work. That omission is in stark contrast to the multiple volumes of work published on the directors that he worked with during that period, Welles (*Citizen Kane*), Wyler (*Dead End*, *Wuthering Heights*, *The Best Years of Our Lives*), Hawks (*Road to Glory*, *The Outlaw*, *Ball of Fire*, *A Song is Born*) and Ford (*The Long Voyage Home*, *The Grapes of Wrath*). Carringer devotes a chapter to him in his book *The Making of Citizen Kane* (1985). Roger Dale Wallace's PhD on Toland, *Gregg Toland - His Contributions to Cinema* (1976), remains unpublished, and although being devoted to Toland, deals mainly with the films he made between 1939-1941 (Wallace, 1976, p. 57). The only film not to have been made in the 1939-1941 period that Wallace analyses is *The Best Years of Our Lives* (Wyler, *et al.*, 1946).

8.1 The Case for Reappraisal

Carringer almost completely relies on a comparison between *Citizen Kane* and *The Long Voyage Home* (Ford, *et al.*, 1940) shot the year before to establish Toland's influence on the former. He refers to *Wuthering Heights* (Wyler, *et al.*, 1939) on a couple of occasions. Bordwell devotes almost seven pages in *The Classical Hollywood Cinema* (1985) to a discussion of Toland, primarily concerning his use of 'deep focus' (pp. 345-352). Bordwell specifically discusses *Wuthering Heights*, *Dead End*, *The Long Voyage Home*, and *Kane*. Bordwell claims that although certain stylistic traits of Toland's, including deep-focus, can be seen fragmentally in his work prior to *Kane*, the long, static takes in the film drew attention to the deep-focus images, and the extreme examples of depth achieved in *Kane* were outside of Hollywood norms (pp. 347-349). Bordwell concentrates on visual style, and the "Toland 'look'" (p. 348), when analysing Toland's contribution to the films that he shot. Any meaning that may result from the application of these techniques Bordwell still attributes to the directors.

My own article *Authorship and the Director of Photography: A Case Study of Gregg Toland and Citizen Kane* (2012a) looks at Toland's contribution to *Kane*

specifically, but includes analysis of a range of his work. There is no existing survey of Toland's career from his first film as cinematographer, *Palmy Days* (Sutherland, *et al.*, 1931), to his last, *Enchantment* (Reis, *et al.*, 1948). It is my intention to do this in this thesis.

Toland started his career as an assistant to cinematographer George Barnes, who would later shoot *Rebecca* (Hitchcock, *et al.*, 1940), and *Spellbound* (Hitchcock, *et al.*, 1945). In his unpublished PhD thesis Wallace stresses the importance of Toland's apprenticeship under Barnes, and his subsequent employment by Samuel Goldwyn (1976, p. 19). Interviewed in 1947 Toland stated, "I sincerely believe that Goldwyn will allow me more freedom, more experiments and more ideas than anyone at the moment" (Koenig, 1947, p. 33). Toland had graduated to cinematographer at Goldwyn Studios in 1931. Throughout the thirties he developed his own style of shooting, on films including, *Les Misérables* (Boleslawski, *et al.*, 1935), *Mad Love* (Freund, *et al.*, 1935), *The Road to Glory*, (Hawks, *et al.*, 1936), *Dead End* (Wyler, *et al.*, 1937), *Wuthering Heights* (Wyler, *et al.*, 1939), *The Grapes of Wrath* (Ford, *et al.*, 1940), and *The Long Voyage Home* (Ford, *et al.*, 1940). In 1941 he shot the film that many film critics and theorists have consistently regard as the best American film ever made, *Citizen Kane*. The film topped the ten yearly *Sight and Sound* critics' greatest films poll from 1962 to 2002, coming second to *Vertigo* (Hitchcock, *et al.*, 1958) in 2012.

Kane has been a hugely influential film for filmmakers, and highly significant in the history of film theory, it has been cited by many film theorists from Austruc (1948) to Cagle (2014). Although *Kane* is often cited for its stylistic innovations, other films share the credit of introducing a new era of filmmaking around that time. Bazin specifically proclaims *Citizen Kane*, *The Long Voyage Home*, *Little Foxes* (Wyler, *et al.*, 1941), and *The Best Years of Our Lives* (Wyler, *et al.*, 1946) as the key films in this new era, praising the directors; Welles, Ford and Wyler respectively as great innovators, who developed this new way of filming between them. The fact is that Toland shot most of the films heralded by the post-war film critics as sharing this new style. Bazin claims that the shot-reverse-shot style of editing was "challenged by the shot in depth introduced by Orson Welles and William Wyler. The influence of *Citizen Kane* cannot be overestimated" (Bazin, 1967, p. 33). Despite this analysis I will demonstrate that Toland was using this technique long before it was "introduced by Orson Welles". Axel Madsen, Wyler's biographer, also challenges Bazin, but only in respect to Welles being inspired by Wyler. Madsen claims that Wyler created

this “new style”, and that Welles was “being influenced by Wyler” (Madsen, 1973, p. 284).

This ‘new style’ was attributed by most post-war critics to either Welles or Wyler. What Bazin, Madsen and the majority of critics, obviously failed to realise, or choose to ignore, is that the same man shot most of the films that they discuss or use as examples. Logic would dictate that these directors did not independently, or in some great conspiratorial gesture, begin using these new techniques simultaneously. The one man who shot all these films has to be given some of the credit, if not, it could be argued, be solely credited for this innovation. That man is Gregg Toland.

In her 2011 *BFI Film Classics: The Best Years of Our Lives*, Sarah Kozloff starts her section on the cinematography of the film by stating;

Wyler’s films demonstrate a variety of photographic styles, from the dark expressionistic lighting of *The Letter*, starring Bette Davis, to the high-key, bright palette of the romantic comedy *How to Steal a Million* (1966), starring Audrey Hepburn and Peter O’Toole.

However, throughout his career, Wyler gravitated towards using the background of the shot, the depths of the screen, in a style of cinematography called ‘deep focus’. (p. 62)

Apart from implying that Wyler lit his own films, which is indicative of a continually prevalent, director-centred film criticism, Kozloff also implies that Wyler used staging in depth from the start of his career. I will examine this claim in detail later, however in an interview conducted in 1981, Wyler himself partly attributes this ‘new style’ to Toland. “The deep focus which Gregg Toland started me on - and actually Orson Welles is getting a lot of credit for - but it was Gregg Toland, not Orson, nor me” (Wyler, [1981] 2009, p. 129).

8.2 Approach to Analysis

My intention in this discussion of Toland is partly to re-claim the importance of his contribution to the development of filmmaking, since he became sidelined by the director as *auteur* bias of the studies of Welles, Wyler, and Ford. My aim also is to demonstrate, by example, the significant authorial contribution that a skilled and talented cinematographer can make to a film. Wollen has told us that we have to look at a filmmakers’ body of work to determine the authorship

qualities of the individual, “What the *auteur* theory does is to take a group of films - the work of one director - and analyse their structure” (Wollen, 1972, p.104). This has also been suggested by Staiger (2003) and Grodal (2004). So that is what I propose to do with Toland. I shall apply this methodology to Toland’s body of work. I have already demonstrated that film authors are those that make a meaningful, performative intervention in the filmmaking process, and it is now my intention to demonstrate that that is what Toland did. As I have discussed, stylistic innovation does not in itself qualify any filmmaker as an author, there must be reasonable evidence of the intention to communicate meaning, as outlined by Livingston (1997) and Sellors (2007). I shall divide this analysis of Toland’s work into three parts, which will inevitably overlap, but will help highlight the differing aspects of my overall study. Firstly, the historical neglect of the cinematographer’s contribution shall be evidenced in my specific study of *Citizen Kane*. I will also examine Toland’s relationship to Wyler, as this counters the argument that Wyler instigated the ‘deep focus’ trend. Comparisons with Toland/Wyler films, and Wyler working with other cinematographers, also helps clarify Toland’s contribution, dispelling the myth that somehow Toland was an acolyte of Wyler’s. Alongside this I will attempt to identify Toland’s specific (co-)authorial signature. By reviewing the development of Toland’s personal style I wish to emphasise the enormous artistic contribution he made not only to *Kane*, but to filmmaking generally. It is a contribution that is continually credited to Welles and/or Wyler, and it goes far beyond the simple introduction of ‘deep focus’. This study of Toland will also evidence the multiple authorship theory, and act as a demonstration on how to analyse it. I will employ the analytical tools I have created (5.5, 6.4, 7.3) to deconstruct and study Toland’s cinematographic work.

8.3 Survey of Toland’s Career

Cagle has recently argued that the cinematographers of Hollywood’s studio system days have been routinely overlooked and ignored (2014, p. 58). The specific neglect of Toland has been highlighted by Wallace.

Historians generally persist in referring to Toland exclusively or primarily in connection with *Citizen Kane*... Toland’s contributions to filmmaking and his role as a cinematographer of preeminence have suffered considerably from historical oversight. (Wallace, 1976, p. 2)

In part Wallace concerns himself mostly with style and technique, which Nilsen describes as 'pictorial' cinematography, while I will look further at the creation of meaning within Toland's images, Nilsen's higher level of 'representational' cinematography. I share Wallace's aim to establish *Kane* as a significant point in Toland's career and artistic development.

Unfortunately Toland only managed to shoot a handful of films after *Citizen Kane*, as he tragically died at the age of forty-four, in 1948. Out of these post-*Kane* films I will look in detail at *The Little Foxes*, *The Best Years of Our Lives*, *The Bishop's Wife* (Henry Koster, *et al.*, 1947), and his final film *Enchantment* (Reis, *et al.*, 1948). I have managed to view thirty-seven out of the forty-seven films Toland has been credited with shooting since he shot his first film as the leading cinematographer, *Palmy Days* (Sutherland, *et al.*, 1931). This amounts to approximately 79% of his work as a cinematographer. I have not been able to access a number of his early films as viewable film prints are only held in collections in USA.

8.4 Toland's Contribution to *Citizen Kane*

There are two major points of interest in reviewing Toland's work. One is the reoccurrence of certain visual motifs, and the other is the development of his own personal style, which had a hugely influential effect on directors such as Wyler, and Welles. Toland developed (or contributed to) a visual style which subsequently inspired a generation of filmmakers, although, as stated, Welles generally gets the credit for that, as typified by this remark by Bazin about *Kane*. "What is significant is that we owe the most audacious film in the last ten years to a young man [Welles] of twenty-five who had nothing to recommend him except his ideas" (Bazin, 1947, p. 237), and this typical review by William Johnson, from *Orson Welles: Of Time and Loss*, in *Film Quarterly* 21 (1967).

Though precedents can be found for each of these devices [wide-angle perspective, unusually long takes, abrupt cuts, intricate leaps in time, terse vignettes], Welles was the first director to develop them into a full-blown style. (Johnson, 1967, p. 26)

Bazin and Johnson give full credit of the creativity within *Kane* to Welles, and equate his authorship with that of a 'novelist', ignoring all other contributions, including Mankiewicz (writer), Ferguson (production designer), Robert

Wise (editor) and, of course, Toland. It is almost naive to believe that an inexperienced director could construct such a sophisticated film without experienced and talented, creative support. Carringer is much more balanced in his analysis.

Citizen Kane is a major artistic achievement only partly because of Welles's intelligence and personal style. Much is also due to its screenplay, art direction, cinematography, special effects, music, and sound. (Carringer, 1985, p. 133)

Many of the creative 'technical' innovations that have been written about in *Kane*, and subsequently attributed to Welles, have their origins in the development of the work of Toland. Amid the praise heaped on Welles it cannot be overstated enough that *Kane* was his first film, however the default position of most critics and theorist is summed up by Laura Mulvey in her discussion of the film in *BFI Film Classics: Citizen Kane*.

Although it might be of academic interest to trace an idea to an origin other than a director's decision and vision, the film itself is not affected by contested attributions of authorship..., the concept and camera strategy used in the opening shots is undoubtedly in keeping with Welles's aesthetic interests and expressive of the style he was evolving for his first foray into cinema. (Mulvey, 1992, p. 11)

Her first point seems to be that authorship arguments are redundant, because the director is the author of the film, which is illogical circular reasoning. Her implication is that it is the director's "decision and vision" alone that takes an idea and transforms it into a film. This I have already proved is an untenable position. She is talking initially about the script, from which I would argue come all the thematic ideas of the film, and then goes on to attribute the style of the film solely to Welles, and seems to indicate that his contribution therefore trumps everything, and nullifies any other significant contribution.

Her second point is that the film aligns itself with Welles's aesthetic. At this point, Welles had never made a film, so how could he have any prior "aesthetic interests", or be "evolving" a style. There is absolutely no evidence to support this claim, and none is given. I shall explore Welles' aesthetic in the next chapter (9.1). However I shall demonstrate that the aesthetic interests that the opening shots of *Kane* adhere to are Toland's, evolved over eleven years of shooting films, evidence of which I shall present. Toland deserves to be given the authorial credit that he is long overdue. He is far too often referred to as a

technician who enabled Welles to realise his own vision.

8.5 The Evolution of Toland's Aesthetic

The first film Toland is credited as shooting as leading cinematographer is *Palmy Days*. The film is a musical comedy vehicle for its star Eddie Cantor. It has an early role for George Raft, and early choreography from Busby Berkeley. This early project for Toland demonstrates the general conventions of studio cinematography that he was working with at the time, loose compositions, with no depth in the majority of shots. However Toland also shot *Tonight or Never* (LeRoy, *et al.*, 1931) in the same year. This is a much more visually compelling film, with much tighter framing, full of fluid camera moves and more three dimensional lighting. These two films, at the start of his career, symbolise the dichotomy of Toland's work. He was on contract for Goldwyn for most of his career, which meant at times he shot the basic studio product, represented by the Eddie Cantor, and later the Danny Kaye, light comedy musical films. These films were made without too much polish, or consideration. In an interview with Lester Koenig for *The Screen Writer* in December 1947, Toland is quoted as saying;

A great many of the stories we make aren't very stimulating. Sometimes you wonder why they're made at all. That's not a great inducement to do your best work. I know when it's been my misfortune to have to photograph one of these run-of-the-mill pictures, I've been pretty unhappy. There's absolutely no opportunity for ideas. (Koenig, 1947, p. 31)

However, Goldwyn also produced more prestigious projects, with much higher budgets, such as *Tonight or Never*. This is also evidence of the producer/studio influence on collaborative authorship as illustrated by my model for attributing authorship (fig. 5). As Toland's reputation, and standing in the Goldwyn studios grew, he began to shoot the more prestigious projects, which meant there was time to plan a shooting approach to the film in pre-production, and execute a higher level of artistry during production. Two of the factors affecting a cinematographer's contribution, resources and schedule, began to not be an issue for Toland. These more prestigious projects are represented by the films, *Tonight or Never*, *Les Misérables*, *Dead End*, *Citizen Kane*, *Little Foxes*, and *The Best Years of Our Lives*.

Cinematographer Lucien Ballard, a frequent collaborator of Sam Peckinpah's;

The Wild Bunch (1969), *The Getaway* (1972), *Junior Bonner* (1972), who also worked with Toland on the truly awful *The Outlaw* (Hughes, *et al.*, 1943), is quoted as saying, "That was why Toland was so great - he only had to account to Goldwyn, and Goldwyn would give him anything he wanted" (Maltin, 1971, p. 171).

Over the next two chapters I will analyse Toland's work in using the elements of shot composition, outlined in chapter seven, that I have developed from Nilsen (1937), Mitry (1963), Russell (1981), Deleuze (1983), and Bordwell (2005).

Chapter 9: Toland: Characters of the Medium and Spatial Elements of Shot Composition

Over the next two chapters I will begin my analysis of Toland's work, initially utilising my taxonomy of elements of shot composition, outlined in chapter seven.

9.1 Characteristics of the Medium

My first sub-set of elements of shot composition concern the characteristics of the filmic medium, frame line, focus, focal length, and duration of the shot.

9.1.1 *Frame line*

All of Toland's films are in the standard aspect ratio of the time, 1:1.33 (fig. 14).

9.1.2 *Focus*

To a large extent Toland is known for his exploration of so called 'deep focus', 'pan-focus', or 'forced-focus' which should be correctly referred to as large depth of field. A camera lens can technically only focus on one point, there are a number of factors which create the sense of 'deep focus', that make distant objects appear in focus. The main two factors being the focal length of the lens, and the size of the aperture, measured in F-stops. The wider the angle of the lens used (the smaller the focal length, usually measured in millimetres), the greater the depth of field, and the smaller the aperture (the larger 'F-stop' number), the greater the depth of field.

Even though Toland may not have been the first cinematographer to use forced-focus, there is no doubt that he was the singular force who brought the concept and technique to perfection. (Wallace, 1976, p. 53)

Wallace observes that Toland certainly wasn't the first cinematographer to use 'deep focus', but he was certainly influential in its technical development, and wide-spread use (1976, p. 53). Toland exploited the technical innovations of his time, stronger lights, and faster film stocks, to reduce the size of his aperture, and therefore gain a greater depth of field, but he also began to use wider angled lenses, which were not in common use.



Figure 31: Unsatisfactory depth in *Mad Love*.



Figure 32: Sharp focus in depth for *Citizen Kane*.

The types of technical issues we are discussing can be seen in the frame from *Mad Love* (Freund, *et al.*, 1935). Dr. Gogol (Peter Lorre) sits playing his organ in the foreground whilst Yvonne Orlac (Frances Drake) tries to sneak out of his room behind him in the background (fig. 31). Dr. Gogol is out of focus, and this is a little unsatisfactory. To a certain extent our eyes remain on Yvonne as she is in focus, and we ignore Dr. Gogol because he is out of focus. The tension of the scene is lost as a result, because we should be anxious about Yvonne being discovered by Dr. Gogol. If both planes had been in apparent focus then our attention would be divided between the two and the dramatic effect of the shot would have been more successful. This can be compared with the classic frame from *Citizen Kane*, where Kane's business manager Bernstein (Everett Sloane) is sat in the immediate foreground, Mr. Thatcher (George Coulouris) is in the mid-ground, and Charles Foster Kane (Orson Welles) stands by the window in the background (fig. 32). All the planes are sharp so we remain conscious of all the players. Our attention is divided equally amongst them.

Before falling into the trap of only discussing Toland's technical abilities, it has to be noted that the most significant point to mention, beyond the technical innovation, is how Toland uses this technique to enhance the storytelling, and create meaning within the "tangible texture" (Bordwell, 2005, p.32) of the filmic image, typifying Durgnat's 'content-style'. In the scene from *Kane*, Bernstein and Thatcher are negotiating Kane's future. At this point, his financial empire has collapsed somewhat, and he is forced to sign away control of his newspapers. This defeat is symbolised by Kane being so small in the frame, and Bernstein and Thatcher being more dominant. They are now deciding Kane's fate, they are in control, therefore they dominate the frame. This



Figure 33: Shallow focus in...



Figure 34: ... *Citizen Kane*.



Figure 35: Coverage from a scene in *Roman Scandals*, shot in long shot,...



Figure 36: ... mid-shot,...

exploitation of the spatial elements of shot composition creates a meaningful image.

9.1.3 *Focal length*

In order to achieve the greater depth of field Toland primarily uses wide-angle lenses, that is lenses with a short focal length. However *Citizen Kane* has many examples of traditional longer focal length lens work (figs. 33-34), more in keeping with the standard style of the day. It is with *The Best Years of Our Lives* that Toland achieves more consistency in his use of short focal lengths, which I shall discuss later.

9.1.4 *Duration of the shot*

I have already outlined the idea of conventional cinematography following the basic concept of coverage, within the context of Kael's notion of 'standard



Figure 37: ... and close-up.



Figure 38: The conversation is shot entirely with Princess Sylvia in view.



Figure 39: The reverse angle of Eddie also covers the entire conversation.

methods'. An entire scene may be shot from a variety of angles and distances, for example in a long shot, mid shot, and close up, as in the example from *Roman Scandals* (Tuttle, *et al.*, 1933), another Eddie Cantor vehicle. The director and editor then decide in the edit suite how and when the sequence cuts between the three static shots shown (figs. 35-37). The other convention is to shoot single shots of the actors, which run for the entire duration of a scene, and then in the editing process make the final decisions when to cross-cut, or inter-cut, between them. Again this technique can be seen in *Roman Scandals*, as Eddie talks to Princess Sylvia (Gloria Stuart) (figs. 38-39). Bazin calls this technique "shot-counter-shot", and compares it to the natural movement of the head when following a conversation between two people (1947, p. 233). Using this technique of coverage takes any notion of control of the duration of a shot more or less out of the hands of the cinematographer and into the hands of the editor. Bazin's description of the use of this technique tends to associate it with Nilsen's reproductive level of cinematography. The camera-work tends to hold little creativity or meaning, and is just a photographic record of the scene

from various angles and distances. I must stress that this may not always be the case. The technique of coverage could be used in a representational way, depending on the composition of each individual image, the emblematic aspect of shot function could be utilised, however it is a technique commonly employed by the reproductive cinematographer, and does not satisfy Hogan's definition of creativity, that is, it is not 'novel' (2004, p. 78).

This type of coverage is evident in some of Toland's earlier work, but is replaced by more considered compositions, camera choreography and the use of long takes in his better work, where the temporal aspects of the shot are controlled much more by the cinematographer. Duration and movement become deliberate representational elements in the shot, controlled more by the cinematographer, than the editor. I shall highlight some particular examples later, however this approach calls for greater planning before filming. The decision of what the audience sees and when they see it becomes a result of decisions taken in pre-production and production, not in the edit suite, as the scene is only going to be shot from one angle, and often in one continuous shot. Like the flat sets without ceilings, the conventional use of 'coverage' lacks cinematic quality. At its worst it is the recording of a performance, Nilsen's reproduction level of cinematography, not the making of a visually interesting film, however, the second more considered approach adds so much more to the visual quality of the film, probably taking the image up to Nilsen's second level of pictorial. If the use of these temporal elements of the shot add meaning to the image, then they can be considered at Nilsen's representational level, and if their use can be attributed to an individual then that contribution could be considered as an authorial trait. However this considered approach to temporal elements of the shot does require the kind of pre-production planning that is actually not the norm in studio film production, but is one of the prerequisite conditions that I have outlined for the creative contribution of the cinematographer to be more effective. This development in Toland's work, the long take and re-framing, allows directors and actors to work more fluidly, and for the audience to get drawn into the action more convincingly. A cut is always a subliminal reminder to the audience that they are watching a film. Again this may account for that sense of 'realism' that Toland aspired to and that Bazin saw. Carringer makes this point with regard to *Kane*, and ties it to the use of a greater depth of field. He also implies that the long takes, with multiple characters in the frame, suited the Mercury Players who made up most of the cast of *Kane*. Their theatrical experience was ideal for this way of shooting (Carringer, 1982, p. 670).



Figure 40: Low height in *Tonight or Never*.



Figure 41: *Les Misérables*.

9.2 Spatial Elements: Orientation

As previously discussed, there are many factors to consider when analysing the spatial elements of shot composition. In chapter seven I categorised them in terms of Orientation (Height, Angle, and Apparent Distance), and Perspective (Depth and Surface Composition).

Orientation I have defined as the height of the camera, in relationship to the subject, the angle on the horizontal axis, in relationship to the subject, and the apparent distance from the subject to the camera.

9.2.1 Height

The use of high or low camera positions can create dynamic compositions. *Kane* is noted for its use of low camera angles, especially the use of raised sets to get the camera at floor level. As we can see from the following examples Toland uses low angles from the start of his cinematography career; *Tonight or Never* (fig. 40), *Les Misérables* (fig. 41), *Mad Love* (fig. 42), *Come and Get It* (fig. 43), *Dead End* (fig. 44), *The Long Voyage Home* (fig. 45). We can also see many examples of the floor level camera in his pre-*Kane* work. *Palmy Days* (fig. 46), *We Live Again* (Rouben Mamoulian, et al., 1934) (fig. 47), *Les Misérables* (fig. 48), *Dead End* (fig. 49), *Wuthering Heights* (fig. 50), *The Westerner* (fig. 51), *The Long Voyage Home* (fig. 52), and an example from *Citizen Kane* (fig. 53). Toland often uses the low angle, looking up at the characters, to give them more importance and power at particular moments in the narrative, for example when Valjean (Fredric March) looks at the candlestick that the Bishop gave him



Figure 42: *Mad Love*.



Figure 43: *Come and Get It*.



Figure 44: *Dead End*.



Figure 45: *The Long Voyage Home*.



Figure 46: Floor level in *Palmy Days*...



Figure 47: ... and *We Live Again*.



Figure 48: *Les Misérables*, floor level.



Figure 49: *Dead End*, low height looking up.



Figure 50: Further floor level shots in *Wuthering Heights*,...



Figure 51: ... *The Westerner*,...



Figure 52: ... *The Long Voyage Home*,...



Figure 53: ... and *Citizen Kane*.



Figure 54: High angles from *Roman Scandals*,...



Figure 55: ... *We Live Again*,...

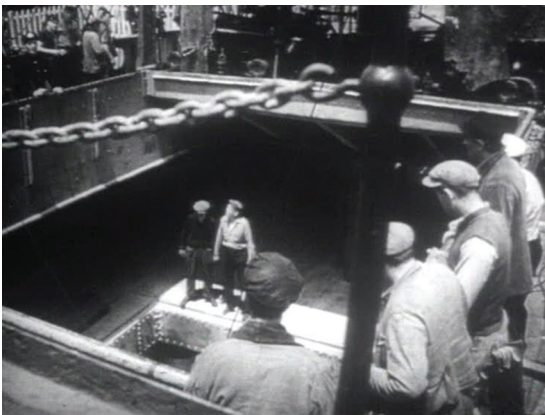


Figure 56: ... *The Long Voyage Home*,...



Figure 57: ...all show the vulnerability of characters.

in *Les Misérables*, it reminds him of his moral obligations (fig. 48).

The converse is often true when the camera is placed above the action, the characters can look smaller, weaker. In the following examples Toland uses this idea, combined with the long shot to show the helplessness of his characters. In *Roman Scandals* the residents have been cleared out of the houses (fig. 54). In *We Live Again* prisoners are treated roughly (fig. 55). In *The Long Voyage Home* the sailors look on as ammunition is loaded onto the ship, making it a floating bomb (fig. 56), and as Smitty (Ian Hunter) tries to jump ship in America, but is trapped and sent back (fig. 57).

The high angle can also be used for dramatic compositions, which use depth to emphasise a story. The high camera is used for comic effect in *Palmy Days*, showing Eddie's (Eddie Cantor) extreme massage technique (fig. 58). In *Tonight or Never* the high angle emphasises Jim's (Melvyn Douglas) loneliness (fig. 59), and Nella's (Gloria Swanson) helplessness (fig. 60). Tommy (Billy



Figure 58: Further high angles from *Palmy Days*,...



Figure 59: ... and *Tonight or Never*, of both Jim,...



Figure 60: ... and Nella.



Figure 61: High angle of Tommy observing the gang in *Dead End*.

Halop) spys on his gang in *Dead End* (fig. 61). The perilous duties of the sailors is emphasised in *The Long Voyage Home* (fig. 62). The *Inquirer* staff catch their first glimpse of the future Mrs. Kane (fig. 63), or Kane chasing Gettys down the stairs of Susan's apartment (fig. 64).

9.2.2 Low height & ceilings

In some ways an incidental by-product of using lenses with a short focal length, with their wider field of view, combined with shooting from a low height is the inclusion of ceilings on sets. Much has been commented on in terms of this, in respect to *Kane*. Bazin makes the point, that it is the technical innovations involved with the wider view that dictates the use of ceilings on sets "to hide the studio superstructures" (Bazin, 1958, p. 74). Otherwise walls would have to be thirty or forty feet high to reach the top of the frame, an example of this we can see in the shot from *Citizen Kane*, where the tall windows justify the high walls (fig. 32). Wallace outlines the contradictory debate around ceilinged sets in



Figure 62: *The Long Voyage Home*.

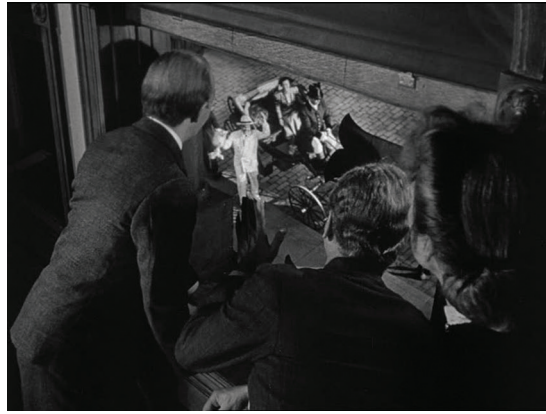


Figure 63: Two examples from...



Figure 64: ... *Citizen Kane*.



Figure 65: Ceilings evident in *Les Misérables*,...

Kane.

The question is whether Welles wanted ceilings (for realism) which demanded wide angle lenses (for depth), or whether Welles wanted depth (wide angle lenses) which, in turn, demanded ceilings (for protection against overshooting the set)? (Wallace, 1976, p. 117)

Toland, in an article published in 1941, suggested that ceilings were incorporated into sets in order to “strike the desired note of reality”, but, “Futhermore, many of our camera-angles were planned for unusually low camera-setups, so that we could shoot upward and take advantage of the more realistic effects of those ceilings” (1941c, p. 54). In an interview quoted by Wallace, Welles seems to imply that *Citizen Kane* began the technical ‘revolution’ of ceilinged sets (1976, p. 118), however ceilings do not first appear in Toland’s work in *Kane*. Early examples include; *Les Misérables* (fig. 65) and *Mad Love* both in 1935 (fig. 66), *The Dark Angel*, (fig. 67), *Wuthering Heights*



Figure 66: ... *Mad Love*,...



Figure 67: ... and *The Dark Angel*.



Figure 68: Further ceilings evident pre-Kane in *Wuthering Heights*,...



Figure 69: ... *They Shall Have Music*,...

(fig. 68), *They Shall Have Music* (Mayo, et al., 1939), (fig. 69), and *The Long Voyage Home* (fig. 70). The addition of the ceiling to the composition does add a greater sense of reality to the scene. The set becomes less of a theatrical stage, and more of a three-dimensional location. The addition of a ceiling to the set also gives an added effect of claustrophobia, which can work dramatically. In the examples of *Wuthering Heights*, and *The Long Voyage Home*, above, I think this effect is very deliberate. Respectively both the house, *Wuthering Heights*, and the ship, *Glencairn*, are claustrophobic environments for their inhabitants.

9.2.3 Apparent distance

The apparent distance of the subject from the camera is often categorised as either long shot, mid-shot or close up. Toland's use of long takes and staging in depth tends to make redundant these general categorisations. Often individual characters can be in the foreground, i.e. in close-up, while other



Figure 70: ... and *The Long Voyage Home*.



Figure 71.1: *The Dark Angel* three stage track begins in long shot.



Figure 71.2: The camera tracks in as Gerald talks on the telephone.



Figure 71.3: Gerald stands when he realises Alan is still alive.



Figure 71.4: The camera then pans to the right as Kitty stands by the door.

characters are in the background, i.e. in long shot, as with the example from *Kane* (fig. 32). Also during the course of a long take Toland may well adjust the distance between the camera and the subject by tracking in or out. It becomes more appropriate to discuss Toland's work in terms of my temporal category, particularly (D12i) temporal modification in spatial elements.

9.2.4 Temporal modification in spatial elements

There is a clear example of this in *The Dark Angel*, which I have termed the 'three stage track'. With a screenplay by Lillian Hellman and Mordant Shairp, *The Dark Angel* is set in England during World War I. A classic love triangle plot revolves around Kitty (Merle Oberon), Alan Trent (Fredric March) and Gerald Shannon (Herbert Marshall). When Alan goes 'missing in action' during the war, Kitty and Gerald decide to marry. However Alan is alive, although blinded in battle. To avoid being a burden, or to suffer the pity of Kitty, he remains missing, until a friend of Alan's informs Gerald before his planned wedding to Kitty that Alan is still alive. The scene in which Gerald learns this news is shot with the 'three stage track'. The scene begins with a long shot, establishing Gerald at home (fig. 71.1). As he talks to Alan's friend on the telephone, the camera tracks in (fig. 71.2). The camera pauses for a moment in a mid-shot, but as Gerald begins to realise that Alan is alive, he stands, and the camera tracks in further, into a close-up (fig. 71.3). The reduction in the apparent subject-camera distance emphasises the dramatic nature of the scene, and represents Gerald's growing awareness of Alan's survival. The third stage of the shot occurs when Kitty comes into the room. The camera pans to the right in order to include her in the frame (fig. 71.4), again a more conventional approach would have involved a cut to a separate shot of her entering the room, but Toland keeps the scene as a single take. The 'three stage track' draws us into the scene, and mirrors the heightening tension of the narrative.

