



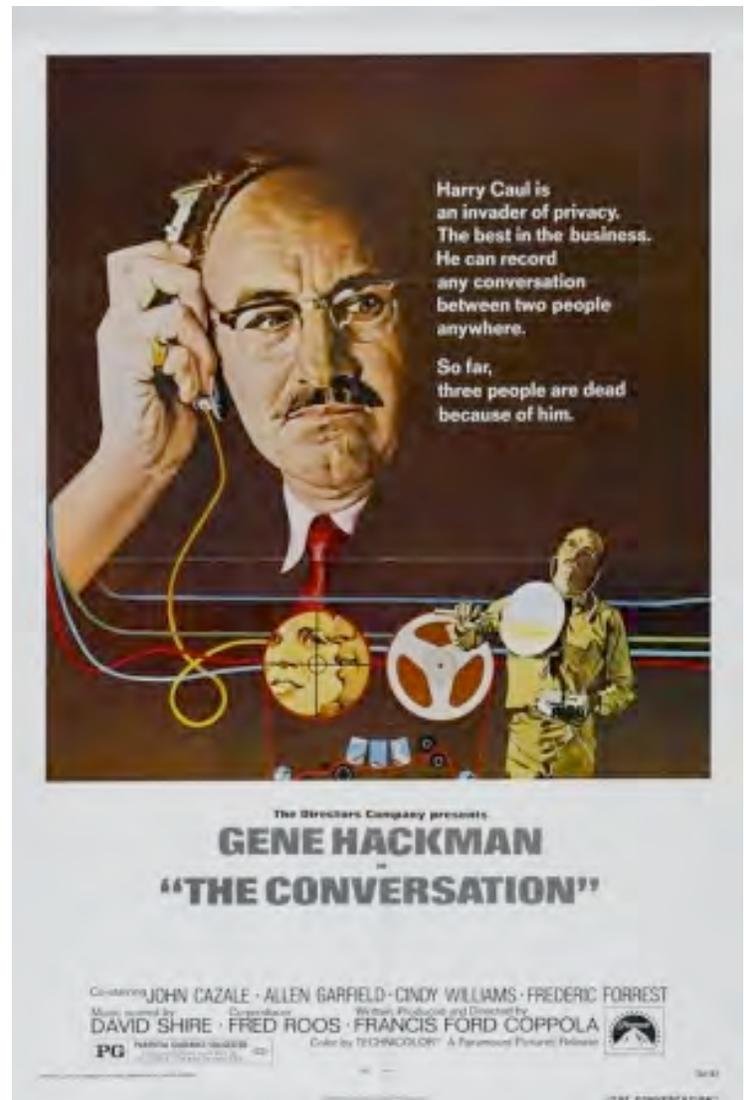
Produced, directed and written by Francis Ford Coppola
 Original Music by David Shire
 Cinematography by Bill Butler
 Film Editing by Richard Chew
 Sound editing by Walter Murch

Gene Hackman... Harry Caul
 John Cazale... Stan
 Allen Garfield... William P. 'Bernie' Moran
 Frederic Forrest... Mark
 Cindy Williams... Ann
 Teri Garr... Amy Fredericks
 Harrison Ford... Martin Stett
 Robert Duvall... The Director

FRANCIS FORD COPPOLA (7 April 1939, Detroit, Michigan) has directed 32 films, among them *Youth Without Youth* (2007), *John Grisham's The Rainmaker* (1997), *Bram Stoker's Dracula* (1992), *The Godfather: Part III* (1990), *Tucker: The Man and His Dream* (1988), *Gardens of Stone* (1987), *Peggy Sue Got Married* (1986), *The Cotton Club* (1984), *Rumble Fish* (1983), *The Outsiders* (1983), *One from the Heart* (1982), *Apocalypse Now* (1979), *The Conversation* (1974), *The Godfather* (1972), *The Rain People* (1969), and *Dementia 13* (1963). He received Best Director Oscar nominations for *Godfather Part III*, *Godfather Part II* (won), *Apocalypse Now*, *The Godfather*; Best Picture nominations for *Godfather Part III*, *Godfather Part II* (won), *Apocalypse Now*, *The Conversation*, *American Graffiti*; Best Screenplay nominations for *Apocalypse Now*, *Godfather Part II* (won), *The Conversation*, *The Godfather* (won), and *Patton* (won).

RICHARD CHEW (28 June 1940, Los Angeles, California) won a best editing Oscar for *Star Wars* (1977) and was nominated for *One Flew Over the Cuckoo's Nest* (1975). Some of the other 30 films he edited are *Mi vida loca* (1993), *Men Don't Leave* (1990), *Risky Business* (1983), *My Favorite Year* (1982), *When You Comin' Back, Red Ryder?* (1979), *Goin' South* (1978), *The Conversation* (1974) and *The Redwoods* (1967).

WALTER MURCH (12 July 1943, NYC) "has been editing sound in Hollywood since starting on Francis Ford Coppola's film *The Rain People* (1969). He edited sound on *American Graffiti* (1973) and *The Godfather Part II* (1974), won his first Academy Award nomination for *The Conversation* (1974), won his first Oscar for



Apocalypse Now (1979), and won an unprecedented double Oscars for sound and film editing for his work on *The English Patient* (1996). Most recently he helped reconstruct *Touch of Evil* to Orson Welles original notes, and edited *The Talented Mr. Ripley*. Mr. Murch was, along with George Lucas and Francis Coppola, a founding member of northern California cinema. Mr. Murch has directed—*Return to Oz* (1985)—and longs to do so again, but as an editor and sound man he is one of the few universally acknowledged masters in his field. For his work on the film *Apocalypse Now*, Walter coined the term "Sound Designer", and along with colleagues such as Ben Burtt, helped to elevate the art and impact of film sound to a new level." (From IMDb)

GENE HACKMAN (30 January 1930, San Bernardino, California) won a best support actor Oscar for *Unforgiven* (1992) and a best actor Oscar for *The French Connection* (1971). He was nominated for one other best actor Oscar (*Mississippi Burning*, 1988) and two best supporting actor Oscars (*I Never Sang for my Father* 1970 and *Bonnie and Clyde* 1967). Some of his other 100 film roles have been in *Superman II* (2006), *The Royal Tenenbaums* (2001), *Heartbreakers* (2001), *Under Suspicion* (2000), *Twilight* (1998), *Absolute Power* (1997), *The Chamber* (1996), *Get Shorty* (1995), *Crimson Tide* (1995), *The Quick and the Dead* (1995), *Wyatt Earp* (1994), *Geronimo: An American Legend* (1993), *The Firm* (1993),

Company Business (1991), *Class Action* (1991), *Postcards from the Edge* (1990), *Another Woman* (1988), *No Way Out* (1987), *Superman IV: The Quest for Peace* (1987), *Hoosiers* (1986), *Under Fire* (1983), *Reds* (1981), *Superman II* (1980), *Superman* (1978), *A Bridge Too Far* (1977), *Night Moves* (1975), *French Connection II* (1975), *Young Frankenstein* (1974), *The Conversation* (1974), *Scarecrow* (1973), *The Poseidon Adventure* (1972), *Cisco Pike* (1972), *Marooned* (1969), *Downhill Racer* (1969), and *Lilith* (1964). He was the first choice to play Mike Brady on “The Brady Bunch” and Hannibal Lector in *Silence of the Lambs* (but didn’t) and the sixth choice to play Popeye Doyle in *The French Connection* (and did).

