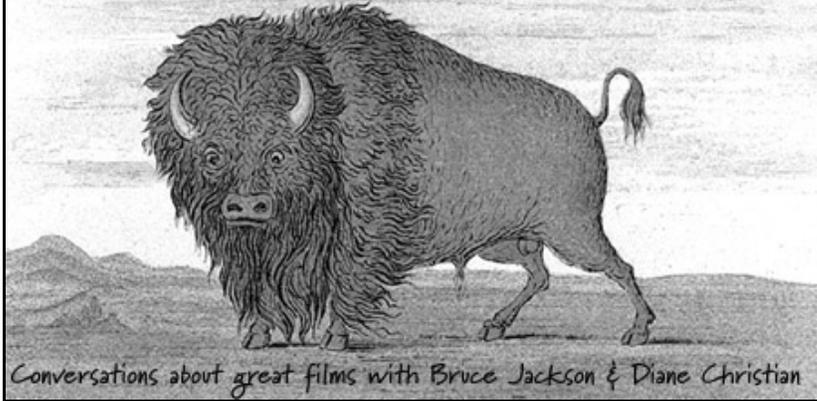


The Buffalo Film Seminars



FRED ZINNE MANN (29 April 1907, Vienna, Austria—14 March 1997, London, England. Heart attack) directed 45 films. He was nominated for eight best director Academy Awards: *Julia* 1977, *A Man for All Seasons* 1966 (won as director and also as producer), *The Sundowner* 1961 (nominated for director and producer), *The Nun's Story* 1959, *From Here to Eternity* 1953 (won), *High Noon* 1952, *Benjy* 1951 (Documentary Short, won), and *The Search* 1948. Some of his other films are *The Day of the Jackal* 1973, *A Hatful of Rain* 1957, *Oklahoma!* 1955, *The Member of the Wedding* 1952, *While America Sleeps* 1939, and *Tracking the Sleeping Death* 1938.

DANIEL TARADASH (29 January 1913, Louisville, Kentucky—22 February 2003, Los Angeles, pancreatic cancer) wrote 19 screenplays, among them, *Castle Keep* (1969), *Hawaii* (1966), *Bell Book and Candle* (1958), *Picnic* (1955), *Desirée* (1954), *Don't Bother to Knock* (1952), *Rancho Notorious* (1952), *Knock on Any Door* (1949), and *Golden Boy* (1939).

BURNETT GUFFEY (26 May 1905, Del Rio, Tennessee—30 May 1983, Goleta, California), shot 87 films. He won cinematography Oscars for *From Here to Eternity* and *Bonnie and Clyde* (1967), and was nominated for *King Rat* (1965), *Birdman of Alcatraz* (1962) and *The Harder They Fall* (1956). Some of his other films were *The Great White Hope* (1970), *The Learning Tree* (1969), *King Rat* (1965), *They Came to Cordura* (1959), *Gidget* (1959), *And Baby Makes Three* (1949), *All the King's Men* (1949), and *Knock on Any Door* (1949).

MONTGOMERY CLIFT (17 October 1920, Omaha, Nebraska—23 July 1966, New York City, coronary occlusion) acted in 18 films, the last of which was *The Defector* (1966). Some of the others were *Freud* (1962), *Judgment at Nuremberg* (1961), *The Misfits* (1961), *Suddenly, Last Summer* (1959), *Lonelyhearts* (1958), *The Young Lions* (1958), *Raintree County* (1957), *Indiscretion* (1953), *A Place in the Sun* (1951), *The Heiress* (1949), *Red River* (1948), and *The Search* (1948).

DONNA REED (27 January 1921, Denison, Iowa—14 January 1986, Beverly Hills, pancreatic cancer) acted in 47 films, but was probably best known in recent years for her 1984-1985 stint as Ellie Ewing Farlow on the TV series "Dallas" and her own "The Donna Reed Show" in the late 1950s. Some of her films were *Backlash* (1956), *The Last Time I Saw Paris* (1954), *Green Dolphin Street* (1947), *It's a Wonderful Life* (1946), *They Were Expendable* (1945), *The Picture of Dorian Gray* (1945), *See Here, Private Hargrove* (1944), *The Courtship of Andy Hardy* (1942) and *The Get-Away* (1941).