This exact technique is repeated in *Citizen Kane*, twice. The first example is when reporter Jerry Thompson (William Alland), goes to see Mr. Bernstein. The shot again begins with a distant establishing long shot (fig. 72.1), then tracks into a mid-shot as Thompson questions Bernstein. The camera pauses as Bernstein tells the story of the woman in white on the ferry, the symbol of all he has sacrificed in his service of Kane (fig. 72.2). The camera tracks in again to a close-up, as Thompson leans in to light Bernstein's cigar, and the conversation shifts to other witnesses (fig. 72.3). Finally Bernstein gets up and walks to the ticker-tape machine at the back of his office (fig. 72.4).



Figure 72.1: The same three stage track in *Kane*, starts in long shot...

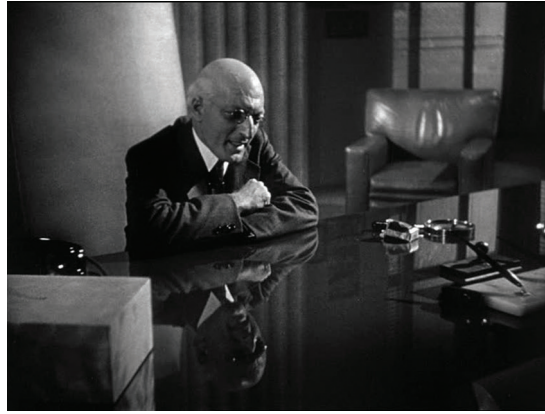


Figure 72.2: ... tracks into a mid-shot, pausing for Bernstein's story,...



Figure 72.3: ...and then tracks into a close up when they talk about Kane.



Figure 72.4: Bernstein walks into the background, as the camera pans.

The whole scene is captured in the one continuous take, and consists of a shortening of the apparent distance through long shot, mid-shot, and close-up, represented by each stage of the track. As with the shot in *The Dark Angel* it then returns to a long shot as Bernstein walks away from the camera. This coincides with the reduction in dramatic tension in the scene, as Bernstein and Thompson just discuss the stages of the reporter's investigation. The most intimate and dramatically engaging part of the scene, when Bernstein talks about Kane's death, is captured in the most intimate part of the shot, the close-up of Bernstein. I have no doubt that Toland and Welles would have had to confer closely on this shooting strategy for this scene, as the performances and choreography of the actors link so closely with the re-framing and tracking of the camera; the emotional progression of the scene is in perfect synchronisation with the changes implemented with the distance and movement elements of the shot, the pause during the telling of the ferry story, the move in on the lighting of the cigar, and Bernstein's retreat into the frame when the drama subsides.



Figure 73.1: The second three stage track from *Kane* begins with the...



Figure 73.2: ... newspaper revealing Kane in long shot.



Figure 73.3: The camera tracks into Kane...



Figure 73.4: ... as the argument with Thatcher intensifies,...

The scene is not filmed in terms of coverage, there are no other angles or shots for the editor to cut to therefore, the scene has been conceived and executed in one particular way. For Toland and Welles, presumably, the best and most appropriate way. However, I also have no doubt that Toland conceived this strategy due to the almost exact nature of the scene from *The Dark Angel* six years previously. The two shots have the same visual strategy, and the same storytelling meaning. It is also fairly satisfying to note that when he shot *The Dark Angel* Toland had again not yet worked with Wyler either, who is often credited alongside Welles with developing this way of filming. Wyler and Toland's first collaboration came a year later in 1936 with *These Three*.

The second example of the 'three stage track' in *Kane* is actually the first time we see Kane in the *Inquirer* office. Thatcher reads the headline "Galleons of Spain off Jersey Coast!" at the end of a montage sequence of Thatcher reading sensational headlines in the *Inquirer* (fig. 73.1), only this time, instead of cutting



Figure 73.5: ... ending in a close-up.



Figure 73.6: Finally Thatcher retreats into the background.



Figure 74: Group composition in *Dead End*.



Figure 75: *They Shall Have Music*.

to another shot, Thatcher drops the paper to reveal Kane at his desk (fig. 73.2). Bernstein and Jed Leland (Joseph Cotton) enter the frame as the discussion of the non-existence war in Cuba continues. As they leave, Thatcher sits and the camera begins to track in on Kane and Thatcher as their argument becomes heated (figs. 73.3-73.4). When Kane begins to attack Thatcher the camera tracks in with more pace, and Welles leans forward making a more dramatic frame (fig. 73.5). As the two characters stand to face up to one another, the camera cranes up with them. Finally Thatcher walks away to collect his coat, receding into the background (fig. 73.6). Both Kane and the camera follow him. The scene ends with a separate close up of Kane, as the *The Dark Angel* scene ends with a separate close-up of Kitty. Again the choreography of the camera represents the dramatic flow of the scene, as the argument intensifies the camera moves in closer, as the scene passes its dramatic peak the characters retreat from the camera into the background. The quicker pace of the movement is an expression of the higher energy of the argument. The camera movement is not an “empty aesthetic” (Deleuze, 1983, p. 17). It is a visual



Figure 76: *The Grapes of Wrath*.



Figure 77: *The Long Voyage Home*.



Figure 78: *The Long Voyage Home*.



Figure 79: *Citizen Kane*.

representation of the drama. It is Nilsen's representational cinematography. This kind of cinematography, one that reflects and illustrates the drama in its form and style, is the kind of cinematographic storytelling that Toland strived for, "... the photography should fit the story" (Toland, 1941, pp. 76-77).

9.3 Spatial Elements: Perspective

I have defined the use of perspective in terms of depth and surface composition.

9.3.1 *Surface composition*

In his 1949 appreciation Slocombe highlights Toland's "tight, almost cramped style of composition" (p. 76). One example is his framing of multiple characters in a single shot. There are a number of examples of this (figs. 74-80). This is something Toland seems to have developed. An example from *Palmy Days*



Figure 80: *Ball of Fire*.



Figure 81: *Palmy Days*.



Figure 82: Loose composition in *Palmy Days*.



Figure 83: Tighter composition in *Wuthering Heights*.

illustrates one type of loose surface composition, with a great deal of wasted space (fig. 81). The two actors at the counter are the main interest, but there is a distracting amount of space around them. In the mid foreground there is a cake stand on the counter. As Toland's style progresses this would be the kind of object that would be more prominent in the foreground, for example the glass in *The Long Voyage Home* (fig. 152), and, of course, the bottle and glass in *Kane* (fig. 10), which I shall discuss in more detail later.

The second example of loose framing from *Palmy Days* is the two shot of Eddie Simpson (Eddie Cantor) and Helen Martin (Charlotte Greenwood) (fig. 82). Almost a third of the frame, towards the top right, is dead space. This results from the almost straight angle, which is judged from the fact that the two characters are the same distance away from the camera, and the mid-height orientation from which the couple are being filmed. Compare this with the lower height, and more side on angle of the frame from *Wuthering Heights* (fig. 83). The shift in orientation produces a more dramatic frame. The lower height



Figure 84.1: Empty space at the top...



Figure 84.2: ... to stand into,...



Figure 84.3: ... and space at the right to walk away, in *Palmy Days*.



Figure 84.4: A static frame anticipating accommodation for action.

allows the characters two eye-levels to be closer, thus losing the dead space above the seated character. The shift to a more side angle, demonstrated by the characters varying distance from the camera, loses any dead space between them. These shifts in the orientation play a significant part in the tighter composition of the two-shot of Cathy (Merle Oberon) and Heathcliff (Laurence Olivier). They also give an emblematic dominance to Cathy.

The final example from *Palmy Days* demonstrates the second type of loose surface composition, which results from anticipating characters' movements. In the first frame there is empty space above and to the right of the characters at the table, Yolando (Charles Middleton) and Mr. Clark (Spencer Charters) (fig. 84.1). The space at the top allows room for Mr. Clark to stand (fig. 84.2), and the space at the right allows him to walk away from the table (figs. 84.3-84.4). Obviously a more effective way of shooting this scene would be to start with a tighter composition of the two men, then when a character moves, adjust the framing with either a tilt up, or a track back to keep the second man in the frame



Figure 85.1: *Palmy Days*. Tilt up to...



Figure 85.2: ... accommodate Eddie.



Figure 85.3: The camera tilts down and tracks in.



Figure 85.4: The camera tracks out to accommodate Mr. Clark.

as he stands and walks away.

This kind of compensating movement, occurring as temporal modifications of the shot, will become part of Toland's tighter compositional work, and ironically can actually be seen in a later scene in *Palmy Days*. As Eddie approaches a woman sat eating her lunch the camera tilts up and pans right to include him in the frame (figs. 85.1-85.2). As he sits at the table the camera tilts down again, and tracks closer in (fig. 85.3). As Mr. Clark comes to the table the camera tracks out to include him (fig. 85.4), and tilts down as he sits (fig. 85.5). As the conversation between the two men excludes the woman, the camera tracks forward to remove her from the frame (fig. 85.6). Finally as Eddie bangs on the table the camera tracks into this significant action (figs. 85.7-85.8). Apart from the continual re-framing to keep the surface composition tight, and devoid of empty or dead space, this scene also demonstrates an early example of the use of a single long take to film a scene rather than cutting between different shots. It would have been fairly conventional to have a static long shot of the table,



Figure 85.5: The camera tilts down again as Mr. Clark sits, then...



Figure 85.6: ... tracks in to exclude the Woman from the conversation.



Figure 85.7: Finally the camera tracks into...



Figure 85.8: ... Eddie thumping the table.

which could have been used to show both Eddie and Mr. Clark approaching the table, intercut with static close-ups of the characters sat at the table, cross-cutting between their dialogue, and certainly convention could have led to a cut into a separate close-up shot of Eddie thumping the table. Again, one of the elements so admired by Bazin in *Kane*, and attributed to Welles (Bazin, 1967, p. 33), the single shot covering an entire scene, is clearly evident in Toland's work ten years before *Kane*. Incidentally this is also five years before Toland worked with Wyler.

9.3.2 *Frames within frames*

Another trait of Toland's, that is evident throughout his work with regard to surface composition, is the creation of frames within frames. There is an early example from *Tugboat Annie* (LeRoy, 1933) (fig. 86). *Tonight or Never* has three distinct examples (figs. 87-89). The final one of the piano almost duplicated in *Intermezzo*, although characteristically Toland has developed the



Figure 86: The use of frames within frames in *Tugboat Annie*.



Figure 87: Nella is framed by Conrad,...



Figure 88: ... and a violin player in *Tonight or Never*.



Figure 89: A similar composition in *Tonight or Never*, and...



Figure 90: ... *Intermezzo*. Although a wider angled lens is used here.



Figure 91: A clear frame within a frame in *The Cowboy and the Lady*.



Figure 92: Car doors used to frame characters in *These Three*,...



Figure 93: ... *Beloved Enemy*,...



Figure 94: ... and *Grapes of Wrath*.



Figure 95: The use of archways to create frames in *Les Misérables*,...

shot, and places the camera almost inside the piano in the later work (fig. 90), this effect is achieved by the use of a wider angle lens, i.e. a lens with a shorter focal length. In *The Cowboy and The Lady* (Potter, et al., 1938) Stretch's (Gary Cooper) compadres look on, framed by the open structure of Stretch's new house (fig. 91). He uses car doors in *These Three*, *Beloved Enemy* (Potter, et al., 1936), and *The Grapes of Wrath* (figs. 92-94), archways in *Les Misérables*, *Dead End*, *The Long Voyage Home*, and *Citizen Kane* (figs. 95-98), doorways in *The Wedding Night*, *These Three*, *Wuthering Heights*, *The Grapes of Wrath*, and *Citizen Kane* (figs. 99-103), and windows in *Mad Love*, *The Long Voyage Home*, and *Citizen Kane* (figs. 104-106). He often uses light itself to create frames, as with the shot of Eddie in prison in *Roman Scandals* (fig. 107). He even uses Henry Fonda leaning on the back of a lorry to create a frame within a frame to highlight the driver in *The Grapes of Wrath* (fig. 108). This sectioning of the frame directs the attention of the viewer to a particular part of the image, it is used for narrative reasons. There are certain things that we, as the audience, must see in order to understand the narrative. In *Les Misérables* the concentric



Figure 96: ... *Dead End*,...



Figure 97: ... *The Long Voyage Home*,...



Figure 98: ... and *Citizen Kane*.



Figure 99: Doorways used to create frames in *The Wedding Night*,...

design of the sewer leads our eye to Valjean (fig. 109). Although arguably in these cases the use of this technique could be described as pictorial in terms of Nilsen's levels of cinematography, of course the use of a divided frame can also hold significance in terms of the thematic ideas. In *The Westerner* Toland composes Cole's (Gary Cooper) arrival for his trial for horse stealing through the hangman's rope, signifying the likely outcome of Judge Roy Bean's ruling in his case (fig. 110). In the same film he separates the feuding sides of the Homesteaders and the Judge by using the pillars of the veranda (fig. 111). The separation of conflict also occurs in *Tonight or Never* when Nella believes she is to be separated from Jim (fig. 112), and *Beloved Enemy* when Helen Drummond (Merle Oberon) defies her Father (Henry Stephenson) (fig. 113).

9.3.3 Emblematic compositions

Meaning can be drawn from the way a frame is composed. One visual emblem that occurs frequently in Toland's work is that of 'prison' bars. Literally in the



Figure 100: ... *These Three*,...



Figure 101: ... the opening scene of *Wuthering Heights*,...



Figure 102: ... *The Grapes of Wrath*,...



Figure 103: ... and *Citizen Kane*.



Figure 104: Windows create frames within frames in *Mad Love*,...



Figure 105: ... *The Long Voyage Home*,...



Figure 106: ... and *Citizen Kane*.



Figure 107: Light creates a frame in *Roman Scandals*.



Figure 108: Henry Fonda creates a frame in *The Grapes of Wrath*.



Figure 109: Concentric circles highlight Valjean in *Les Misérables*.



Figure 110: *The Westerner* is trapped within the hangman's noose.



Figure 111: Judge Roy Bean is isolated in *The Westerner*.



Figure 112: Nella fears separation from Jim in *Tonight or Never*.



Figure 113: Helen and her Father are divided in *Beloved Enemy*.



Figure 114: Literal prison bars in *We Live again*,...



Figure 115: ... when Dmitri visits Katusha.

case of *We Live Again* when Dmitri (Fredric March) visits Katusha (Anna Sten) in prison (figs. 114-115), but more symbolically in *Roman Scandal* when Eddie is trapped by the Empress Agrippa (Verree Teasdale) (fig. 116), or Terry's (Wallace Beery) sense of imprisonment in *Tugboat Annie* (fig. 117). Valjean's time hiding in the convent is symbolised as a type of imprisonment (fig. 118) in *Les Misérables*, and Heathcliff's residency at *Wuthering Heights* is also symbolised in the same way, when he proclaims that "I am the Master here now" (fig. 119). This emblematic device is also used when Irish, independence fighter, Dennis Riordan (Brian Aherne) is trapped by British soldiers in *Beloved Enemy* (fig. 120). Bars feature prominently in *Dead End*. The poverty-stricken, back street tenements that border the East River, where all the action of the film takes place, are symbolised as an urban prison from which there is no escape. Drina (Sylvia Sidney), who's young brother is involved with a street gang, appears twice behind bars of different types. First, by the bars created by the fire escape outside her window (fig. 121), and secondly, by the bars of the balustrade outside her apartment (fig. 122). Also, when 'Baby Face' Martin



Figure 116: Symbolic bars in *Roman Scandals*,...



Figure 117: ... *Tugboat Annie*,...



Figure 118: ... and *Les Misérables*.



Figure 119: Heathcliff's prison is *Wuthering Heights*.



Figure 120: Dennis is trapped in *Beloved Enemy*.



Figure 121: Drina is imprisoned in the slums...



Figure 122: ... of New York's waterfront in *Dead End*.



Figure 123: A similar fate for 'Baby Face' Martin in *Dead End*.



Figure 124: Frankie cannot afford the violin in *They Shall Have Music*.



Figure 125: Visual foreshadowing in *Mad Love*.



Figure 126: Relationships laid out in *These Three*.



Figure 127: Similar composition in *The Dark Angel*.



Figure 128: Spatial relationships signify much in *Citizen Kane*.



Figure 129: Looking on in *Roman Scandals*.



Figure 130: Similar composition in *Citizen Kane*.



Figure 131: The use of depth in *Splendor...*

(Humphrey Bogart), a gangster on the run, who is revisiting the streets where he grew up, appears trapped by his past (fig. 123). Frankie (Gene Reynolds) is unable to buy the violin he desires in *They Shall Have Music* (fig. 124).

Emblematic compositions need not be so literal, for example, in *Mad Love*, when Stephen Orlac (Colin Clive) first sees the murderer Rollo (Edward Brophy), who's hands he will inherit when his are crushed in a train crash, when he wipes the misted up window of the train. The composition emphasises Orlac's own hand, and almost disembodies them at that moment (fig. 125).

Relationships between characters are also often represented by the way in which they are placed within the frame. The frame from *These Three* (fig. 126) shows the picnic that Martha (Miriam Hopkins) and Karen (Merle Oberon) have with Joe (Joel McCrea) when they first meet. It is Karen and Joe that will form a relationship, and ultimately leave Martha alone. This love triangle is foreshadowed by the way they are sitting. Karen and Joe sit together, with



Figure 132: ... *These Three*,...



Figure 133: ... *Come and Get It*,..



Figure 134: ... *Dead End*,...



Figure 135: ... *Wuthering Heights*,...

Martha on the opposite side of the frame. This technique was used at the start of *The Dark Angel* (fig. 127) representing the triangular relationship in exactly the same way. It can also be seen in a comparable frame from *Kane* (fig. 128). Mrs. Kane and Thatcher collude on one side of the frame, in conflict with Mr. Kane, who is placed on the opposite side of the frame. The object of their conflict is placed between them in the distance, Charles. This staging in depth, although again heralded as almost something new in *Kane*, is also evident in Toland's earlier work. The shot from *Roman Scandals* (fig. 129) anticipates *Kane* (fig. 130) by eight years. Certainly Toland exploits greater depth in *Kane*, however the surface compositional idea remains the same.

9.3.4 Depth

This exploitation of depth can also be traced along a developmental course throughout Toland's work. Following *Mad Love* (fig. 31), we can see this effect experimented with in *Splendor* (Nugent, *et al.*, 1935), where Clancey Lorrimore



Figure 136: ... *The Grapes of Wrath*,...



Figure 137: ... *The Westerner*,...



Figure 138: ... and *The Long Voyage Home*.



Figure 139: Staging in depth in *Tonight or Never*.

(David Niven) has trouble with his toaster (fig. 131). In *These Three* (Wyler, *et al.*, 1936) where the children discuss their tutors (fig. 132). In *Come and Get It* (Hawks, Wyler, *et al.*, 1936), where Barney Glasgow (Edward Arnold) tries to get close to Lotta (Frances Farmer) (fig. 133). In *Dead End*, when Dave (Joel McCrea) chases 'Baby Face' Martin over the rooftops (fig. 134). In *Wuthering Heights*, with the three children at three different distances from the camera (fig. 135). In *Grapes of Wrath* (fig. 136), a simpler composition from *The Westerner* (Wyler, *et al.*, 1940) (fig. 137), and in the opening shot from *The Long Voyage Home* (fig. 138). This simple selection shows the consistency of Toland's work across his collaborations with a number of directors, including those that are generally credited with exploiting this technique, Wyler, Ford and Welles.

Composing shots with depth is not exclusive to the exploitation of great depths of field, 'deep focus'. We can see compositions with depth in much earlier work, for example one of the opening shots of *Tonight or Never* (fig. 139). In the foreground is the man listening to the end of the opera, in the mid-ground is



Figure 140: Staging in depth in the opening of *Tonight or Never*.



Figure 141: Staging in depth in *Mad Love*, at the execution,...



Figure 142: ... in Yvonne's dressing room, and...



Figure 143: ... in Gogol's house.

the canal and steps to the opera house, and finally in the background we can see the ushers opening the doors ready for the audience to leave, as the opera comes to an end. Clearly there are three planes within the frame, similar to the opening shot of *The Long Voyage Home* (fig. 138). However, as with the shot from *Mad Love* (fig. 31), they are not all sharply in focus. Staging in depth is not the innovation that Bazin is proclaiming, it is the sharp focus from foreground to background that is new.

Staging in depth is certainly a technique that Toland uses long before *Kane*. *Tonight or Never* begins with examples of compositions in depth (fig. 140). *Mad Love* also utilises staging in depth, in the execution scene (fig. 141), Yvonne's dressing room (fig. 142), and Gogol's house (fig. 143-144). As does *Come and Get It* (fig. 133), *These Three* (fig. 132), *Wuthering Heights* (fig. 145-146), and *The Westerner* (fig. 147). It is, as stated earlier, the increasing of the depth of field, often combined with the long continuous takes that is noteworthy. Certainly *Kane* develops the idea of staging in depth to an extreme, as in



Figure 144: *Mad Love*.



Figure 145: Depth in *Wuthering Heights*.



Figure 146: Depth in *Wuthering Heights*.



Figure 147: Depth in *The Westerner*.

the scene of Kane finishing Jed's bad review of Susan's opera performance (fig. 148.1-148.2). This shot is produced by a double exposure, rather than conventional photography, exposing the side of the frame with Orson Welles by the typewriter first, then exposing the other side of the frame with Joseph Cotton walking up to him (the telltale sign is the out of focus wall behind Welles). This kind of double-exposure of the film in camera can only be done when it is easy to blackout portions of the frame. Due to the fact that actions have to be matched during the two runs of the film through the camera, and timed to coincide, a static frame provides an easier way to achieve this effect. It would be almost impossible, in Toland's day, to duplicate the timing and pace of a pan frame by frame. These two considerations, an easily divided, and static frame limit the use of this effect. It is used at least twice in *Kane*, in the example above, and in Susan's attempted suicide scene (fig. 149). The telltale sign of the effect in the latter shot being the out of focus bed in the mid foreground. The fact that this icon of 'deep focus' cinematography is the product of trick photography is not that relevant, as Carringer states. The fact that the frame



Figure 148.1: Extreme depth in *Citizen Kane*,...



Figure 148.2 ... created by double exposure.



Figure 149: Susan's suicide attempt in *Citizen Kane*.



Figure 150: The foregrounded bottle indicates Jo is drunk in *The Nuisance*.



Figure 151: A similar composition in *Mad Love*,...



Figure 152: ... and the same framing in *The Long Voyage Home*.

tells a story, by the significance of the foreground glass and medicine bottle, is more important (1985, p. 82). It becomes more representational. I can trace the genesis of this shot to *The Nuisance* (Conway, *et al.*, 1933) when ambulance chasing lawyer Jo Stevens (Lee Tracy) gets drunk after realising his latest client (Madge Evans) is working undercover to expose his dubious practice. The foregrounded bottle and glass visually underline Stevens' inebriated state (fig. 150). There is a similar composition in *Mad Love* where the placement of the bottle in the foreground emphasises the fact that Gogol's Housekeeper, Françoise (May Beatty) is drunk (fig. 151). Also the drink in the foreground in *The Long Voyage Home* is a prelude to Olson (John Wayne) being drugged (fig. 152). Although in both these cases the foreground object is out of focus, the compositional, and storytelling ideas are the same in all four shots. The glass is even in the same position in all four frames. These shots appear in films that have four different directors but the same cinematographer. Again, it is easy to assume that Toland initiated this classic shot in *Kane*.

Chapter 10: Toland: Temporal Elements of Shot Composition and Lighting

I will further my analysis of Toland's body of work, up to and including *Citizen Kane*, by examining the temporal elements of his work. I will then look at his lighting. Finally, in this chapter, I will highlight a number of reoccurring visual motifs.

10.1 Temporal Elements: Movement of the Camera

Another one of the specific elements of shot composition that I have categorised under the temporal aspects is camera movement (D11ii). Camera movement can come in many forms, pans, tilts, cranes, tracks, and as mentioned they can be used subtly to reframe as characters move around a set, or in dynamic ways to follow action or explore space. One of Toland's first assignments as cinematographer was on *Tonight or Never*, which is full of interesting, and fluid camera moves, from the simple pan following a bunch of flowers thrown in through Nella's window by Jim (figs. 153.1-153.2) to a complex movement tracking forward with the Count (Warburton Gamble) as he leaves Nella's apartment, then back as the message to "calm her down" is passed from one character to the next, culminating in a pan which catches Nella exiting her room after overhearing the message, and walking to the balcony window (figs. 154.1-154.9). There is little significance to this particular movement, it is dynamic, expressive and pictorial, but in itself does not communicate any meaning.

In terms of looking at Toland's specific style, I have identified four specific camera movements that he repeats, in various films, with the same intended meaning; the track into characters, the crane out, the track back with characters, and the 'three stage track', which I have already discussed. As I have already stated, the general principle is that particular techniques do not inherently convey the same intended meaning every time they are used. However when discussing the work of an individual artist, like Toland, it is often the case that the individual may use the same technique for the same purpose, whether consciously or unconsciously, and this combination of technique and meaning can become part of their identifiable authorial signature.



Figure 153.1: The camera pans following the bunch of flowers...



Figure 153.2: ... thrown into the room, in *Tonight or Never*.



Figure 154.1: On his way out of the apartment the Count...



Figure 154.2: ... tells everyone to "Calm her down."



Figure 154.3: The camera tracks forward with the Count...



Figure 154.4: ... to the door, then...



Figure 154.5: ... back down the hallway,...



Figure 154.6: ... as the message is relayed,...



Figure 154.7: ... via everyone, until it actually reaches...



Figure 154.8: ... Nella, who storms from her room...



Figure 154.9: ... to the balcony.



Figure 155.1: The camera tracks in on Dr. Gogol...



Figure 155.2: ... as he realises that Yvonne is married,...



Figure 155.3: ... in the first of several dramatic tracks into character,...



Figure 155.4: ... in *Mad Love*.

10.1.1 Tracks into characters

Toland will often track closer into a character, rather than film a separate close-up, altering the spatial orientation of a shot, apparent distance in particular, and occasionally height and angle. *Mad Love* has one of the earliest examples of this. *Mad Love* was directed by Karl Freund, who was himself a celebrated cinematographer. Freund shot *The Last Laugh* (Murnau, *et al.*, 1924), *Metropolis* (Lang, *et al.*, 1927), and *Dracula* (Browning, *et al.*, 1931). He undoubtedly exercises more than a little influence over the visuals of *Mad Love*. This would appear to have been a highly inspirational experience for Toland, whose own photography may have been greatly influenced by the expressionistic ideas of Freund. Kael certainly draws parallels in visual style from *Mad Love* to *Kane* (Kael, 1971, p. 64a).

The story of *Mad Love* concerns Dr. Gogol, who has an obsession with Yvonne Orlac, the wife of pianist Stephan Orlac. After a train crash Gogol



Figure 156.1: Gogol fears he will not see Yvonne again,...



Figure 156.2: ... prompting his outcry, "I must see you again!".



Figure 157.1: Yvonne is startled...



Figure 157.2: ... by Gogol's reaction.

transplants the hands of a murderer onto Stephan Orlac. Toland shares the photography credit with Chester Lyons, who is credited with around eighty films as cinematographer dating from 1917 to 1936, when he died aged 51. This combination of cinematographers has created a visually interesting film, despite the absurdity of the narrative in which Orlac inherits psychopathic tendencies from his transplanted hands. In the scene when Gogol first realises Yvonne is married, and she first suspects his obsession with her, there are no less than three dramatic tracks into the characters. The first is when Yvonne mentions her husband (figs. 155.1-155.4), and Gogol learns that she is married. The second follows later in the scene when Yvonne tells Gogol that she is giving up performing in the horror show that he compulsively returns to night after night to see her in (figs. 156.1-156.2).

Fearing that she will be lost to him, Gogol cries that he must see her again. This dramatic shift in the composition is actually achieved by Peter Lorre leaning towards the camera, subject movement rather than camera movement.



Figure 158.1: Kitty stands on the veranda, in *The Dark Angel*,...



Figure 158.2: ... as the camera slowly tracks into her. Gerald enters,...



Figure 158.3: ... and approaches her, but she is lost in thought.



Figure 158.4: The camera pauses as he enquires about her thoughts.

The following shot is Yvonne's startled reaction to this outburst (figs. 157.1-157.2). This movement towards her represents her realisation of Orlac's obsession with her, as well as increasing the dramatic tension visually.

An infinitely more subtle, but immensely moving, example of this technique can be seen in *The Dark Angel*. After establishing a new life for himself blinded Alan suddenly learns of the impending marriage of his childhood sweetheart Kitty to his cousin Gerald, and as his thoughts turn back to her we cut to a long shot of Kitty standing on a terrace (fig. 158.1). The camera slowly tracks towards her, as Gerald enters the frame. The camera continues to track in as he approaches her (figs. 158.2-158.3). The camera pauses as he asks what is it that she is thinking about (fig. 158.4). She doesn't respond, and only turns towards Gerald as the camera starts to track in again (fig. 158.5). The shot ends in a close-up of Kitty still lost in thought (fig. 158.6). She doesn't speak throughout the entire scene but it is clear that she is thinking of Alan, due to the juxtaposition of the previous scene. Somehow, as his thoughts returned to her, he enters her mind



Figure 158.5: As Kitty silently turns to Gerald,...



Figure 158.6: ... the camera tracks closer to her.



Figure 159.1: A track into Mrs Tilford represents her realising the implied...



Figure 159.2: ... significance of Mary's story in *These Three*.

again. It is the movement of the camera combined with the actor's performance that makes the scene so effective. The camera movement emblemises the drifting consciousness of Kitty, or perhaps Alan's consciousness encroaching on hers. Later on in the film, when she learns from Gerald that Alan is alive, she says that she always knew he was. This internal thought process represented by tracking into a character is repeated several times by Toland in various films. In *These Three*, when Mrs. Amelia Tilford (Alma Kruger) realises the implications of her granddaughter's story of Joe's late night visit to Martha (figs. 159.1-159.2). In *Dead End*, when 'Baby Face' Martin realises his old girlfriend is now a prostitute (figs. 160.1-160.2). In *The Westerner*, when Judge Roy Bean (Walter Brennan) realises that Cole has left without giving him the lock of Lily Langtry's hair (figs. 161.1-161.2).

10.1.2 *The crane out*

It seems that Toland begins using the crane out to add visual interest to a



Figure 160.1: A moment of realisation for 'Baby Face' Martin...



Figure 160.2: ... in *Dead End*.



Figure 161.1: The same technique used in *The Westerner*,...



Figure 161.2: ... as Judge Roy Bean comes to a realisation.



Figure 162.1: The track out from the typewriter, adds visual interest...



Figure 162.2: ... to the start of a scene in *Palmy Days*.

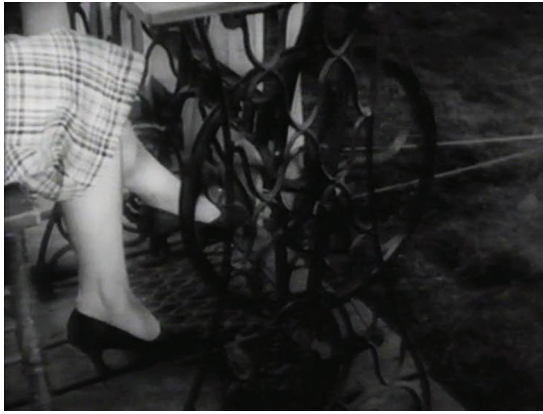


Figure 163.1: The same technique is evident in *Roman Scandals*,...



Figure 163.2: ... but used for more comic effect. What appears to be...



Figure 163.3: ... an interior is an exterior scene.



Figure 164.1: In *Mad Love* the camera starts on Orlac's bandaged hands,...



Figure 164.2: ... then tracks out to reveal...



Figure 164.3: ... Dr Gogol, and then Yvonne looking on.



Figure 165.1: Alan congratulates Gerald on his engagement to Kitty,...



Figure 165.2: ... as Gerald leaves the camera begins to track back,...



Figure 165.3: ... increasing Alan's isolation,...



Figure 165.4: ... in *The Dark Angel*.

scene. In *Palmy Days* he pulls out from a typewriter to reveal the scene (figs. 162.1-162.2). He uses the same reveal technique in *Roman Scandals*, where it becomes a crane shot, rather than a track (figs. 163.1-163.3), a complete change in orientation, height, angle and apparent distance, in order to reveal the residents evicted from their homes. The comic element of the shot is that we assume the sewing machine is indoors, and it is revealed that the residents are living outside their homes. In *Mad Love* the pullout scene reveal begins on the significant detail of Orlac's bandaged hands (figs. 164.1-164.3), rather than the previous minor details of the sewing machine wheel or the typewriter. These examples obviously contain a certain amount of narrative exposition, the expressive quality of the *Roman Scandals* is its potential comic effect. However these early examples don't contain any emblematic significance. A much more effective pullout occurs towards the end of *The Dark Angel*. Alan has attempted to hide his blindness from Kitty by rejecting her when she turns up at his house. When she leaves the camera slowly pulls back to increase the empty space around Alan, which visually represents his loneliness (figs. 165.1-165.4). In



Figure 166.1: Judge Roy Bean awaits Lily Lantry...



Figure 166.2: ... in *The Westerner*. The camera cranes out...



Figure 166.3: ... emphasising the Judge's isolation both physically,...