JOHN CAZALE (12 August 1935, Boston, Massachusetts—12 March 1978, New York, New York, bone cancer) appeared in only 7 films: *The Deer Hunter* (1978), *Dog Day Afternoon* (1975), *The Godfather: Part II* (1974), *The Conversation* (1974), *The Godfather* (1972) and *The American Way* (1962).

ALLEN GARFIELD (Allen Goorwitz, 22 November 1939, Newark, New Jersey) has appeared in 115 films and tv episodes, among them *White Boy* (2002), “The West Wing,” *The Ninth Gate* (1999), “Dharma & Greg,” *Diabolique* (1996), “Chicago Hope,” “Law & Order,” *Dick Tracy* (1990), “Matlock,” *Beverly Hills Cop II* (1987), *Desert Bloom* (1986), *The Cotton Club* (1984), *The Black Stallion Returns* (1983), “Taxi,” *One from the Heart* (1982), *The Stunt Man* (1980), *The Brink’s Job* (1978), “Serpico,” *Mother, Jugs & Speed* (1976), *Gable and Lombard* (1976), *Nashville* (1975), “Gunsmoke,” *The Conversation* (1974), “Ironside,” “Kojak,” *Slither* (1973), “The Bob Newhart Show,” *The Candidate* (1972), “Bonanza,” *Bananas* (1971), *Taking Off* (1971), “The Mod Squad,” *Putney Swope* (1969), *Greetings* (1968) and *Orgy Girls ’69* (1968).

FREDERIC FORREST (23 December 1936, Waxahachie, Texas) has been in 83 films, 4 of them directed by Francis Ford Coppola: *Apocalypse Now* (1979), *The Conversation* (1974), *One from the Heart* (1982) and *Tucker: The Man and His Dream* (1988). He received a best support actor nomination for *The Rose* (1979).

CINDY WILLIAMS (22 August 1947, Van Nuys, California) has appeared in 68 films and tv series. She is probably best known for the 158 episodes of “Laverne & Shirley” (1976-1982). She was also in *American Graffiti* (1973) and *Drive, He Said* (1971).

TERI GARR (11 December 1947, Lakewood, Ohio) was nominated for a best supporting actress Oscar for *Tootsie* (1982). Some of her other 141 appearances were in *God Out the Window* (2007), *Expired* (2007), “Law & Order: Special Victims Unit,” *Life Without Dick* (2002), *Dick* (1999), “ER,” *Changing Habits* (1997), “Frasier,” *Prêt-à-Porter* (1994), *Dumb & Dumber* (1994), “Duckman: Private Dick/Family Man,” “Dream On,” “Tales from the Crypt,” *Mr. Mom* (1983), *The Black Stallion Returns* (1983), *The Sting II* (1983), *One from the Heart* (1982), *Honky Tonk Freeway* (1981), *Close Encounters of the Third Kind* (1977), *Oh, God!* (1977), *Won Ton Ton, the Dog Who Saved Hollywood* (1976), “Maude,” “McCloud,” *Young Frankenstein* (1974), “M*A*S*H,” “Room 222,” “Mayberry R.F.D.,” “Star Trek,” “Batman,” and *A Swingin’ Affair* (1963).

HARRISON FORD (13 July 1942, Chicago, Illinois) received a best actor Oscar nomination for *Witness* (1985). Some of his other 50 films are *Indiana Jones and the Kingdom of the Crystal Skull*

(2008), *Six Days Seven Nights* (1998), *Air Force One* (1997), *Sabrina* (1995), *Clear and Present Danger* (1994), *The Fugitive* (1993), *Patriot Games* (1992), *Presumed Innocent* (1990), *Indiana Jones and the Last Crusade* (1989), *Working Girl* (1988), *Frantic* (1988), *The Mosquito Coast* (1986), *Indiana Jones and the Temple of Doom* (1984), *Star Wars: Episode VI - Return of the Jedi* (1983), *Blade Runner* (1982), *Raiders of the Lost Ark* (1981), *Star Wars: Episode V - The Empire Strikes Back* (1980), *Apocalypse Now* (1979), *Star Wars* (1977) *The Conversation* (1974), *American Graffiti* (1973), *Zabriskie Point* (1970) and *Dead Heat on a Merry-Go-Round* (1966).

Francis Ford Coppola,
from World Film Directors
V. II. Ed. John Wakeman.
H.H. Wilson Co. NY 1988



American director, scenarist and producer, born in Detroit, Michigan, second of the three children of Italian-American parents. . . . Francis Coppola grew up in Queens, New York. He remembers his childhood as “very warm, very tempestuous, full of controversy and a lot of passion and shouting. My father, who is an enormously talented man, was the focus of all our lives. . . . Our lives centered on what we all felt was the tragedy of his career.” (That tragedy has now been resolved by Francis Coppola himself, who used his father’s music in *The Godfather Part II*, *Apocalypse Now*, and the restored *Napoleon*.)

Talent in the family was not confined to the father. Coppola’s mother, the former Italia Penino, at one time acted in films. His older brother August is a writer and a professor of literature. His younger sister Talia Shire, who appears in both *Godfather* films, has become well known for her performances in *Rocky* and *Old Boyfriends*, and his nephew, Nicholas Cage, has starred in several recent films, Coppola’s *Rumblefish* and *Peggy Sue Got Married* among them. As a small boy Francis Ford Coppola (he dropped his middle name in 1977) seemed the least promising member of this ambitious family, “funny-looking, not good at school, nearsighted.” A polio attack when he was nine kept him in bed for a year—a miserable period in which he played with puppets, devoured television, and “got immersed in a fantasy world.”....

Coppola made his first movies at the age of ten with his father’s 8mm camera and tape recorder. In high school his interests broadened to include writing, music, cinema, and the theatre. About the time he graduated from Great Neck High School, Long Island, he discovered the films of Eisenstein. Coppola became so ardent a disciple that, though he was “really dying to make a film,” he chose to seek a rounded theatrical education first “because Eisenstein had started like that.” In 1956 he entered Hofstra College (now University) on a drama scholarship and almost immediately made a stir with an anti-administration story in a student magazine. In this and later student pieces his biographer Robert K. Johnson finds early evidence of Coppola’s predilection for “fast-paced, episodic structure,” his interest in technology, his fascination with determined women, and his natural rebelliousness.”