FRANK SINATRA (12 December 1915, Hoboken, New Jersey—14 May 1998, Los Angeles, heart & kidney disease; bladder cancer; senility) acted in about 60 films, among them *The First Deadly Sin* (1980), *The Detective* (1968), *The Naked Runner* (1967), *Von Ryan's Express* (1965), *Robin and the 7 Hoods* (1964), *Come Blow Your Horn* (1963), *The Manchurian Candidate* (1962), *Ocean's Eleven* (1960), *Some Came Running* (1958), *Pal Joey* (1957), *High Society* (1956), *The Man with the Golden Arm* (1955), *Guys and Dolls* (1955), *On the Town* (1949), *It Happened in Brooklyn* (1947), *Anchor's Aweigh* (1945), and *The Gay City* (1941). Early in his career, Sinatra had been a hugely popular singer in the 1940s but by the time his career was resurrected by his performance in this film, his voice had gone and he'd been appearing in a string of not-very-interesting films. He continued to be a major draw in Las Vegas until not long before his death. He alternated focus on his acting and singing careers, but pretty much wound up playing himself in his own life, with his buddies Dean Martin, Peter Lawford, Joey Bishop and Sammy Davis, Jr., commonly known as "the Ratpack."

JACK WARDEN (18 September 1920, Newark, New Jersey) has acted in 60 films, among them *Bulworth* (1998), *Mighty Aphrodite* (1995), *Things to Do in Denver When You're Dead* (1995), *Bullets Over Broadway* (1994), *The Presidio* (1988), *Being There* (1979),

March 23, 2004 (VIII:10)



Heaven Can Wait (1978), *Shampoo* (1975), *The Apprenticeship of Duddy Kravitz* (1974), *Brian's Song* (1971), *Donovan's Reef* (1963), *12 Angry Men* (1957), and *Man with My Face* (1951). He's also done a huge amount of TV work, both in series and in made-for-tv films.

BURT LANCASTER (2 November 1913, New York, New York—20 October 1994, Century City, California) was so over the top so often it's perhaps easy to miss how good an actor he really was. His first screen role was riveting: "Swede" in *The Killers* 1946, based on Hemingway's famous short story. His fourth film, *Brute Force* 1947, is still one of the best prison movies and was one of the reasons Bruce loathed the otherwise loveable Hume Cronyn, who played the evil warden, for decades. He was in nearly a hundred theatrical and made-for-tv films in all, and he played the lead in at least half of Hollywood's great war movies. Some of his memorable performances: *Field of Dreams* 1989, *Local Hero* 1983, *Atlantic City* 1980, *Go Tell the Spartans* 1978, *The Island of Dr. Moreau* 1977, *Twilight's Last Gleaming* 1977, 1900 1976, *Ulzana's Raid* 1972, *Airport* 1970, *The Gypsy Moths* 1969, *Castle Keep*, 1969, *The Swimmer* 1968, *The Professionals* 1966, *Seven Days in May* 1964, *The Leopard* 1963, *Birdman of Alcatraz* 1962, *Judgment at Nuremberg* 1961, *Elmer Gantry* 1960, *The Unforgiven* 1960, *Sweet Smell of Success* 1957 *Gunfight at the O.K. Corral* 1957, *The Rainmaker* 1956, *The Rose Tattoo* 1955, *Come Back, Little Sheba* 1952, *Jim Thorpe - All American* 1951, *All My Sons* 1948, and *Sorry, Wrong Number* 1948. Lancaster won one best actor Oscar for *Elmer Gantry* and was nominated for three others *Atlantic City*, *Birdman of Alcatraz*, and *From Here to Eternity*.