Figure 166.4: ... and metaphorically.

The Westerner this meaning is amplified (figs. 166.1-166.4). The crane out emphasises Judge Roy Bean's isolation, both literally and metaphorically. He has been drawn into a trap by Cole, and is without the men that support him, but also his brand of frontier justice is becoming obsolete as the Homesteaders bring civilisation and Government control to the West. The use of the technique now contains significant meaning. The technique is used twice in the final sequence of *Citizen Kane*. The first crane out, used to highlight the vastness of Xanadu, and the enormity of the task of cataloguing everything (figs. 167.1-167.6), is mainly expositional. The second is much more impressive as it begins relatively close to the characters, as they discuss 'Rosebud', and cranes back a great distance to see the mass of objects, which perhaps represent the jigsaw puzzle that makes up Charles Foster Kane, but the final frame of the crane out suggests to me the loneliness of the individuals, and that all the possessions don't represent Kane, only that he is lost somewhere amongst them (figs. 168.1-168.6). This shot is clearly emblematic, as well as being both expressive in its mood, and expositional in its content. The crane out



Figure 167.1: A flash blub popping starts this crane out,...

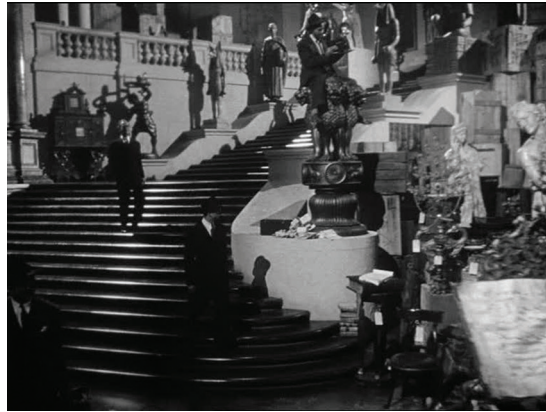


Figure 167.2: ... which represents the cataloguing...



Figure 167.3: ... of all *Kane's* possessions at Xanadu.



Figure 167.4: The crane out continues...

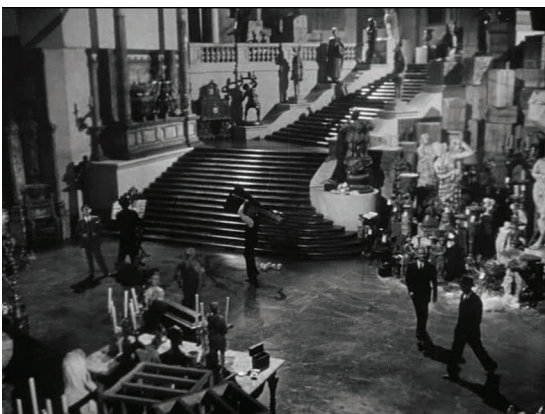


Figure 167.5: ... until...



Figure 167.6: ... a photographer is revealed and another flash goes off.



Figure 168.1: The second crane out begins closer to the characters.



Figure 168.2: The jigsaw is emphasised as it is discussed,...



Figure 168.3: ... but it is in itself one piece,...



Figure 168.4: ... of a much larger puzzle.



Figure 168.5: For me, this shot represents the wider puzzle of the...



Figure 168.6: ... film. Trying to piece together the life of *Citizen Kane*.



Figure 169.1: As Nella walks down the corridor, followed by her admirers...



Figure 169.2: ... the camera tracks back, keeping her the same size,...



Figure 169.3: ... and in the same position in the frame. She cannot...



Figure 169.4: ... escape her admirers. *Tonight or Never*.

obviously alters the spatial elements of the shot, orientation, perspective and surface composition, as the height of the camera raises, the apparent distance increases, and the angle sometimes changes in relationship to the subject. The perspective alters inasmuch as the foreground objects become background objects, and it is partly their relative decrease in size that holds the significance. This change over the duration of the shot alters its representational aspects. This is often a result of the change in the spatial relationship between the subject and its environment. Another of Toland's repeated movement techniques maintains the spatial relationship between the subject and its environment, in order to create a different meaning.

10.1.3 *Track back with characters*

One of the other more noticeable repeated camera moves in Toland's films is the track backwards with the characters. The first two examples are from *Tonight or Never* a film that is full of camera movement. The first one occurs



Figure 170.1: Nella rushes out to the balcony,...



Figure 170.2: ... knowing that Jim has just thrown the flowers in,...



Figure 170.3: ... but when she gets there he has gone. *Tonight or Never*.

when we first see Nella. She has just finished a performance of *Tosca* and is returning to her dressing room with an entourage of admirers. The camera tracks backwards in front of her as she makes her way down the corridor (figs. 169.1-169.4). This style of shot empathises with the character. It focuses on their journey, rather than their surroundings. As the character moves forward, through their environment, they actually remain static in relation to their size and position within the surface composition. Even though there is movement both from the subject and the camera, the orientation does not seem to change. This enables the audience to concentrate on the character as a fixed point in the image, but it also gives the sense that the character is making no progress. They remain a fixed distance from the camera, static within the frame. Like the commonly experienced dream when one is running but seemingly getting nowhere. To an extent with this first example, it is the admirers that Nella can't escape from.

The second example from *Tonight or Never* occurs when Nella realises that Jim



Figure 171.1: The track back is used to comic effect in *Roman Scandals*.



Figure 171.2: As Eddie walks down the corridor the camera tracks back,...



Figure 171.3: ... signifying his imprisonment. The final guard...



Figure 171.4: ... in the row is actually a statue.

is loitering below her balcony. She rushes out to see him (figs. 170.1-170.3), but her hesitation means that she has missed him. At this point she is confined to her apartment, and symbolically, her engagement to the Count.

Roman Scandals contains a comic version of this shot. Eddie has been bought at a slave market to work at the Emperor's palace. As he wanders through the corridor he encounters an ever-increasing line of guards, which finally ends with a statue (figs. 171.1-171.4). He is certainly trapped in the palace, unable to go anywhere else. This track back, which keeps him in the relatively static position in frame, emblemises this fact.

The track back in *These Three* occurs when Karen, Martha and Joe lose their slander case against Mrs. Tilford. As they leave court the camera tracks back with them as they are pursued by reporters and photographers (figs. 172.1-172.3). As with Nella and her admirers, the trio can't escape their entourage. Although this time the attention is much more hostile. This is emphasised by



Figure 172.1: *These Three*, Martha, Joe and Karen lose their case,...



Figure 172.2: ... and cannot seem to escape the court,...



Figure 172.3: ... or the attention of the reporters.

the harsh use of lights from the photographer's flash bulbs, firing off as the procession makes its way out of court. The choice of shot visually represents the experience of the characters very tangibly, which is what makes it so successful.

This type of shot occurs twice in *Kane*. The first instance is when Kane returns to the *Inquirer* office after his trip to Europe (figs. 173.1-173.6), and introduces his engagement to Emily Monroe Norton (Ruth Warrick). Kane wishes to quickly return to his fiancée, but the staff wish to present him with the Cup, and Bernstein insists on making a speech. This time the character, Kane, is trapped by his public duties, which also reminds us how public his private life will always be.



Figure 173.1: There are two significant track backs in *Citizen Kane*.



Figure 173.2: The first occurs when Kane returns from his Europe trip.



Figure 173.3: As he walks into the Enquirer office the camera tracks...



Figure 173.4: ... back with him. He wants to leave quickly, but Bernstein...



Figure 173.5: ... presents him with the cup.



Figure 173.6: Kane finally delivers his engagement notice.



Figure 174.1: The second track back follows Kane's campaign speech.



Figure 174.2: The camera tracks back as he leaves the hall,...



Figure 174.3: ... and is greeted by his Son, and Emily.



Figure 174.4: It is the last time they shall all be together.

The second track back occurs as Kane's marriage to Emily is about to end. Kane emerges from the successful political rally, pursued by supporters and reporters. He is greeted by Emily and their Son (Sonny Bupp) (figs. 174.1-174.4). She is about to reveal to him her invitation to go to Susan's apartment. Again it is the public setting of such an intimate exchange that both represents the exposed nature of Kane's private life, and the fact that he can't escape that. The added value to the use of this type of shot in *Kane* is the fact that the two instances in which it is used, are at the start and end of his relationship to Emily.

The re-occurrence of this technique alone, with the same representational and emblematic meaning, in a number Toland's films, is evidence of not only Toland's authorial influence on the films he shot, but also his remarkable conceptual use of cinematic techniques in creating meaning within his images.



Figure 175: The projection room, in *Citizen Kane*. The light comes...



Figure 176: ... through the windows, creating shafts of light and silhouettes.



Figure 177: The same technique in *Dead End*.



Figure 178: Similar lighting in *The Long Voyage Home*.

10.2 Lighting

As noted earlier, lighting is generally recognised as more of the domain of the cinematographer than the director, and it is just as much with his lighting, as with his camera work, that Toland developed a distinctive style. High contrast images, characters often in shadow or silhouette, the use of 'practical' lights and motivated sources with strong directional, hard light, are all part of Toland's visual signature, as typified by the classic projection room scene from *Kane* (fig. 175). The only light comes from the projection booth, and the characters move around in half-light and shadow, often silhouetted (fig. 176). This kind of lighting, an extreme example of Toland's work, though commented upon considerably in *Kane*, is almost classic Toland before *Kane*. The frames from *Dead End*, made in 1937, where 'Baby Face' Martin is hiding out in a warehouse, when the Police are alerted by a gunshot (fig. 177), and, as pointed out by Wallace (Wallace, 1976, p. 95), the scene in the cabin on board the ship in *The Long Voyage Home* (fig. 178), can be compared with the projection



Figure 179: Practicals in *Tonight or Never*,...



Figure 180: ... *The Wedding Night*,...



Figure 181: ... *Les Misérables*,...



Figure 182: ... *Mad Love*,...

room from *Kane*. The lighting style in these three shots is the same. The only source of light comes from outside the locations, through small windows. As the characters move around they are either silhouetted by the light, or partially illuminated by its fall. The quality of the light is hard, rather than soft, and the contrast is high. The projection room scene was the first to be filmed for *Kane*, famously shot under the guise of ‘tests’ before the official shooting dates of the film (Carringer, 1985). I believe these ‘tests’ signal Toland’s intentions to push his own ideas and style of shooting on *Kane*. This is clearly a very different interpretation from Mulvey’s notion that the style of the opening shots are, “... undoubtedly in keeping with Welles’s aesthetic interests” (Mulvey, 1992, p. 11).

10.2.1 *Practicals*

‘Practicals’ are diegetic source lighting, visible within the frame as part of the set or decor within the scene, and are part of Toland’s signature. Compare these chronological examples from *Tonight or Never* (fig. 179), *The Wedding*



Figure 183: ... *The Dark Angel*,...



Figure 184: ... *These Three*,...



Figure 185: ... *The Road to Glory*,...



Figure 186: ... *Come and Get It*,...



Figure 187: ... *Beloved Enemy*,...



Figure 188: ... *Dead End*,...



Figure 189: ... *The Long Voyage Home*,...



Figure 190: ... and *Citizen Kane*.



Figure 191: A variation of the practical lamp in *The Grapes of Wrath*.



Figure 192: Crew members use torches to light each other in...



Figure 193: ... *The Long Voyage Home*.



Figure 194.1: Raymond lights a match in...



Figure 194.2: ... *Citizen Kane*.



Figure 195: Love revealed in *Les Misérables*.



Figure 196: Inspiration strikes Dr. Gogol in *Mad Love*.

Night (fig. 180), *Les Misérables* (fig. 181), *Mad Love* (fig. 182), *The Dark Angel* (fig. 183), *These Three* (fig. 184), *The Road to Glory* (fig. 185), *Come and Get It* (fig. 186), *Beloved Enemy* (fig. 187), *Dead End* (fig. 188), *The Long Voyage Home* (fig. 189), and *Citizen Kane* (fig. 190). The lamps are used as a source of lighting to isolate or highlight portions of the image, illuminating the area of the frame that should demand our attention. In *Grapes of Wrath* Tom (Henry Fonda) holds a candle, which is the only apparent light source (fig. 191). In an early sequence in *The Long Voyage Home* crew members use torches to illuminate other characters (figs. 192-193). Raymond (Paul Stewart), the Butler in *Kane*, lights himself with a match (figs. 194.1-194.2).

10.2.2 Emblematic lighting

As with his use of camera techniques, Toland uses light and shadow to underscore the narrative, or characterisation concerns, of certain scenes. He often uses light emblematically to represent truth. Characters reveal their true



Figure 197: Barney reveals all in *Come and Get It*.



Figure 198: Holger comes to his senses in *Intermezzo*.



Figure 199: *The Westerner* reveals himself to the Judge.



Figure 200: Driscoll realises the truth in *The Long Voyage Home*.

nature, or motivation, when they are positioned by a light source. For example, the young lovers, Cosette (Rochelle Hudson) and Marius (John Beal) in *Les Misérables*, reveal their love by the light of an overhead lamp (fig. 195). In *Mad Love* Dr. Gogol formulates his plan to murder Orlac's Father whilst staring into a light (fig. 196). Barney Glasgow (Edward Arnold) reveals his life's goals beside a lamp in *Come and Get It* (fig. 197). In *Intermezzo* (Ratoff, *et al.*, 1939) Holger (Leslie Howard) realises that he must let go of the young girl that he has been having an affair with, Anita (Ingrid Bergman), in front of a lamp (fig. 198). Cole reveals his intention to stop Judge Roy Bean (fig. 199) in *The Westerner* beside a lamp. Driscoll realises the truth about Smitty's innocence (fig. 200) in *The Long Voyage Home*. Susan Alexander Kane tells her story to Thompson by the light of a table lamp (fig. 201). One of the most dramatic examples of this is in *Wuthering Heights*, when Cathy, realising her intimate bond, exclaims, "I am Heathcliff". Lightning erupts outside the window (figs. 202.1-202.2).



Figure 201: Susan tells the truth in *Citizen Kane*.



Figure 202.1: In *Wuthering Heights* Cathy proclaims,...



Figure 202.2: ... "I am Heathcliff."



Figure 203: Mary conceals her true identity in *The Cowboy and the Lady*.



Figure 204.1: When Anita decides to leave Holger...



Figure 204.2: ... she retreats into the shadows,...



Figure 204.3: ... in *Intermezzo*.



Figure 205: Freda conceals her motives in *The Long Voyage Home*.



Figure 206.1: The death of *Kane* is...



Figure 206.2: ... emblemised by the lights going out.



Figure 207: Ominous shadows in *Les Misérables*,...



Figure 208: ... *Mad Love*,...



Figure 209: ... *Raffles*,...



Figure 210: ... *The Westerner*,...



Figure 211: ... and *The Long Voyage Home*.



Figure 212: *Kane's* declaration of principles.

Darkness, on the other hand, is often used to represent secrets, death or deceit. In *The Cowboy and the Lady* when Mary says she is “just a working girl”, deceiving Stretch about her social status, she is half concealed by shadow (fig. 203). When Anita decides to leave Holger without telling him, in *Intermezzo*, she retreats into the shadows (figs. 204.1-204.3). When Olson is tempted back into the bar by Freda (Mildred Natwick), her duplicitous motives are represented by her being completely in shadow (fig. 205). The light going off at Xanadu, at the start of *Citizen Kane*, represents Kane's death (figs. 206.1-206.2).

Shadows are also used for ominous connotations. The escaped convict Valjean entering the house of the Bishop, whom he will steal from later (fig. 207) in *Les Misérables*. The arrival home of Dr. Gogol, when he discovers the reporter Reagan (Ted Healy) in his house (fig. 208) in *Mad Love*. The covert work of David Niven as the titular thief *Raffles* (Wood, 1939) (fig. 209). Cole's fate in *The Westerner* (fig. 210). The press-ganging of Olson when he is left behind in *The Long Voyage Home* (fig. 211).



Figure 213.1: A sense of foreboding...



Figure 213.2: ... in *The Long Voyage Home*...



Figure 213.3: ... as a long shadow engulfs...



Figure 213.4: ... the ship *Glencairn*.

Some of the most interesting lighting effects Toland creates have this sense of foreboding. Kane's 'declaration of principles' for his first edition of the *Inquirer* is read out in semi-darkness (fig. 212), he obviously betrays these principles later, but the shadows disguise whether he means what he is saying or not. Shadows sweep across the deck of the *Glencairn* at the end of *The Long Voyage Home* (figs. 213.1-213.4) in a brilliantly emblematic shot of death and the loss of hope. The curtain comes down at the end of *The Westerner* (figs. 214.1-214.4) signifying the death of Judge Roy Bean. A reverse of this effect happens in *Kane*, although the meaning remains the same, when Susan is on stage in the semi-light preparing for her opera debut, the light from the auditorium sweeps across the frame exposing her in all her vulnerability (figs. 215.1-215.4). To an extent it could be argued that in this moment she is facing the truth of her ability, Toland engaging his truth associated with light metaphor. This can also be said of the moment when Emily tells Kane he has lost to Boss Jim Gettys (Ray Collins), and that he must return home with her. Kane steps forward into the



Figure 214.1: The curtain comes down...



Figure 214.2: ... on *The Westerner*...



Figure 214.3: ... after Cole kills...



Figure 214.4: ... Judge Roy Bean.



Figure 215.1: The curtain goes up...



Figure 215.2: ... for Susan in *Citizen Kane*,...



Figure 215.3: ... leaving her vulnerable,...



Figure 215.4: ... at the mercy of the public.



Figure 216.1: *Kane* reveals his true intentions...



Figure 216.2: ... as he steps into the light.



Figure 217.1: Martha reveals the truth about,...



Figure 217.2: ... *These Three*.



Figure 218.1: Francey tells 'Baby Face' Martin...



Figure 218.2: ... the truth in *Dead End*.

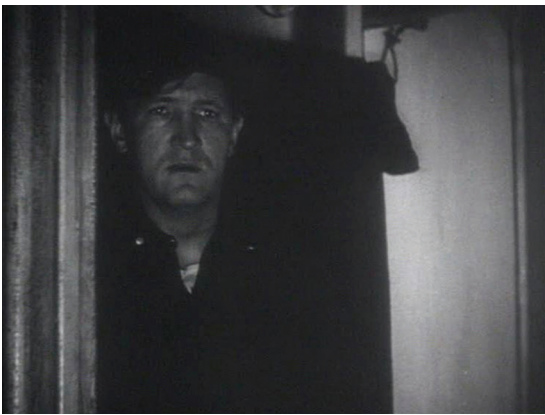


Figure 219.1: One of his ship mates sees Smitty...

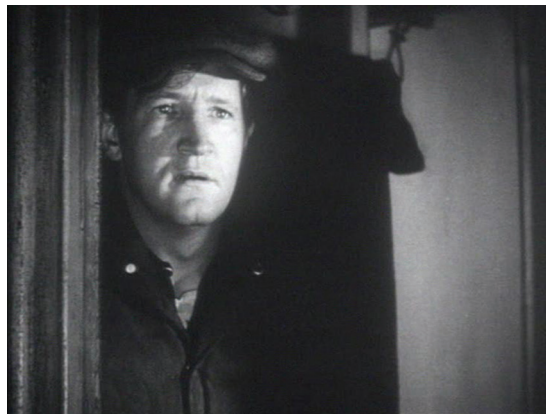


Figure 219.2: ... acting suspiciously on *The Long Voyage Home*.

light to say that he is staying with Susan, and will fight the election (figs. 216.1-216.2). He reveals his true intentions, and perhaps love, as he steps into the light.

This is a technique that is also in a number of other films, for example, *These Three*, when Martha emerges from the living room to tell Karen the truth, that she is in love with Joe (figs. 217.1-217.2), in *Dead End*, when Francey (Claire Trevor) admits to 'Baby Face' Martin that she now works as a prostitute (figs. 218.1-218.2), and in *The Long Voyage Home*, when one of the sailors discovers Smitty acting suspiciously (figs. 219.1-219.2). A change of light also stops Valjean harming the Bishop in *Les Misérables*. Valjean sneaks around the Bishops house while he sleeps. He enters his bedroom, and is seemingly about to harm the Bishop when moonlight appears through the window, illuminating both the Bishop and the cross on his wall (figs. 220.1-220.2). Valjean leaves the Bishop alone.



Figure 220.1: Valjean refrains from harming the Bishop when...



Figure 220.2: ... the moonlight strikes him in *Les Misérables*.



Figure 221: Javert conceals his motives in *Les Misérables*.



Figure 222: Dr. Gogol conceals his nature in *Mad Love*.

10.2.3 Half-light

Another lighting effect that can be seen throughout Toland's work is the half-light on the faces of characters. In *Les Misérables* Inspector Javert (Charles Laughton) hovers by the door, concealing his contempt for Champmathieu, not yet realising he is Valjean (fig. 221). Dr. Gogol also conceals himself in his box at the *Théâtre des Horreurs* (fig. 222). He wishes to hide his sadomasochistic nature, and this desire is represented by the half-light Toland illuminates him with. In *The Dark Angel*, the last time Alan will ever look at Kitty is represented by the highlighting of his eyes (fig. 223). Dennis Riordan's love for British Mary is conflicted with his leadership of the Irish independent movement. His divided loyalties and uncertainty over Mary's apparent betrayal are represented by the half-light on his face (fig. 224). The duplicitous nature of Martin Deering's (Paul Cavanaugh) telephone call to his lover, in *Splendor*, is also represented by semi-shadow (fig. 225). As is the moment when Mary hears a noise, which leads her to see Joe leaving Martha's room late one night in *These Three* (fig.



Figure 223: The last time Alan will ever look at Kitty in *The Dark Angel*.



Figure 224: Dennis' conflict over love for Mary and her apparent betrayal.



Figure 225: Making a duplicitous call in *Splendor*.



Figure 226: Mary awoken in *These Three*.



Figure 227: Dave hides in *Dead End*.



Figure 228: Drina is conflicted about her brother, in *Dead End*.



Figure 229: The sailors change their attitudes to...



Figure 230: ... Smitty during *The Long Voyage Home*.



Figure 231: *Kane* represses his acknowledgement of Susan's abilities.



Figure 232: Susan is conflicted by her public humiliation and *Kane's* bullying.

226). As well as working-class Dave hiding from his high society love interest Kay (Wendy Barrie) when he sees her disgust at his apartment building (fig. 227) in *Dead End*. He is torn between his feelings for her, and his shock at her attitude. From the same film, Drina wants to protect her young brother, although she too is disapproving of his actions, and his involvement with the street gang (fig. 228). Finally the sailors listen to Driscoll reading Smitty's letters in semi-light (figs. 229-230), as their suspicions give way to sympathy in *The Long Voyage Home*. This technique is evident in *Kane*, in particular two scenes involving Susan's singing. First Kane is seen in his box in the theatre (fig. 231), in a shot very similar to the one of Dr. Gogol at the *Théâtre des Horreurs* (fig. 222). Kane's desire to give Susan her dream, or her Mother's dream more precisely, is in conflict with his knowledge that she is no good. When Susan no longer wants to sing, Kane insists that she continues to perform to maintain his fantasy, not hers (fig. 232). The use of half-light on the faces of the characters, in all these examples, is emblematic of the duality of their conflicted attitudes or feelings. Often it is the eyes that are lit, as clear witnesses to the events that

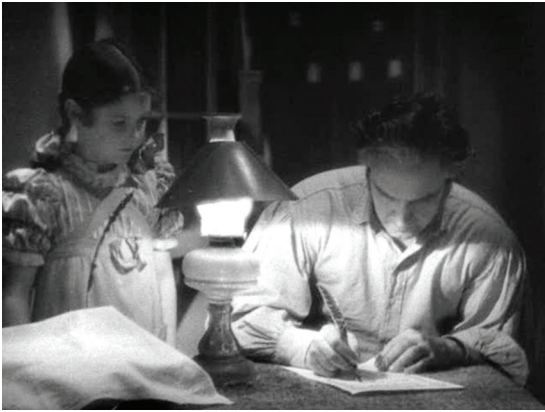


Figure 233: *Les Misérables*.



Figure 234: *Citizen Kane*.

are unfolding, and it is the mouth that is in shadow, representing suppression of feelings, and expression.

Light or lack of it, conveys meaning in Toland's work. He uses it to indicate the internal nature of the characters, their conflicts and motivations. He doesn't just illuminate a scene, he sheds light on the emotions and intentions of the characters, and hints at the underlying meaning of a scene. By manipulating the contrast ratio of the image, and directing the light to specific areas of the frame, Toland uses the light to add a representational layer to the image. Again the consistency with which these techniques are used, across a number of films with different directors, is clear evidence of Toland's authorial contribution.

10.3 Visual Motifs

There are further recurring visual motifs that one can see throughout Toland's



Figure 235.1: Mr Clark opens the door,...



Figure 235.2: ... and enters his office to find...



Figure 235.3: ... Eddie in *Palmy Days*.

career. I have already discussed the use of lamps. A couple of other examples make the point (figs. 233-234). There are also the use of doors, doorways, stairs and mirrors.

10.3.1 *Doors*

There are a number of examples of important narrative events happening in doorways in Toland's body of work. Doorframes are often used to isolate areas of the image, as noted previously, but often doors represent transitions in the narrative, or choices for characters. The opening door is used to reveal some hidden information to the characters entering a space. In an early example from *Palmy Days* Mr. Clark enters his office to find Eddie standing by his desk (figs. 235.1-235.3). This is the first time the two characters encounter each other, and previously Yolando, the fake mystic, had predicted that Mr. Clark would meet an influential efficiency expert at that precise time (Yolando's henchman is waiting to see him). In *Tonight or Never* Nella gets the impression that Jim is a gigolo



Figure 236: Nella listens at the door in *Tonight or Never*.



Figure 237: Reagan's view through the door in *Mad Love*.



Figure 238: Barney makes a discovery in *Come and Get It*.



Figure 239: Heathcliff listens to Cathy in *Wuthering Heights*.

by misinterpreting a conversation she overhears through an open doorway (fig. 236). The reporter Reagan, in *Mad Love*, sees what he thinks is Yvonne Orlic in Dr. Gogol's private room through a slightly open door (fig. 237), although it is a life-sized wax statue of her. Barney Glasgow enters the house of his friend Swan Bostrom (Walter Brennan) to find his son (Joel McCrea) entertaining Lotta (fig. 238) in *Come and Get It*, realising for the first time that his Son is interested in the same woman as he is. Heathcliff overhears Cathy enthusing over her evening with Edgar, and dismissing her feelings for Heathcliff, through an open doorway (fig. 239).

In *Citizen Kane*, this device, like several others is used twice. The first sequence occurs when Kane enters Susan's apartment, and he closes the door (figs. 240.1-240.2). This represents the intended secrecy of their relationship. The camera slowly tracks into the door, before Susan opens it again with the express intention of not allowing any scandal to ensue (fig. 240.3). Later, when Susan decides to leave Charlie, he discovers her packing her bags by opening



Figure 240.1: *Kane* enters Susan's apartment,...



Figure 240.2: ... he shuts the door, as the camera tracks in,...



Figure 240.3: ... and then Susan opens the door again.



Figure 241: *Kane* discovers Susan packing her bags.

the door to her room (fig. 241), a very similar composition to that from *Come and Get It* (fig. 238).

The movement through a closed door, by the use of a dissolve between two shots, one outside the closed door, to one inside the concealed room, is a variation on the idea of revealing the hidden. It occurs twice in *Mad Love*. The first example is in the first sequence of Dr. Gogol visiting the *Théâtre des Horreurs*. As he approaches the entrance to the theatre the wax statue of Yvonne Orlac, in the costume of the character she plays in the show, can be seen through the doorway. As Gogol enters, the door is shut behind him, but in front of the camera, obscuring our view. The image then dissolves to a view of the interior and Gogol gazing at the statue (figs. 242.1-242.6). The second example is when Dr. Gogol enters his surgery to prepare for an operation, just after being rejected by Yvonne. A nurse closes the door, again blocking our view of the interior, but then a dissolve takes us into the surgery (figs. 243.1-243.6). This particular variation of the conceal/reveal technique is famously



Figure 242.1: In *Mad Love*, Dr. Gogol enters...



Figure 242.2: ... the *Théâtre des Horreurs*.



Figure 242.3: The door is shut behind him...



Figure 242.4: ... blocking the view of...



Figure 242.5: ... the camera.



Figure 242.6: The shot dissolves to the interior.



Figure 243.1: The second example from *Mad Love*,...



Figure 243.2: ... Dr. Gogol enters his operating theatre.



Figure 243.3: A nurse closes the door,...



Figure 243.4: ... again blocking the camera view.



Figure 243.5: The shot dissolves...



Figure 243.6: ... back to the interior.



Figure 244.1: In *Citizen Kane*, Thompson enters...



Figure 244.2: ... the Thatcher Library.



Figure 244.3: The door is shut blocking the camera view.



Figure 244.4: The shot dissolves back to the interior.

used in *Kane*, when Thompson enters the Thatcher library (figs. 244.1-244.4), the door is shut behind him, but in front of the camera, blocking our view, and a dissolve takes us into the room. Again I have to underline the fact that this technique was not new in *Kane*, and more significantly, that it had previously been used by Toland. It is possible that the transition between the exterior and interior of a room technique could have been influenced by the editor. In the case of *Mad Love* the editor is Hugh Wynn, *The Cameraman* (Sedgwick, et al., 1928), *The Crowd* (Vidor, et al., 1928), *The Big Parade* (Vidor, et al., 1925), and with *Kane* the editor is future film director Robert Wise, *The Day the Earth Stood Still* (1951), *West Side Story* (1961), *The Sound of Music* (1965). As these editors never worked with each other, or with the directors of the other film, it would seem that Toland is the only connection between this technique being used in *Mad Love* and subsequently in *Kane*. As already noted Nilsen particularly is insistent that the cinematographer considers the editing composition (Nilsen, 1937, p. 24). A cinematographer does not construct shots in isolation, they are considered as part of a sequence, as an element in a



Figure 245: Eponine learns Marius is in love with Cosette in *Les Misérables*.



Figure 246: Valjean's decision to stay with Cosette or face Inspector Javert.



Figure 247: Hogler's decision to stay with his family or leave, in *Intermezzo*.



Figure 248: *Kane* faces the same dilemma at Susan's apartment.

visual pattern that constitutes the film as a whole, certainly this is true in the case of Nilsen's third level of cinematography, the representational. So it is reasonable to suggest, on this evidence, that Toland devised this sequence in *Kane*.

The transitional representation of the doorway, or the doorway as an emblem of choice, is represented by key scenes in *Les Misérables*, when Eponine (Frances Drake) has to face the fact that Marius is in love with Cosette (fig. 245), or when Valjean decides to face his accuser, and leave his adopted daughter (fig. 246). In *Intermezzo* a similar situation occurs when Holger has to decide whether to stay with his family or leave (fig. 247), and *Kane* when Charles is faced with his Wife, his Lover and his Political Rival (fig. 248). There are far too many examples of this visual device in this particular contextual use for its presence to be a result of the coincidental choices of the various directors that Toland worked with.



Figure 249: Fredrik powerless at the bottom of the stairs,...



Figure 250: ... whilst Tony is on top, in *The Wedding Night*.



Figure 251: *Come and Get It*.



Figure 252: *Splendor*.

10.3.2 Stairs

The inclusion of stairways on sets allows for the use of interesting camera angles, varieties of height, and the staging of scenes on separate planes. The first examples from *The Wedding Night* show the two basic angles that can be used to represent the power relationship between the characters, Fredrik Sobieski (Ralph Bellamy) has been promised an arranged marriage with Manya Novak (Anna Stern), however she has fallen in love with her employer, author Tony Barratt (Gary Cooper). Fredrik's weaker position is represented by the high angle, looking down on him (fig. 249), and Tony's position is represented by him being at the top of the stairs, and by us literally looking up at him (fig. 250). The orientation of the camera position, specifically the height and the angle, are being utilised in a representational way. *Come and Get It* also utilises a low camera position, at the bottom of the staircase, and frames Barney Glasgow in the background and his wife in the foreground (fig. 251). The example from *Splendor* shows a high angle, positioning characters on the stairs, and in the



Figure 253: *These Three*.



Figure 254: *The Long Voyage Home*.



Figure 255: In *We Live Again*, Dmitri...



Figure 256: ... looks down at his Aunts.

hallway below (fig. 252). Similar examples of the exploitation of angles can be seen in *These Three* (fig. 253), and *The Long Voyage Home* (fig. 254).

The use of angles, and staging in depth has been discussed previously, however the use of staircases does add that extra layer of meaning to the staging of a scene as evident in *The Wedding Night*, that of the balance of power in the relationships between the characters in the scene, and this is a technique that Toland repeats again and again. In *We Live Again* Dmitri's hierarchical superiority over his Aunts (Ethel Griffies, and Gwendolyn Logan) is represented by his placement halfway up the stairs above them (fig. 255). He looks down at them (fig. 256). In a tragic scene from *Dead End* 'Baby Face' Martin's Mother (Marjorie Main) condemns him as a murderer and rejects him from the steps of her apartment, literally looking down on him (fig. 257). The other example from *Dead End* shows the high class Kay being appalled by the living conditions of the lower class Dave. Again their positioning, and the composition of the frame represent this visually (fig. 258). The second



Figure 257: 'Baby Face' Martin's Mother rejects him in *Dead End*.