At Hofstra, eager to master every aspect of the theatre, Coppola acted in student productions, worked on lighting and stage crews, wrote dialogue and lyrics. He won the Dan H. Lawrence Award for his direction for O'Neill's *The Rope* and sealed his reputation by conceiving, producing, and directing *Inertia*, the first play ever written and staged entirely by Hofstra students. He also founded a cinema workshop at the college, sold his car to buy a 16mm camera, and worked on a movie that he never finished.

In 1960 Coppola went on to the UCLA film school. He was a graduate student but younger than most of the others, and he was lonely and disappointed. No one at UCLA seemed to share his interest in the dramatic bases of the cinema except the veteran director Dorothy Arzner, one of his teachers. Desperate to “fool around with a camera and cut a film,” he shocked the other students by hiring himself out as a director of porno films, then appalled them by going to work for Roger Corman.

Corman was in those days despised as a cheapskate manufacturer of exploitation movies, though even then it was clear he was prepared to take chances on talented young filmmakers. Coppola's first job for him was to dub and reedit a rather sentimental Russian science-fiction film, turning it into a sex-and-violence monster movie called *Battle Beyond the Sun* (1962). Corman paid him \$200 for six months' work but gave him his first screen credit (as “Thomas Colchart”). Often working all night (and making sure that Corman noticed), Coppola created a place for himself as dialogue director, sound man, and “all-purpose guy.”

He got his first directorial assignment by exploiting Corman's notorious stinginess. Filming in Ireland in 1962, he pointed out that it was a pity to bring a crew so far for a single movie, and sold Corman on an idea of his own on the strength of a single ghoulish scene. Shooting began soon afterwards on a script that Coppola had written in three days, and he invited some of his American friends over to Ireland to join in. One of them was his set director Eleanor Neil, whom he married the same year. *Dementia 13* was made for forty thousand dollars. It is a grisly confection of no great distinction about inheritances and ax murders, but it seem to Coppola now “the only film I ever enjoyed working on.”

Before 1962 was over Coppola, still enrolled at UCLA, won the Samuel Goldwyn award for a scenario and on that account was hired as a scriptwriter by Seven Arts (later Warner Brothers-Seven Arts). He made adaptations—later much rewritten by others—of Carson McCullers' *Reflections in a Golden Eye* and Tennessee Williams' *This Property is Condemned*, and in collaboration with Gore Vidal wrote *Is Paris Burning?* Frustrated by his inability to get a film made in his own way, he personally bought the rights to David Benedictus' novel *You're a Big Boy Now*, fusing it in his adaptation with a story idea of his own. He made the picture “on hope and credit,” with some backing from Seven Arts plus the fifty thousand dollars he had earned as co-author of *Patton* (a script that brought him an Oscar when it was eventually released in 1970.)

Coppola mustered a notable cast for *You're a Big Boy Now*. Peter Krastner plays Bernard, a naive young man working in the New York Public Library. He is dominated by his parents (Geraldine Page and Rip Torn), jealously guarded by his landlady (Julie Harris), and pursued into impotence by a deviant actress (Elizabeth Hartman), who preserves as a trophy the artificial leg of her first seducer. In the end, after fearful travails, Bernard becomes a man in the arms of a sexy librarian (Karen Black). It was Coppola's first “personal” film, and he only had twenty-nine shooting days. ...

Structurally weak as it is, *You're a Big Boy Now* is perhaps

the most likable of Coppola's films—funny, fast-paced, and often perceptive and original in its characterization. It was much discussed and warmly praised by many critics as the debut of a new director of great talent and promise—the first such produced by a university film school—but it was overwhelmed at the box office by a slicker movie on a similar theme, Mike Nichols' *The Graduate*.

Offering *You're a Big Boy Now* as his thesis, Coppola left UCLA with a master's degree in 1967. It was at about this time that he made his much-quoted statement about patterning his life on Hitler's, later explaining that “the way to come to power is not always to merely challenge the Establishment, but first make a place in it and then challenge, and double-cross, the Establishment.” Guided by this philosophy, Coppola agreed to direct a screen version for Warner Brothers-Seven Arts of the 1940s Broadway musical *Finian's Rainbow*, a dated and improbably whimsy about leprechauns and racial integration. He was out of his depth and “faking it” much of the time but—until the picture bombed on release—Warners were delighted and blew the film up from 35mm to 70mm (thus chopping off its principal asset, Fred Astaire's feet).

Finian's Rainbow introduced Coppola to George Lucas, a young film school graduate who served as production assistant on Coppola's next film and brought in his friend Walter Murch to handle sound. *The Rain People*, written and directed by Coppola, was financed by him too until his money ran out (when Warner Brothers-Seven Arts chipped in). It stars Shirley Knight as a Long Island housewife who feels that she is losing her identity in marriage. Finding herself pregnant and fearing total engulfment, she leaves her husband and drives off across America in search of herself. James Caan plays the brain-damaged football player who becomes her surrogate child, and Robert Duvall the cop who seems to offer her sexual freedom. Traveling west with a small crew in a remodeled bus, Coppola wrote the script as he went. “We just drove,” he says, and when they found a likely setting it was written into the picture. The result was sloppy in construction but rich in unsterotypical character studies; an American travelogue and a feminist film ahead of its time (but one, as its director admits, with “a *deus ex machina* and a very emotional plea to have a family”).

In 1969 Coppola established American Zoetrope in a San Francisco warehouse. Financed by Warners, it is a small but splendidly equipped studio for editing, mixing, and sound recording, and Coppola has continued to use it for these purposes. But in the beginning it was conceived as something very much more—a base from which to launch a revolution in the American film industry. According to Lucas, Zoetrope's vice president, they hoped to make seven or eight films a year, some of them “safe and reasonable” to pay for others that would be “really off-the-wall productions. It was a way to give first-time directors a break and do what studios would not ordinarily do.”

American Zoetrope in its original manifestation collapsed after a year or so. But not before Coppola had begun what has been seen as a “Hollywood Renaissance.” Thousands of young filmmakers wrote to Zoetrope or visited or sent their films. Unfortunately, many exploited the place, stealing or breaking the equipment. The high hopes faded as the money ran out, and Coppola's own reputation suffered when both *Finian's Rainbow* and *The Rain People* failed on release. Zoetrope's first film—Lucas' *THX-1138*—was also its last. Warners, who were to distribute the Zoetrope products, disliked the picture and asked for their money back. At thirty, Coppola was three hundred thousand dollars in debt and apparently finished as a filmmaker.

At that low point, Coppola was invited by Paramount to direct a major film based on Mario Puzo's bestselling Mafia novel *The Godfather*. It was not an easy picture. The crew at first had little faith in Coppola, who also had to fight hard to persuade Paramount to accept the stars he wanted and to make the film "in period." There was bitter opposition from the Italian-American Civil Rights League (whose president, an alleged mobster, was shot at a Columbus Day rally during the filming). And Coppola had his usual difficulty in deciding how to end the film....