DEBORAH KERR (30 September 1921, Helensburgh, Scotland) acted in 54 theatrical and tv films. *Biography from Leonard Maltin's Movie Encyclopedia*: "Perhaps the screen epitome of ladylike British reserve, this beautiful star was Oscar-nominated a whopping six times in 12 years-and never once won. Yet few film performers have accumulated as many meritorious movies to their credit. A former ballet dancer who also acted on stage before making her screen debut opposite Rex Harrison and Wendy Hiller in Shaw's *Major Barbara* (1941), Kerr achieved stardom early in her career. British director Michael Powell gave the actress one of her best roles, that of a Catholic nun trying to run a mission school in the Himalayas, in *Black Narcissus* (1946), and it brought her to the attention of MGM, which signed her up immediately. (The promotion for her first Hollywood movie instructed Americans thusly: "Deborah Kerr-rhymes with Star!") Although her dominant screen "image" is that of an elegant, refined and possibly reserved British woman, Kerr played a wide variety of roles, and went decidedly against type as the American adulteress in *From Here to Eternity* (1953), in which she shared a famous smooch in the surf with Burt Lancaster. She was a charming-if unusual-match for Clark Gable in *The Hucksters* (1947, her Hollywood debut), a plucky heroine in *King Solomon's Mines* (1950), a credible Lygia in *Quo Vadis?* (1951), an effective Portia in *Julius Caesar* (1953), an utterly unflappable Anna in *The King and I* (1956, with Marni Nixon providing her singing voice), an elegantly witty woman who shares a shipboard romance with Cary Grant in *An Affair to Remember* (1957), a shipwrecked nun forced to contend with the scruffy marine Robert Mitchum in *Heaven Knows, Mr. Allison* (1957), the real-life Sheilah Graham, in love with F. Scott Fitzgerald in *Beloved Infidel* (1959), a governess haunted by her surroundings in *The Innocents* (1961), to name just a few. She never gave a bad performance. She was Oscar-nominated for *Edward, My Son* (1949), *From Here to Eternity* (1953), *The King and I* (1956), *Heaven Knows, Mr. Allison* (1957), *Separate Tables* (1958), and *The Sundowners* (1960). She has lived for many years in Switzerland with her husband, author Peter Viertel, occasionally agreeing to make a TV movie or miniseries. In 1994 she received an honorary Academy Award." She played three roles in Powell's and Pressburger's *The Life and Death of Colonel Blimp* (1943).

ERNEST BORGNINE (Ernes Effron Borgnino, 24 January 1917, Hamden, Connecticut) has been in hundreds of tv dramas and more than 150 films. Everybody hated him after his character killed Maggio Frank Sinatra in *From Here to Eternity* but then everybody loved him for his Oscar-winning performance as *Marty* (1955). For the rest of his

FROM HERE TO ETERNITY 1953

Burt Lancaster...1st Sgt. Milton Warden
Montgomery Clift...Pvt. Robert E. Lee 'Prew' Prewitt
Deborah Kerr...Karen Holmes
Donna Reed...Alma Burke (Lorene)
Frank Sinatra...Pvt. Angelo Maggio
Philip Ober...Capt. Dana 'Dynamite' Holmes
Mickey Shaughnessy...Supply Sgt. Leva
Harry Bellaver...Pvt. Mazzioli
Ernest Borgnine...SSgt. James R. 'Fatso' Judson
Jack Warden...Cpl. Buckley
John Dennis...Sgt. Ike Galovitch
Merle Travis...Sal Anderson
Tim Ryan...SSgt. Pete Karelsen
Arthur Keegan...Treadwell
Barbara Morrison...Mrs. Kipfer, Owner New Congress Club
Claude Akins...Sgt. Dhom
James Jones...Bit Part

Directed by Fred Zinnemann
Script by Daniel Taradash based on the novel by James Jones
Produced by Buddy Adler
Original Music by George Duning (background music), James Jones (song "Re-enlistment Blues"), Fred Karger (song "Re-enlistment Blues"), Robert Wells (song "Re-enlistment Blues")
Cinematography by Burnett Guffey
Mushy Callahan...boxing advisor
118 min

8 Academy Awards for Best Actor in a Supporting Role (Sinatra), Best Actress in a Supporting Role (Reed), Cinematography Black-and-White (Guffey), Director (Zinnemann), Film Editing (William A. Lyon), Picture (Adler), Best Sound Recording (John P. Livadary), Best Writing (Taradash), plus 5 nominations Best Actor in a Leading Role (Clift), Best Actor in a Leading Role (Lancaster), Best Actress in a Leading Role (Kerr), Best Costume Design Black-and-White (Jean Louis), Best Music Scoring of a Dramatic or Comedy Picture (Morris Stoloff, George Duning)
National Film Preservation Board, USA 2002 National Film Registry

career he has alternated between guys you could like and guys you never could. Some of his other films: *Gattaca* (1997), *Convoy* (1978), *Emperor of the North Pole* (1973), *The Poseidon Adventure* (1972), *The Dirty Dozen* (1967), *McHale's Navy* (1964) and *Bad Day at Black Rock* (1955).