Figure 258: Kay looks down on Dave in *Dead End*.



Figure 259: Mary manipulates her Grandmother in *These Three*.



Figure 260: Hogler's wife occupies the moral high ground in *Intermezzo*,...



Figure 261: ... similar idea in *Wuthering Heights*.



Figure 262: *Citizen Kane*.



Figure 263: *Tonight or Never*.



Figure 264: Nella self-reflective in *Tonight or Never*.



Figure 265: Mary contemplates an affair in *Forsaking All Others*.

example from *These Three* emphasises Mary's manipulative power over her Grandmother (fig. 259). In *Intermezzo* the moral superiority of Holger's wife is highlighted by her higher ground (fig. 260), as is Edgar's over Cathy in *Wuthering Heights* (fig. 261), and, of course, the utilisation of the 'deep focus' frame of Susan Alexander's stairway in *Kane* (fig. 262).

10.3.3 Mirrors

Some of the most visually interesting effects created by Toland are through the use of mirrors. Another constant motif in his work, mirrors often represent, perhaps obviously, self-reflection, although often they are emblematic of more. The capturing of two images of a character represents two conflicting sides of their nature or personalities. The motif indicates an internal conflict of different desires that is emblemised visually by the double image. Mirrors appear early on in Toland's filmography. In *Tonight or Never* when Nella initially overhears Jim talking with Marchesa Bianca San Giovanni (Alison Skipworth) on the train,

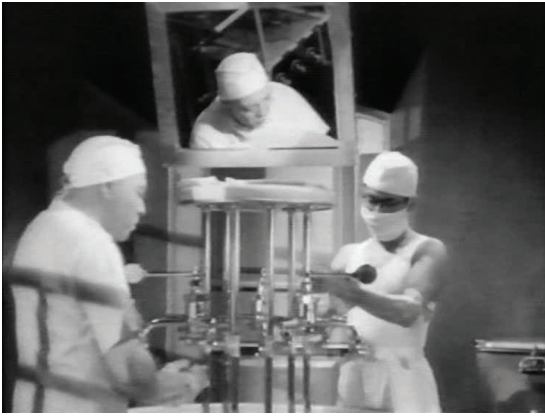


Figure 266.1: *Mad Love*. The camera tracks in...



Figure 266.2: ... on Dr. Gogol's image in the mirror.

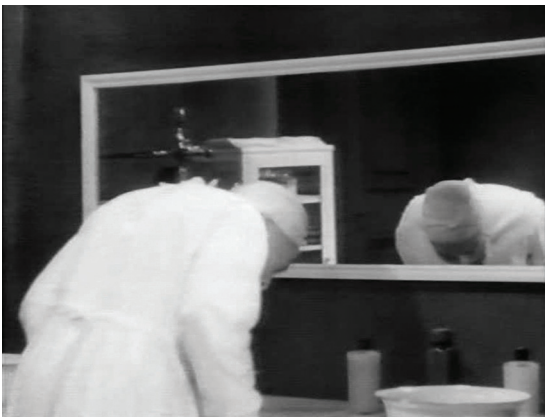


Figure 267.1: In *Mad Love*, Dr. Gogol is taunted...



Figure 267.2: ... by his own reflection.

she sees them through their reflection in the train carriage window (fig. 263). He praises her singing, though the Marchesa says it has no passion. Later Nella is torn between her engagement to the Count, and her desire for Jim Fletcher, who she believes is the Marchesa's lover (fig. 264). In *Forsaking All Others* (Dyke, *et al.*, 1934) Mary (Joan Crawford) contemplates having an illicit affair with married man Dill (Robert Montgomery) (fig. 265).

Mirrors are used prominently in *Mad Love*. When Dr. Gogol first thinks of transplanting the murderer Rollo's hands onto Stephen Orlac, he does so through a mirror (figs. 266.1-266.2). As he ponders the dilemma of his desire to help Yvonne, the camera tracks into his reflection in the mirror, and it is his other self, the cold-hearted and egocentric side of his personality, represented by his reflection, that seems to come up with the idea. This split personality is emphasised much more strongly later in the film, when, after Yvonne rejects him, he comes up with the idea to murder Orlac's father and frame Yvonne's husband for the crime. He begins the scene despairing over Yvonne's



Figure 267.3: The camera tracks in to isolate the reflected character.



Figure 268.1: His reflection appears in another mirror,...



Figure 268.2: ... the shot dissolves to Gogol's 'alter-ego' in his evening coat.

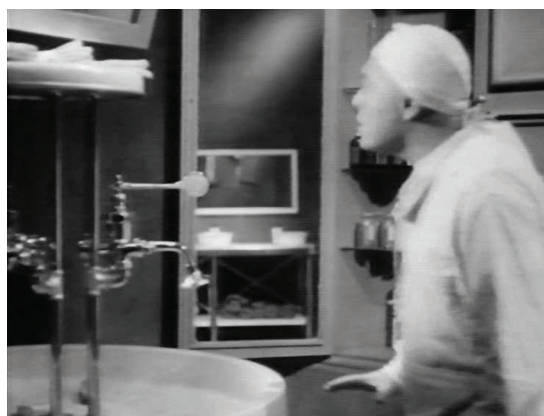


Figure 269: Dr. Gogol steps into the frame.

rejection of him (figs. 267.1-267.2), as the camera tracks into the large mirror his reflection tells him to return to the surgical procedure that he has just abandoned as his colleagues will be laughing at him (fig. 267.3). Another image of Gogol in a full-length mirror across the surgery, changes to that of him dressed in his evening wear, saying that nothing matters other than Yvonne in his arms (fig. 268.1), the image returns to normal (fig. 268.2) as Gogol steps into the frame drawn to a third mirror (fig. 269). The sequence cuts to another shot showing this third reflection, which tells him that he must do something to get rid of Stephen Orlac, before returning to a normal reflection (figs. 270-271). The use of multiple mirrors in this scene is fairly complex, and the first horizontal mirror can be seen in the full-length mirror, almost creating the infinite image familiar in *Kane* (fig. 366).

Splendor uses a mirror when Phyllis (Miriam Hopkins) has doubts about living with Brighton's (Joel McCrea) unwelcoming family (fig. 272). Cathy hates the part of her that enjoys the fancy dresses and the rich life style that Edgar can



Figure 270: Gogol's reflection convinces him that he needs...



Figure 271: ... to get rid of Stephen Orlac.



Figure 272: *Splendor*.



Figure 273: *Wuthering Heights*.



Figure 274: *Wuthering Heights*.



Figure 275: *Intermezzo*.



Figure 276: *Intermezzo*.



Figure 277: *The Grapes of Wrath*.



Figure 278: *The Long Voyage Home*.

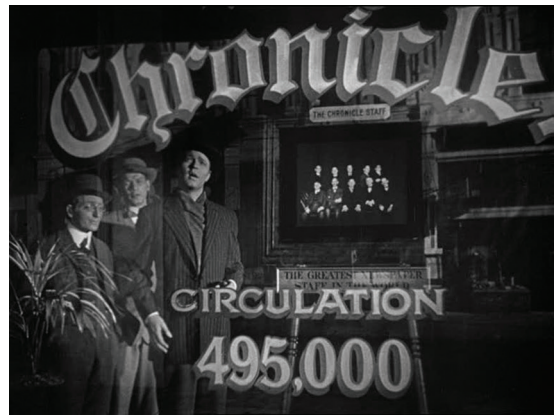


Figure 279: *Citizen Kane*

offer her (fig. 273) in *Wuthering Heights*. This conflicts with her passion for Heathcliff. Isabella (Geraldine Fitzgerald) falls victim to Heathcliff's attraction (fig. 274), which will lead to an unhappy marriage, and an untimely death. In *Intermezzo* the characters make a deliberate reference to their reflections in a cafe mirror (fig. 275), when realising there is no future in their illicit liaison. The first time Anita decides to leave Holger occurs whilst he watches her in the reflection of a shop window (fig. 276). Ma Joad (Jane Darwell) reflects on the downward spiral of the family's fortunes in *The Grapes of Wrath* (fig. 277). A window reflection shows one sailor getting the wrong idea when he sees Smitty searching the Captain's cabin (fig. 278) in *The Long Voyage Home*. Toland uses a window reflection again to show Kane, Bernstein and Jed looking at the *Chronicle* staff photograph (fig. 279). Kane's desire for a bigger circulation for the *Inquirer* conflicts with his 'declaration of principles'. Jed makes this point at the party to celebrate Kane's final acquisition of all the *Chronicle* staff, and ponders whether the *Chronicle* staff's concerns and political leanings will influence Kane. As he does we see Kane's reflection in the window behind him,



Figure 280: *Citizen Kane*



Figure 281: Susan can be seen in the mirror.



Figure 282: A closer shot reveals the snow globe.

highlighting this dual conflict within Kane, and perhaps suggesting that they will (fig. 280). Another use of the mirror shot occurs when Kane first visits Susan at her apartment. The shot is a continuation of the door shot (fig. 240). Susan retreats into her room, and sits. We can see her reflection in the mirror on the opposite wall (fig. 281). A later shot cuts in closer on the scene (fig. 282). The mirror suggests the duplicitous nature of her invitation to Kane into her room, despite her coy denial by opening the door earlier.

10.4 Visual Symmetry

There are many examples of visual symmetry within Toland's work, some are obvious, the shots of Xanadu at the start and end of *Kane*, and the 'No Trespassing' sign. Others are slightly subtler, *Grapes of Wrath* begins with a long shot of Tom walking a great distance, and the final shot of him is of him walking into the distance (figs. 283-284), although this is not the last shot of the



Figure 283: The opening long shot of Tom in *The Grapes of Wrath*.



Figure 284: The last shot of Tom in *The Grapes of Wrath*.

film. *Dead End* begins with the camera dropping into the tenement area, giving the idea that we are looking at the lowest levels of society (figs. 285.1-285.6). At the end of the film the camera raises back out of the street. This bookending of the film is, of course, similar to the opening and closing of *Kane*, where the camera raises and descends to the 'No Trespassing' sign. Visual bookending is used repeatedly within *Citizen Kane* to mark certain periods in his life, or passages in the film. The crane into the nightclub window, when Thompson goes to see Susan, and its use in reverse at the end of her testimony. As noted earlier the track-back technique bookends his marriage to Emily, and doors are used to symbolise the beginning and end of his relationship with Susan Alexander, as do mirrors, as Susan is seen through a mirror when Kane first visits her apartment, and the infinite mirror shot occurs just after Susan leaves Xanadu and Kane destroys her room, and discovers the snow globe. The self-contained breakfast sequence begins with a long shot, and ends with a track out to the same long shot.

There is a deliberate design in the sequences described above, that can only be achieved through the shooting, and that needs to be conceived in the pre-production planning. Toland's work on *Kane* is a textbook example of the three prerequisites for an effective creative contribution from a cinematographer, resources, schedule including preparatory time and collaborative partnerships (Cowan, 2012b). Toland was brought onto the project early in the planning, he had the resources to fulfill his ambitions, and he had a partnership with Welles that almost gave him the 'maximum freedom' for a cinematographer that Nilsen associates with documentary filmmaking (Nilsen, 1937, p. 113), but in this case I would associate with working with an blind-open director (Cowan, 2012b, p.



Figure 285.1: In the opening sequence of *Dead End*,...



Figure 285.2: ... the camera descends...



Figure 285.3: ... into the slums,...



Figure 285.4: ... and down to the river side street,...



Figure 285.5: ... which is the dead end...



Figure 285.6: ... of the title.



Figure 286: A selection of shots...



Figure 287: ... from the breakfast...



Figure 288: ... montage sequence...



Figure 289: ... in *Citizen Kane*,...



Figure 290: ... showing the marriage...



Figure 291: ... relationship deteriorating.



Figure 292: The first morning sequence...



Figure 293: ... from *The Dark Angel*,...



Figure 294: ... with Kitty as a young girl,...



Figure 295: ... going off to see Alan and Gerald.

79). Following my argument about Toland through can lead to some interesting re-evaluations of *Kane*, especially with some of the more celebrated aspects of the film.

10.5 The Passage of Time

There are many instances when the passing of time is represented by montage sequences in Toland's films, the changing of the seasons in *The Dark Angel*, or the varying jigsaws in *Citizen Kane*. However it is perhaps the most famous montage sequence in a Toland film that I wish to explore in more detail here, the breakfast scene in *Citizen Kane*. Over a few short vignettes we witness the changing relationship between Kane and his first wife Emily (figs. 286-291). Their brief exchanges get less friendly, then more antagonistic, until finally, in the last pair of shots of them both, they are not talking at all, and Emily is reading the *Chronicle*. According to Kael (1971) and Carringer this scene



Figure 296: The second morning sequence...



Figure 297: ... from *The Dark Angel*,...



Figure 298: ... with Kitty as an adult,...

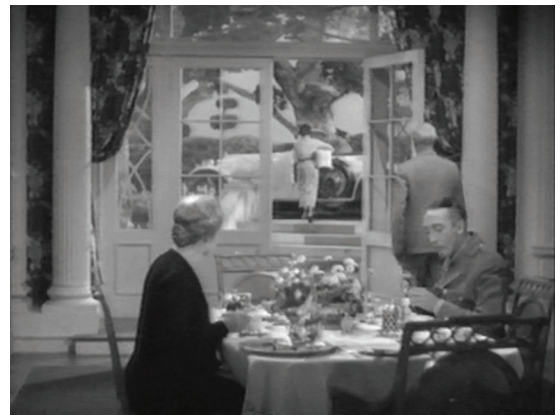


Figure 299: ... going off to see Alan and Gerald.

had not been finalised by the time Toland came onto the project in “the first week in June” (Carringer, 1985, p. 40). Carringer also notes that the mirror sequence did not appear in any version of the script before Toland joined the project. There is a month between Toland joining the pre-production planning, and the two amendments to the script that Carringer highlights. Consider for a moment the repeated breakfast scene in *The Dark Angel*. The opening of the film shows Kitty as a young girl (Cora Sue Collins). She wakes (fig. 292), goes to say good morning to her Grandmother (Henrietta Crosman) (fig. 293), rushes down stairs (fig. 294) to say good morning to the rest of her family, and leaves by way of the French windows in the breakfast room to visit Alan and Gerald (fig. 295). This scene is repeated exactly, shot for shot, when Kitty grows up to be Merle Oberon (figs. 296-299). The point being that Toland uses the technique of repeating shots to represent different time frames before *Kane*. The second example I want to consider is from *Les Misérables*. Cosette and Marius’ developing relationship, over three months, is shown in a series of three short shots. In the first they are taking a walk though the park (fig.



Figure 300: *Les Misérables* sequence...



Figure 301: ... showing Cosette and Marius' developing relationship,...



Figure 302: ... in three shots.

300), Marius formally addresses Cosette as “Mademoiselle”, she addresses him as “Monsieur”. In the second shot they are standing, presumably away from the formal promenade, in a more private location beside a tree, and they address each other informally by name (fig. 301). In the final shot they are sat more intimately on a bench, and they address each other as “Darling” (fig. 302). Over the course of fifteen seconds we see the relationship develop, via both the language they use, and the physicality of the pair, they are formally promenading together, then standing more informally in a secluded spot, and finally sitting in a more intimate way. Cosette even touches Marius’ arm in the final shot. Again the point is that Toland is no stranger to the concept of compressing time, to show the development of a relationship. My conclusion from these two examples, is that Toland may well have had a significant influence on the concept of the breakfast scene in *Kane*. What is interesting to note is that the subtlety of the technique is greater in both *The Dark Angel* and *Les Misérables*, than it is in *Kane*, where blurred whip pans are inserted between each time-zone to represent the shift in time. There is no further

external evidence for the claim that Toland may have heavily influenced this sequence, other than the three items of interest presented here, the dates of various drafts of the script, the repeated breakfast scene from *The Dark Angel*, and the relationship montage from *Les Misérables*. However given that the cinematographer's role, as outlined by Nilsen, is to consider the editing composition of entire sequences, it is not unreasonable to consider that as concepts of how to shoot *Kane* were being discussed between director, cinematographer, and production designer, that Toland would have referred to the two previous scenes in his earlier work.

Even in 1941 Toland's contribution to the film, beyond simply turning up and shooting it, was reported.

"Citizen Kane" isn't a milepost in cine technique merely because of what happened on the set. Toland's contribution only came to fruition there: it began far earlier, for he was a dominant factor for a dozen or more weeks before shooting started, coordinating script, sets, costumes, etc., to say nothing of planned action, with the camera's vision. (Stull, 1941, p. 221)

Chapter 11: Collaboration and Authorship on *Citizen Kane*

I have concentrated so far on Toland's films up to and including *Citizen Kane* in order to support the case for the actual co-authorship of this classic example of an *auteur* film, and dispel the myth of Welles' solitary genius. At the very least this example illustrates the creative contribution a talented cinematographer can make to a film. I believe it also clearly evidences the notion of multiple authorship in collaborative filmmaking.

Having discussed Toland's developing aesthetic style in-depth, it would be useful at this point to briefly reconsider Mulvey's statement that *Kane* represented "Welles's aesthetic interests and expressive of the style he was evolving" (1992, p. 11).

11.1 Welles' Aesthetic

Welles' follow-up to *Kane* was *The Magnificent Ambersons*, shot by Stanley Cortez, which starts with groups shots that are not as tightly composed as Toland's (fig. 303). There are a number of shots using staging in depth, which do not exploit 'deep focus'. George (Tim Holt) and Lucy (Anne Baxter) are slightly out of focus in one example (fig. 304). A few long camera tracks are evident in the first Amberson's Ball sequence, when Eugene Morgan (Joseph Cotton) returns, but they are fairly straightforward tracks with George and Lucy. There is an ominous shadow on the door, as Eugene arrives for the funeral of Wilbur (Don Dillaway), however it is not his arrival that is the dramatic element of the scene (fig. 305). The four and a half minute kitchen scene with George, and Fanny (Agnes Moorhead) has been compared to *Kane*, as it occurs in one long take (Bazin, 1958, pp. 68-73). There is a pan at the start of the shot (fig. 306.1), which is repeated at the end of the shot as George walks over to the window (fig. 306.6), however the pan is not motivated by any of the underlining emotional drama of the scene. Also the shot does not exploit depth to any great degree (figs. 306.2-306.5). Bordwell notes that Bazin uses the term 'lateral depth of field' to describe the shot, as the action is spread across the frame rather utilising any depth (Bordwell *et al.*, 1985, p. 362). Bordwell is actually highlighting the stylistic difference between *Kane* and *The Magnificent Ambersons*. There are actually very few shots within *Ambersons* that exploit depth to create meaning. Also as a comparison to Toland, there is an awkward mirror shot when George confronts Uncle Jack (Ray Collins) about rumours



Figure 303: Group shot in *The Magnificent Ambersons*.



Figure 304: Soft foreground focus in *The Magnificent Ambersons*.



Figure 305: Use of shadow in *The Magnificent Ambersons*.



Figure 306.1: The kitchen scene starts...



Figure 306.2: ... with a pan to the right,...



Figure 306.3: ... but the action remains...



Figure 306.4: ...fairly flat throughout.



Figure 306.5: The shot ends...



Figure 306.6: ... with a pan back to the left.



Figure 307: *The Magnificent Ambersons* mirror shot.

that his mother wants to marry Eugene. George remains out of focus, and the high angle is there only to ensure Jack, in his bath, is in the shot (fig. 307). Again 'deep-focus' is not utilised, and the mirror holds no narrative significance. The two films have completely different visual styles. Cortez implies a certain amount of creative freedom on the film, "He [Welles] gave me complete freedom, but every one of his suggestions was of enormous importance" (Higham, 1970, p. 106).

In his introduction to his book *Hollywood Cameramen* (1970) Higham attributes three distinct 'looks' to Welles' first three films (Welles is often cited as an uncredited director on *Journey into Fear* (Foster, et al., 1943)).

At R-K-O the greatest photography of the decade was seen, inspired by the enthusiasm of the young Orson Welles, in Gregg Toland's *Citizen Kane*, which developed techniques pioneered by Karl Struss and James Wong Howe to their fullest; in *The Magnificent Ambersons*, more fluent and graceful, a



Figure 308: Ironical sign on the gym door in *The Stranger*.



Figure 309: Ironical sign on the hotel door in *Touch of Evil*.

lasting testimonial to Cortez's genius; in Karl Struss's daring, underrated achievements in *Journey into Fear*. (Higham, 1970, p. 13)

Further interesting examples of how "Welles's aesthetic style" (Mulvey, 1992, p. 11) does not display any continuity can be found in *The Stranger* (1946), which could be categorised as Welles' third full film as director (if excluding *Journey into Fear*). *The Stranger* had Russell Metty as cinematographer, who had shot some scenes for *Ambersons*, and would later shoot *Touch of Evil* (1958) for Welles. Metty was one of only two cinematographers that shot more than one film for Welles. Edmond Richard shot both *The Trial* (1962) and *Chimes at Midnight* (1965). Also working on *The Stranger* was Kane production designer Perry Ferguson. Higham, author of two detailed studies of Welles, describes the film as "visually unremarkable" (1970, p. 101). However after Meinike (Konstantin Shayne) knocks out Wilson (Edward G. Robinson) whilst he is being followed around a school gym, Metty/Welles show Meinike leaving by a door which has the ironic notice "Anyone using apparatus in this room - does so at their own risk" (fig. 308), this technique is repeated by Metty/Welles in *Touch of Evil* (1957) after Quinlan (Welles) has killed Uncle Joe (Akim Tamiroff) in a hotel room, he unknowingly leaves his walking cane. As he leaves the room there is a sign on the door saying "Forgotten Anything?" (fig. 309). I have not seen this device in any of Welles' other films, so have to conclude that it appears through Metty's influence. There is a great deal of cross-cutting in *The Stranger*, absent in many of Toland/Welles constructed visuals. There is however the use of an ominous shadow for dramatic effect, which does foreshadow danger for Kindler/Rankin's wife (fig. 310). A much more



Figure 310: An ominous shadow in *The Stranger*.

nuanced evaluation of 'Welles's aesthetic style', and the influence of different cinematographers on his work, needs to be carried out, but is beyond the scope of this study. I can only present the few examples above that specifically highlight the differences between the visual style of Welles' films with Toland, and other cinematographers. My general position is that having been taught by Toland, Welles remains a disciple of his throughout his career, so that any similarities in style with Welles' work and *Kane* occur as a result of Toland's influence on Welles.

11.2 Co-authorship on *Kane*

As I have stated, to me *Citizen Kane* is an object lesson in collaborative filmmaking, a combination of Mankiewicz's writing, Ferguson's designs, Toland's photography, Wise's editing, and, of course, Welles' direction. Two main issues that consistently cloud this conclusion however, are the oversimplification of the filmmaking process inherent in the director as single author approach, and, surprisingly, Welles' own attitude. Kael reports that despite bringing the Mercury Theatre actors to Hollywood, along with co-producer John Houseman, composer Bernard Herrmann, and various other Mercury employees, Welles claimed that "Theatre is a collective experience; cinema is the work of one single person" (Kael, 1971, p. 5). Carringer also states that Welles thought of himself as a single author, and testified that when interviewing him, "the very mention of the term collaboration at the wrong moment can be enough to send him into a rage" (Carringer, 1982, p. 651).

The hypocrisy inherent in this attitude is fairly obvious, as Kael points out, as a large number of the cast and crew on *Citizen Kane* came with Welles from his radio and theatre production company. The notion of a director as a single author seems to have a grip on Welles himself, and actually makes him an unreliable witness even when discussing his own work. Carringer studies the case for collaboration in his book *The Making of Citizen Kane*, by looking at different aspects of the production, from the writing of the script to the art direction and photography, and finally through to the post-production. During the course of researching his book he interviewed Welles and finally got the following recommendations from him.

On *Citizen Kane*, he singles out four individuals whom he thinks deserve special recognition: writer Herman Mankiewicz, art director Perry Ferguson, composer Bernard Herrmann, and Toland. Of these, he says, Toland's contribution to the film was greatest, second in importance only to his own. (Carringer, 1982, p. 652)

This, of course, is not an admission of collaboration, just "contribution". As Kael points out, Welles, as a master magician, was capable of a little sleight of hand, and misdirection. She reports that Welles, whilst exalting Toland, claimed that, "... like all men who are masters of a craft, told me at the outset that there was nothing about camerawork that any intelligent being couldn't learn in half a day" (Kael, 1971, p. 27a). What then, wonders Kael, was the craft that needed to be mastered? (p. 27a). If, by any chance, Welles really believed that, then it may have been Toland's slight of hand in convincing Welles that all a *director* needs to know about cinematography he can learn in one afternoon.

A great deal of planning and preparation was made for the shooting of *Kane*. As mentioned, most of the sequences in *Kane* relied on fluid camera work, and lighting effects, which interacted seamlessly with the actors; the 'three stage tracks', the lighting dissolves, even the double-exposures. This type of visualisation requires careful planning, and execution. It cannot be created in the edit suite. Toland's early involvement with *Kane* is a classic example of Nilsen's insistence that a cinematographer be brought onto a project at the earliest stage (Nilsen, 1937, p. 226). Toland states he worked on the film for half a year (Toland, 1941a, p. 74).

Kane provided Toland with an opportunity to indulge his own particular stylistic and artistic concerns, so stands, in many ways, as the purest form of Toland's work, which was often filtered by an experienced director's preconceived

notions of how a film is made. Welles had no knowledge or experience of filmmaking, if he brought something to *Kane* it was his ability to work with actors. The experience that he and his cast had of working in the theatre allowed for long takes of continuous action. Kael also highlights perhaps another important directional quality. “[Welles] was young and open, and, as the members of that crew tell it... they could always talk to him and make suggestions” (Kael, 1971, p. 62b). This certainly sounds like an ‘open’ director. Kael concludes, “*Citizen Kane* is not a great work that suddenly burst out of a young prodigy’s head... It is a superb example of collaboration” (Kael, 1971, p. 63a).

Both Kael and Carringer (1985, p. viii) reinforce this idea that *Citizen Kane* is a masterclass in collaboration, not the work of a sole author, an *auteur*. Toland was much more generous in his summation of his working relationship with Welles, than the director ever was with him.

Orson Welles was insistent that the story be told most effectively, letting the Hollywood conventions of movie-making go hang if need be. With such whole-hearted backing I was able to test and prove several ideas generally accepted as being radical in Hollywood circles. Welles’s use of the cinematographer as a real aid to him telling the story, and his appreciation of the camera’s story-telling potentialities helped me immeasurably. (Toland, 1941a, p. 73)

Here Toland gets closest to spelling out that he had a major influence on the visual style of *Kane*. With the evidence that I have presented there can be no doubt about the significant contribution Toland made to *Citizen Kane*, not just technically, as some commentators would have us believe, but artistically, and creatively.

I am not proposing that Toland deserves writing credits alongside Mankiewicz and Welles. I am not proposing that Toland deserves a directing credit, it is, as I have acknowledged, Welles’ innovative work with the actors that allows scenes to be filmed in long, continuous shots (Cowan, 2012b). The pacing of the scenes in terms of performance is remarkable in itself, as there are very few scenes that involve cross-cutting, or coverage, the pacing of scenes relies solely on the actors performance on set, and it is a testament to those performances, and the directing of them, that the dynamism of *Kane* still remains fresh and vital. The argument of this discussion aims simply to demonstrate the justice in giving Toland due credit for his contribution: he

photographed the film, he designed the shots, he created the lighting, and he probably heavily influenced the position of most of the performers. His motivation at all times comes from the script that Mankiewicz wrote, and Welles polished. His aim was to use all those elements of shot composition that I have defined in an emblematic way to visually represent the narrative in his images, in ways Nilsen would categorise as representational. His creation of meaning in the texture of the images satisfies Livingston's (1997) and Sellors' (2007) definition of a film author.

Chapter 12: Beyond *Kane*

I have established both Toland's stylistic development and his undoubted artistic contribution to *Citizen Kane*, which specifically addresses those issues of collaboration, and the creative contribution of the cinematographer. I propose to look in detail at a selection of his later films, in order to highlight Toland's specific authorial signature. *Citizen Kane* has to be considered as Toland's masterpiece, a personal high point in his career, however, like his contribution to *Kane* his influence on other films has not had the recognition it deserves, even though at least two of his subsequent films have been recognised as great works, *The Little Foxes*, and *The Best Years of Our Lives*. Following *Citizen Kane*, Toland and Welles were due to collaborate on *The Magnificent Ambersons* (Welles, *et al.*, 1942). However delays in the schedule meant that Toland was unavailable when the filming actually began, and he recommended Stanley Cortez.

As *Citizen Kane* embodied a development and a kind of liberation of Toland's techniques and craft, his later films saw him refine these techniques. He again adapted his style to the films that he was shooting. He did, of course, shoot a couple more inconsequential musical comedies, this time with Danny Kaye, rather than Eddie Cantor. Toland himself dismisses these films (Wallace, 1976, p. 28) and I find little of interest in them. Much more interesting are his two final collaborations with William Wyler, *The Little Foxes*, and *The Best Years of Our Lives*, and his last two straight dramas for Goldwyn *The Bishop's Wife* (Koster, *et al.*, 1947), and *Enchantment* (Reis, *et al.*, 1948). I will briefly outline Toland's stylistic traits in *Little Foxes* and *Best Years*, before analysing his other collaborations with Wyler.

12.1 *The Little Foxes*

The Little Foxes was written by Lillian Hellman based on her own stage play. She also wrote the Toland films *The Dark Angel*, *These Three*, and *Dead End*. It is the story of a feuding Southern Family, and the conflict over the financing of a proposed new cotton mill. The first section of the story is rather a slow, dialogue-heavy, introduction to the extended Hubbard family, which partly betrays its theatrical roots. However the film contains almost the full range of Toland's visual motifs. The overall style is a little more restrained than *Kane*, but actually has more in common with *Kane*'s style than *The Magnificent*



Figure 311: Birdie is often seen isolated.



Figure 312: Birdie left behind again.



Figure 313: Birdie is excluded from family business.



Figure 314: Birdie is powerless.

Ambersons, Welles' own follow-up to *Kane*.

12.1.1 Emblematic composition

The Little Foxes has many of the techniques evident in Toland's previous work. Bazin includes analyses of *The Little Foxes* in a number of his essays, as he considered it being in the 'new style' (Madsen, 1973, p. 284) of film language that he saw in *Kane*. "Between them, director and cameraman have converted the screen into a dramatic checkerboard, planned down to the last detail" (Bazin, 1967, p. 34).

The Little Foxes begins with a few visually interesting shots that establish the various characters of the family. After the Hubbard breakfast Birdie (Patricia Collinge) is left alone, which is a constant visual theme for her (fig. 311), as she has been sidelined by the majority of her family. In this shot she is also sat beside a caged bird, which is also significant, as she is trapped in a loveless



Figure 315: Leo could be swapping the bank for a prison.



Figure 316: Depth framing, with prominent foregrounding.



Figure 317: Again the safety deposit box is emphasised.



Figure 318.1: Regina tells everyone to go home.

marriage, and despite being from a prominent and wealthy family, is now subordinate to her Husband. Further examples of her isolation occur when she is also left behind after the Marshall meal (fig. 312), and Birdie retreats into the background when she is told to be quiet, while the three siblings discuss the business deal (figs. 313). She is shown as weak and powerless by a high angle after having been struck by her husband Oscar (fig. 314). She is an isolated character, neglected and abused by her husband. One of the narrative questions of the film is whether Alexandra, nicknamed Zan (Teresa Wright), will share the same fate as Birdie, if she marries her cousin Leo and becomes a submissive Hubbard wife, or will she turn into a monster like her mother Regina (Bette Davies). There is a third option for her and that is to escape the family altogether, by following her own desire for the reporter David Hewitt (Richard Carlson).

Emblematic composition also occurs when Leo (Dan Duryea) sees Horace Herbert Marshall) arriving at the bank. He is trapped behind the bars of the



Figure 318.2: The camera tracks into the room as Oscar leaves,...



Figure 318.3: ... Leo follows.



Figure 319: A closer shot of Leo is inserted into the sequence.



Figure 320: The sequence returns to the 'master shot'.

teller's window (fig. 315). This represents his fear of being imprisoned if it is discovered that he has stolen Horace's bonds from his safe deposit box. Bars being a recurring representative motif for Toland. The importance of the keys to Horace's safe deposit box is highlighted by a depth shot (fig. 316), followed by the prominence of the box when Leo enters Sam Manders' Office (fig. 317).

12.1.2 Shot duration

Some long flowing takes are interrupted by inter-cutting or closer inserts, for example when Regina suggests everyone go home after the dinner with Marshall (fig. 318.1), the camera tracks in as Oscar and Leo exit (fig. 318.2-318.3), Regina re-appears on the landing before leaving, and the camera tracks in again into Birdie and Zan (320). A cut finally takes us closer to Birdie and Zan, however there is an inserted close-up of Leo, when he is leaving the room, that breaks up the single take, master long shot (fig. 319). A similar inserted close-up of Zan (fig. 322) interrupts what is presumably a single take scene of



Figure 321.1: Zan enters her father's hotel room.