The Godfather is immensely dramatic and exciting—a "dynastic romance" told with "a marvelously operatic use of pomp and violence." It opens the door on the mores and rituals of an exotic subculture, and it is one of the great gangster films. Robert K. Johnson suggests that "no other film has so imaginatively presented murder in such a variety of visually vivid ways," and Jay Cocks thought it "a mass entertainment that is also great movie art." Serious claims have been made for it as an indictment of American capitalism, and Coppola encouraged this view by saying that the Mafia "is no different from any other big, greedy, profit-making corporation in America."...

The Godfather won an Academy Award as the best picture of 1972, and Coppola received an additional Oscar as coauthor (with Puzo) of the best script based on material from another medium. Financially the film was staggeringly successful—at that time the most profitable movie in history, making more than a million dollars a day in profit for months after it was released. It recouped all of Coppola's losses and made him rich. For a time after it was finished he involved himself in less strenuous projects, including two stage productions in San Francisco....It was at this time that Coppola joined with William Friedkin and Peter Bogdanovich to form the Directors Company, a Paramount-backed consortium that in the end turned out only two movies—Bogdanovich's *Paper Moon* and Coppola's *The Conversation*.

Coppola's fascination with technology is at the center of *The Conversation*, which he wrote, directed, and coproduced. It is a study of a professional eavesdropper, Harry Caul, who is splendidly portrayed by Gene Hackman. One day, using a rifle-shot microphone, he records a conversation between two young people that he cannot at first decipher, though he knows that it concerns murder. He eventually clarifies the significant phrase but, because he knows more about technology than most people, he misinterprets it. An obsessively private man, he nevertheless intervenes, and he is destroyed. Influenced by Hitchcock, Clouzot, and Antonioni's *Blow-up*, the film owed much to Walter Murch, who handles both sound and editing and, according to some accounts, is primarily responsible for the brilliant interlacing of sound and image that gives the picture its unique quality. It won the Golden Palm as best film at Cannes in 1974.

The Godfather Part II carries the story both backward and forward in time. It begins in 1901 in Sicily, where a young boy is orphaned by vendetta. He is Vito Andolini (soon to be Corleone) and he emigrates to America; we see him (now played by Robert De Niro) finding his feet in New York, battling the Black Hand, and emerging as a power in the neighborhood. The film ends with

his "respectable" son Michael in a position of unassailable power but without a wife, brothers, friends, or any vestige of common humanity. Coppola was anxious to correct the impression that he admired the Corleones and to some extent he succeeds—if Vito as a young man has something of the Robin Hood in him, his son at the end is wholly-corrupted and cold-hearted. Indeed, the darkness that surrounds Michael at the end of the film is a measure of his achievement: he is lord of the underworld, and king of the dead and the damned. A more analytic film than its predecessor, greatly admired for the loving recreation of old New York in the early scenes, *The Godfather Part II* won Oscars for best picture, best director, best script (Coppola and Puzo), best supporting actor (De Niro), and best original score (Nino Rota and Carmine Coppola).

Coppola's position in the movie industry now seemed assured....By late 1975 he was at work on another movie, *Apocalypse Now*—a version of Conrad's *Heart of Darkness* updated to the Vietnam War. John Milius had written the original script under Coppola's sponsorship years before, when George Lucas was to have directed it. Now Coppola took the project over. It tells the story of Captain Willard (Martin Sheen), an Army officer with CIA connections, who is sent upriver from Saigon to "terminate" a certain Colonel Kurtz (Marlon Brando), a brilliant officer who has gone off the rails and established a private kingdom in Cambodia.

Shooting began in the Philippines in March 1976 and continued on and off for sixteen months, hindered by every conceivable kind of problem. Coppola replaced his leading actor, with great difficulty, after filming had begun. Typhoon Olga destroyed the sets. Martin Sheen had a heart attack. Before the film was finished, Coppola had mortgaged everything he owned to cover personally some sixteen million dollars of the thirty million it cost. Nor was the price only financial. Eleanor Coppola, who went to the Philippines to make a documentary about the filming, has written a book about the ordeal and the strains it placed on the marriage. In March 1977 she wrote of Coppola in her diary: "I guess he has had a sort of nervous breakdown. . . .The film he is making is a metaphor for a journey into self. He has made that journey and is still making it."

Editing continued throughout 1978, with Coppola unable to decide how to end the film: "Working on the ending is like trying to crawl up glass by your fingernails...."

At the box office the film was a major success, and Coppola rose once more from the ashes, his much-discussed plans for a quieter life apparently forgotten. He was soon gearing up a variety of projects for friends and protégés, starting with a script about the flamboyant car-maker Preston Tucker, and making notes for "a more personal, more theatrical film"—a love story set in Japan and America and based on Goethe's *Elective Affinities*. Late in 1979 he was negotiating for the Hollywood General production lot in Los Angeles and Zoetrope, reestablishing this time as "a little factory, like a Republic or an RKO, making one movie a month in the old style and at an intelligent price. But I believe we'll be the first all-electric movie studio in the world. . . .It just takes the wisdom and the guts to invest in the future."

The same year Zoetrope brought our *The Black Stallion* directed by Carroll Ballard, with Coppola executive producing, but



despite that film's broad critical success, the studio was by no means financially equipped for Coppola's next directorial effort, *One From the Heart* (1982). When foreign investors suddenly withdrew support in the midst of production, Coppola mortgaged everything he owned—including Zoetrope and his own homes—to complete the ambitious undertaking. ...Though the sets [designed by Dean Tavoularis], as well as the music by Tom Waits, received praise, the film as a whole was a critical and box-office flop....

The artistically adventurous features that Zoetrope produced or co-produced in the early '80s (*Hammett*, *The Escape Artist* and *Koyaanisqatsi* among them, with Kurosawa's *Kagemusha* perhaps Coppola's pet project) did little to help the studio's flagging financial resources, and in 1982 Coppola was forced to sell Zoetrope. He did not, however, declare bankruptcy but instead undertook to repay the debts he had incurred with *One From the Heart*. Ripe for projects with more popular appeal, Coppola took on the task of filming *The Outsiders*, a novel for teenagers by S.E. Hinton. Coppola had been "selected" by a group of high school students as the ideal director for a film version about rich and poor adolescents in Oklahoma, and upon reading the book, Coppola agreed with them. He immediately began filming with Matt Dillon in the lead, and tried to cultivate a genuine rift between the young actors playing underprivileged "greasers" and those playing wealthy "socs" to effect realistic confrontations on the screen. Coppola was so pleased with his progress that he decided in the middle of making *The Outsiders* to use the same crew and some of the same actors to make a second Hinton adaptation from her novel *Rumble Fish*. This dreamy black-and-white film depicts the darker side of the gang dynamics seen in *The Outsiders*, and pursues the theme of competition between brothers that Coppola has returned to repeatedly. Dillon again starred, with Dennis Hopper and Mickey Rourke in supporting roles; the film was dedicated to Coppola's older brother August.