JAMES JONES (bio from James Jones Literary Society, <http://rking.vinu.edu/j.htm>) "(1921-1977), one of the major novelists of his generation, is known primarily as the author of fiction that probes the effects of World War II on the individual soldier. Born in Robinson, Illinois, Jones entered the U.S. Army and had the distinction of being the only individual who would become a major writer to witness the attack by the Japanese on Pearl Harbor. A member of the 27th U.S. Infantry Regiment (25th Division), Jones was wounded at Guadalcanal and returned to Robinson, where he started to write about his experiences. After shelving his unpublished first novel, "They Shall Inherit the Laughter," Jones completed the critically acclaimed international bestseller *From Here to Eternity* (1951). He assisted in the creation of the Handy Writers' Colony in Marshall, Illinois (which lasted from 1949 to 1964) before taking up residence in Paris as part of the Second Generation of American Expatriate writers and artists. Jones's other novels are *Some Came Running* (1957), *The Pistol* (1959), *The Thin Red Line* (1962), *Go to the Widow-Maker* (1967), *The Merry Month of May* (1971), *A Touch of Danger* (1973), and *Whistle* (1978). Jones published an acclaimed short-story collection, *The Ice-Cream Headache and Other Stories* (1968), a nonfictional history of World War II from the viewpoint of the soldier, *World War II* (1975), and a book of essays, *Viet Journal* (1975). Jones also published short fiction and articles throughout his adult life."

(from Frank Sinatra: The Main Event <http://www.sinatra-main-event.de/thevoice/>)

...His concerts became magnets for screaming teenage girls, the forerunners of modern-day rock groupies, attracting over 25,000 fans for a 1944 New York appearance. As a youth icon Sinatra used his popularity to endorse Franklin D. Roosevelt's final run for president, starting a long tradition of political involvement. By 1946 Sinatra was perhaps America's top performer, selling as many 10 million singles each year and playing packed houses from coast to coast. Known for his clean-cut, bow-tie image and popularly referred to as "The Voice," in 1947 Sinatra recorded a whopping 72 new songs, a personal high mark; he was making almost a million dollars a year at a time when a new car cost around one thousand dollars.

Unfortunately that same year he became the subject of serious allegations about his personal allegiances: in February it was reported that he spent time in Cuba with mob boss Lucky Luciano and in April he was accused by a Hollywood gossip columnist of having ties to the Communist Party (he later punched the man in the face!). Sinatra denied these charges, claiming he was the subject of anti-Italian prejudice, but rumors continued to dog him over the next few years. In 1949 the Committee on Un-American Activities claimed that Sinatra had ties to both the Mafia and the Communists; that same year he was further disgraced when his affair with actress Ava Gardner was exposed and his wife Nancy separated from him. Sinatra's record label dropped him, his radio show was canceled, his talent agency fired him and his film contract with MGM was terminated. Abandoned by the entertainment industry, Sinatra was ruined and washed up, reduced to borrowing money from Ava Gardner.

In 1950 Sinatra saw the script for *From Here To Eternity* and became enchanted by the character of the Italian soldier Angelo Maggio, for whose part he immediately auditioned. Accepting less than a tenth of his usual fee, Sinatra put his heart into the 1953 film, earning an Academy Award for his performance. Sinatra's film career was reinvigorated, and Capitol

Records signed him to a new record deal. With key roles in hit movies like *Guys and Dolls* and *The Man With the Golden Arm*, Sinatra became as well-known for his off-the-cuff acting style as his singing, which had not suffered during his short break from performing. His first three albums for Capitol, *Young At Heart*, *Learnin' The Blues*, and *The Tender Trap*, each went platinum, proving that despite leading a controversial personal life, his golden voice was still loved by millions of fans. 1956's landmark *Songs for Swinging Lovers* brought Sinatra back to the top, now an icon for adults rather than teenagers. He threw his support behind then-Senator John F. Kennedy, who became President in 1960; Sinatra and Kennedy are believed to have shared a girlfriend, Judith Exner, but the two men grew apart when Sinatra's now well-known mob ties became politically embarrassing for the "tough on crime" President.