Figure 321.2: She walks up to him, and then out of shot (to the right).



Figure 322: A reverse shot of Zan is cut in.



Figure 323: The sequence returns to the 'master shot', as Zan re-enters.

Zan and her Father (figs. 321.1-323).

12.1.3 *Visual motifs*

There are also further examples of Toland's motifs evident, for example when Regina tells her brothers what her ultimate desires are, she is standing beside a lamp. The light indicating that she is revealing her true feelings (fig. 324).

The Little Foxes contains many examples of one of Toland's favourite motifs, the use of stairs. The staircase in the Giddens household is the stage for many dramatic scenes. It is also used to illustrate the balance of power in the household, for example, Regina has power over her brothers as long as she can convince them that she can control her husband, Horace. This is illustrated by her speech from the landing to Ben (fig. 325). However as Regina begins to lose control she moves further down the staircase. Later in the film she has a confrontation with her daughter, Zan, who tries to defend her Father



Figure 324: Regina's closeness to the lamp signifies she is telling the truth.



Figure 325: Regina's control and power is illustrated by her position.



Figure 326: Regina begins to lose power as Zan challenges her.



Figure 327: Horace finally gains control.

(fig. 326). When Regina's husband Horace decides that he does not want to invest in a mill that will be built on corruption and the exploitation of local workers, he then holds the balance of power, as illustrated by a classic 'deep focus' shot (fig. 327). Regina is now at the bottom of the stairs (fig. 328.1), she has lost her power as she cannot control her Husband. Her only way to climb back up the staircase is to remind Horace that he is dying, and that she is waiting for him to die, so she will gain control of everything (fig. 328.2). Regina admits her contempt for Horace, and the fact that she only married him for his money (fig. 329). She confesses this whilst standing beside a lamp, a Toland representation of truth.

Another of Toland's regular motifs is used when Regina has a moment of self-reflection when she examines herself in a mirror (fig. 330). She looks at herself, then at a picture of her younger self. Duplicity is also evident when Oscar mentions the idea that his Son Leo should marry Zan, we see Regina's reaction through a mirror. She is against the idea, but doesn't express this immediately



Figure 328.1: Regina is powerless at the bottom of the stairs,...



Figure 328.2: ... but begins to regain control.



Figure 329: Regina reveals her true feelings for Horace beside the lamp.



Figure 330: Regina in reflective mood.



Figure 331: Regina is conflicted over Zan's future.



Figure 332: Leo tells his Father about the bonds.



Figure 333: Depth and framing within a frame.



Figure 334: Further staging in depth.



Figure 335: Similar composition to...



Figure 336: ... *Citizen Kane*.

(fig. 331). Her internal conflict represented by the reflection. When Leo first mentions Horace's bonds to his father, Oscar, both characters are seen through mirrors (fig. 332), emblematic of their inner conflict in stealing the bonds in order for the Cotton Mill deal to be successful.

12.1.4 Staging in depth

There are many examples of staging in depth within the film. The opening sequence has a number, for example when Zan arrives at the house and Birdie can be seen in the window, in a frame within the frame (fig. 333). Another example is when Horace listens to Birdie play the piano (fig. 334), and finally a shot from the breakfast scene (fig. 335) that closely resembles the depth shot from *Citizen Kane* (fig. 336).

The scene where Regina lets Horace suffer his fatal heart attack has been written about many times (Bazin, 1948; Wyler, 1981; Bordwell, 1997). Regina



Figure 337.1: Horace's shadow sweeps across Regina...



Figure 337.2: ... as he struggles...



Figure 337.3: ... to retrieve his medicine,...



Figure 337.4: ... but he collapses on the stairs.

remains seated as Horace attempts to retrieve his medicine, which is upstairs, but he collapses on the staircase (figs. 337.1-337.4). I shall discuss this shot in more detail later when I explore the collaboration between Toland and Wyler.

12.1.5 *Emblematic lighting*

Regina finally gets her own way with the Cotton Mill, however Zan decides to leave her Mother (fig. 338). Their final confrontation happens, of course, on the stairs (figs. 339-340). Regina's wealth and power are perhaps meaningless without her daughter (fig. 341). In the final shot of the film Regina watches Zan go, and then retreats into the shadows (figs. 342.1-342.2), in a shot very similar to that in *Intermezzo* (figs. 204.1-204.3). The half-light in the initial image is representative of her internal conflict over her desire for power and wealth, and her love for her daughter. Perhaps her days in Chicago will be that of a guilt-ridden recluse, or perhaps it is she, with the loss of her Husband and her Daughter, that has finally become as isolated as Birdie.



Figure 338: Zan confronts her Mother.



Figure 339: Their final confrontation...



Figure 340: ... inevitably takes place...



Figure 341: ... on the stairs.



Figure 342.1: In the final shot of the film Regina...



Figure 342.2: ... retreats into the shadows.

12.2 *The Best Years of Our Lives*

The Best Years of Our Lives runs a close second to *Kane* in terms of being Toland's best work. It was five years after Wyler and Toland had worked together on *The Little Foxes*, that they reunited for the last time on *Best Years*. The Second World War had interrupted both their careers. In the film, Captain Fred Derry (Dana Andrews), Sergeant Al Stephenson (Fredric March) and Sailor Homer Parrish (Harold Russell) meet on board the plane that takes them back to their hometown of Boone City, after the end of the Second World War. Each of the veterans finds it difficult adjusting back into civilian life. Homer lost his hands during the war, and although he gets a warm welcome from his family they are shocked to see his artificial replacement 'hooks'. Al Stephenson returns to family life that has changed, his children have grown, and he resumes his job at the bank, no longer focused on economic principles. His feelings of incongruity lead him to start drinking heavily. Fred has vivid dreams of the war, and is broke, perhaps suffering from what might now be called post-traumatic stress. His wife (Virginia Mayo) is insensitive to his situation and experience. She misses the rich, carefree flyboy she married. Whereas Homer is physically damaged, Fred is emotionally damaged. Al is more representative of political unease, and the filmmakers' criticism of middle-class complacency, and capitalist agendas.

12.2.1 *Emblematic composition*

The film's themes are isolation, reintegration, rehabilitation, and that is evident from the visual style. Again Toland's contribution is not to be underestimated. In analysing the film Bazin emphasises what he calls "the happy collaboration" of Toland and Wyler (Bazin, 1948, p. 13). Toland outlined the shooting process for the film in a 1947 interview.

"Willy left me pretty much alone. While he rehearsed, I would try to find a method of shooting it. Usually he liked it. When he didn't, he was the boss and we did it his way. However at this point we understand each other pretty well and Willy knows that I will sacrifice photography any time if it means a better scene. I, in turn, know that he will listen to any suggestion." (Koenig, 1947, p. 29)

This statement seems to suggest the extent of Toland's autonomy in shooting

the film, and echoes the comments of contemporary cinematographers in my section on directorial partnerships (4.2.1). The film begins with Fred trying to get a flight home. The spacious civilian airport is contrasted with the overcrowded Air Transport Command (ATC) office (figs. 343-344). This visualisation of the comfort of the home-front, civilian world, contrasts with the cramped, uncomfortable, almost neglected conditions for the veterans. Also as Fred tries to get a civilian flight his discussion with the booking clerk is interrupted by a fat businessman, who seems to be going to play golf. These two scenes immediately set up the low priority that the men returning from the war seem to have, and suggest the dominance, and importance, of economic status in the post-war world.

Fred, and Homer Parrish meet Al Stephenson on board the plane that takes them back to Boone City, where they all live. The three crowd together in the nose of the plane to get a good view on the journey (fig. 345). The shot visually establishes a unity between the three veterans. They are effectively all in the same situation, returning to a world they feel they don't belong to anymore. This is a visual metaphor that is repeated throughout the film. There are a number of compositions of the three men that emblemise their closeness, both in the plane, and the during the taxi ride they take together from the airport to their respective homes (fig. 346). This is similar to the compositions of the characters of Martha, Karen and Joe in *These Three*. When the scandal erupts at the school, the three of them are often framed together, as a unit, which represents their loyalty to each other (fig. 347). The symbolism in *Best Years* is taken a little further in the shots of the three veterans in the taxi rear view mirror. This emphasises the isolation of the three characters in the civilian world (fig. 348). Fred and Al witness Homer's homecoming, during which his high school sweetheart, Wilma (Cathy O'Donnell), comes out to greet him, as she does the composition highlights the fact that Homer does not place his arms around her (fig. 349). It is virtually not until Homer raises his hand to wave goodbye to Al and Fred as they leave, that his family and Wilma see his 'hooks' for the first time (fig. 350). Again as Al is dropped off he is shown, as was Homer (fig. 351), through the frame within a frame, of the taxi window (fig. 352), a visual representation of the separation of the men, into the outside civilian world. This is a deliberate visual contrast from the shots of unity. Toland's use of the car door shot is familiar to us from *These Three* (fig. 92), *Beloved Enemy* (fig. 93), and *Grapes of Wrath* (fig. 94).

Fred's unease with Marie, his wife, is emblemised by the restricted space of



Figure 343: The spacious civilian airport...



Figure 344: ... contrasts with the overcrowded ATC.



Figure 345: The three Veterans grouped together.



Figure 346: Together in the taxi.



Figure 347: Unity in *These Three*.



Figure 348: Three against the world.



Figure 349: Homer doesn't "hold his girl".



Figure 350: The family see his hooks for the first time.



Figure 351: Homer is separated from the group.



Figure 352: Al is left behind, leaving Fred alone in the taxi.



Figure 353: Marie's unwelcoming apartment.



Figure 354: Marie's wartime is visually summarised.



Figure 355: Her lazy attitude is further...



Figure 356: ... illustrated whenever we see her,...



Figure 357: ... until the reality of Fred's circumstances force her to work,...

her apartment (fig. 353). Fred has little room, even to change clothes, which contrasts with the vast spaces at Al's apartment. Marie says Fred looks like himself when he puts his uniform back on. She is also dismissive of the war, and his experiences, saying that they can forget it and start over. Her lack of sympathy is evident through her dialogue, however a great deal of her personality is illustrated visually. The first three times we cut to Marie's apartment she begins the scene either lying down, or sitting. When Fred first turns up she is in bed (fig. 354). When he returns from the Drug Store she is reclining on a chair (fig. 355). When he returns with shopping, she is lying on the sofa putting on her make-up (fig. 356). Finally when she learns that Fred has no money, and he has to take the low-paid job at the drugstore, we see her working. Her relaxed, hedonistic life style is over (fig. 357). However, later, she returns to her sitting, relaxed position when she is with her new lover, Cliff (Steve Cochran) (fig. 358). This series of images reinforces this development for her character. The way she is represented visually emblemises her character.



Figure 358: ... but not for long.



Figure 359: The children spy on Homer, and...



Figure 360: ... in frustration he smashes the window.



Figure 361: Homer needs help preparing for bed.

Homer sees the children staring at his hooks through the window, including his younger sister Luella (Marlene Aames) (fig. 359). When Homer cannot open the door he smashes the windows for the children to see his hooks. He is trapped behind the smashed frame, a visual metaphor for the fact that he feels imprisoned by his broken hands (fig. 360). In the first scene that we see Homer preparing for bed, we don't see his false hands (fig. 361). This visual revelation is held back for when Wilma sees it (fig 362), and symbolically for when Homer finally accepts his condition.

Further emblematic compositions are used throughout the film, for example, a rare high angle is used to illustrate the crowded dance floor at the Embassy Club (fig. 363).

The conversation between Al and Fred at Butch's about Peggy is shot with the two men face to face. The composition of the shot vividly illustrates the



Figure 362: Finally Homer reveals his arms.



Figure 363: The crowded Embassy Club.



Figure 364: Confrontation between Al and Fred.



Figure 365: Fred walks amongst the scrapped planes.

confrontational aspect of the meeting (fig. 364). As Al takes control of the situation the scene returns to standard cross-cutting. Having been forced to let Peggy go, Fred wanders around a junkyard, full of discarded warplanes, as though he too is a useless wreck ready to be scrapped (fig. 365). Wallace points out the similarity of the frame to that of the ‘infinite mirror’ shot in *Kane* (fig. 366). “Finite man in his infinite environment is suggested in this scene which resembles the mirrored hallway scene in *Kane*. In this setup, however, the depth is no illusion” (Wallace, 1976, p. 146).

12.2.2 Visual motifs

Best Years contains many of the visual motifs that we have come to expect to see in Toland’s work, doors, shadows, mirrors, frames within frames, and lamps.

As Al arrives home he is confronted with the door to his family’s apartment (fig. 367). It represents a physical barrier to his old life, which he approaches



Figure 366: *Kane's* infinite mirror shot.



Figure 367: Al arrives home.



Figure 368: The distance between Husband and Wife.



Figure 369: They are finally reunited.

cautiously, and in keeping with Toland's usage it represents an uneasy transition back into his old life. We remain outside with him until the door is opened by his Son then we only enter the apartment as Al does. The long corridor between Al and his reunion with his wife emphasises the distance the couple have experienced during the war (fig. 368). Again we see the scene from Al's perspective. In the wide shot both the Son and Daughter clear the frame at one point to highlight their parents' reunion (fig. 369). The boy collects his Father's bags from outside and Peggy returns a tray that she is holding to the kitchen.

When Fred first goes to his wife's apartment he is also faced with a closed door (fig. 370), however this time we cut into her apartment. Only Fred's shadow is visible until Marie recognises him then he enters her apartment. Partly representing that he may be a shadow of his former self, it also, as in previous Toland films, signifies an ominous event. Fred's wife will turn against him, and later want a divorce (fig. 371). The shot of Fred looking at the photograph of himself and Peggy (fig. 372) is reminiscent of the shot of Nella looking at the



Figure 370: Fred finally finds Marie's flat.



Figure 371: Fred's shadow is an ominous sign.



Figure 372: Fred examines the picture of Peggy.



Figure 373: Similar shot in *Tonight or Never*.

card from Jim in one of Toland's first films *Tonight or Never* (fig. 373). Like Nella and the card, he too rips up the photo. The compositions are also similar to the deep focus framing in *The Little Foxes*, and *Citizen Kane* (figs. 335-336). The left side of the frame contains a close foreground face and the object the character is looking at is clearly seen by the viewer.

Al examines himself in the mirror, comparing himself to his younger self in a photograph (fig. 374). This is a typical Toland self-reflective device that we have seen in his films since *Tonight or Never*.

Another, brilliant mirror sequence occurs later in the film. The scene in which Marie and Peggy discuss their men in the ladies restroom, is shot through three mirrors, reminiscent of the triple mirror scene in *Mad Love* (figs 267-271) although this sequence in *Best Lives* is shot as one take, as Peggy realises that Marie is not in love with Fred, and is mainly interested in money and fun. Marie begins by enthusing over Peggy's date, Woody (Victor Cutler) (fig. 375.1).



Figure 374: Al in self-reflective mood.



Figure 375.1: The camera starts on a reflection of the two ladies,...



Figure 375.2: ... and pans left...



Figure 375.3: ... to reveal Marie's duplicitous nature,...



Figure 375.4: ... and then Peggy's decision to break up Marie and Fred.



Figure 375.5: Gregg Toland circled in mirror.



Figure 376: Homer accepts his fate, beside a light, which represents truth.



Figure 377: Homer finally embraces Wilma.



Figure 378: Wilma cautiously approaches.



Figure 379: An inserted close-up of Wilma.

The camera pans to Marie as she begins to reveal her true nature (fig. 375.2). Marie encourages Peggy to marry Woody because he has money (fig. 375.3). Peggy however is shocked at Marie's mercenary approach to marriage, and is further encouraged to break-up Marie and Fred's relationship (fig. 375.4). As a side note to this sequence, there is a rare technical error in the shot, which seems to have gone unnoticed. As the camera pans around the mirrored room, there is a point at which Toland himself is visible in the mirror, behind the camera (fig. 375.5).

The resolution of Homer and Wilma's relationship contains a number of Toland's favourite techniques. Homer looks at photographs of himself before the war, with his hands, as he leans over a lamp (fig. 376). The light representing the truth, which he now faces, that he will never be the same as he was. It is only then when Homer finally embraces Wilma (fig. 377), which he was unable to do at the start of the film (fig. 349). The two shots create a visual symmetry.



Figure 380: The sequence cuts back to the 'master shot'.



Figure 381: An effective long take, cuts to...



Figure 382: ... an inserted shot of Milly.



Figure 383: The family reunited.

12.2.3 *Duration of shots*

There are a number of scenes, which seem to have been filmed in one continuous take, and a number of long takes within longer scenes. However, on a number of occasions close-ups have been inserted into the long takes. The long take of Wilma emerging out of her house, and cautiously approaching Homer (figs. 378), has been broken up by an inserted close-up of her (fig. 379). The purpose of this is clearly to establish her as a character. The close-up has been shot against a back-projection of the location, which may indicate it was a post-production decision. The sequence then cuts back to the original shot (fig. 380). The shot actually continues (figs. 349-350) when Homer reveals his hooks. As the inserted close-up of Cathy O'Donnell breaks up the shot of Homer's arrival home, there is also an inserted shot of Milly (Myrna Loy), which breaks the single take effectiveness of the scene of Al's arrival home. After Al enters the apartment, and greets his Son and Daughter, we cut to the long shot (fig. 381), looking down the corridor, as Al's Wife Milly calls out. Then there



Figure 384: A closer shot from a similar angle, although slightly lower.



Figure 385: A further cut to a closer shot.



Figure 386.1: Subtle camera movement...



Figure 386.2: ... adjusts the composition for the action.

is the cut to a separate shot of Milly (fig. 382), before the scene returns to the wide shot of her appearing in the hallway, as discussed earlier (figs. 368-369). Again this has been inserted presumably to establish the character in close-up, however Toland compensates by showing the Wife mainly from behind, and through the barrier of another door.

As Al gets reacquainted with Rob his son, and Peggy his daughter, there are two distinct group shots. The first one has Peggy in the foreground (fig. 383), which cuts to a closer shot when she moves closer to speak to her Father (fig. 384). This transition from one shot to the next is achieved through a cut. This is probably the influence of Wyler on the coverage of the scene, as the sequence also contains a closer shot of Myrna Loy (fig. 385). Had the opportunity been there, I suggest Toland would have tracked in from the wider shot to the closer group shot. Many of the compositions in the film are static, or contain minor frame adjustments for character movement. There are very few 'complex' camera moves in the entire film. This may well have its origins with



Figure 387: Homer framed separately at Butch's.



Figure 388.1: Butch, Homer and Fred at the bar.



Figure 388.2: Al arrives, with Milly and Peggy.



Figure 388.3: Another unity shot.

the lack of detailed shot pre-planning suggested by Bazin (Bazin, 1948, p. 13). However Toland in a 1947 interview stated that they were trying to achieve a “simple, unaffected realism” (Koenig, 1947, p. 29), and that Wyler had wanted less camera movement (p. 29). When they are left alone Al and Milly remain spatially separated, showing Al's unease at being intimate with his wife after so long apart. The second shot (figs. 386.1-386.2) lasts over two and half minutes, and the camera tracks, pans and tilts with Al's movements around the room.

Homer is initially isolated when he first returns to Butch's bar, by Toland's use of frames within the frame (fig. 387). At the bar he is reunited with Fred. This scene again has been shot in a single take (fig. 388.1), which develops when Al arrives (fig. 388.2). A short pan to the right brings the three veterans together, separated from their friends and families, again emphasising their unity (fig. 388.3). However the inclusion of a tighter shot of Butch, Homer and Fred at the bar, as Homer drinks his beer, breaks up the long take (fig. 389). Again I can only assume that the cuts are as a result of Wyler's influence, as *Kane*,



Figure 389: An inserted close-up of Butch, Homer and Fred.



Figure 390.1: The camera slowly tracks in...

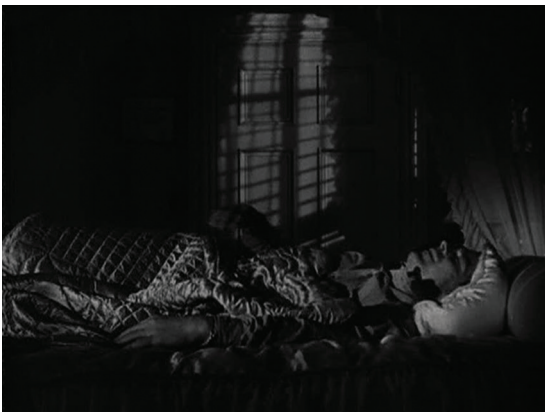


Figure 390.2: ... as Fred relives the war...



Figure 390.3: ... in a nightmare.

which I have established is one of Toland's films that comes closest to Nilsen's idea of 'maximum freedom' for the cinematographer, is characterized by long, unbroken takes.

Another track-in occurs when Fred has his bad dream, a flashback to an incident in the war (figs. 390.1-390.4). This is a deliberate, dramatic track into the character, which builds the tension of the scene. This is comparable to the tracks into characters in Toland's previous work (figs. 155-161). When Peggy comes in to calm him down the scene again is shot from one angle, with one insert of a closer shot of Fred. This idea of Fred's emotional damage, evident through his nightmares, is repeated in a similar track towards the end of the film, when Fred visits the plane junkyard. He climbs aboard one of his old planes and sits in his targeting position in the nose of the plane. The camera slowly tracks into him, as it does in his nightmare scene (figs 391.1-391.2). The references are the same, his memories of the war. The two scenes demonstrate the use of visual symmetry evident in Toland's work.



Figure 390.4: The shot ends in close-up.



Figure 391.1: The camera tracks in on Fred,...



Figure 391.2: ... a visual reminder of the nightmare scene.



Figure 392: A rare flat shot.

Many other scenes are played out in long takes. The breakfast scene between Peggy and Fred follows a fairly conventional cross-cutting pattern, until Milly enters, thereafter the scene plays out in one take. The breakfast scene with Milly and Al has movement and depth, especially when Milly goes to answer the telephone, however the two shot of Al talking on the telephone to his boss Mr. Milton (Ray Collins) is a rare flat and uninteresting shot (fig. 392). It is intercut with a lower angle shot when Milly collects a cigarette for Al, which does little other than relieve the visual boredom. The scene where Peggy relays the telephone conversation between her and Fred to her Mother is shown in one continuous shot. The long takes, and staging in depth, are just as evident in *Best Years*, as they are in *Citizen Kane*. The more realistic subject matter, the less flamboyant narrative style, and perhaps the more naturalistic lighting, make the overall visual style of the film less obvious. It has a consistency of style which is perhaps more coherent than *Kane*, and infinitely more subtle, which are actually strong arguments for *Best Years* challenging *Kane* as Toland's masterpiece.



Figure 393: Bullard's Drug Store.

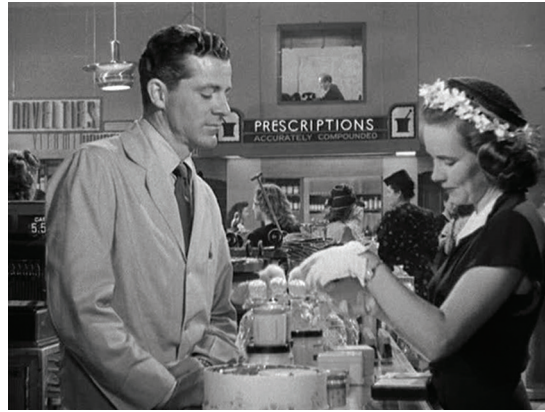


Figure 394: Sharp focus throughout.



Figure 395: Consistent use of 'deep focus'.

Almost all the shots in *Best Years* retain a sharp depth of field, which adds a particular unity to the visual style. Bullard's old drug store is a forest of commercial enterprise, emphasised by the mass of signs, which are all sharply in focus (fig. 393). When Peggy visits Fred at the Drug Store, the Manager overlooks them from his high office, all planes are in focus (fig. 394), but the depth of field is not restricted to long shots that include vast sets, it is also evident in the sharp focus of Al's loan meeting with Novak (Dean White) (fig. 395). There are a few close-up inserts of characters, which break this pattern, however *Kane* also often reverts to shallow focus close-ups of its leads. Bazin highlights the consistency in *Best Years* visuals (1948, p. 11), and Kozloff points out that the use of deep-focus, and staging in depth, in *Best Years* is in keeping with the thematic ideas of the narrative, in the initial airport scenes, and the scenes of Homer and Al with their respective families, creating a sense of claustrophobia (Kozloff, 2011, p.68).



Figure 396: Al decides to reject Fred to protect his daughter.



Figure 397: Wilma and Homer try to resolve their feelings.



Figure 398: The three Veterans in the plane.



Figure 399: The sequence cuts to a closer two-shot.

12.2.4 Emblematic lighting

The majority of the film is shot in a high-key manner, with a subtle degree of contrast. The low-key excesses of *Kane* are not evident. This high-key approach of course suits the subject matter and style of the film, creating a more realistic environment for the characters. There are a couple of uses of more expressive lighting in the film. The darkened hallway when Al decides what to do about the developing relationship between Fred and his daughter is almost the lowest the light levels get throughout the entire film (fig. 396). Interestingly this is the moment that Al turns against Fred and breaks the bond between the veterans. The half-light a representation of Al's inner conflict, but also, as discussed earlier, the shadows imply impending disaster. Another fairly low-lit scene is when Homer finally expresses his feelings for Wilma (fig. 397). The scene itself consists of a long take, over three minutes, with two inserted close-ups. When Homer invites Wilma to see him get ready for bed, the camera tracks in on her. The half-light in the scene again represents the inner conflict



Figure 400.1: Fred is shown as one example,...



Figure 400.2: ... of a broader problem,...



Figure 400.3: ... as an individual abandoned...



Figure 400.4: ... once his war purpose has been served.

of the characters, Homer's fear of pity, and Wilma's fear of being able to cope.

12.3 Evaluation of *The Best Years of Our Lives*

There are a couple of times when we see evidence of Toland's style being a little inhibited. In the nose of the plane, when the shot of the three veterans (fig. 398) cuts to a tighter shot of just Fred and Al (fig. 399), a track-in would have been more in keeping with Toland's style. This is similar to the scene of the Stephenson family reunion when a track forward with Peggy to the tighter composition would have drawn us more smoothly into the scene rather than the cut, as discussed earlier. There are various incidents of the inter-cutting of close-ups into long takes, Homer's homecoming, Wilma and Homer's discussion, the inclusion of a tighter shot of Homer, Butch and Fred at the bar. These can be taken together with scenes like the disjointed breakfast scene with Milly and Al. It could be argued that this makes the whole visual style of

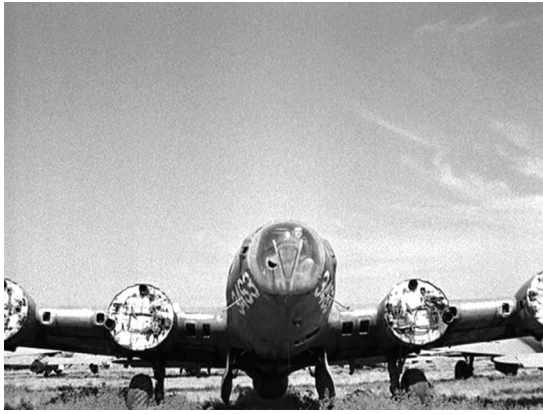


Figure 401.1: As Fred sits in an old plane...

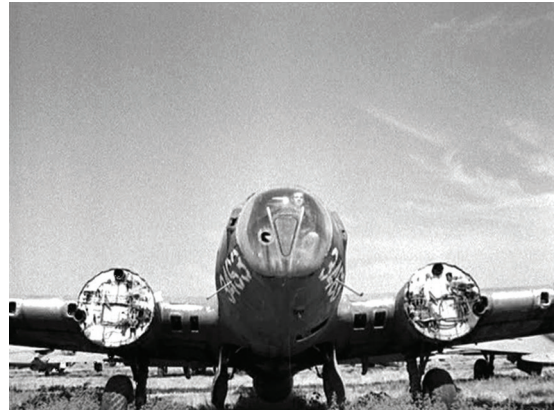


Figure 401.2: ... the camera tracks forward,...

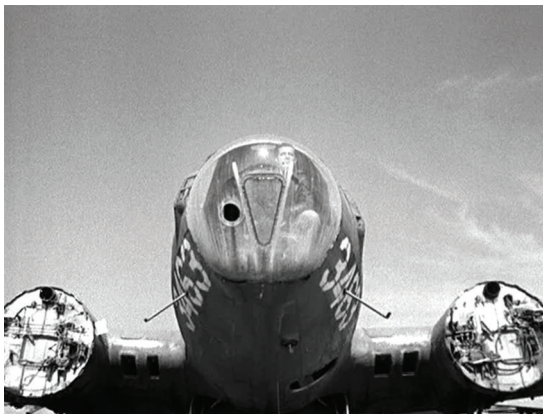


Figure 401.3: ... both representing the flight of the plane,...



Figure 401.4: ... and adding tension to Fred's memories.

the film less ostentatious than *Kane*, and perhaps more subtle, which would obviously represent a development in Toland's style. Toland confirms the simpler approach in the 1947 interview (Koenig, p. 29, 1947).

Despite this there are, as I have indicated, numerous examples of classic Toland techniques, a crane out (figs. 400.1-400.4), and a dramatic track-in (figs. 401.1-401.4), appear in the plane junkyard scene, tight framing, staging in depth, great depth of field, frames in frame, high and low angles, as well as his motifs, use of mirrors, doorways, car doors, and lamps. There is little use of stairs, except in the final scene. This is possibly due to the overindulgent use of stairs in *The Little Foxes*.

Typically Bazin credits this visual creativity solely to Wyler (1948, p. 17), when the analysis of this thesis clearly demonstrates that Toland's signature is evident in the film.

Best Years was Toland's last collaboration with Wyler, and he was the director that Toland worked with on more films than any other. It is Wollen who proposes the need for an examination of Wyler's relationship to Toland (1969, p. 104). I have often heard the argument that Toland was in some way a progeny of Wyler's, and it is Wyler's influence that we see in *Citizen Kane* being invoked by Toland. It is this specific issue that I will address in the following chapter.

Chapter 13: The Collaboration between Toland and Wyler

Studying authorship in any given film requires untangling what Corliss describes as “a giant matrix” of collaboration ([1974] 2008, p. 147b), and what Grodal describes as “a crossroads of many different oeuvres” (2004, p. 7). In further evidencing Toland’s (co-)authorial signature it is useful to examine his relationship to Wyler, as Wollen has suggested (1969, p. 115). In doing this many issues are raised about the academic’s and critics’ interpretation of a director’s role, and why Wyler would be considered a “molehill” (Cameron, 1962, 31b), despite directing some critically acclaimed films.

Toland and Wyler worked together on six full feature films over a ten year period; *These Three* (1936), *Dead End* (1937), *Wuthering Heights* (1939), *The Westerner* (1940), *The Little Foxes* (1941), and *The Best Years of Our Lives* (1946). Their partnership came to an abrupt end when Toland died in 1948, aged 44, however the films that they made together are widely considered as some of the best films of the 1930s and 40s.

The one anomaly in their collaboration is the 1936 film *Come and Get It*, which was partly directed by Howard Hawks. Samuel Goldwyn, the producer, unhappy with Hawks’ own rewrite of the ending of the film had Wyler reshoot the second half of the film. Wyler is quoted in Madsen biography as initially trying to resist, and ultimately not considering *Come and Get It* as one of his own films (Madsen, 1974, p. 154).

Despite having already directed thirty-two silent films, and nine sound pictures, Madsen, Wyler’s ‘authorized’ biographer, describes *These Three* as, “in many ways a brilliant first for Wyler” (Madsen, 1974, p. 131). This is particularly significant as it is the first time that Wyler worked with Toland. Madsen praises its naturalism, realistic dialogue, fluid camerawork, and its use of framing and lighting to build mood. He, of course, attributes all this creativity to Wyler, citing it as a case of *auteur* filmmaking (Madsen, 1974, pp. 131-132). However, the script was written by the respected playwright Lillian Hellman, based on her own play *The Children’s Hour*. It is therefore not surprising that the dialogue was particularly good. Toland’s contribution lifted the photography, and, of course, Wyler’s work with the actors resulted in convincing performances. As with *Citizen Kane* made five years later, a masterclass in collaborative filmmaking has been mistaken for the sign of a directorial *auteur*. These three, Toland, Hellman and Wyler also later collaborated on *Dead End*, and *The Little Foxes*,

two other excellent films. We can widen this creative circle further as these three films were also all produced by Samuel Goldwyn, and all edited by Daniel Mandell. In this case my collaborative authorship model illustrating a palpable reason for the consistency of quality across these works.