At first dismissed as exploitation pictures, these two films have intrigued later critics, who have discerned here an inventive and unabashed romanticism at play in the confines of genre. Coppola worked closely with Hinton during the filming and achieved an unusual degree of creative control, especially over *Rumble Fish*, which is one of his own favorites. But as Richard Jameson remarked, a picture designed as "an art film for teenagers" ran the risk of bewildering its intended audience, who lack "a lexicon for its arty codes."

Faced with such discouraging responses and still owing an enormous sum of money, Coppola felt "the key is to keep working....Coppola received the Commander of the Order of Arts and Letters from France in 1984.

He could not have found backing for his independent projects at this time, and so responded positively to Robert Evans' plea for help with a "sick child": *The Cotton Club*.

Evans had originally intended to direct the film about the famous Harlem nightclub himself, but when it became mired in financial and legal problems he brought in Coppola to placate the film's investors. Coppola wrote almost forty versions of the script, working at first with Mario Puzo and then with novelist William Kennedy, finally coming up with a plot that blended classic Hollywood gangster and musical genres....

Coppola directed portions of the film from an elaborately equipped electronics van parked outside each location. ...Because the \$47-million film was so technically complex and was repeatedly interrupted by litigation (following one series of lawsuits Evans lost ownership of the film; in a contract dispute, Coppola temporarily withdrew from the project) Coppola never

achieved the creative control he sought, probably fulfilling his own dictum that "more money means less freedom." Pauline Kael wrote that in *Cotton Club* "Coppola, seemingly tormented by his inability to fulfill his own ideas and talents, took refuge in unobtrusive stylistics."

The emphasis on huge, state-of-the-art production methods that contributed to the expense and difficulty of making *The Cotton Club* nonetheless engaged Coppola more and more. In 1985 he made his first work for television, a dramatization of "Rip Van Winkle" for cable television. Coppola crafted many of the fantastic scenes in the fairy tale with computer imaging systems that allow for the exact imposition of many separately filmed images. He found the video medium very much to his liking, and hired Eiko Ishioku, who had done surrealistic sets for Paul Schrader's *Mishima*, a 1985 film about Japanese author Yukio Mishima that Coppola helped produce, to design the sets for "Rip Van Winkle." Though the director's reliance on technology was faulted in *The Outsiders* and *One From the Heart* for distancing him from his work, Coppola insists that "film is already like the horseless carriage. Film is beautiful, but it is dead, it is not any longer relevant. The new medium, video, is so incredibly flexible and immediate and economical and *can* be as beautiful that it's bound to take over." In 1985 Coppola was able to indulge all his high-tech excitement in making *Captain EO*, a 12-minute space fantasy starring (and with songs by) Michael Jackson, produced by George Lucas and with camerawork by Vittorio Storaro. The film will be shown only at Disneyland and Disney World, on huge Imax screens that emanate fog and laser beams.

Coppola swings between epic, high-tech behemoths and intimate studies and his uneven success rate are characteristic of many directors of his generation, according to David Sterritt, who maintains that Cimino, Scorsese, Spielberg and Coppola face "the difficulty of joining personal expression with big money and flashy show-biz traditions." But despite his track record, the film industry has treated Coppola with unusual lenience, perhaps because, as producer Irwin Jablans has said, "he's the last, or maybe just the latest, of the great old larger-than-life American directors. His failures are more interesting than many other directors' hits."

"Castro-bearded and restless," immensely knowledgeable about every aspect of filmmaking, Coppola has been described as "still something of the enthusiastic schoolboy egghead." ...[His] second son was killed in a boating accident in 1986. "You know what it's like to be a director?" he said once. "It's like running in front of a locomotive. If you stop, if you trip, if you make a mistake, you get killed." Coppola's own career bears this out, but he has always refused to stay dead, and he has breathed life into those around him. "He subsidized us all," John Milius says. "George Lucas and me. Willard Huyck and Gloria Katz, who wrote *American Graffiti*, Hal Barwood, Matt Robbins...He is responsible for a whole generation; indirectly he is responsible for Scorsese and De Palma. You cannot overemphasize the importance he had. If this generation is to change American cinema, he is to be given the credit, or the discredit."

From Michael Ondaatje. *The Conversations: Walter Murch and the Art of Editing Film*. Knopf, NY, 2002.

In the fall of 2000, I was a writer-in-residence at the Columbia University medical school in New York. Every morning I would take the A train to Columbia Presbyterian on 168th Street, the hospital where, in fact, Duke Ellington was admitted in the last

days of his life. During those three months I invited some writers to come and speak to the class I was teaching. As there was a chance Walter would be travelling through New York in December, I asked him if he would address the students and medical faculty about his work in film. He agreed partly because he had been born in the hospital, as he said (always precise), fifty-seven year and one hundred and fifty-two days ago.” So I was able to introduce him one afternoon as an older and wise Walter Murch.

The talk held his medical audience spellbound. He projected clips from various films, talking about how they were structured, and he projected slides to show how picture, light, sound, and electricity combine in the process of amplification in a theatre. His constant fascination with and knowledge of the sciences has always made him very much at ease with this kind of audience. A year later he would be giving a lecture in San Diego on the future of digital cinema to a gathering of three thousand neurosurgeons.

The next morning after his talk at the hospital, we sat down for our third conversation. The sound of the steam pipes in the walls of the Soho loft where we met constantly startled us with their loudness, a sort of haphazard and unseen gamelan orchestra. This time our talk focussed mostly on two films: *The Conversation* and *Touch of Evil* which Walter had spent the early part of 1998 recutting according to Orson Welles’s recently discovered memo. *The Conversation* was the first feature on which Walter edited picture, and in many ways I think it’s his most interesting (and probably his most independent) work in his ongoing collaboration with Coppola as writer-director and himself as editor.

Our conversation ended with a late Vietnamese lunch on Greene Street.

EDITING *THE CONVERSATION*

O: When you and Francis Coppola worked on *The Conversation*, the content must have seemed like the absolutely logical subject you would want to make a film about, a celebration and inquiry of “humble sounds.” Really, the same obsession you had when you were eleven years old. Was it a film Coppola wrote on his own and you then got involved in, or were you involved at an earlier stage?

M: He wrote it in the late sixties. The idea for the film was a *Life* magazine article that Irvin Kershner, the director, had brought to Francis’s attention. It was a portrait of Hal Lipset, a surveillance technician who worked out of San Francisco. Francis had seen Antonioni’s *Blowup* a year or two before, and he had the idea to fuse the concept of *Blowup* with the world of audio surveillance. The central character, Harry Caul—loosely inspired by Harry Haller in Hermann Hesse’s *Steppenwolf*—is an ordinary bourgeois person who is suddenly plunged into a world over which he has no control.