During the 1960s Sinatra, no longer with Ava Gardner, was romantically linked to actress Lauren Bacall and dancer Juliet Prowse, but did not marry either woman, instead tying the knot with 21-year-old actress Mia Farrow in 1966, a highly controversial move for the 51-year-old Sinatra. The aging singer began performing with "The Rat Pack," composed up of Dean Martin, Sammy Davis Jr., Peter Lawford and Joey Bishop. Sinatra appeared in movies (such as 1960's *Ocean's Eleven*), toured, and recorded with the 'Pack in various combinations; the group became known for their uniqueness and "swinging" image. Sinatra maintained his tough reputation by threatening club owners and musicians whom he didn't like, engaging in occasional drunken outbursts; he was often seen with mob figures such as Sam Giancana, a close friend.

"Old Blue Eyes," as he was now known, began to fade from the limelight during the late '60s as he grew older and less relevant to contemporary music. Following his last No. 1 hit, 1966's "Strangers in the Night," Sinatra began experimenting with jazz and other forms of music, but became stale.

from Fred Zinnemann *An Autobiography A Life in the Movies*. Charles Scribner NY 1992

It is necessary to see the making of *From Here to Eternity* in the overall context of the time when it was shot. The year was 1953, long before the Vietnam War, Watergate, and the era of disillusion. There was an automatic respect for Federal authority. To voice doubts about any of its symbols—the Army, Navy or FBI—was to lay oneself open to deep suspicion. McCarthyism was still very much alive, and filming a book so openly scathing about the peacetime Army (it was set in the months leading up to Pearl Harbor) was regarded by many as foolhardy if not downright subversive.

In retrospect, I am surprised to think how many battles I did win during the making of the film. One of them had to do with color: the sales department ('the boys in New York) made it plain that the film would gross an extra million if it was shot in color, but I was able to persuade Cohn to agree to making it in black-and-white. This made a great difference; color would have made the movie look soft and trivial.

Judi Hoffman's remarks introducing From Here to Eternity for its consideration for the National Film Registry: From Here to Eternity (Remarks delivered Friday, June 29, 1998, Mary Pickford Theater, Library of Congress)

James Jones based his first novel in 1951, *From Here to Eternity*, on his own military experience as a World War II veteran, and created a scathing portrait of peacetime military life in the U.S. army in the months before Pearl Harbor. Although Jones' novel became a best-seller and winner of the National Book Award, movie studios were, perhaps understandably, a bit concerned about the chances of turning the violent and sexual 860-page story into a motion picture that could be accepted by both the Army and the Production Code censors in the Breen Office. Warner Bros. and 20th Century-Fox did attempt initial treatments of the book, only to finally dismiss it as unfilmable because of excessive profanity, sexual situations, and unflattering views of the military. When Harry Cohn, president of Columbia Pictures, bought the film rights to the novel for \$82,000, the project became known as "Cohn's folly." Cohn, for those of you not familiar with the movie mogul, had a reputation built on aggressive, rude, and tyrannical behavior. Director Fred Zinnemann referred to Cohn as "a robber baron, predatory and cunning," and admitted to initially disliking Cohn so much that he asked his agent to get him off the film.

Cohn rejected several writers' treatments of the novel--including one by Jones himself--before accepting a screenplay by Daniel Taradash that managed to retain the spirit of the novel **and** appease the Breen Office censors by getting rid of the novel's profanity and its frank portrayal of prostitution. The character of Lorene was changed from a prostitute in a brothel to a "hostess" at a social club (although, as you will soon see, the film left little doubt in the mind of the viewer as to what that hostessing entailed). The screenplay also dropped the novel's references to male prostitution on the part of Maggio and Prewitt.

To get the Army's crucial approval and technical support, two additional changes were made in the transition from book to movie: none of the brutal treatment inside the Stockade would be shown, and the novel's sarcastic promotion of an unethical officer was changed to a forced resignation. While Zinnemann thought the first imposed change was actually an improvement, he hated the Army's second condition. "It led to the worst moment in the film, resembling a recruiting short," he said, "It makes me sick every time I see it."