Interestingly Madsen emphasises Wyler's trademark as his "handling of actors" (1974, p. 133), which is the preserve solely of the director. This is certainly true if we take the Academy of Motion Picture Arts and Sciences award (Oscar) nominations into account. Wyler still holds the record for most nominations as a director, twelve, and also holds the record for directing the most actors to Oscar nominations, thirty-one, and successes, thirteen (Miller, 2009, p. vii). Wyler is also quoted by Madsen as crediting the producer Goldwyn with allowing the quality of the work to be the most important factor of the production (Madsen, 1974, p. 133). Madsen does highlight the significance of Toland's presence, comparing the Toland/Wyler team to Bitzer/Griffith, and Toth/Chaplin (p. 134).

It is also interesting to note Madsen's description of Wyler's account of his first encounter with Toland. Wyler states that he was used to telling the cinematographer what lens to use and where to put the camera, but he didn't do that with Toland, "We would discuss a picture from beginning to end, its overall 'feel' and then the style of each sequence. Toland was an artist" (p. 137). This also indicates a shift in Wyler's way of working, towards a more collaborative approach. Wyler, as reported by Madsen, is much more open about the process by which the photography developed, and readily acknowledges a degree of collaboration in an interview with Curtis Hansen.

With him [Toland], I would rehearse and show him a scene. Then we would decide together how to photograph it. I would have certain ideas and he would contribute to those, and together we would determine what was best. (Hansen, 1967, p. 28)

Wyler suggests a very collaborative approach. The complex nature of collaborate authorship compels us to consider the work of key collaborators when they work together, and contrast that with instances of them working apart. Therefore it is important to consider Wyler's body of work in more detail.

13.1 Wyler's Aesthetic

These are the first words of Bazin's essay *William Wyler, or the Jansenist of Directing*, originally published in *Revue du Cinéma* in 1948.

When studied in detail, William Wyler's directed style reveals obvious differences for each of his films, both in the use of the camera and in the quality of the photography. Nothing is stranger to the form of *The Best Years of Our Lives* (1946) than the form of *The Letter* (1940). (Bazin, [1948] 1997, p. 1)

Bazin later tries to justify this discrepancy by describing Wyler as "a skillful 'scientist' of *mise-en-scène*" (p. 17), implying that Wyler is so skillful that he does not repeat himself stylistically from film to film. However the two films that he predominantly highlights to prove Wyler's skill are *The Little Foxes*, and *The Best Year of Our Lives*, both shot by Toland. I would contend that Bazin finds it difficult to define a particular style to Wyler, because Wyler clearly allows an individualistic, creative contribution by whichever cinematographer he is collaborating with on any given project. Hence *The Best Years of Our Lives* is completely different from *The Letter*, which is photographed by Tony Gaudio, *The Adventures of Robin Hood* (Curtiz, et al., 1938), *High Sierra* (Walsh, et al., 1941). This point is further emphasised by another comparison made by Bazin himself.

For instance, the script of *Mrs. Miniver* (1942) is not so inferior to that of *The Best Years of Our Lives*: but *Mrs. Miniver* is marked by pedestrian direction and does not move toward any particular style. The result is rather disappointing. By contrast, in *The Best Years of Our Lives* Wyler's ethical reverence for reality found its aesthetic transcription in the *mise-en-scène*. (Bazin, [1948] 1997, p. 5)

Again I would contend that the reason for the difference between *Mrs Miniver* and *Best Years* is the influence of Toland, as hinted at by Wollen, "There are any number of specific problems which stand out: [when analysing the work of an auteur]... Welles's relationship to Toland (and - perhaps more important - Wyler's)" (Wollen, 1969, pp. 113-115). I would argue that the varying 'quality', or style, of the visualisation of Wyler's films would indicate that the cinematographers had far more creative responsibility for the images with Wyler than they are credited for. This way of working is outlined explicitly by Wyler in relation to his attitude and approach to working with actors.

I don't expect just obedience. That's not good enough. I don't like an actor who says, "Okay boss, what do you me to do?" I say, "What do you want to do? You read it. You know what's in it. Show me. Show me what you want to do." I've got an idea, but maybe he's got a better one and I want to see it. Maybe together, we will find one better still. (Hanson, 1967, p. 29)

It is arguable that this reflects his approach to working with other collaborators. It is this approach that leads commentators like Cameron, quoting Sarris, to infer that William Wyler is an inferior director, "Andrew Sarris in Film Culture: "Subtract Gregg Toland from Welles and you still have a mountain: subtract Toland from Wyler and you have a molehill"" (Cameron, 1962, 31b). The question here appears to be, is a director who does not have 'total' creative control of a film, a lesser director? This is obviously the wrong question to ask in a collaborative art, and there are many 'dictatorial' directors who have absolutely no talent. The quality of a film should be judged by its content. If Wyler does relinquish visual control then Bazin's claims for Wyler needs to be reassessed. "He tried to find aesthetic equivalents for psychological and social truth in the *mise-en-scène*" (Bazin, [1948] 1997, p. 6). Although Bazin makes this statement in reference to Wyler and *The Best Years of Our Lives*, I am going to assert that it sums up Toland's approach to cinematography, not Wyler's.

Bazin identifies certain characteristics that are consistent throughout Wyler's films, although he claims that there are no consistent motifs in his work. However Bazin's list of contrasts in Wyler's work are a mix of narrative devices, "the red gown in *Jezebel*", and photographic elements, "the travelling shot in *The Letter*" (Bazin, [1948] 1997, p. 1). This is only a fair comparison if you assume the director is responsible for all these aspects of a film, that is, the writing of it, and the photography. This is an assumption the traditional *auteur* theorist makes, however, as I have previously argued this is an untenable position, as the screenwriter and the cinematographer have a creative impact on these aspects of a film (Cowan, 2012a). Wyler did not write any of his films, and a majority of them are based on other source material, novels or plays. Bazin perhaps answers his own question when he points out consistency of motifs in Ford's generic films (p. 1). Almost inevitably films within the same genre, in this case Westerns, are going to have the same generic elements. Hence I would suggest that Hitchcock, Ford and Hawks were much easier directors for the *auteurists* to discuss as they were all genre directors. Wyler's films vary much more than Fords in terms of genre. They range from

contemporary social-realist drama, *Best Years*, to period costume drama, *The Little Foxes*, to comedy, *The Good Fairy*, including Westerns, *The Westerner* and *The Big Country* (1958), and later historical epics, *Ben Hur* (1959). Wyler himself makes this same point in an interview.

Some directors have personality trademarks that show up in their motion pictures. I feel that each story requires a different style. A style that you would apply to a comedy would not be the same style that you would apply to a serious dramatic story, or to a musical, or to a spectacle. (Hanson, 1967, p. 27)

These generic differences in Wyler's films do make the identification of consistent stylistic elements across his film more difficult, and certainly, in Bazin's case, Wyler's varied body of work cannot be compared with the narrow generic output of the *auteur* canon of directors. These initial observations by Bazin are therefore slightly misplaced. It is naive to think, within the context of the *auteur* theory, that a director's work has no merit because the scripts that he works with are so varied. Kael makes a similar point in her denouncement of the *auteur* theory. She speculates that Hitchcock is considered an *auteur* and Carol Reed not, "... because Hitchcock repeats while Reed tackles new subject matter" (Kael, 1963, p. 49).

The interesting point is the consistency Bazin sees with the "psychological scenarios set against social backgrounds" (1948, p. 1). I would argue that, as Wyler himself admits, the primary role of the director is to deal with the actors. "I think the director's most important function centers around the performances of his actors... There is no such thing as good direction with a bad performance" (Hanson, 1967, pp. 28-29).

This betrays Wyler's 'signature', a clear and thorough understanding of the psychology of his characters, and his intention to emphasise this psychological realism through the actors' performances. Whereas Bazin dismisses this, "The style of a director cannot be defined, however, only in terms of his predilection for psychological analysis and social realism..." (Bazin, [1948] 1997, pp. 1-2), I believe this is the fundamental strength of Wyler's work, and what makes him a great director. Interestingly Bazin dismisses this further, "since we are not dealing with original scripts" (Bazin, [1948] 1997, p. 2). Apart from this statement undermining the identification of *auteurs* like Hitchcock, and Ford, as neither wrote any of their most successful films, this statement betrays both the emphasis placed purely on visual style by some *auteur* theorists, and a

complete lack of understanding of the role of a director. The process that the actors and director go through, in terms of interpreting a script, would involve understanding and developing the psychological motivations of the characters, and often finding ways of performing a script that will communicate this to an audience. These are precisely the performative, meaningful, interventions that filmmakers make in order to qualify as authors (Durgnat, 1967; Staiger, 2003; Livingston, 1997; Sellors, 2010). Bazin admits that Wyler cannot be defined by a visual style. "Wyler's style cannot be defined by any precise form, any lighting design, any particular camera angle" (Bazin, [1948] 1997, p. 2). Bazin tries to argue that the paradox of Wyler is that his style has no style, he adapts his style to the story, "... he avoids proceeding from a preestablished aesthetics" (Bazin, [1948] 1997, p. 17). Bazin, here, ultimately chimes with Kael, although he comes to this conclusion for the wrong reasons. He is primarily talking about visual style at this point, and trying to justify the different visual styles of Wyler's films without crediting the cinematographers. Although Bazin dismisses the idea of judging a director solely on the performances of the actors, he is happy to single out visual style as the dominant factor by which to judge a director. This is the fundamental flaw of the single-author theory. By trying to credit every creative element of a film to the director, you end up going around in *auteur* circles. As Wyler states, he does use different styles for different genres (Hanson, 1967, p. 27), however this does not mean that a visual style cannot be identified.

If we are to credit Wyler with an aesthetic then it would be his preference for simplicity, as Bazin finally concludes, his "science of clarity" (Bazin, [1948] 1997, p. 17), for the long take, and few cuts, that create an intertextual realism. The four minute take of the family lawyer (James Stephenson) confronting Leslie Crosbie (Bette Davis) with *The Letter*, is a typical example, as there are the long takes in *Best Years*. What differs, of course, is the style of the photography. This is where Toland, and for example his work with staging in depth becomes relevant in the work of Wyler.

As I have already evidenced Toland is working with staging in depth from 1931, as is evident in *Tonight or Never* (fig. 139), other examples include *Mad Love* (fig. 31) and *Splendor* (fig. 131), all films made prior to his association with Wyler. He had not yet perfected the technicalities of 'deep focus' in these films, but he is clearly working with staging in depth. In contrast I have yet to see any examples of Wyler working with staging in depth before his association with Toland.



Figure 402.1: *Counsellor at Law*
George stares out...



Figure 402.2: ... of his picture
window.



Figure 403.1: A track into him
suggests that...



Figure 403.2: ... he is going to throw
himself out of the window.

I also feel the technique is less motivated by allowing the viewer to “make his own cuts” as highlighted by Wyler (Bazin, [1948] 1997, p. 9), than by the desire to exploit the spatial relationship of the characters within the frame to tell a story. That would be the essential difference between the long takes in *The Letter*, and other non-Toland Wyler films, than with those in Toland/Wyler films. The way Toland positions the characters in the frame adds to the meaning. The way he moves the camera adds to our understanding of the characters, the narrative, or the thematic ideas of the film. That is what separates Toland out from other cinematographers. That is what makes Toland/Wyler films more representational than the films Wyler makes with any other cinematographer. Bordwell makes the distinction between identifying a particular cinematographic device, and attributing a specific meaning to its use.

A second distinction is no less important: that between device and function. It is one thing to say that *Citizen Kane* (1941), or any film, contains shots of unprecedented spatial depth; it is



Figure 404.1: In *Counsellor at Law*, Mr Weinberg emerges from an office,...



Figure 404.2: ... the camera tracks back as he approaches,...



Figure 404.3: ... the view through the glass door is revealed.

another thing to claim that that device functions in a new way.
(Bordwell *et al.*, 1985, p. 341)

This “functional context” (p. 341) is where Toland’s authorial contribution can be identified.

13.1.1 *Wyler pre-Toland*

Looking at *Counsellor at Law* (Wyler, *et al.*, 1933), shot by Norbert Brodine, a film Wyler directed before his association with Toland, we can see none of the visual treatments employed by Toland/Wyler. It is shot in a very pedestrian manner by Brodine. There is one striking visual moment when George Simon (John Barrymore) swings his office chair around to gaze out of a huge picture window, over-looking the city, and we suddenly realise he is contemplating throwing himself out (figs. 402.1-403.2). One of the other interesting techniques used occurs early in the film when Mr. Weinberg (Marvin Kline) emerges



Figure 405.1: *Counsellor at Law*
George walks down the corridor,...



Figure 405.2: ... as the camera tracks
backwards,...



Figure 405.3: ... the view through the
glass door is revealed,...



Figure 405.4: ... and George walks
through it.

from an office, and crosses the reception hall. The shot appears to be a plain long shot, however as the character approaches the camera, it tracks back to reveal that the camera is on the opposite side of a glass door, the character approaches the door and opens it (figs. 404.1-404.3). This shot is repeated later in the film when George Simon crosses the reception hall (figs. 405.1-405.4). A similar shot occurs in the Brodine/Wyler film *The Good Fairy* (1935), when an Orphan resident approaches the Director of the orphanage's office, the camera tracks backwards to reveal that we are now seeing the Girl approaching the Director's office through a glass door (figs. 406.1-406.3). This window view reveal technique can be seen in *These Three* when Karen and Martha are sitting in the evening, after their courtroom defeat. The camera tracks back to reveal the rain on the window (figs. 407.1-407.4). It could be argued that in *These Three* the technique is used more representationally as Karen and Martha, following their slander case, appear trapped in their house. They have retreated to hide from public gaze. The camera movement signifies this. An example of this technique can also be seen in *Forsaking All*



Figure 406.1: In *The Good Fairy*, as the young girl...



Figure 406.2: ... approaches the director's office,...



Figure 406.3: ... the track back reveals the view through the door.



Figure 407.1: In *These Three*, Karen and Martha are trapped inside,...



Figure 407.2: ... following their defeat in the court case.



Figure 407.3: The camera tracks back revealing the window,...



Figure 407.4: ... emblemising their imprisonment.



Figure 408.1: Paula is in forced exile,...



Figure 408.2: ... in *Forsaking All Others*.



Figure 408.3: The camera tracks back, and pans to the right,...



Figure 408.4: ... to reveal Shemp and Jeff.



Figure 409.1: 'Baby Face' Martin exits the tenement building. The camera...



Figure 409.2: ... tracks back as he crosses the street to reveal,...



Figure 409.3: ... the Café interior.



Figure 409.4: The camera continues to track back...



Figure 409.5: ... as Martin walks up to the bar.



Figure 409.6: *Dead End*.



Figure 410.1: In *Citizen Kane*, the shot starts on an apparent exterior,...



Figure 410.2: ... the camera tracks back into Kane's Boarding House,...



Figure 410.3: ... and continues to track back,...



Figure 410.4: ... leading Mrs. Kane towards the table.



Figure 410.5: Mr. Thatcher and Mr. Kane follow.



Figure 410.6: In the final frame the boy, Charles, can still be seen outside through the window.



Figure 411: An infinite mirror in *The Good Fairy*.



Figure 366 (repeated for comparison).

Others, which Toland shot before his association with Wyler. Mary escapes to the country with Paula (Billie Burke) when she is jilted at the altar. When Jeff (Clark Gable) arrives Paula is first seen through the doorway, which creates a prison feeling. The camera tracks back away from the door to reveal Jeff and his friend Shemp (Charles Butterworth) as Paula steps out of the house. Although the shot does not start with a clear frame, the movement backwards is being used symbolically to represent Paula and Mary's exile (figs. 408.1-408.4). The technique is developed further in *Dead End* as 'Baby Face' Martin exits the tenement building, after he is rejected by his Mother, and walks across the street to a café bar. From what appears to be a long shot of the street the camera tracks backward to reveal the inside of the bar, and the fact that we were looking at the street through the window of the café. The camera continues to track back as Baby-Face Martin enters the building and walks up to the bar (figs. 409.1-409.6). This technique is then used by Toland in *Citizen Kane* in the much commented upon Kane Boarding House sequence, tracking backwards from the young Kane (Buddy Swan) playing in the snow, into the Boarding House, leading Mrs Kane (Anges Moorehead) and Thatcher through one room, to a table (fig. 410.1-410.6). In each case the shot gets more complex in both its execution, and its meaning. This is a technique that develops with time. Perhaps initiated by Wyler (or Brodine), developed by Toland/Wyler through *These Three* and *Dead End*, reaching a particular zenith with Toland/Welles in *Kane*. Wyler uses some techniques for visual interest (pictorial), whereas Toland uses them to emblemise narrative points (representational).

A similar example is the infinite mirror shot in *The Good Fairy* (Wyler, et



Figure 412.1: In *Counsellor at Law*,...



Figure 412.2: ... Remy walks over to George's office,...



Figure 412.3: ... and opens the door,...



Figure 412.4: ... to reveal him at his desk.

al., 1935), shot before Wyler worked with Toland. It is a reflection of Luisa (Margaret Sullivan) in a department store (fig. 411). It is clearly the same device as used in *Citizen Kane* (fig. 366). Firstly, the point that I am making with regard to Toland is not that he invented these techniques. It is also not just that he repeatedly uses them, but uses them for the same storytelling purposes, the same thematic meaning. Although mirrors are evident in Wyler's own work prior to his collaboration with Toland, the mirrors are not used as a consistent narrative device. They are not used to create meaning by Wyler only to add visual interest. The example from *The Good Fairy* holds no thematic ideas. Toland was using mirrors as a consistent visual motif earlier than his association with Wyler, and in the films that he made without him. It is reasonable then to attribute this authorial device with its consistent, implicit thematic ideas to Toland.

Another technique that is familiar from Toland, but we can see in Wyler is the door reveal. There is an early example of a door reveal in *Counsellor at Law*,



Figure 413.1: In *Jezebel*, guests arrive...



Figure 413.2: ... the door is opened,...



Figure 413.3: ... and the camera follows...



Figure 413.4: ... the guests in.

when Remy (Bebe Daniels) rises from her desk, and walks over to the door of her boss' office. As she opens the door she reveals her boss standing beside his desk (figs. 412.1-412.4). This, as we have seen, has a parallel in *Palmy Days* where Toland uses the technique to reveal Eddie in Mr. Clark's office (figs. 235.1-235.3). Both Wyler and Toland are using this door reveal technique independently, before they come together. However the shot in the Brodine/Wyler film has no narrative significance, it is used for visual interest, whereas the shot in *Palmy Days* has dramatic significance as Mr. Clark has just been told that he is going to meet an efficiency expert, and the opening of the door represents this narrative point. Again this particular example represents the difference between Toland/Wyler and Wyler without Toland. Toland employs visual techniques to clearly represent or emblemise aspects of the narrative, whereas Wyler without Toland employs techniques for visual interest only. There is a doorway shot in *Jezebel* when guests arrive at Julie's (Bette Davis) house (figs. 413.1-413.4), however again the technique loses any dramatic context when Wyler uses it without Toland.



Figure 414: *Les Misérables* has...



Figure 415: ... some dutch tilts.



Figure 416: Intercut close-ups looking directly at the camera...



Figure 417: ... in *Splendor*.

The cross-fertilisation of visual ideas is inevitable during the collaborative process of filmmaking, both directors and cinematographers are influenced by each other, and, of course, the work they see in other films. Their techniques also may develop as their careers progress. They learn new techniques, and try out new visual ideas, some they adopt or adapt, some they discard. This is what makes authorship in collaborative filmmaking difficult to attribute. In order to decypher particular films we need to look at the individual contributors whole body of work, in great detail, and comparisons need to be made. Dutch-tilts are used during chase, and action scenes in *Les Misérables* (figs. 414-415), which Toland never uses again. This touch may then be reasonably ascribed to the director. Similarly I have only seen two films in which the use of characters looking directly into the camera occurs in films shoot by Toland, one is *Splendor* (figs. 416-417), and the other is *Kane* (fig. 418). As a result I would attribute this technique to the directors' influence rather than an authorial trait of Toland's.

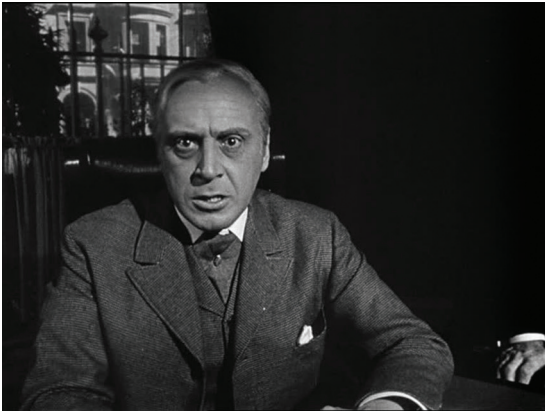


Figure 418: Thatcher looking straight to camera in *Citizen Kane*.



Figure 419.1: The camera tracks back as Hogler and Thomas enter,...

13.1.2 *Intermezzo*

Wyler was initially hired to direct *Intermezzo: A Love Story* (Ratoff, et al., 1939), and started pre-production work with Toland. However he was dismissed from the project by producer David O. Selznick before filming began (Madsen, 1974, p. 172). Interestingly David Thomson, in his 1993 biography of Selznick, recounts the creative responsibility for the visualisation of the film falling to Toland (Thomson, 1993, pp. 318-9).

Intermezzo was shot between the Toland/Wyler films *Dead End* (1937) and *Wuthering Heights* (1939). Wyler in the meantime directed *Jezebel* (1938). This provides an ideal opportunity for a stylistic comparison between *Jezebel* and *Intermezzo*, as references between the Toland/Wyler films. Immediately Madsen makes one telling observation about *Jezebel*.

Jezebel was three great months' work for Wyler. He didn't have Toland on the camera, but Ernest Haller's black and white photography was impeccable, even if without Tolandian 'touches'. (Madsen, 1974, p. 161)

However if we look more closely at the visual style of the films, *Intermezzo* has more similar visual characteristics to other Toland/Wyler films than does *Jezebel*. *Intermezzo* is not as flamboyantly shot as *Citizen Kane*, but the story does not call for the gothic style of *Kane*, it is a romance. As Wyler and Toland both say the style of the cinematography must fit the story (Madsen, 1974, p. 137). However we can see some typical Toland techniques in the film. When Anita first breaks off with Holger, she says that she feels ashamed, and guilty.



Figure 419.2: ... the camera pauses as they discuss the divorce papers,...



Figure 419.3: ... the camera finally tracks back through the window.



Figure 420: Out of focus foreground in *Jezebel*.



Figure 421: A multiple mirror shot in *Jezebel*.

She gets Holger to look at themselves in a mirror. “Look in the mirror. How do we look, to you?” This is a typical Toland motif, using the mirror for self-reflection, emblemising the double-life, inner-conflict, of their affair (fig. 275). It is used in a very explicit way here, which does support Thomson’s observation. The film does not contain many examples of staging in depth, but there are a number of typical Toland camera moves, tracking in or out. Also when Anita leaves Holger for the second time she retreats into the darkness, a reversal of the light as truth metaphor, again this technique is signposted by some particularly unsubtle dialogue by Holger, “Anita, what is it? You don’t look real in this light.” (figs. 204.1-204.3). A line I am sure Wyler would have put a red line through. When Thomas (John Halliday) brings divorce papers to Holger, they enter Holger’s apartment, the camera tracks back as they enter, pauses, and then tracks further back through a window when they walk towards it (figs. 419.1-419.3). The end of the film contains both a transitional doorway, as Holger decides whether to leave his family or stay (fig. 247), and a staircase, upon which Magrit, Holger’s wife, displays her power over him (fig. 260).



Figure 422: Track alongside the couple in *Jezebel*.



Figure 423: *Jezebel* in a dominant position on the stairs and in the frame.

Jezebel contains none of the obvious 'deep focus' shots of Toland's work, on the contrary there are some shallow focus shots that one would not see in a Toland shot film at this time (fig. 420). Scenes are characterised by more intercutting than a Toland/Wyler film. A multiple mirror is used in the film, however unlike Toland's films where he uses it to represent a conflicted moment for a character, here it is used as Julie prepares to manipulate Preston (Henry Fonda) (fig. 421). She is a confident character. As Preston escorts Julie to the ball, in her controversial red dress, Haller/Wyler track alongside them (fig. 422). Toland in his body of work demonstrates a preference for tracking in front of characters, especially, as I have demonstrated, when they feel trapped within their environment (figs. 169-174, 478). A stairway shot is used in *Jezebel*, but again it is used in contrast to Toland's usual use of the motif as a signifier of power. It occurs when Julie realises that she has lost Preston, so therefore she is at her weakest moment, however she is in a dominant position on the stairs, and in the frame (fig. 423). This is in contrast with their use in both *Dead End*, and *Wuthering Heights*, as I have already demonstrated (figs. 257, 261), which bookend *Jezebel*, and with *Intermezzo*, which Toland was shooting whilst Wyler was making *Jezebel*.

13.1.3 Further Toland/Wyler comparisons

Mrs Miniver (1942) directed by Wyler, and shot by Joseph Ruttenberg, has none of the staging in depth that typifies the photography of *The Little Foxes* and *Best Years*, which bookend it. Although immaculately photographed it contains none of the visual stylistic traits of the Toland/Wyler films. The only noteworthy shot



Figure 424: Foregrounded gun threatening *Mrs. Miniver*.



Figure 425: Foregrounded cane as a threat in *Jezebel*.

occurs when the German Pilot holds *Mrs Miniver* (Greer Garson) at gunpoint. A low angle shot positions the gun in the immediate foreground, emphasising the danger (fig. 424). The shot is similar to the frame used in *Jezebel* when Preston threatens Julie with a beating. His cane dominates the foreground, beyond it we can see Julie staring at it (fig. 425). This technique is used again in the shot of the safety deposit box in *The Little Foxes*. The box, an object of great anxiety, dominates the foreground, as a character looks on nervous in the background (fig. 317). This repetition with three different cinematographers would imply it is a Wyler technique. The uninspired visual treatment of *Mrs Miniver*, which Nilsen would describe as pictorial at best, comes a year after Toland's expressive representational work on *Citizen Kane*. The visual treatment of *Mrs. Miniver* is also in contrast with Wyler's previous film *The Little Foxes*, which he made with Toland. This echoes Bazin's observation about the contrast in form of *The Letter* and *The Best Years of Their Lives* (1948, p. 1). The constant change in the visual style of Wyler's films has one obvious explanation, that Wyler relied heavily on his cinematographers, a crime in the eyes of the *auteur* theorist, who's basic foundation for their arguments is the requirement for the director to have total control of a film. However, as I keep reiterating, this is an absurdly narrow, and inappropriate criteria for an art form that, by its nature, is collaborative, and motivated by the single-author approach.

13.1.4 *The Little Foxes revisited*

Bazin does an in depth analysis of *The Little Foxes* in his essay on Wyler. Of *The Little Foxes* he states, "Lillian Hellman's play has undergone almost no adaptation: the film respects the text [of the play] almost completely"

(Bazin, [1948] 1997, p. 2). The film actually introduces a new love-interest for Alexandra (Teresa Wright), David Hewitt (Richard Carlson), who has a number of new scenes especially written for the screen version. A great deal of the dialogue has been trimmed, and rearranged for greater dramatic effect, and, of course, a number of scenes have been added outside the Giddens House, where the play is entirely set; we see Alexandra catch a train, and collect her Father from Mobile, we see Horace (Herbert Marshall) discover his stolen bonds at the bank. Some scenes, such as Oscar (Carl Benton Reid) and Leo (Dan Duryea) shaving whilst discussing their plan to steal Horace's bonds, have original dialogue from the play, though the scene has been transposed from the living-room of the Giddens House to their bathroom (Hellman, 1939, pp. 32-34). The Thursday night scene involving Regina (Bette Davis), Oscar and Ben (Charles Dingle) in the film, has been condensed from sections before and after the safety deposit box discussion in the play, which is set in the play on the Friday morning just before Horace's arrival. The film also contains several new scenes set in the Hotel where Alexandra and her Father stay on the Thursday night. Horace's death occurs off-stage in the play, whereas the death scene is played out in his bedroom in the film. So it is inaccurate to claim that the play has undergone "almost no adaptation". There is, of course, the screen credit "additional scenes and dialogue by Arthur Kober, Dorothy Parker and Alan Campbell", which indicates a certain adaptation process. In fact the first ten minutes of the film is completely new, introducing a number of exterior scenes that establish the characters. It is important to highlight these changes as it evidences a clear adaptation process, within which I can draw more nuanced references to Toland's stylistic influences.

I have already looked in detail at the majority of Toland's signature motifs, which can be seen in abundance in the film, for example, the use of mirrors and the use of light as truth. To expand the on the adaptation of the play into a film, I can highlight how some of these techniques are applied, and by inference how Toland's authorial influence changes the source material. In the play Regina expresses her desire to go to Chicago and Paris whilst sitting on the sofa (Hellman, 1939, p. 18), whereas in the film she is standing beside a lamp (fig. 324). She also stands beside the same lamp when she reveals to Horace her true feelings towards him. Again in the original play she remains seated throughout that discussion (Hellman, 1939, p. 64). When Oscar is prompting his son Leo to talk about marriage to Alexandra, Regina observes them through a mirror (fig. 331). There is no mention of a mirror in the play (Hellman, 1939, p. 25), although she stands by one in the film version. This signifies the parallel

between her own marriage of convenience, and the one that her brother is proposing for her daughter. The one redeeming feature of Regina is that she is actually concerned about Alexandra's future, and doesn't want her to marry her idiot first cousin.

Intriguingly the use of the stairs for certain dramatic scenes, for example Regina trying to keep control of Ben and Oscar when Horace doesn't show on the Thursday night (Hellman, 1939, p. 30), and the final confrontation between Regina and her daughter, are indicated in the play (Hellman, 1939, p. 78). I have described the use of stairs as one of Toland's motifs. Clearly the motifs I attribute to Toland are not unique to Toland. The combinations of certain repetitive motifs do indicate a consistent stylistic approach, and it is perfectly reasonable to expect occasionally that certain creative approaches by various contributors will at times be in synchronisation. On the other hand Hellman and Toland's association dates from her adaptation of *The Dark Angel* (Franklin, *et al.*) in 1935, four years before the original publication of the play of *The Little Foxes*, and Toland was using stairs as a signifier of power as early as 1934, in *We Live Again* (Mamoulion, *et al.*). So if I were to be pedantic in my argument, I could suggest Hellman borrowed this technique from Toland. Hayes, in his 2009 essay "*These Three*": *The Influence of William Wyler and Gregg Toland on Lillian Hellman*, makes the general point that, "The Wyler-Toland visual style... had significant influence on Lillian Hellman's writing for the stage" (p. 159). He compares the simplified space of *The Children's Hour*, written in 1934, before Hellman worked with Toland, and the stage settings from *The Little Foxes*, written in 1939, four years after their first collaboration on *The Dark Angel*. Hayes specifically includes the staircase in his comparative analysis, and its potential for multi-plane action (p. 161). There are of course instances within the film where the original action in the play has been changed to fit with Toland's technique, for example when Regina tries to keep control of Ben and Oscar when Horace refuses to discuss the Cotton Mill, and when Horace refuses to put his money into the Cotton Mill (Hellman, 1939, p. 52-53), the initial set-up of Horace at the top of the stairs is as played in the stage version, however Regina climbs the stairs to confront Horace in the film, whereas in the play Horace descends the stairs. This change gives a stronger emphasis on Regina trying to regain control. Also when Regina tells Ben, Oscar and Leo she knows about the stolen bonds she remains on the stairs, signifying her control over them, whereas in the play she is sitting in the living room (Hellman, 1939, p. 71).



Figure 426.1: Butch's Bar in *The Best Years of Our Lives*. Fred is in the...



Figure 426.2: ... phone booth in the distance, whilst Homer plays piano.

13.1.5 *The Best Years of Our Lives* revisited

The Best Years of Our Lives stands as a fitting climax to the Toland/Wyler films. It is a moving, gripping, and sincere film that marries form and content exceptionally well. Madsen, Wyler's biographer, makes a great deal of the critical impact of *Best Years*. He claims it "... became a touchstone in the evolution of French criticism and provoked one of the most penetrating critical essays in film history" (Madsen, 1974, p. 271). In that essay Bazin makes the point that *Best Years* has more consistency in style than other films using 'deep focus'.

Indeed, Toland's talent [lies] in an ability to maintain a consistent flow from image to image, besides his sense of framing... Toland maintains a consistent flow not only in the sense that he creates the same sharp surface in the conventional shots, but also because he creates the same surface even when he must encompass the entire mass of set, lights, and actors within a virtually unlimited field. (Bazin, [1948] 1997, p. 11)

I have already analysed certain aspects of the visual style of the film. One of the important visual motifs is the emotional unity of the three veterans emblemised by them consistently being framed together in a single image; on their initial journey home (fig. 345), in the taxi (fig. 346), and later that night, when they are reunited in Butch's bar the camera pans slightly to deliberately exclude everyone else from the frame and creates another shot of unity (fig. 389.3). This unity is broken initially when each of them is dropped off at their respective homes after their flight home (fig. 352). This visual unity is also

broken again in the famous telephone booth shot (fig. 426). In the scene Al tells Fred to break off his burgeoning relationship with Al's daughter Peggy (Teresa Wright), which Fred agrees to do. He tells Al what he will say to Peggy, "I won't see her anymore. I'll call her up and tell her so.". Fred immediately goes to the telephone booth near the entrance to Butch's bar in order to call Peggy and end their relationship (fig. 426.1). Al is distracted by Homer's arrival, and him demonstrating the results of his piano lessons with Butch (Hoagy Carmichael) (fig. 426.2). This scene is perhaps one of the most famous in *Best Years*, and Bazin spends a great deal of time analysing it.