O: It’s an amazing film. On one level it’s a thriller, but it also has that ambiguity we were talking about earlier. And it’s got such a chiselled and obsessed point of view.

M: Yes, since the story is relentlessly told from the single point

of view of this ordinary surveillance technician. You know that he’s been hired by the Director of a faceless Corporation to secretly tape the conversations of a young couple who may or may not be having an affair. But since you only know what *he* knows, you never really discover the whole story of what has happened. You just make assumptions. And because he’s a sound man, over the course of the film you, the audience, naturally begin to hear the world the way *he* hears it. That was a wonderful opportunity.

O: This is one of the great unreliable narratives in film. And it seems an obsession so close to yours....

M: There were many times while making the film that I had a sense of doubling. I’d be working on the film late at night, looking at an image of Harry Caul working on his tape, and there would be four hands, his and mine. Several times I was so tired and disoriented that Harry Caul would push the button to stop the tape and I would be amazed that film also didn’t stop! Why was it still moving?

It’s curious that recently I’ve been working on the Edison-Dickson film, doing exactly the same kind of thing that Harry Caul did on that tape.

O: The craft of Harry Caul and what you do as a sound person do seem very close.

M: I think Francis was probably studying me occasionally, as if I were a member of a strange tribe and he were an anthropologist! I was the sound person most accessible to him—I supervised all the postproduction sound work on *Rain People*, *Godfather*, *THX*, and *American Graffiti*.

O: Watching *The Conversation*, I feel Coppola has given us, in an odd way, a celebration of artists, of professionals. There’s such a pleasure in the craft—in the scene following the conference on electronic surveillance technology, where Harry’s four fellow professionals stand around chatting about their craft, and in the way they talk about Harry as one of the “notables.” It’s a portrait of a clan of artists.

M: Yes, that was very much on Francis’s mind. I remember



him saying at the time how fascinating it is, particularly in film, to watch a craft being exercised. A woodcarver. Or a stonemason. To simply sit and watch. How often does he sharpen the blade? Oh, that’s interesting—he sharpens it every tenth stroke. There’s a very tactile, visual quality to it all. And it’s of considerable human interest at the same time too.

O: It’s the way that in a samurai movie we become much more interested in the warrior’s detailed training in solitude than in the final battle.

M: Yes. And for Francis, Harry Caul’s craft is, of course, very much like filmmaking: Here’s the raw material, and how do you get the best out of that material? It’s an insight into the way such a mind works. Also, there’s a lot of Francis in Harry Caul, although when you meet Francis you don’t think of him as Harry. Francis comes across as the expansive, voluble paterfamilias. He’ll

welcome you to his table. He loves to have lots of people around and he loves discussion, to be the host, to cook dinner for you—all those social things that run absolutely opposite to the lonely Harry Caul in his motel-like apartment, playing a saxophone alone. But in fact there's another side to Francis that's very much like Harry Caul.

Also Francis himself has a highly developed technical side. Had his life gone another way, I can easily see him getting even more deeply involved in technology: "Harry Coppola." The story that Harry's rival, Bernie Moran, tells at the party in Harry's loft—how Harry bugged the neighbor's phones when he was twelve? That's actually a story about Francis when he was twelve.

Also, every filmmaker is a kind of voyeur. It just happens that Harry's voyeurism is very narrow—only the sound spectrum. But as soon as you become a filmmaker you are naturally always looking for subject matter and looking at new ways of seeing things and snooping no aspects of people's lives: not only subject matter but *approaches* to subject matter. I think it was easy for Francis to understand Harry Caul and his craft, out of his own experience.

That's been one of Francis's great strengths—finding ways to get his films to tap into his own personal experiences. I think sometimes that when films Francis has made have gone wrong, or not been as fully developed as they might have been, it's because he hasn't found a way to use his own life and experience as a reservoir from which to nourish those particular films. Then it tends to become a more technical exercise. But certainly in the *Godfather* films and *The Conversation* and *Apocalypse Now*, he was able to convert the making of those films into a kind of personal battleground and enrich the subject matter of the film itself.

O: Even though they are surrounded by "big" plots, most of Coppola's characters—Willard, Michael and the others—are solitaries, compulsively private. They are one-way mirrors, looking out, seldom revealing themselves, in some way at war with the outside world. That's where the drama lies.

M: My personal image of a Coppola film is a close-up of a very human face against an incredible backdrop of historical action. And having the two things work together without unbalancing each another.

O: I remember when you were accepting the Scriptor Award for Anthony's adaptation of *The English Patient*, you read out the order of the scenes as they finally played in the film. The eventual order was something like 1, 42, 2, 98—everything seemed to have changed, in the course of the editing. Is it something that has happened in most of the films you've done, or was that an unusual occurrence?

M: In editing the order of the scenes often changes from what it was in the script. *The Conversation* was changed a lot. But in terms of its entanglements, I think *The English Patient* was the most changed. In *The English Patient*, there's a double variability—you're going backwards and forwards into several different times frames, and the point of view is not fixed: you can jump to a scene between Caravaggio and Hana as easily as you can to one between Kip and the Patient. Yet they're all in the same environment. Whereas in *The Conversation* was limited by its somewhat linear time frame and by the nature of Harry Caul's singular point of view. You *only* have scenes in which Harry Caul is present. You

are looking either at Harry or at something he's looking at. I should say listening as well as looking.

O: When you were editing *The Conversation*, was there a sense that you could have shaped it ten different ways, constructed new involvements? Because I get the sense watching it that the plot could swerve backwards or sideways into all kinds of unexplored material. Was it a very difficult edit?

M: A peculiarity of the project was that a good ten days of material was never filmed—Francis and the production team, just ran out of time and money to shoot the entire script, and he had to go off and do preproduction on *Godfather II*. His advice to me at that point was, Well, let's just cut what we have together and see if we can find a way to compensate for that missing footage. So from the beginning we couldn't structure it the way the screenplay called for. I'd say there were about fifteen pages of script material that were not shot.

O: Was it a small complexity of plot that was midding from the shot film, or was it something major? How did you work around the missing scenes?

M: We had to be pretty inventive. For instance, in one scene Harry pursues Ann—the young woman who was his surveillance "target"—to a park, where he reveals to her who he is and what his concerns for her are. Francis shot the park material, but the material leading up to it, including a chase on electric buses, was never shot.

O: In the film, that conversation in the park is part of a dream sequence.

M: Because since we had no fabric with which to knit it into the reality of the film, it floated for a while, like a wild card, until we got the idea of making it a dream of Harry's, which seemed to be the way to preserve it within the film.... When you have restricted material you're going to have to restructure things from the original intent, with sometimes felicitous juxtapositions.

O: Were there other scenes like the park sequence where you needed to adjust or even reshoot material?