According to Zinnemann, it was writer Taradash and producer Buddy Adler who convinced Cohn to hire the up-and-coming director. He and Cohn clashed immediately. In a passage from his autobiography, Zinnemann relates their first furious argument on the day the two men met, when the director voiced his discomfort with Cohn's top choices for the lead character of Prewitt; John Derek or Aldo Ray:

*"Cohn asked, 'Who is it **you** want?' 'Montgomery Clift.' That was when Cohn became very angry indeed. The sense of his tirade was that this was an idiotic suggestion. Clift was wrong for the part of Prewitt... He*

was no soldier and no boxer and probably a homosexual, said Cohn... I wanted Clift because this story was not about a fellow who didn't want to box: it was about the human spirit refusing to be broken, about a man who resists all sorts of pressure from an institution he loves, who becomes an outsider... It was quite clear to me, if difficult to explain, what Clift would make of that character."

Zinnemann had directed Clift in his first lead movie role, 1948's *The Search*, and was adamant in his choice of Clift for *From Here to Eternity*. The director claims to have given Cohn an ultimatum and left the studio exec screaming... but Cohn delivered a script to Clift the following day, and hired the actor for \$150,000.

Backing the casting of Clift as Prewitt was James Jones, whom Clift had met at a New York City literary party. The two men became drinking buddies, and some sources claim Jones suggested the casting of Clift before Zinnemann was even hired. Jones would later remark, "All my girlfriends said Monty Clift acted just like me in *From Here to Eternity*."

The other major casting decisions also have their own interesting stories and myths; it appears that only Burt Lancaster was a clear and unanimous choice for the role of Sergeant Warden. In fact, Frank Sinatra--who would go on to win an Oscar for his performance as Maggio--had to fight and plead for the role, after first choice Eli Wallach backed out. Sinatra's marriage to Ava Gardner was in trouble, his career was in a slump, and throat problems made him fear his singing days were over. As the story goes, Sinatra heard about *From Here to Eternity* and, knowing he would be perfect as the Italian private, bombarded Cohn, Zinnemann, and Adler with pleading telegrams signed "Maggio." At the time, Sinatra was with Gardner in Nairobi where she was filming *Mogambo*, but he reportedly flew back to Hollywood on his own dime when the notoriously cheap Cohn relented enough to allow a screen test. Rumor has it that Sinatra offered to play the role for free, or even pay Cohn for the opportunity, and Gardner called Cohn from Africa with a last-minute plea on behalf of her estranged husband. My favorite myth has it that Sinatra got the part because of his mob connections; a wild rumor that supposedly inspired the famous horse head scene in the movie *The Godfather!* In reply to that story, Zinnemann states in his autobiography, one would assume tongue-in-cheek, that "At no time were horses' heads involved in the casting decision. The author of *The Godfather* was using poetic license." Whatever the real story, Sinatra managed to win the role of Maggio for a paltry salary of \$8000, and then turned in arguably the best acting performance of his career, one that was uniformly praised and awarded an Oscar for Best Supporting Actor of 1953.

If you can imagine this, the first actress signed to play the part of Karen, the adulterous captain's wife, was Joan Crawford! Legend

has it that she quit because she hated the costumes, but it is more likely that she differed with the production team over the direction of her character or her lack of top billing. Cohn was reportedly considering Jennifer Jones or Joan Fontaine, when agent Bert Allenberg phoned with a novel suggestion: "What about Deborah Kerr?" According to Zinnemann, he, Adler, and Taradash thought such casting against type was a brilliant idea, and Cohn didn't need persuading because he "could see the showmanship in it." Other accounts, however, have Cohn reacting in typical belligerent manner to what he thought was an incredibly stupid idea until the others managed to talk him into signing the previously ladylike Kerr.

Zinnemann couldn't win all the casting battles, however, and he knew it. So, when Cohn insisted on a Columbia contract player for the part of Lorene the social "hostess," the director went along with Cohn's choice of Donna Reed, a surprising bit of reverse type-casting on the part of the studio exec, considering that Reed was probably best known for her role as the goody-goody wife in *It's a Wonderful Life*. Zinnemann's top pick for the part was said to have been Julie Christie, whom Cohn reportedly thought was not attractive enough.

From Here to Eternity was filmed in only 41 days, from early March to May, 1953, at the Columbia studio in Hollywood and on the island of Oahu, Hawaii. Having gained the cooperation of the Army, Zinnemann shot much of the film on location at Schofield Barracks in Honolulu and used military police sergeant Bill Mullen as technical advisor. Army surplus stores around the country were searched to provide enough pre-Pearl Harbor rifles, canvas leggings, and flat helmets for the large cast. Real soldiers, who had to be trained in handling the antiquated rifles, played extras. Another bit of casting trivia: author James Jones played an uncredited bit character. If anyone knows what Jones looks like, see if you can spot him! The movie was budgeted at around two million dollars, making it one of the costliest films of the year.