I contend that Bazin misinterprets what he calls "The true drama" of the scene, which he states is Fred's telephone call. We know what is going on in the telephone booth, because Fred has already told Al at the table what he will say to Al's daughter. The 'true drama' of the scene lies in the fact that Al is breaking the unity of the veterans.

Bazin claims that the foreground action is simply there to balance the surface composition. "Hence the idea of a diverting action in the foreground, secondary in itself, whose spatial prominence would be conversely proportional to its dramatic significance" (Bazin, [1948] 1997, p. 15). This 'inverse prominence' is not a technique Wyler seems to have used before or since. Bazin cites no other examples of it. I believe that the significance of the composition and the two parallel actions lies with the unity of the three veterans, which is being broken apart by Al. This is emphasised by the frame within a frame that Fred occupies in the telephone booth. For the first time, since their arrival home, he is physically separated from Al and Homer. This is a departure from the earlier shots of unity (figs. 345-346, 348, 389.3). It follows the established visual pattern that is used to represent the unity of the veterans, and has a parallel in the shot of Fred leaving Al behind in the taxi when the veterans are first spilt up (fig. 352).

In the bar scene, Homer, as a physically crippled veteran, is experiencing his rehabilitation, thanks to Butch, and the support he receives from Al. However the emotionally crippled veteran, Fred, is being rejected. The relative size of the figures in the frame indicates the relative success of their rehabilitation, the shot is not just composed for 'balance', and the foreground action is not just "diverting action..., whose spatial prominence would be conversely proportional to its dramatic significance". The comparison of foreground and background action wholly contains the dramatic significance of the scene. Al is

unconditionally supporting veterans with small loans at the bank, however he is unwilling to support Fred when his own daughter is involved. The fact that Fred breaks up the relationship as soon as Al objects to it, demonstrates the integrity of his character. This again is an important aspect of the scene, and therefore it is important that we see Al witness the telephone call, as it is the beginning of his reassessment of Fred. This interpretation of the Butch's bar scene is in keeping with the visual metaphors used throughout the film, unlike Bazin's interpretation, which ultimately has no justification or precedent whatsoever.

Interestingly in his essay on Wyler, Bazin describes Renoir's motivation to use staging in depth "to underline the connections between plots" (Bazin, [1948] 1997, p. 9). He goes on to say that "the ironic anxiety of Renoir have no place in *The Best Years of Our Lives*" (Bazin, [1948] 1997, p. 9). In the case of the famous bar scene this observation is actually incorrect. The shot illustrates Al's contradictory behaviour, his support of Homer, and his rejection of Fred. Ironic connections abound.

Despite what I consider to be Bazin's misinterpretation of this particular scene from *Best Years*, his analysis continues to be accepted, unchallenged. Bordwell, almost fifty years on, follows Bazin's lead in his book *On the History of Film Style*.

[Bazin's] celebrated discussion of a climactic scene in Butch's bar in *The Best Years of Our Lives* shows how the scale of planes is in inverse ratio to the significance of the action taking place on them. Here Homer's piano-playing in the foreground furnishes a "diversionary action" in tension with the scene's crux, the phone call that Fred makes in the distant booth. (Bordwell, 1997, p. 64)

Bordwell unquestioningly accepts Bazin's interpretation of the scene, which I suggest is not fully realised. He, like Bazin, offers no other examples of this technique being used, yet Bazin's interpretation of the scene is generally accepted by most academics and critics to this day.

The image... [fig. 426] appears to be about the foregrounded people at the piano, if you do not know the story of the film. However Dana Andrews' [Fred's] telephone conversation, which occurs in the tiny booth in the extreme background, is the important action. (Cousins, 2011, p. 179)

Bazin does compares the Horace death scene in *Little Foxes* (figs. 337.1-

337.4), with the Butch's bar sequence from *Best Years* (figs. 426.1-426.2). His intention is to compare the shots in terms of their staging in depth (Bazin, [1948] 1997, pp. 14-16). Both have important elements happening in the foreground and the background simultaneously. Although Horace is out-of-focus in the shot from *Little Foxes*, and the bar scene in *Best Years* has everything sharp. My reading for the shallow focus in *Little Foxes* is so that the audience will concentrate on Regina's reaction, and lack of action, as the main point of the scene. The emphasis in the shot from *Best Years* is slightly different, although Bazin claims that, "The action in the foreground is secondary" (Bazin, [1948] 1997, p. 14). Bordwell also repeats Bazin's misjudged analysis of Horace's death scene in *The Little Foxes*.

As Regina sits unmoving, facing the audience, Horace can be glimpsed collapsing on the steps in the background; he is in darkness, and his figure is out of focus... the crucial action is all but indiscernible. Thanks to selective focus, Bazin claims, "the viewer feels an extra anxiety and almost wants to push the immobile Bette Davis aside to get a better look." (Bordwell, 1997, p. 65-67)

Again this is not a fully realised interpretation of the scene. "The crucial action" is not Horace collapsing on the staircase. That is only part of the narrative significance of the scene, what is the essential narrative element of the scene is that Regina does not help him. This is what Toland/Wyler emphasise. They keep Regina in focus, and Horace out of focus, in an effort to ensure that the audience understands this concept. Regina is contributing to, or indeed causing, her Husband's death. Wyler himself is fairly clear on this.

The main thing in the scene is not the man trying to go up the stairs to get his medicine; it's Bette Davis sitting on a couch. It's all going on behind her. You see her being completely still, not moving, not getting him the medicine, when he couldn't really walk. (Wyler, 1981, p. 129)

13.1.6 Finding authors in collaborate work

The analysis Bazin makes of the visual style of Wyler's films as the "science of clarity" (Bazin, [1948] 1997, p. 17) describes what is perhaps a fundamental aspect of cinematography, to clearly show the action. An application of technique that I would categorise as expositional. Bazin tries to reconcile the variety of Wyler's films with this summation, but he cannot without taking into account the various cinematographers that Wyler works with. As quoted

above Bazin highlights the difference in visual style between *The Letter*, and *The Best Years of Our Lives* (1948, p. 1). He also contrasts *Best Years* with the “pedestrian direction” of *Mrs. Miniver* (1948, p. 5). I would also use that description for *The Heiress* (Wyler, et al., 1949). Although it does have a few instances of visual flourish, it does not have the tight compositions, the use of foreground and deep focus of the Toland/Wyler films. *The Heiress* was directed by Wyler a year after Toland’s death, and as with *Jezebel*, *The Letter*, and *Mrs. Miniver* it displays little visual invention. *Counsellor at Law*, *The Good Fairy* and *Dodsworth* (1935) were all directed by Wyler before he worked with Toland. They also show little visual flair, and virtually no instances of representational cinematography.

As the examples of Wyler’s films that show visually creative cinematography, *These Three* (1936), *Dead End* (1937), *Wuthering Heights* (1939), *Little Foxes* (1941), and *Best Years* (1946) are chronologically interspersed with those of ‘pedestrian direction’, *The Good Fairy* (1935), *Jezebel* (1938), *The Letter* (1940), *Mrs. Miniver* (1942), and *The Heiress* (1949), then it would seem evident that the cinematographer has a considerable creative impact on Wyler’s films. The first group of films were all shot by Toland. Again, as with Welles (Cowan, 2012a), it should be made clear that Wyler’s work with actors is exceptional, and this is partially where his talent lies as a director. He has guided more actors to Oscar nominations than any other director, thirty-one, if we can use this fact as an American peer review guide. His work with both cinematographers and actors can be seen to support the idea of collaborative authorship. Wyler is not an inferior director, as the *auteurists* would have us believe. In those ‘Wyler’ films that the visual style is ‘pedestrian’, the multiple author critic would see fault with the cinematographers’ work, not solely the director’s.

This is not to say that Wyler had no visual flair, I have identified some of Wyler’s visual ticks, the shots through windows, and the dominant foreground object. The doorway reveal is a technique evident in *Counsellor at Law* (1933) and *The Good Fairy* (1935), before he works with Toland, although Toland uses it in *Palmy Days* to better effect. The technique could, of course be attributed to cinematographer Norbert Brodine, who shot both films, however Toland/Wyler use it in *Come and Get It*. It occurs again in *Jezebel*, not shot by Toland or Brodine, and finally in *Best Years*, when Al and Family arrive for Homer’s wedding. Toland uses the technique for *Kane*, when Kane discovers his second wife packing her bags. He plays with it more however in the scene when Kane

first visits Susan's apartment, and he uses it in both his last films *The Bishop's Wife* and *Enchantment*. Toland's use of doorways as a transitional device is a separate technique, used by Toland as early as *Les Misérables* (1935), pre-Wyler, and in *Intermezzo*, without Wyler, and extensively in *Kane*.

As I have stated, the process of attributing stylistic or authorial credit to a film needs to consider the various creative contributions made by those within a collaborative team. By looking at the work of Toland/Wyler and comparing them with the films that they both made without each other, we can begin to see certain authorial traits that may belong to Wyler, for example the psychological realism in performance, and we can see certain techniques he tends to employ, for example the window view reveal, and views through doorways. However the same applies to Toland, we can begin to identify a certain authorial style, for example, his use of mirrors to represent inner-conflict, stairs to emblemise power, doorways as a transitional device, placement of characters within the frame to signify their relationships, and his metaphorical use of light, all of which Nilsen would describe as 'representational photography', creating meaning within the visual treatment of the script.

Chapter 14: Toland as Author

Best Years is perhaps Toland's last great film. He shot three more after that, *The Bishop's Wife*, *A Song is Born* (Hawks, *et al.*, 1947), and *Enchantment*. Of these *A Song is Born*, is the least interesting, Toland's second film with Danny Kaye, and a colour remake of *Ball of Fire* (Hawks, *et al.*, 1941), notably only for the appearance of several musical greats, Louis Armstrong, Benny Goodman, and Tommy Dorsey. Both *The Bishop's Wife* and *Enchantment* display the authorial traits that I have already identified.

14.1 *The Bishop's Wife*

The Bishop's Wife (1947), written by Robert E. Sherwood and Leonardo Bercovici, and directed by Henry Koster, concerns Bishop Henry Brougham's (David Niven) struggle to raise money for a new cathedral. When he prays for guidance, an angel named Dudley (Cary Grant) appears to assist him. However Dudley seems more interested in Henry's wife, Julia (Loretta Young), and eventually Henry realises that he has been neglecting his wife, whilst becoming obsessed with the plans for his new cathedral. The film is a fairly light romantic comedy, perhaps being inspired by the success of *It's a Wonderful Life* (Capra, *et al.*, 1946), which was made the year before.

The film begins with two 'aerial' shots of the city (figs. 427-428), which implies the idea of Dudley, the angel, flying over the city. The first shots of Dudley emblemise his character. Behind him when we first see him is a model of an angel in a shop window (fig. 429). This device is repeated later in the film (fig. 430). The second panning shot of Dudley is from inside the shop, with him looking in (figs. 431.1-431.3). This mirrors the idea that Dudley, as an angel, is looking in from the outside.

When he first sees Julia, she is also looking longingly into a shop window, but this time at a hat (fig. 432). The visual treatment, and thematic ideas have an echo later in the film *Wings of Desire* (Wenders, *et al.*, 1987). In *Wings* a flying camera is also used at the start of the film to visually represent the point of view of the Angel Damiel (Bruno Ganz), who also desires to feel the physicality of the world (figs. 433-434).

Toland uses his frame in frame technique as Dudley approaches Julia at the

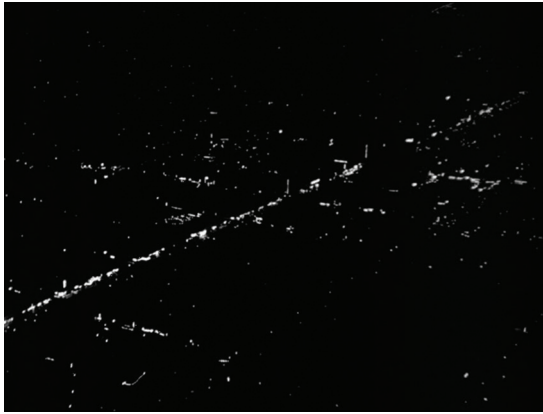


Figure 427: The opening of *The Bishop's Wife*,...



Figure 428: ... two aerial shots of the city.



Figure 429: Dudley is juxtaposed...



Figure 430: ... with representations of angels.



Figure 431.1: Dudley shown on the...



Figure 431.2: ... outside looking in.



Figure 431.3: *The Bishop's Wife*.



Figure 432: Julia admiring a hat.



Figure 433: The opening of...



Figure 434: ... *Wings of Desire*.



Figure 435: Visual separation between Dudley and Julia, *The Bishop's Wife*.



Figure 436.1: Visual separation is...



Figure 436.2: ... maintained between...



Figure 436.3: ... Julia and Dudley.



Figure 437.1: In *Ball of Fire*,...



Figure 437.2: ... Sugarpudding O'Shea opens...



Figure 437.3: ... sliding doors to...



Figure 437.4: ... reveal Prof. Potts.



Figure 438.1: Julia approaches the sliding doors.



Figure 438.2: As she opens them...



Figure 439.1: ... there is a cut to a closer shot, in which...



Figure 439.2: ... the Bishop is revealed.

window (fig. 435). This keeps a visual separation between Julia and Dudley, which is maintained throughout the initial segment of the film. Another example of this is when Julia leaves Professor Wutheridge (Monty Woolley) the camera pans to reveal Dudley watching (fig. 436.1-436.3).

Henry is first revealed by Julia when she opens the sliding doors, which is a familiar Toland technique. A similar shot occurs in *Ball of Fire* (figs. 437.1-437.4). However in *The Bishop's Wife* the effect is achieved in two separate shots. As Julia opens the door (fig. 438.1-438.2), the shot cuts to a closer frame (figs. 439.1-439.2). The shot of Julia and Henry having dinner together visually establishes the distance in their relationship at this time (fig. 440), similar to the final composition in the *Kane* breakfast sequence (fig. 441). When the Bishop prays for guidance the fact that his prayers have been answered is signaled by the lighting change in the cathedral painting (figs. 442.1-442.2), which in turn is mirrored by Dudley appearing in semi-shadow, and stepping into light when Henry first sees him in his office (figs. 443.1-443.2). Again, this is a familiar



Figure 440: The distant relationship between Julia and the Bishop...



Figure 441: ... is signified exactly the same way as in *Citizen Kane*.



Figure 442.1: As the Bishop prays for guidance...



Figure 442.2: ... a light appears in the cathedral painting.



Figure 443.1: When the Bishop first meets Dudley...



Figure 443.2: ... he steps out of the shadows.



Figure 444: Julia is placed between Dudley and Henry, the Bishop.



Figure 445: Dudley comes between Julia and Henry.



Figure 446: Separation between Julia and Henry.



Figure 447: A similar technique in *Wuthering Heights*.

Toland technique. Julia's first encounter with Dudley is when she steps into Henry's office. In terms of the framing of the shot, Julia appears in the doorway between Dudley and Henry, which signals the 'romantic triangle' that is about to develop between the three characters (fig. 444). Again this is a technique with composition that we have seen in numerous Toland films. The relationships between characters continue to be illustrated by the composition of shots, and placement of actors in the frame. There are several frames of Julia, Henry and Dudley (fig. 445). As Julia becomes enchanted by Dudley there is a separation between her and her husband Henry, for example in the bedroom (fig. 446), which is reminiscent of the shot of Cathy and Heathcliff (fig. 447).

There are a number of shots that echo Toland's earlier work. The group shots of the choirboys (figs. 448-449) are composed in similar ways to group shots from various previous Toland films (figs. 74-80). The ice-skating scene, with the camera tracking in front of the skaters as the scenery passes behind them (fig. 450), is similar to the merry-go-round scene in *These Three* (fig. 451). It



Figure 448: Typical Toland group...



Figure 449: ... shots of the choir.



Figure 450: Ice-skating with *The Bishop's Wife*.



Figure 451: Merry-go-round in *These Three*.



Figure 452: Julia thinking of Dudley.



Figure 453.1: As Dudley leaves...



Figure 453.2: ... he walks towards the camera...



Figure 453.3: ... the shot dissolves...



Figure 453.4: ... leaving Henry by himself.

is a similar technique to the track back with characters, however in a romantic context it serves to unite the couple in a chaotic and fast moving world.

There is a single instant of the reflective mirror shot. Henry is to take Julia on a tedious round of formal engagements. As she prepares herself she puts on the hat that she desired at the start of the film, and that Dudley helped her buy. The implication is that she is thinking of Dudley (fig. 452), and the reflection emblemises her inner conflict.

The final technique that Toland repeats in *The Bishop's Wife* is a variation on the dissolve through the door into the same scene, used in *Mad Love* (figs. 242-243), and *Citizen Kane* (figs. 244). Toland uses it when Dudley finally leaves Henry. Dudley walks into the camera lens as the scene dissolves to Henry by himself (figs. 453.1-453.4).

Although *The Bishop's Wife* is a light comedy, it contains a number of dramatic

compositions and subtle effects. There are many examples of the use of great depth of field in the film. The underlying thematic idea of Dudley, the angel, falling in love with Julia and Henry becoming jealous, gives the story a slight cynical edge, which counter balances the whimsical elements. Toland's signature is evident in aspects of the visualisation that are used for specific storytelling purposes in the film. These provide a clear link from *Tonight or Never*, through *Mad Love* and *Kane*, and are present in a film directed by someone who has no link to these previous works.

One of Kael's complaints about the *auteur* theory is its reliance on repeated cinematic techniques to identify the personality of the filmmaker. Her accusation being that when it is generally an uninteresting film, "we notice his [the director's] familiar touches because there's not much else to watch" (Kael, 1963, p. 49b). This may well be the case with *The Bishop's Wife*. However Kael's argument applies to the single-author concept, whereas with my own model of multiple authorship the 'quality' of the film, and I use the term cautiously, is dependent on all its co-authors. The script and direction of *The Bishop's Wife* are less than inspired, and Goldwyn's priority, in representing the producer/studio in my model, seems to have been with emulating the commercial success of *It's a Wonderful Life*, rather than creating a cinematic masterpiece. The techniques Toland uses in *The Bishop's Wife* remain rooted in the thematic ideas of the story, or characterisation. They are not used solely pictorially, just to make the film visually interesting.

14.2 *Enchantment*

The last film Gregg Toland shot, before his untimely death in September 1948 at the age of 44, was *Enchantment* (Reis, *et al.*, 1948). It was actually premiered in New York after his death, on 25th December of the same year. The film, written by John Patrick, tells the story of two romances developing in the same house, a generation apart. It is perhaps another slight, whimsical narrative, and not one of Toland's best films, although his photography maintains its high standard. What is interesting to note in Toland's last film, is not only further evidence of the catalogue of shots that he has built up over his career, but also the innovations that appear, and could have developed had his career not been cut so tragically short.

The film uses the idea of visual bookends that we have seen in *Dead End*,



Figure 454: The first shot of Roland in *Enchantment*.



Figure 455.1: The camera tracks in on Roland, and the light...



Figure 455.2: ... changes, as he thinks of Lark.

Grapes of Wrath, and *Citizen Kane*. It begins with a tracking shot into the window of the house, where the majority of the action takes place, and ends with a track out from the window and away from the house. The film actually has a narrated introduction from the house itself, 99 Wiltshire Place (William Johnstone). We hear the voices of the past tenants over a tracking shot through the empty house, which is a device used much later by Terence Davies in *Distant Voices*, *Still Lives* (1988) to great critical acclaim. We are first introduced to Roland Dane (David Niven) as an elderly man, who has returned to his family home as a retired General. We initially see him through two open doorways (fig. 454). The visual implication is that secrets of his past are about to be revealed.

The camera tracks in on Roland as he thinks of Lark (Teresa Wright), his Father's ward that he loved and lost (figs. 455.1-455.2). The light also changes, a strong frontal 'fill' light is reduced to increase the contrast of the image, and focus attention on Roland. This moment, as he imagines Lark's voice,



Figure 456.1: A similar technique in *Brief Encounter*.



Figure 456.2: The camera tracks in on Laura,...



Figure 456.3: ... as she thinks of lost moments.



Figure 456.4: The light also dims around her.

is, we learn later, actually the moment of Lark's death in Switzerland. The shot has similarities with the long track into Kitty in *The Dark Angel* (fig. 158) when she and Alan are thinking of each other. The lighting change signifies a shift of narrative focus from Roland's present circumstances, and physical environment, to his internal thoughts and memories, which is a device used by Robert Krasker in *Brief Encounter* (Lean, *et al.*, 1946) two years earlier (figs. 456.1-456.4), but executed by Toland in a more subtle manner. It sets up an association with light changes and temporal shifts which Toland uses throughout the film. This is the first time Toland uses temporal modifications in light, one of my elements of shot composition (D12ii). It is the most significant storytelling technique in the film. On most occasions temporal changes are signaled by a change in the lighting within a single shot, rather than the cutting of the image from one time frame to the next. This is a technique we perhaps don't see again until *The Passenger* (Antonioni, *et al.*, 1975), or used as extensively in one film until *Lone Star* (Sayles, *et al.*, 1996). The first example of this occurs when Grizel Dane (Evelyn Keyes) comes to stay with her Great Uncle, and is



Figure 457.1: Grizel listens to the clock...



Figure 457.2: ... as the camera pans to the bedroom door.



Figure 457.3: The light changes, and the camera...



Figure 457.4: ... pans back to reveal Selina.

shown into her Great Aunt Selina's room. We see Grizel through the mirror of the dressing table, as she contemplates questions of the past, and incidentally listens to a stopped clock (fig. 457.1). The camera pans to the door of the room, upon which we hear a knock (fig. 457.2). The light changes (fig. 457.3) and the camera pans back to the dressing table, where Selina Dane (Sherlee Collier) now sits as a child, listening to the same stopped clock (fig. 457.4). It is a fantastic, and subtle technique, which perhaps owes its genesis to all the time transitions that Toland has previously had to visualise. Here he is thinking of new ways to show these transitions without the use of editing, or post-production techniques. I can only speculate that this might be attributed to the wholly unsatisfactory use of the blurred whip-pans edited in-between the various timeframes within the *Kane* breakfast scene. That editing technique is not subtle, and it is questionable whether the original intention was to construct the sequence without them, in a development of the *Les Misérables* montage (figs. 300-302). The time transitions throughout *Enchantment* are predominantly achieved through the cinematography rather than the editing. When we first



Figure 458.1: The light change signifies...



Figure 458.2: ... another time transition.

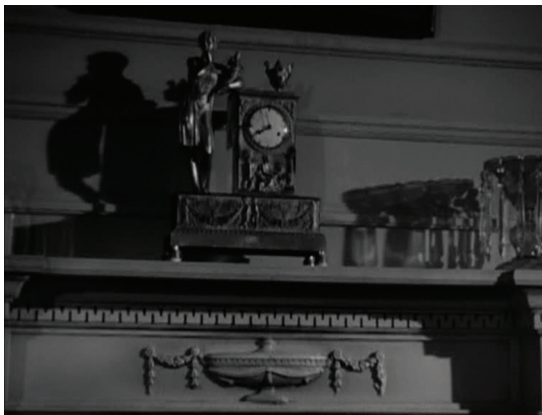


Figure 459.1: The light change on the clock...



Figure 459.2: ... again signifies a time shift.

see the adult Lark it is via the chandelier that Grizel and Pax Masterson (Farley Granger) are looking at (figs 458.1-458.2). When we return to the present it is via a track into the mantelpiece clock, from Lark sitting alone at the breakfast table, a lighting change signifies the change of time period (figs. 459.1-459.2), and a track out reveals Grizel and Pax again, beside the same table. A lighting change on the ageing Roland signifies another time transition (figs. 460.1-460.2), which is achieved by panning to the fire, and tracking out from it.

One of the most subtle transitions is when Pax is telling the aged Roland about Lark, and his memory drifts back to her as she was. The camera movement also drifts away from him to pick up the young Lark walking down the hallway. Again this is achieved in a single shot, together with a change of lighting, which happens whilst the shot remains on Roland (figs. 461.1-461.6). The effect is reversed when the intervening flashback sequence is finished.



Figure 460.1: Another lighting change...



Figure 460.2: ... signifies a time transition.



Figure 461.1: Roland begins to...



Figure 461.2: ... think of Lark, as...



Figure 461.3: ... the light changes,...



Figure 461.4 ... and the camera...



Figure 461.5: ... pans to pick up...



Figure 461.6: ... Lark in the past.



Figure 462: Two examples of...



Figure 463: ... 'deep focus'.



Figure 464: Mirrors appear on a...



Figure 465: ... number of occasions.



Figure 466: Selina dominates Lark.



Figure 467.1: The camera tracks out...



Figure 467.2: ... to show Lark's...



Figure 467.3: ... isolation, and...



Figure 467.4: ... loneliness.



Figure 468: Typical Toland car door.



Figure 469: Typical Toland doorway discovery.



Figure 470.1: Lark opens the door...



Figure 470.2: ... to reveal her future husband.

A great many of Toland's techniques are evident throughout the film. The use of great depth of field to retain focus is evident in the film (figs. 462-463), as well as the use of mirrors (fig. 464-465), and stairs for illustrating power relationships, as when Lark, as a child (Gigi Perreau) first arrives at the house and Selina immediately starts to dominate her (fig. 466). There is a wonderfully symbolic track-out as Lark is finally left in Selina's room. As the camera tracks out, Lark collapses on the floor (figs. 467.1-467.4). The track-out, increasing the space around her, emphasises her loneliness, as it does with Alan in *The Dark Angel* (fig. 165). When Grizel first meets Pax, Lark's Great Nephew, we again have an example of the car door frame within a frame shot (fig. 468), as seen in *These Three* (fig. 92), *Beloved Enemy* (fig. 93), *Grapes of Wrath* (fig. 94) and *Best Years* (fig. 340), and when she encounters him for the second time, at the house, she discovers him through a doorway (fig. 469), as in *Come and Get It* (fig. 238) and *Citizen Kane* (fig. 241), and the door reveal is used when Lark accidentally opens the door to her future husband the Marquese Del Laudi (Sheppard Strudwick) (figs. 470.1-470.2).



Figure 471: Selina's ominous shadow spells doom for Lark and Roland.



Figure 472: A love hidden in the shadows.



Figure 473: Bars entrap Selina...



Figure 474: ... and later Lark.

The ominous shadow is represented here as well when Selina interrupts Lark and Roland's first adult cosy moment by the fire (fig. 471). She will later split the couple forever. The half lit face that represents the hidden or the secret is evident when Lark presses Roland's buttonhole in the book of love poems (fig. 472), which Grizel and Pax discover years later. Both Lark and Roland keep their love for the other to themselves for far too long. Bars are evident when Lark first arrives at the house, and Selina decides to take control of her (fig. 473), and when Pelham (Philip Friend) reveals his desire for her, by giving her a present and a kiss (fig. 474). This complicates her stay in the house, and her secret love of Roland, Pelham's brother.

The only time that Lark and Roland have together is a brief dance at a party. This is shown behind a long window frame, in a tracking shot (figs. 475.1-475.2). They are both perhaps trapped by their love for each other. It is the only time they dance together and the only night she wears the necklace that



Figure 475.1: Lark and Roland...



Figure 475.2: ... share one moment together.

he gives her. The confinement of the scene represents the isolation of this one brief moment they have together in their lives.

The scene where Selina manipulates Roland into taking an army posting in Afghanistan, to further his career, and therefore separate him from Lark, is clearly represented in the way the characters move around the room. The shifting power struggle in the triangular relationships are clearly signaled in their shifting positions in the composition (figs. 476.1-476.6). Selina twice comes between Roland and Lark, and her foreground position illustrates her dominance. Like the placement of characters in shots from *These Three* (fig. 126), *Dark Angel* (fig. 127), *Citizen Kane* (fig. 128), and *Best Years* (figs. 368, 389), the movement of the characters in this shot represent the underlying relationships of the characters.

When Roland finally leaves the house, and leaves his key with Selina, stating that he will never return until she is dead, there is a symbolic fading of light on



Figure 476.1: Selina's attempts to split up Lark and Roland...



Figure 476.2: ... are played out compositionally.



Figure 476.3: Lark comes between the siblings.



Figure 476.4: Selina tries to force Lark out.



Figure 476.5: Roland attempts to resist, moving back next to Lark.



Figure 476.6: However, Selina finally divides the couple.



Figure 477.1: Selina is left in the house alone...



Figure 477.2: ... the fading light represents her death.



Figure 478.1: Grizel runs after Pax,...



Figure 478.2: ... during the air raid.

Selina, representing her future demise, leaving a single patch of light on the key (figs. 477.1-477.2). This ominous encroachment of shadow signifies her death, as it does in *The Westerner* (fig. 214), and *The Long Voyage Home* (fig. 213).

An example of the track back with character that we have seen for example in *Tonight or Never* (figs. 169-170), *These Three* (fig. 172) and *Kane* (figs. 173-174), occurs when Grizel runs after Pax towards the end of the film. As with the previous examples we get a sense of her desperation in her movement, but her size and position in the frame doesn't change, so we all get a sense that she is not getting anyway, which visually represents her frustration (fig. 478). The added effect of the flashing bomb blasts from the air raid, matches the flash bulbs firing off at Martha, Karen and Joe in the same shot in *These Three*.

As with *The Bishop's Wife*, *Enchantment* contains many of the storytelling techniques that Toland developed over the course of his career, and the camera remains fairly mobile in terms of adapting the framing to the characters'

movements. The script and direction do not make it the best film that Toland worked on, but it embodies his visual style and repertoire effectively. Tragically it demonstrates, for example with the single shot temporal-shifts, that Toland was still developing as an artist right up to his early death, and that may have prevented masterpieces yet to come.

14.3 Toland's Authorial Signature

Wollen, an exponent of the *auteur* theory, when discussing the problems with the analysis of some filmmakers, highlights specific examples, including, "Welles's relationship to Toland (and - perhaps more important - Wyler's)" (Wollen, 1969, p. 115). Although Wollen sees the influence of others as distracting "noise" (Wollen, 1969, p. 104), he did propose this useful study. I have already written about Toland and Welles (Cowan, 2012a), and Toland's undoubted influence on the visual treatment of *Citizen Kane*. This is an analysis that I have considerably expanded upon in this thesis. The important conclusion to this part of the study was the crediting to cinematographer Toland many of the storytelling aspects of the visualisation of *Kane*. Toland is often cited only for his technical contribution to *Kane*, and rarely receives recognition for his creative contribution. Notable exceptions already highlighted, being Carringer (1982), and Wallace (1976).

Petrie in his 1973 essay on *Alternatives to Auteurs* highlights the historical neglect of creative contributors to the filmmaking process as a result of the director-centred bias of the *auteur* theory, and made the following observation,

Boris Kaufman, Gregg Toland, and Raoul Coutard are cameramen whose work is recognizable no matter which director they are filming for. Normally they have worked with men of great distinction, but we will have to learn to talk of the visual style of Godard and Coutard, of Vigo and Kaufman, of Wyler and Toland. (Petrie, [1973] 2008, p. 117)

In his essay on *Film Authorship and Collaboration*, Gaut also advocated the tracking of the careers of "non-directors", and cites Toland as a potential case study (Gaut, 1997, p. 165). Although Gaut emphasises the technical in relationship to Toland, he does advocate tracking a non-director's career. He also implied that Toland only developed his work with 'deep focus' "under Wyler" (p. 165). I have already demonstrated that Toland was working with staging in depth long before he worked with Wyler (Cowan, 2012a). It is within this

context that I accepted the challenge laid down by Wollen, Petrie and Gaut, and have studied the visual style of Toland and subsequently the authorial relationship between Toland/Wyler. This is done within the context of my proposed model of collaborative authorship, and in the spirit of Corliss' notion of cross-referencing authorial contributions (Corliss, [1974] 2008, p. 147b). I have considered both Toland's influence on Welles, and Wyler's influence on Toland.

Throughout his films I have identified the use and development of several techniques, by studying the various elements of shot composition that I identified in chapter eight. I have summarised these in the following table, alongside the respective shot composition elements.