M: In the end, the only additional shot we had to film, to make it all work, was a close-up of Harry's hand pulling a reel of tape off the tape recorder, so we could reveal that Meredith, the woman who seduces him at the party, has stolen the crucial tape. In fact, the idea of Meredith as an agent of the Corporation was created in postproduction, and it clarifies and shapes the whole story.

O: It's almost as if you're inventing the script, discovering it, as you work on it.

M: Inventing elements of it. That was necessary, given that there was unshot material.

O: When films are worked on in this way, they seem to give off a novelistic air. I felt the same way watching Wong Kar-wei's *In the Mood for Love*, where I believe he created a "story" during the editing from a much larger canvas of possibilities that he had filmed. And in *The Conversation*, we get the sense that there's a complete story behind the selection of material—it's back there in the distance. We are not held hostage by just one certain story, or if

we are, we know it is just one opinion: there are clear hints of other versions. Not many films do that. I think *you* achieve that effect by always suggesting through sound that there is something going on off screen—in *The English Patient*, the sounds that come from outside the torture room when we are inside suggest other worlds and other plots: we don't see them, but we hear them through the layering of sounds. In *The Conversation*, something like that is achieved by altering and colliding the order of events.

M: One thing that made it possible to do that in *The Conversation* was Francis's belief that people should wear the same clothes most of the time. Harry is almost always wearing that transparent raincoat and his funny little crepe-soled shoes. This method of using costumes is something Francis had developed on other films, quite an accurate observation. He recognized that, first of all, people don't change clothes in real life as often as they do in film. In film, there's a costume department interested in showing what it can do—which is only natural—so, on the smallest pretext, characters will change clothes. The problem is, that locks filmmakers into a more rigid scene structure. But if a character keeps the same clothes, you can put a scene in a different place and it doesn't stand out.

Second, there's a delicate balance between the time line of a film's story—which might take place over a series of days or weeks or months—and the fact that the film is only two hours long. You can stretch the amount of time somebody is in the same costume because the audience is subconsciously thinking, Well, I've only been here for two hours, so it's not strange that he hasn't changed his clothes.

As soon as this issue becomes overt, of course, you have to address it—if somebody in the story gets soaking wet, then of course he'll have to change his clothes, or if he's at a different kind of social function a week later, of course he'll be wearing a different set of clothes. Short of that, it's amazing how consistent you can make somebody's costume and have it not stand out.

O: Film—even more than theatre, I think—insists on a unity, in some odd way, Not just in costume and location but even in sound.

M: Mm-hm.

O: I mean, if a different, distinct sound or room tone is suddenly introduced, unless it's explained or established it can appear inexplicably foreign. There's a forced consistency in film.

M: Right, which is necessitated by the fact that films are shot out of sequence.

Actually, one of the main structural changes in *The Conversation* was necessitated when we realized that the audience found what Harry Caul *does*—his regular work—so mysterious that it was not only hard for them to understand it but hard to understand the twists of *this particular* situation in which he finds himself. There were many screenings we had along the way where the audiences were completely flummoxed!

In the original filmed version, when Harry decodes the tape he's made of Ann and the young man, Mark, he *immediately* uncovers the line, "He'd kill us if he got the chance," then goes to return the tape to the Director. As an experiment we divided the scene in two. In the first part we had Harry working on the tape in a routine way, without uncovering the key line. The next day he goes to deliver the tape to the Director. But the fact that the Director's assistant—a very young Harrison Ford—seems a little

too anxious to get his hands on the tape gives Harry—and us—pause. Harry takes it back to his studio to listen to it more closely. Now we have the second half of the scene where he uncovers the fateful line—which now has greater meaning in this new context.

This structure allows the audience to follow the train of events more clearly. But it took us some time to realize that there was a problem and then figure out what to do about it,

O: For me, *The Conversation* felt like the first American film of our generation that was really *European*. It was a new perspective, a new focus. In *You're a Big Boy Now* and *The Rain People*, I saw that something strange was happening, but this was the one that was so gutsy, in terms of, Okay, we're going to talk about this from this obsessive angle and we're *not* going to deal with, or think about, the John Ford vista.

M: Exactly. The inspiration for Billy Wilder's *The Apartment* was a tangential character in David Lean's *Brief Encounter*: the man who agrees to lend the lovers his apartment for the night... Francis was interested in following an anonymous person and really investigating the fabric of his life....

O: It's what I love about the film! It's that wonderful balance of those two things: a mystery genre and an intellectual character study....



M: They finished shooting *The Conversation* in March of '73, and the mix and everything was done about eleven months later. More than usual, but less than some... I was doing two things at once—mixing *American Graffiti* and editing *The Conversation*.

O: When you put together the DVD version of *The Conversation* twenty-five years later, did you see it as an opportunity to finesse any of the editing?

M: No. We didn't touch the picture at all. We remastered the soundtrack though. It was originally mixed in 1974 as a monophonic optical track, the kind of sound that had remained virtually unchanged since the late 1930s. By 1976, with the introduction of Dolby stereo, we were able to mix higher-quality sound, and in stereo. Since then, of course, there's been tremendous progress technically: we've seen the introduction of digital sound and all the different kinds of sophisticated computer-controlled multitrack systems. *The Conversation*, was, technically speaking, plain vanilla. Artistically, it was another matter. We were trying to push the envelope. A very small envelope.

If you release an older film on DVD, you're almost obliged

to remaster the soundtrack so that it can withstand scrutiny by the magnifying glass of today's sophisticated equipment. Luckily, we found the original masters of the music—now twenty-eight years old. They had been recorded on three-track magnetic tape. The idea at the time was that the three tracks would allow us to shift the balance between the bass and the treble parts of the piano, to give different colourations of the mono sound.

But today, if you play the three tracks through a theatre system, it reproduces a very nice stereo field. So we were able to present the music in stereo for the DVD. That then obliged us to re-create some of the atmospheres, and an occasional sound effect, in stereo....



O: There's a distinctive use of music in all your films...

M: In that scene [where Harry hears the line "He'd kill us if he got the chance"] in *The Conversation*, you go through a good five or six minutes with no music accompanying what's happening, other than the music that's actually on the tape. It's only at the moment when Harry realizes, to his chagrin, Oh no, this apple is poisoned, that the music comes in. As I said, music seems to function best when it channels an emotion that has already been created out of the fabric of the story and the film...

O: Does music always tend to be written and brought in at the last stage of a film?

M: In *The Conversation* the music was done in a very intelligent way—I was surprised later on to find out this was not the usual method. Francis gave the script to the composer, David Shire, long before the film was shot—highly unusual, although I recommend it if the director and the composer have a good relationship. Francis asked David to pretend that this was a strange kind of musical: The screenplay is the book, so now come up with tunes for it. David wrote two or three of the themes that are in the film, based just on his reading of the screenplay. Francis was able to play those themes for Gene Hackman and the other actors at the time of shooting, so they could hear the music that might be played with the scene. They could hear the scene's colouration—so they didn't have to *act* that colour. It gave them a great deal of freedom to have that advance knowledge, to pitch themselves against or with the music....