In addition to the army barracks, other location scenes were shot in Hawaii, notably the famous beach scene between swimsuited Lancaster and Kerr, shot near Diamond Head. Even if you've never seen the movie, chances are you've seen shots of what has become one of cinema's most well-known moments. According to Zinnemann in his 1992 autobiography:

"That scene, regarded as sensational and extremely provocative a mere 25 years ago, seems harmless and friendly by today's standards. Although it was shot very much as written, the movie censors, who knew the script by heart, nevertheless insisted on deleting four seconds of it. In later years I found that even more had been snipped out by theater projectionists, as a souvenir no doubt. For many years the tourist buses used to stop routinely at this point on the Hawaiian shore to let people admire 'the spot where Burt and Deborah made love in the waves.' It is a curious contribution we have made to popular culture."

When asked in the late 1980s what it was like shooting the infamous scene, Lancaster simply answered, "It was cold, and I was wet."!

During shooting, Clift intensely threw himself into preparation for playing Prewitt, as he was known to do with all his characters. As Cohn had remarked, the actor initially knew nothing about boxing,

bugling, or soldiering. Monty insisted on long bugle training sessions with Manny Kline, even though he knew any playing he did in the film would be dubbed, because he felt it was important to get his throat and mouth movements just right. He drilled with fellow cast member and real-life WWII sergeant Claude Akins, and asked endless questions on soldiering techniques. Similarly, he studied boxing with former junior welterweight champion Mushy Callahan, and even boxed with author James Jones, a former Golden Gloves contender. Whether or not Clift succeeded at portraying a good boxer, however, is up for interpretation: one Academy Awards history claims that cinematographer Burnett Guffy and editor Bill Lyon were asked to cover-up Clift's boxing inability; tasks that may have helped both men win an Oscar. Even a Clift biographer admitted that the actor's greatest liability in the film was "his tendency to punch like a girl."

Remarking years later on Clift's obsession with his role, Zinnemann said: "For many months after the end of filming, Monty continued to be possessed by his own creation--Private Prewitt. He was quite unable to get out of that character. By his intensity he forced the other actors to come up to his standard of performance."

Clift was also, for the first time on a movie set, openly drinking, and drinking heavily. In fact, Clift, Sinatra (who was one of Monty's favorite singers), and Jones struck up a fast friendship during filming, mostly centered on drinking and talking until all hours of the night. In Patricia Bosworth's biography of Clift, she quotes a press agent who described the unlikely group of friends as "a motley trio." Jones described their evenings simply: "We'd talk about the injustice of life and love, and then Monty and I would listen to Frank talk about Ava Gardner." According to Jones, Sinatra was so depressed over his failing marriage one night that he threatened suicide, and it was Clift who talked him out of it.

From Here to Eternity wrapped on time, and Cohn decided to use a new electronic monitoring system for the previews. Luckily, there was little or no change needed after the positive responses they received, because Cohn apparently declared that the movie would open at Broadway's Capitol Theater in August--August 5th, to be exact. To use Zinnemann's words, the production crew "thought that Cohn had gone mad." There was no air-conditioning in the theater, and, according to the director, no one had ever thought of releasing a major film in mid-summer. They made the date, however, and Zinnemann recounts in his autobiography an interesting story of opening night:

"I was in Los Angeles when the picture opened on Broadway, on a sweltering August night. No premiere, no limousines, nothing. At 9pm, Marlene Dietrich (whom I hardly knew) called from New York and said that it was midnight there but the Capitol Theater was bulging, people were still standing around the block and there was an extra performance starting at one in the morning! I said, 'How is that possible? There has been no publicity.' 'They smell it,' she said."