14.3.1 *Table of Toland's authorial traits*

<u>Elements of Shot Composition</u>	<u>Toland's Traits</u>
(A) Characteristics	
(1) Frame Line	All films have an aspect ratio of 1:1.33. This was the standard format throughout the 1930s and 1940s.
(2) Focus	Toland developed his work with depth-of-field throughout his career, increasingly creating images that appeared sharp throughout, so called 'deep focus'.
(3) Focal Length	Almost exclusive use of 'normal' and short focal length lenses. Rarely uses a long lens.
(4) Duration, of the shot	Extensive use of long takes, using camera or subject movement to avoid cutting. The use of multiple characters in the frame avoids the 'standard method' of cross-cutting, also enabling longer takes.
(B) Spatial	
(5) Orientation	
(i) Apparent Distance	Uses depth to have multiple subjects simultaneously close, and in the far distance, often signifying significant thematic relationships with contrasting distances.
(ii) Height	Characteristic low and floor level shots

		predominantly, although high angle shots occasionally employed to represent helplessness of characters.
	(iii) Angle	Often fairly straight on in terms of sets and locations, rarely goes beyond 30°. Angles are created by the positioning of subjects, or the inclusion of side walls and ceilings.
(6)	Perspective	
	(i) Surface Composition	The arrangement of people and objects within the frame create significant meanings. Toland often creates frames within frames to either draw attention to certain areas of the frame, or signify separation. Toland employs a range of emblematic motifs throughout his career, bars (imprisonment), practical lights (truth), doors (transition), stairs (power), mirror (character inner-conflict)
	(ii) Depth	Spatial arrangements often signify power relationships, dominance belongs to foregrounded subjects, this is evident in the various drunken bottle shots, and character groups.
(C)	Light	
	(7) Quality of Light	
	(i) Hard	Toland almost exclusively employs hard light, except when shooting exteriors, which is more difficult to control.
	(ii) Soft	Rarely employs soft light.
(8)	Contrast Ratio	Varies with the demand of the specific mood of each project. Toland exploits contrast to signify secrets, deceit or death with half-light on characters. Shadows often foreshadow danger. Light is also used as a metaphor for truth.
(9)	Direction	Often employs conventional three-point lighting, with the exception of certain projects, for example <i>Mad Love</i> , <i>The Long Voyage Home</i> , and <i>Citizen Kane</i> , where

	mood is a consideration.
(10) Colour	
(i) Realistic	Toland only made two colour films, <i>Song of the South</i> (Foster, <i>et al.</i> , 1946) and <i>A Song is Born</i> (Hawks, <i>et al.</i> , 1948). Both use colour in a realistic way.
(ii) Psychological	Not applicable to Toland's work.
(iii) Cultural	Not applicable to Toland's work.
(D) Temporal	
(11) Movement	
(i) Of the Subject	There is a great deal of subject movement in Toland's films and this is often used emblematically. Power relationships are played out with representative movement. Opening doors reveal characters and usually revelations about them.
(ii) Of the Camera	Uses camera movement to represent meaning, with techniques such as, the crane out, the 'three stage track', the track back with characters, track into characters, all of which are used to represent certain thematic ideas, loneliness and isolation, intimacy, imprisonment and realisation, respectively. Toland also exploits repetition, or reversal, of movement to highlight narrative structures.
(12) Modification	
(i) In Spatial Elements	Long takes, and extensive use of camera and subject movement create many modifications. Changes in distance create effects with the crane out, whereas maintaining distance with the track back with characters creates a different effect.
(ii) In Light Elements	Toland employs changing light effects on a number of occasions. A dark veil of light often descends to signify death. Subjects move from dark to light to reveal truths. In his last film <i>Enchantment</i> he use changes in lighting to signify temporal shifts.

It is clear that with regard to the categories of shot compositions B-D Toland utilises them in representational ways, with the exception of B5iii angle, which is often exploited only in a pictorial sense to accommodate other effects, C7 and C10. Category A represents specific stylistic traits, which identify Toland's signature, and become expressive functions within Toland's work, alongside his use of visual symmetry. Toland's emblematic functional use of eleven out of the twenty elements of shot composition, clearly identify his cinematography as representational in application.

What becomes important here, of course, is that Toland is using visual techniques to tell the story, and give meaning to the way his images are constructed. If we appropriate a phrase from Mitry, "an auteur is less whoever thinks of a story than whoever gives it a form and style" (Mitry, 1963, p. 11a), then we can begin to see Toland as an author. Both Kael (Kael, 1971, p. 63b), and Carringer (Carringer, 1982, p. 669) agree on this point in terms of *Citizen Kane*.

It is clear that Toland developed his theory of visual storytelling over a number of films, and whereas many theorists and critics ascribe the visual style of *Kane* to Orson Welles, I have demonstrated that it is more likely attributable to the vision of Toland. Toland's style of visual storytelling is evident in many of his techniques, which he uses to communicate to the audience the narrative and thematic ideas of the film. Apart from exploiting the elements of shot composition outlined above, Toland uses a variety of visual motifs, including doorways, stairs and mirrors as emblematic of transition, power and inner conflict respectively. He employs other identifiable stylistic traits like visual symmetry, bookending, tight compositions and, of course, long takes of continuous action. All these techniques adhere to Nilsen's representative level of cinematography, by employing the emblematic shot function. With his stylistic approach Toland will often create meaningful visual patterns not just in individual shots, but also in the construction of sequences and strategic approaches to the visualisation of a film as a whole, an example being the bond between the war veterans in *Best Years*. Carringer quotes an article Toland wrote a few months before the release of *Citizen Kane*, in which Toland talks about experimenting with "technical innovations to produce improved photo-dramatic results" (Carringer, 1982, pp. 668-669). For Toland better technology offered improved ways of creating meaning within his images. Koenig summaries Toland's career in his 1947 article.

In Hollywood today, where the tendency is toward a standardized product, and toward conformity on all levels, citizens like Gregg Toland have a value far beyond their skills or techniques. As individualists they have the ability to subordinate themselves and their work to the cooperative creative process. Yet, they retain their personalities and identities. Because he has a personality, Gregg has personal opinions, and they are reflected in the pictures he makes. (Koenig, 1947, p. 33)

Toland was not restricted by the three conditions for creative contribution that I have defined. His long-term contract with Goldwyn allowed him ample resources to work with. He was able to work in the pre-planning and preparation of the films he shot, and he had in many of his directors, production designers, and actors, exceptional creative collaborators.

There are certain traits that be drawn from the directors that Toland has worked with over his career, Freund's gothic expressionism, Welles' flamboyance, Wyler's realism, and Ford's stillness. Each of these traits can be found mixed into Toland's aesthetic in the various collaborations that he had with them, but such is Toland's visual strength that his own style does not get obscured by the contradicting concerns of each of the directors he works with. That is the nature of collaborative authorship. However, if we consider Livingston's (1997) and Sellors' (2007) definitions of a filmic author I have demonstrated beyond doubt Toland's intention "to make manifest or communicate some attitude(s) by means of production of an apparently moving image" (Sellors, 2007, p. 266). In the process of tokening a filmic utterance Toland satisfies Hogan's requirement to be creative by being both "novel and apt" (Hogan, 2004, p. 78). This then is what I can report to Wollen in terms of Toland's relationship to Wyler (Wollen, 1972, pp. 113-115). This is how to define to Petrie the visual style of Wyler and Toland (Petrie, 1973, p. 117).

Conclusion

The Problem of Authorship in Film

Since its inception the *auteur* theory (Sarris, [1962] 2008) has provided a convenient, although simplistic, view of authorship that credits the director of a film as its sole author. Generally accepted, consciously or unconsciously, by most film critics and academics to this day (Polan, 2001), the *auteur* theory has been challenged by a number of theorists, notably Kael (1963), who rejected the whole notion of an *auteur*. Perkins (1972) was one of the first theorists to take seriously the idea of other creative contributions, stating that certain aspects of a film could be mistakenly attributed to the director, rather than a writer, designer, photographer or editor (Perkins, 1972, p. 68a).

Following the initial *auteur* phase of film authorship theory, authors lost their status as originators of meaning within their work, first to the semiologists, then to the receptionists, many considered questions of authorial influence closed. Barthes had declared the actual author dead ([1968] 1977), and all that remained was an artefact, the film, which had no preconceived reason to exist, and was waiting for viewers and critics to give it meaning. A number of critics took Barthes' proclamation that the author was dead quite literally, and consequently assumed that the authorship debate was equally stiff with *rigor mortis*. Certain volumes have endeavoured to resurrect the corpse, Caughie (1981), Gerstner and Staiger (2003), Wexman (2003), however their attempts were stifled by their adherence to the single author concept.

Contemporary studies like Gerstner and Staiger's (2003) still retain the underlining assumption of the director as that single author, first introduced by the *auteur* theory. Wollen, a devote apostle of the *auteur* theory, in his 2003 contribution to Gerstner and Staiger's anthology, still tries to argue for the director as single author approach in his anachronistic attempt to elevate Michael Curtiz to *auteur* status, some forty years behind the theoretical times, but perhaps by doing so acknowledges the continuing pre-eminence of the director as single author concept.

By following the director as single-author approach mainstream film theory and criticism has neglected a great many film artists, attributed authorial credit where it was not deserved, and over-looked the fundamental principle that differentiates film from most other art forms. This has lead to both a

fundamental misunderstanding of the filmmaking process, and has resulted in many film artists being relegated to mere technicians, or being overlooked completely. This distorted literary inspired approach to authorship in film has led to the creation of false idols, and inflated reputations. It has resulted in the neglect of many film artists. There is a complete lack of sophistication and nuance in our understanding of authorship in film. This is what I have addressed.

The Definition of an Author

The argument that films are the product of a single author, the director, is based largely on the assumption that director's make most, if not all, of the creative decisions during the making of the film (Sarris, [1962] 2008; Cameron, [1962] 2008; Mitry [1963] 1998). There is an increasing body of work that refutes this claim, on various different grounds. One of them is that the filmmaking process involves a great many individuals most of whom carry out practical, constructive roles, i.e. they physically make the film (Gaut, 1997). Making however does not necessarily imply authorship (Livingston, 1997). It has been suggested that the distinction between craftsman and author is the intention to communicate or express meaning (Livingston, 1997; Sellors 2007), together with the use of creativity (Grodal *et al.*, 2004). Cognitive theories can provide us with definitions of creativity (Hogan, 2004).

There is, of course, a large body of opinion that has suggested that films are not pre-authored, and that meaning within the work is constructed by the viewer. The implication here is that there is no implicit intention in the design of the film. Grodal dismisses the idea of pure poststructuralism as untenable (2004, p. 16). That is not to say that there could be no ambiguity, or miscommunication, within a film's construction. It does not rule out alternative, or contradictory, interpretations *a posteriori*. It is not to say that the creative act is an entirely conscious one, and the act of communicating intention completely flawless. The notion of "intuitive intention" (Durgnat, 1967, p.30) comes to the fore in later studies of the relationship between filmmaker and viewer. In these cases meaning may only be inferred at the end of the process of making, rather than always being pre-determined (Grodal, 2004).

Livingston (1997) and Sellors (2007) define an author as an agent that makes, or tokens, a filmic utterance, "where 'utterance' refers to any action,

an intended function of which is expression or communication” (Livingston, 1997, p. 134), or in Sellors’ definition a tokened filmic utterance is “any action, an intended function of which is to make manifest or communicate some attitude(s)” (2007, p. 266). These definitions develop Durnat’s notion of ‘content-style’ (1967, p. 27), in which the treatment of the material can embody meaning. These definitions do not restrict themselves to directors. Neither does it restrict us to single author contributions. Filmmaking is a collaborative enterprise. The single-author approach stands in direct opposition to the actuality of practical filmmaking processes. This pragmatic observation does not in itself justify a multiple author approach to film criticism, however we can apply Livingston’s and Sellors’ definition of an author to various contributors to any given film. It is the intention to communicate meaningfully that is the key to defining a filmic author.

The Multiple Authorship Approach

The multiple author model requires the critic not only to investigate the work of an individual, but conduct a cross-referencing exercise with their significant collaborators. Empirical research is useful in this task, although direct observation is not always possible, or practical, close textual analysis is highly important. ‘Textual’ refers not just to literary-based content, narrative, characterisation or thematic ideas (text), but all elements of the film object that can create and communicate meaning, the images and the sound (texture).

I have presented a model for collaborative authorship (fig. 5). This may not be wholly comprehensive, some roles may need to be added. This can be established by further investigation into specific roles. This model should be considered as a paradigm. Certainly in the cases of a specific film, not all the contributors in my model/paradigm may be co-authors of that particular film. The authors of specific films need to be sought out and established, and could be any combination of the potential authors I have proposed.

The Cinematographer

Examining all the potential creative roles involved in the filmmaking process is too great a task for one thesis. I have taken the particular role of the cinematographer as my example, and developed specific theoretical

frameworks and analytical tools for the study of their contribution, including the socio-economic factors that affect their creative contributions, which I have defined as;

- Resources
- Schedule
- Collaborative Partnerships

Resources include budget restraints, and technological limitations.

Schedule would include preparatory time, which is highlighted as essential by Nilsen (1937), Toland (Wallace, 1976, p. 25), and Rainsberger (1981, p. 44), shooting time (production), and post-production time, which may involve DI and/ or CGI processes. Collaborative partnerships would perhaps predominantly involve the director, and I have developed a table of director types which can be determined by plotting a directional attitude between two axes, one running 'open' to 'fixed', the other from 'visionary' to 'blind' (fig. 6). Other partnerships within my model of collaborative authorship are important, for example, with the actors and the production designers. Obviously, with the cinematographer in particular, certain cross-collaborations have less effect on their role, for example, sound designers and composers. Others that may not directly work with the cinematographer, but certainly have an effect on their work, the obvious example being the editor.

I have also developed a comprehensive analytical tool in my elements of shot composition taxonomy. Four categories, Characteristics of the Medium, Spatial Elements, Lighting Elements and Temporal Elements, are divided into twelve features of the filmic image, with various defined sub-divisions.

- | | | |
|---------------------|--|--|
| (A) Characteristics | (1) Frame Line
(2) Focus
(3) Focal Length
(4) Duration, of the shot | |
| (B) Spatial | (5) Orientation

(6) Perspective | (i) Apparent Distance
(ii) Height
(iii) Angle
(i) Surface Composition
(ii) Depth |

(C) Light	(7) Quality of Light	(i) Hard (ii) Soft
	(8) Contrast Ratio	
	(9) Direction	
	(10) Colour	(i) Realistic (ii) Psychological (iii) Cultural
(D) Temporal	(11) Movement	(i) Of the Subject (ii) Of the Camera
	(12) Modification	(i) In Spatial Elements (ii) In Light Elements

I further adapted Nilsen's chronological notion of the development of cinematographic technique (1937) into categories for the application of cinematographic technique.

- Reproductional
- Pictorial
- Representational

Reproductional refers to the mechanical use of standard techniques and methods for simply recording action that occurs in front of the camera. This application would inherently not have any authorial influence. It creates no textual meaning. Pictorial refers to what may be a more considered approach aesthetically, but may not add any meaning in its application of techniques. Finally representational refers to images that do contain meaning within their structure. My final theoretic framework for the filmic image enables the definition of a shot's function within a classical, narrative-based film. These are;

- Expositional
- Expressive
- Emblematic

The expositional function of an image is primarily a denotative one. The expressive function embodies an attitude, a mood. It has an emotional resonance. The emblematic function has an inherent meaning in the way elements of the image have been organised. It is possible to find an authorial influence in the expressive, or emblematic functions of an image. Unlike most

theorists who discuss functions of a shot (Mitry, [1963] 1998; Perkins, 1972; Deleuze, 1983; Bordwell, 2005) I have not linked shot functions to any specific element of shot composition, and I do not maintain that the shot functions are exclusive. Individual shots may perform all three functions at the same time.

Gregg Toland

Having developed these four theoretical frameworks for analysing the cinematographers' contribution to classical, narrative-based film, I finally applied them to Gregg Toland in the most comprehensive survey of his work ever undertaken. Toland serves as a prime historical example as he is most frequently discussed in the context of director-led analysis. His contributions to the films that he shot are almost exclusively defined as technical. He represents the neglected classical Hollywood cinematographers as outlined by Cagle (2014, p. 58). He is also cited by a number of authorship critics and theorists as a pertinent case study (Wollen, 1969, p. 115; Petrie, [1973] 2008, p. 117; Gaut, 1997, p. 165).

Over the course of watching and re-watching 79% of Toland's back catalogue, I have identified a number of stylistic traits within his work. Toland did not just photograph the scene before him (reproductional cinematography), he created images that hold meaning, through the majority of elements of shot composition that I have identified, spatial and temporal, the composition, the movement of the characters and the camera, and the lighting (representational cinematography). He makes filmic utterances that communicate meaning, and therefore would be considered an author by Livingston (1997), and Sellors (2007).

I believe that taking any set of criteria, Sarris' ([1962] 2008), Mitry's, (1963), Wollen's (1969), Bazin's (1948, [1957] 2008), Livingston's (1997), Sellors' (2007) or Hogan's (2004), I have presented a successful case for Toland to be given that most prestigious of titles, author. However it is not my intention to claim single authorship rights for Toland, or indeed any other cinematographer. The argument of this thesis is that the contribution of the cinematographer should be recognised beyond the purely technical, and that those cinematographers whose work demonstrates it, should be given the full co-authorship status that they deserve.

This argument should be understood within the context of my wider proposal for a model of authorship for collaborative filmmaking, which includes writers, directors, editors, actors, producers, etc. (fig. 5).

Future Research

In the last two decades or so the notion of human agency in the creation of a film has been discussed as an alternative to the deified, literary author. A human agency that is a real author, whose gender, sexuality, nationality, physicality, socio-historical context informs their work. The act of filmmaking is now viewed as a communication between the maker and the viewer, involving intentional acts and non-intentional acts on behalf of the maker that require interpretation by the viewer. This is a fallible process, intentions may not be communicated coherently, interpretations are subject to the viewers' own cultural and cognitive contexts.

The focus of my thesis has been the role and contribution of the cinematographer. To some degree this has served as a representative example for other collaborators, a test case for collaborative theory. A study of multiple disciplines is too great an undertaking for one thesis. Having established a model for collaborative authorship, other disciplines need to be studied in more depth. Analytical tools need to be created for other disciplines, as I have created analytical tools for studying the cinematographer's work. My own theoretical frameworks also need to be applied to other cinematographers, both historical and contemporary cases.

What is required is a fundamental revision of our understanding of authorship in film, only then may many other filmic authors be (re)discovered, revealed, and finally given the credit they deserve.

Appendix A: Responsibilities of the Cinematographer

This list of duties of the cinematographer was originally published in January 2003 by the American Cinematographer magazine (<http://www.bscine.com/information/training/the-responsibilities-of-the-cinematographer/>, accessed February 2007).

I. Preproduction

A. Conceptual research and design

- Discuss all aspects of script and director's approach to picture in preliminary talks with director.
- Analyse script as whole.
- Analyse story structure.
- Analyse characters.
- Research period, events, general subject and appropriate design elements.
- Devise style, visualise approach.
- Continue talks with director on new ideas.
- Come to agreement with director.
- Discuss and come to agreement with production designer.
- Discuss and come to agreement with technical adviser.
-

B. Practical research and design

- Ascertain or find out budget requirements.
- Recce and approve locations.
- Plot sun position for locations.
- Check local weather.
- Check tide tables near ocean.
- Review, discuss and approve set plans.
- Review, discuss and approve spotting plans for stages.
- Review and approve props, picture cars, airplanes, boats, horse-drawn vehicles, mock-ups and miniatures.

C. Technical research and design

- Visit laboratory to calibrate, customise and evaluate exposure system for any combination of electronic or chemical image capture, and establish developing, printing, set timing and transfer protocols.
- Visit rental houses.
- Explore new equipment.
- Learn how new equipment works.
- Invent (or cause to be invented) special equipment or techniques for show.
- Standardise and create effects bible for show.
- Help create and approve any storyboards.
- Design (or cause to be designed) and approve any built-in or practical

lighting fixture.

- Design lighting-plot plan and rigging for stages and locations with gaffer and key grip.

D. Quality control

- Choose and approve crew, film stock, lab, equipment, second-unit and visual-effects crews.
- Supervise manufacture and testing of new modified equipment.
- Visit sets under construction.
- Approve wild walls, ceiling pieces and any moving set pieces.
- Check lighting-fixture crew.
- Walk locations and stages with all departments to discuss requirements.
- Approve set colours and textures.
- Approve costume colors and textures.
- Approve makeup and hair.
- Generate (or cause to be generated) and approve equipment lists for camera, electric and grip.
- Check rushes screening rooms for correct standards.

E. Implementation

- Approve stand-ins.
- Train crew to use any new equipment.
- Walk locations and stages with director and device shooting plan.
- Make list of special equipment for production manager and indicate number of days required.
- Work with assistant director on shooting schedule (order and days required for each scene).
- Estimate and order film stock (type, size and quantity).
- Generate (or cause to be generated) and approve rigging and shooting manpower and man-days.
- Assist other departments in getting required equipment, manpower and tests.
- Mediate any problems between departments.
- Check loading of production trucks or cargo containers for location or international shipping.
- Visit cast run-throughs and rehearsals.
- Advise and back up director on any problems.
- Help producer or studio solve any production problems.

F. Testing

- Shoot tests for style.
- Shoot tests for lab.
- Shoot test for lighting of principal actors.
- Shoot tests for camera and lenses.
- Shoot tests for wardrobe and makeup.
- Shoot tests for any special effects processes, unusual rigs props or methods.

II. Shooting

A. Planning

- Check and approve all call sheets and shooting order of the day's work.

B. Blocking

- Watch rehearsal of scene to be shot.
- Device shot list with director (coverage).
- Choose lens and composition; show to director for approval.
- Make sure composition and movement fulfill scene task.
- Work out mechanical problems with camera operator, assistant camera, dolly and crane grips.
- Set any camera-movement cues.
- Place stand-ins and rehearse, fine-tune.
- Ensure proper coverage of scene for editor.
- Work with assistant director on background action.

C. Lighting

- Design lighting to show set/location to best advantage relative to story, style and dramatic content.
- Light each actor to reinforce and reveal character.
- Make sure mood and tone of light help to tell story.
- Design light for minimum reset time between setups.
- Utilise standby painter for control of highlights, shadows, aging, dusting-down of sets and props.
- Set and match light value, volume, colour and contrast of each setup (exposure).
- Set any lights cues (dimmers, spot lights, colour changes and any preprogramming).

D. Preparation

- Work out any sound problems.
- Work out any problems with other departments.
- Check, set and approve all stunts with stunt coordinator.
- Set any additional cameras required for stunts.
- Double-check safety with all concerned.
- Show shot to director to make any final changes.
- Get actors in for final mechanical rehearsal; solve any outstanding problems.

E. Photography

- Photograph scene.
- Approve or correct take.

- Check parameters and reset for next take.
- Shoot any plates.
- Shoot any video playback material.
- Move to next step.

F. Administrative

- Define first setup in morning and after lunch.
- Make sure that stills are taken of scene.
- See that “making of” and/or EPK crews get needed footage.
- Make sure script supervisor has any special camera or lighting notes.
- Check film raw stock inventory.
- Try to shoot up short ends.
- Check that camera logbook is being kept up to date.
- Complete day’s work.
- Discuss first setup for the next day.
- Ensure that camera, electrical and grip crews get all copies of equipment rental or purchase invoices and approve before accountants pay vendors.
- Take care of any future or ongoing production at end of day.
- Check for return of all unused equipment.

G. Quality Control

- Call in for lab report.
- View previous day’s work in projected dailies with director, producer, editor and camera crew.
- Discuss and approve rushes.
- Consult with makeup, wardrobe, production designer and assistant director about rushes.
- View, discuss, correct or approve second-unit or effects rushes.
- Order reprints if necessary.

H. Training

- Teach beginning actors movie technique (hitting marks, size of frame, lenses, etc.).
- Train camera crew for next job up the ladder.

I. Contingency

- If director is disabled, finish day’s shooting for him or her.

III. Postproduction

A. Additional Photography

- Discuss and be aware of delivery dates for all postproduction.
- Photograph or approve any additional scenes, inserts, special effect or

second-unit footage.

B. Timing (Colour and Density)

- Time and approve trailer for theaters and TV.
- Approve all optical and digital effects compositions.
- Time the picture.
- Retime until correct.

C. Quality Control

Approve final answer print.

- Show to director for OK.
- Approve interpositive (IP).
- Approve internegatives (IN).
- Approve release prints.
- Approve show prints from original negative.
- Approve all blowups or reductions.

D. Telecine/Colour Correction

- Supervise and approve film or digital original transfer to electronic or film media (Hi-Def, NTSC, PAL, Scam masters, digital intermediates, archival masters, etc.).
- Supervise and approve all transfers to and from digital intermediates.
- Supervise and approve all letterbox, pan and scan or reformatting of film.
- Supervise and approve tape-to-tape colour correction and VMS, DVD, digital projection media, etc..
- Show electronic transfers to director for OK.

E. Publicity

- Do any publicity (newspaper, magazine, Internet, radio, TV, DVD commentary etc.).

F. Restoration/Archival

- Be available for any future reissue, archival reprint or electronic transfer of film.

Appendix B: Gregg Toland's Filmography

Filmography as Cinematographer (reverse chronological order)

Enchantment (1948) Directed by Irving Reis. USA: Samuel Goldwyn Company
A Song Is Born (1948) Directed by Howard Hawks. USA: Samuel Goldwyn Company
The Bishop's Wife (1947) Directed by Henry Koster. USA: Samuel Goldwyn Company
The Best Years of Our Lives (1946) Directed by William Wyler. USA: Samuel Goldwyn Company
Song of the South (1946) Directed by Harve Foster) Wifred Jackson. USA: Disney
The Kid from Brooklyn (1946) Directed by Norman Z. McLeod. USA: Samuel Goldwyn Company
The Outlaw (1943) Directed by Howard Hughes) Howard Hawks (uncredited). USA: Howard Hughes Productions
December 7th (1943) Directed by John Ford) Gregg Toland. USA: War Department
Ball of Fire (1941) Directed by Howard Hawks. USA: Samuel Goldwyn Company
The Little Foxes (1941) Directed by William Wyler. USA: Samuel Goldwyn Company
Citizen Kane (1941) Directed by Orson Welles. USA: RKO Radio Pictures
The Long Voyage Home (1940) Directed by John Ford. USA: United Artists
The Westerner (1940) Directed by William Wyler. USA: Samuel Goldwyn Company
The Grapes of Wrath (1940) Directed by John Ford. USA: Twentieth Century Fox
Raffles (1939) Directed by Sam Wood. USA: Samuel Goldwyn Company
Intermezzo: A Love Story (1939) Directed by Gregory Ratoff. USA: Samuel Goldwyn Company
They Shall Have Music (1939) Directed by Archie Mayo. USA: United Artists
Wuthering Heights (1939) Directed by William Wyler. USA: Samuel Goldwyn Company
The Cowboy and the Lady (1938) Directed by H.C. Potter. USA: Samuel Goldwyn Company
Kidnapped (1938) Directed by Alfred L. Werker) Otto Preminger (uncredited). USA: Samuel Goldwyn Company
The Goldwyn Follies (1938) Directed by George Marshall) H. C. Potter (uncredited). USA: Samuel Goldwyn Company
Dead End (1937) Directed by William Wyler. USA: Samuel Goldwyn Company
Woman Chases Man (1937) Directed by John G. Blystone. USA: Samuel Goldwyn Company
Beloved Enemy (1936) Directed by H. C. Potter. USA: Samuel Goldwyn Company
Come and Get It (1936) Directed by Howard Hawks) William Wyler. USA: Samuel Goldwyn Company
The Road to Glory (1936) Directed by Howard Hawks. USA: 20th Century Fox

These Three (1936) Directed by William Wyler. USA: Samuel Goldwyn Company
Splendor (1935) Directed by Elliot Nugent. USA: Samuel Goldwyn Company
The Dark Angel (1935) Directed by Sydney Franklin. USA: Samuel Goldwyn Company
Mad Love (1935) Directed by Karl Freund. USA: Metro-Goldwyn-Mayer
Public Hero #1 (1935) Directed by J. Walter Ruben. USA: Metro-Goldwyn-Mayer
Les Misérables (1935) Directed by Richard Boleslawski. USA: United Artists
The Wedding Night (1935) Directed by King Vidor. USA: Samuel Goldwyn Company
We Live Again (1934) Directed by Rouben Mamoulian. USA: Samuel Goldwyn Company
Lazy River (1934) Directed by George B. Seitz. USA: Metro-Goldwyn-Mayer
Lady of the Boulevards (1934) Directed by Dorothy Arzner) George Fitzmaurice. USA: Samuel Goldwyn Company
Roman Scandals (1933) Directed by Frank Tuttle. USA: Samuel Goldwyn Company
The Masquerader (1933) Directed by Richard Wallace. USA: Samuel Goldwyn Company
Tugboat Annie (1933) Directed by Mervyn LeRoy. USA: Metro-Goldwyn-Mayer
The Nuisance (1933) Directed by Jack Conway. USA: Metro-Goldwyn-Mayer
The Kid from Spain (1932) Directed by Leo McCarey. USA: Samuel Goldwyn Company
Mad Masquerade (1932) Directed by Charles Brabin. USA: Metro-Goldwyn-Mayer
The Tenderfoot (1932) Directed by Ray Enright. USA: First National Pictures
Man Wanted (1932) Directed by William Dieterie. USA: Warner Bros
Play-Girl (1932) Directed by Ray Enright. USA: Warner Bros
Tonight or Never (1931) Directed by Mervyn LeRoy. USA: Samuel Goldwyn Company
Palmy Days (1931) Directed by A. Edward Sutherland. USA: Samuel Goldwyn Company

Filmography as Assistant/Co-Cinematography

Indiscreet (1931) Directed by Leo McCarey. USA: Joseph M. Schenck Productions
One Heavenly Night (1931) Directed by George Fitzmaurice. USA: Samuel Goldwyn Company
The Devil to Pay! (1930) Directed by George Fitzmaurice. USA: Samuel Goldwyn Company
Whoopee! (1930) Directed by Thornton Freeland. USA: Samuel Goldwyn Company
Raffles (1930) Directed by George Fitzmaurice. USA: Samuel Goldwyn Company
The Trespasser (1929) Directed by Edmund Goulding. USA: United Artists
Condemned (1929) Directed by Wesley Ruggles. USA: Samuel Goldwyn Company
This Is Heaven (1929) Directed by Alfred Santell. USA: Samuel Goldwyn

Company

Bulldog Drummond (1929) Directed by F. Richard Jones. USA: Samuel Goldwyn Company

The Life and Death of 9413 a Hollywood Extra (1928) Directed by) Robert Florey. USA: Image Entertainment

Johann the Coffinmaker (1927) Directed by Robert Florey. USA: Short

The Love of Zero (1927) Directed by Robert Florey. USA: Short

The Winning of Barbara Worth (1926) Directed by Henry King. USA: Samuel Goldwyn Company

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Touch of Evil (1958) Cinematography by R. Metty, directed by O. Welles [DVD, 2003]. UK: Universal Studios.

Trial, The (1962) Cinematography by E. Richard, directed by O. Welles [DVD, 2004]. UK: Warner Home Video.

Tugboat Annie (1933) Cinematography by G. Toland, directed by M. LeRoy [DVD, 2010]. USA: Warner Home Video.

Umberto D. (1952) Written by C. Zavattini, directed by V. De Sica. [DVD, 2012]. UK: Nouveaux.

United 93 (2006) Cinematography by B. Ackroyd, directed by P. Greengrass [DVD, 2006]. UK: Universal Pictures.

Vertigo (1958) directed by A. Hitchcock [DVD, 2003]. UK: Universal Pictures.

Very Long Engagement, A (2004) Cinematography by B. Delbonnel, directed by J. P. Jeunet [DVD, 2005]. UK: Warner Home Video.

War Zone, The (1999) Cinematography by S. McGarvey, directed by T. Roth [DVD, 2008]. UK: Channel Four.

We Live Again (1934) Cinematography by G. Toland, directed by R. Mamoulian [DVD, 2005]. USA: Metro-Goldwyn-Mayer.

Wedding Night, The (1935) Cinematography by G. Toland, directed by K. Vidor [DVD, 2007]. USA: Twentieth Century Fox.

West Side Story (1961) Directed by R. Wise [DVD, 2006]. UK: Metro-Goldwyn-Mayer.

Westerner, The (1940) Cinematography by G. Toland, directed by W. Wyler [DVD, 2008]. Korea: PD Entertainment.

White Ribbon, The (2009) Cinematography by C. Berger, directed by M. Haneke [DVD, 2010]. UK: Artificial Eye.

Whose Life Is It Anyway? (1981) Cinematography by M. Tosi, directed by J. Badham [DVD, ND]. USA: Metro-Goldwyn-Mayer.

Wild Bunch, The (1969) Cinematography by L. Ballard, directed by S. Peckinpah
[DVD, 1999]. UK: Warner Home Video.

Wings of Desire (1988) Cinematography by H. Alekan, directed by W. Wenders
[DVD, 2002]. UK: Anchor Bay Entertainment.

Woman in the Moon (1929) Cinematography by C. Courant, directed by F. Lang
[DVD, 2014]. UK: Eureka.

Women in Love (1969) Cinematography by B. Williams, directed by K. Russell
[DVD, 2004]. UK: Twentieth Century Fox.

Wuthering Heights (1939) Cinematography by G. Toland, directed by W. Wyler
[DVD, 2009]. UK: Twentieth Century Fox.