It seems incredible to me that it's done in any other way, when you think how critical music is in film. But music is almost always written after the fact, with the composer reacting to events already filmed and edited together.... Usually the music not only comes in very late but it is almost spray-gunned on to the film....

O: Gene Hackman as Harry Caul gives a remarkable performance of a guy who won't reveal anything about himself, yet somehow we are magnetized by him. How does that work?...

M: The very smart thing that Francis exploited is the human hunger for mystery: if somebody says, I'm not going to show you what's under my hands, you become fixated on what's under his hands. Even if your hunch is that there's nothing, you won't be satisfied until you've seen what is—or isn't—under his hands. And that's what happens when you present somebody, like Harry Caul, who won't tell you anything about himself.

STEPPENWOLF(from Wikipedia):

Der Steppenwolf is the tenth novel by German-Swiss author Hermann Hesse. Originally published in Germany in 1927, it was first translated into English in 1929. Combining autobiographical and fantastic elements, the novel was named after the lonesome wolf of the steppes. The story in large part reflects a profound crisis in Hesse's spiritual world in the 1920s while memorably portraying the protagonist's split between his humanity, and his wolf-like aggression and homelessness....

The book is presented as a manuscript by its protagonist, a middle-aged man named Harry Haller, who leaves it to a chance acquaintance, the nephew of his landlady. The acquaintance adds a short preface of his own and then has the manuscript published. The title of this "real" book-in-the-book is Harry Haller's Records (For Madmen Only).

As it begins, the hero is beset with reflections on his being ill-suited for the world of everybody; regular people. In his aimless wanderings about the city he encounters a person carrying an advertisement for a magic theater who gives him a small book, *Treatise on the Steppenwolf*. This treatise is cited in full in the novel's text as Harry reads it. The pamphlet addresses Harry by name and strikes him as describing himself uncannily. It is a discourse of a man who believes himself to be of two natures: one high, the spiritual nature of man; while the other is low, animalistic; a "wolf of the steppes". This man is entangled in an irresolvable struggle, never content with either nature because he cannot see beyond this self-made concept. The pamphlet gives an explanation of the multifaceted and indefinable nature of every man's soul, which Harry is either unable or unwilling to recognize.

The next day Harry meets a former academic friend who invites Harry to his home. While there Harry both becomes disgusted by the nationalistic mentality of his friend, and offends the man by criticizing his wife's picture of Goethe, thus cementing his belief that he does not fit in with regular society. Trying to postpone returning home, (where he has plans to commit suicide), Harry chances upon a young woman in a dance hall, Hermine, who quickly recognizes his desperation. They talk at length, with Hermine alternately mocking his self-pity and indulging him in his view of life, all to his astonished relief. By promising another meeting, Hermine provides Harry with a reason to learn to live, and he eagerly embraces her instruction. Over the next few weeks Hermine introduces Harry to the indulgences of what he calls the "bourgeois": she teaches Harry to dance, introduces him to the casual use of drugs, finds him a lover, and more importantly, forces him to accept these as legitimate and worthy aspects of a full life.

She also introduces Harry to a mysterious saxophonist named Pablo, who appears to be the very opposite of what Harry considers a serious, thoughtful man. After attending a lavish

masquerade ball, Pablo leads Harry to his metaphorical "magic theater", where his previous concerns and higher notions about his soul disintegrate as he participates in several ethereal and phantasmal episodes and indulges his deep and simplistic lower, animalistic nature, culminating with him killing Hermine with a knife, apparently fulfilling her own earlier request but actually showing his continuing ignorance. Harry is consequently judged by Mozart, who condemns him to see life and show the proper reverence to it, thus marking a return to the focus on his higher, spiritual self.

CAUL (from Wikipedia): A caul (Latin: Caput galeatum, literally, "head helmet") is a thin, filmy membrane, the amniotic sac, that covers or partly covers the newborn mammal immediately after birth. It is also the membrane enclosing the paunch of mammals, particularly as in pork and mutton butchery....

In medieval times the appearance of a caul on a newborn baby was seen as a sign of good luck. It was considered an omen that the child was destined for greatness. Gathering the caul onto paper was considered an important tradition of childbirth: the midwife would rub a sheet of paper across the baby's head and face, pressing the material of the caul onto the paper. The caul would then be presented to the mother, to be kept as an heirloom. Other medieval European traditions linked being born with the caul to the ability to defend fertility and the harvest against the forces of evil, particularly witches and sorcerers.

Over the course of European history, a popular legend developed suggesting that possession of a baby's caul would give its bearer good luck and protect that person from death by drowning. Cauls were therefore highly prized by sailors. Medieval

women often sold these cauls to sailors for large sums of money; a caul was regarded as a valuable talisman....

In the film *Oscar and Lucinda*, Oscar is presented, by his estranged father, with the caul that was upon his head at birth. Oscar has a phobia of the ocean and of water in general, linked to the death of his mother when he was a child. He carries this caul with him until he dies, ironically, by drowning.

In the play *Gypsy*, Mama Rose tells Louise (Gypsy Rose Lee): "You were born with a caul. That means you got powers to read palms and tell fortunes - and wonderful things are gonna happen to you."

Other legends also developed. One popular legend went that a caulbearer would be able to see the future or have dreams that come to pass.

Negative associations with the birth caul are rare, but in several European countries a child being born with a caul was a sign that the child may become a vampire. As a preventative measure, the caul was removed before the child was able to eat any of it, and then it was destroyed.

The most common portent of good luck in recent centuries is that the baby born with a caul will never drown, the second most common myth is from Scotland and that believes the child will be fey, or psychic. Another British meaning is that the child will travel its entire life and never tire.

Also an important myth hails from ancient Egypt, and that story claims the newborn baby is destined for the cult of Isis, again a mystically inclined fate.

Also if twins are both born with cauls it meant that they are marked by a demon and their souls are already damned.

Coming up in the Buffalo Film Seminars:

Oct 21 Lina Wertmüller SEVEN BEAUTIES (PASQUALINO SETTEBELLEZZE) 1975

Oct 28 Elia Kazan A FACE IN THE CROWD 1957

Nov 4 Krzysztof Kieslowski BLIND CHANCE (PRZYPADK) 1981

Nov 11 Wim Wenders PARIS, TEXAS 1984

Nov 18 Wong Kar-Wai IN THE MOOD FOR LOVE (FA YEUNG NIN WA) 2000

Nov 25 Florian Henckel von Donnersmarck THE LIVES OF OTHERS (DAS LEBEN DER ANDEREN) 2006

Dec 2 Stanley Kubrick 2001: A SPACE ODYSSEY 1968

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