The movie was uniformly well-received by critics and a hit at the box office, bringing in something like 17 million its first few months. *Variety* declared it "an outstanding motion picture in this smash screen adaptation... an important film from any angle, presenting socko entertainment for big business... raw, tough

dramatic stuff of great entertainment pull for adult ticket buyers," with "a cast seemingly so perfect for the roles it would be hard to imagine anyone else playing the characters." *The New York Times* found it "a film almost as towering and persuasive as its source," and stated that "as a job of editing, emending, re-arranging, and purifying a volume bristling with brutality and obscenities, *From Here to Eternity* stands as a shining example of truly professional moviemaking." The film received a record-setting 13 Academy Award nominations, including, as Zinnemann put it, "an incredible one for **costumes**, which consisted largely of uniforms and a bikini for Deborah." All five major cast members were nominated, as well as director Zinnemann, cinematographer Burnett Guffey, writer Taradash, editor William Lyon, composers George Duning and Morris Stoloff, and the movie itself. On Oscar night, *From Here to Eternity* took home eight awards: Best Picture, Best Director, Best Black and White Cinematography, Best Screenplay, Best Film Editing, Best Sound Recording, and Best Supporting Actor, Frank Sinatra, and Best Supporting Actress, Donna Reed.

Kerr lost to Audrey Hepburn for Best Actress, and Clift and Lancaster, both nominated in the Best Actor category, likely split the *From Here to Eternity* vote and lost to William Holden. This was Clift's third of four career Oscar nominations, all of which he would lose. According to his biographers, Clift was, for the first time in his life, very upset about not winning. He reportedly exclaimed to New York movie critic Howard Thompson, "What do I have to do to prove I can act?"

I hope you'll agree after tonight's screening that *From Here to Eternity* certainly proved that Clift, and the rest of the talented cast, could act, in case you had any doubts! Now I will shut up and let the film roll -- the Best Picture of 1953, *From Here to Eternity*.

(Judi Hoffman is the moving image and recorded sound cataloger for the National Digital Library and the Motion Picture, Broadcasting and Recorded Sound Division at the Library of Congress.)

The first of the interesting war fiction coming out of WWII were Thomas Heggen's *Mr. Roberts* 1946 and James Michener's *Tales of the South Pacific*, 1947. Then came the big novels: Norman Mailer's *Naked and the Dead* and Irwin Shaw's *The Young Lions*, both in 1948, followed by James Jones' *From Here to Eternity* and Herman Wouk's *The Caine Mutiny* in 1951, and Leon Uris *Battle Cry* 1953. They were all straight on visions of war. It would take another decade for irony to take over with Joseph Heller's *Catch-22* 1961 and Kurt Vonnegut's *Slaughterhouse 5* 1969.

Still to come in Buffalo Film Seminars VIII:

- March 30 Akira Kurosawa, *Kumonosu jo/Throne of Blood*, 1957
April 6 Luchino Visconti, *Rocco e i suoi fratelli/Rocco and his Brothers*, 1960
April 13 François Truffaut, *Jules et Jim/Jules and Jim*, 1961
April 20 Sergio Leone, *C'era una volta in America/Once Upon a Time in America*, 1984

And coming in Buffalo Film Seminars IX, Fall 2004 (* indicates National Film Registry):

- *August 31 Buster Keaton *Sherlock Jr.* and *Steamboat Bill Jr.* 1928
*September 6 Gregory La Cava *My Man Godfrey* 1936
*September 13 John Ford *My Darling Clementine* 1946
September 20 Carol Reed *Odd Man Out* 1947
September 27 Michael Powell & Emeric Pressburger *The Red Shoes* 1948
October 4 Yasujiro Ozu *Floating Weeds* 1959
October 11 John Huston *The Misfits* 1961
October 18 Federico Fellini *8½* 1963
October 25 Peter Davis *Hearts and Minds* 1974
*November 1 Haskell Wexler *Medium Cool* 1969
*November 8 Terrence Malick *Badlands* 1973
November 15 Andrei Tarkovsky *The Mirror* 1974
November 22 Stanley Kubrick *Barry Lyndon* 1975
*November 29 Martin Scorsese *Raging Bull* 1980
*December 7 Orson Welles *Citizen Kane* 1939

contact Bruce:bjackson@buffalo.edu

contact Diane: engdc@buffalo.edu

To be placed on the Buffalo Film Seminars email list: addtolist@buffalofilmseminars.com

For information about the Buffalo Film Seminars: <http://buffalofilmseminars.com>

THE BUFFALO FILM SEMINARS ARE PRESENTED BY THE MARKET ARCADE FILM & ARTS CENTER &
 **University at Buffalo** *The State University of New York*