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FRED ZINNEMANN: *A Man for All Seasons* 1966. 120 min.

Paul Scofield.... Sir Thomas More

Wendy Hiller....Alice More

Leo McKern....Thomas Cromwell

Robert Shaw....King Henry VIII

Orson Welles....Cardinal Wolsey

Susannah York....Margaret More

Nigel Davenport....The Duke of Norfolk

John Hurt....Richard Rich

Corin Redgrave....William Roper (the Younger)

Colin Blakely....Matthew

Cyril Luckham....Archbishop Cranmer

Jack Gwillim....Chief Justice

Vanessa Redgrave....Anne Boleyn

Directed and Produced by Fred Zinnemann

Screenplay by Robert Bolt, based on his play

Original Music by Georges Delerue

Cinematography by Ted Moore

Film Editing by Ralph Kemplen

Academy Awards: Best Actor in a Leading Role (Paul Scofield), Best Cinematography, Color (Ted Moore), Best Costume Design, Color (Elizabeth Haffenden, Joan Bridge), Best Director (Fred Zinnemann), Best Picture (Fred Zinnemann), Best Writing, Screenplay Based on Material from Another Medium (Robert Bolt); nominations Best Actor in a Supporting Role (Robert Shaw), Best Actress in a Supporting Role (Wendy Hiller)

FRED ZINNEMANN (29 April 1907, Vienna—14 March 1997, London, heart attack) directed 45 films, the last of them *Five Days One Summer* (1982). He won two best director Oscars (*A Man for All Seasons* 1966 and *From Here to Eternity* 1953), and a Oscar for best short (*Benjy* 1951); he was nominated for best director for *Julia* (1977), *The Sundowners* (1960), *The Nun's Story* (1959), *High Noon* (1952) and *The Search* (1948). Some of his other films were *The Day of the Jackal* (1973), *Behold a Pale Horse* (1964), *A Hatful of Rain* (1957), *Oklahoma!* (1955), *The Member of the Wedding* (1952), and *Menschen am Sonntag* (1930).

ROBERT BOLT (15 August 1924, Sale, Cheshire, England—12 February 1995, Petersfield, Hampshire, England) also wrote the screenplays for *The Mission* (1986), *Ryan's Daughter* (1970), *Doctor Zhivago* (1965), and *Lawrence of Arabia* (1962). He won an Oscar for Best Writing, Screenplay Based on Material from Another Medium for *A Man for All Seasons* and for *Doctor Zhivago* (1965). He shared the nomination in the same category for *Lawrence of Arabia* (1962) with Michael Wilson, though Wilson's name wasn't added to the nomination until 26 September 1995 by the Academy Board of Directors, after research at the WGA found that the then blacklisted writer shared the screenwriting credit with Bolt.

TED MOORE (7 August 1914, South Africa—1987) is best known for his work on James Bond films: *The Man with the Golden Gun* (1974), *Live and Let Die* (1973), *Diamonds Are Forever* (1971), *Thunderball* (1965), *Goldfinger* (1964), *From Russia with Love* (1963), and *Dr. No* (1962). He also did *Orca* (1977), *The Prime of Miss Jean Brodie* (1969), *Shalako* (1968), *The Amorous Adventures of Moll Flanders* (1965), *Nine Hours to Rama* (1963), *April in Portugal* (1954) and others.

PAUL SCOFIELD (21 January 1922, Hurstpierpoint, West Sussex, England) was in *The Crucible* (1996), *Quiz Show* (1994), *Henry V* (1989), *King Lear* (1971), *Nijinsky* (1970), *The Train* (1964) and about a dozen other films.

WENDY HILLER (15 August 1912, Bramhall, Cheshire, England—14 May 2003, Beaconsfield, Buckinghamshire, England) acted in 38 films, the last of them *The Countess Alice* (1992). Some of the others were *The Lonely Passion of Judith Hearne* (1987), *The Elephant Man* (1980), *Murder on the Orient Express* (1974), *Toys in the Attic* (1963), *Sons and Lovers* (1960), *Something of Value* (1957), *I Know Where I'm Going!* (1945), *Major Barbara*, and *Pygmalion* (1938). She won an Oscar for Best Actress in a Supporting Role for *Separate Tables* (1958).

LEO MCKERN (16 March 1920, Sydney, New South Wales, Australia—23 July 2002, Bath, England) acted in 40 films and 35 TV programs and series, but he is perhaps best known for his delightful Horace Rumpole in the BBC “Rumpole of the Bailey” series. He was also in “Reilly: The Ace of Spies” (1983), *The Blue Lagoon* (1980), *Damien: Omen II* (1978), *The Omen* (1976), *Ryan's Daughter* (1970), *The Shoes of the Fisherman* (1968), *The Amorous Adventures of Moll Flanders* (1965), *The Mouse That Roared* (1959), *A Tale of Two Cities* (1958), and *Murder in the Cathedral* (1952).

ROBERT SHAW (9 August 1927, Westhoughton, Lancashire, England—28 August 1978, Tourmakeady, County Mayo, Ireland, heart attack) acted in 48 theatrical and dramatic films, the last of them *Avalanche Express* (1979). He was also in *Force 10 from Navarone* (1978), *The Deep* (1977), *Black Sunday* (1977), *Robin and Marian* (1976), *Jaws* (1975), *The Taking of Pelham One Two Three* (1974), *The Sting* (1973), *Custer of the West* (1967), *Battle of the Bulge* (1965), *From Russia with Love* (1963), and *The Lavender Hill Mob* (1951). He wrote the highly-regarded 1975 play about the trial of Adolph Eichmann, *The Man in the Glass Booth*.

ORSON WELLES (6 May 1915, Kenosha, Wisconsin—10 October 1985, Hollywood, heart attack) was as close to a force of nature as the film industry gets. He acted in 111 films (on camera or as the off-screen voice) and directed 40. He was the voice of Robin Masters, the distant boss, in the tv series “Magnum, P.I.” As an actor some of his more interesting roles were in *Catch-22* (1970), *Compulsion* (1959), *Touch of Evil* (1958, which he directed), *Moby Dick* (1956), *The Tragedy of Othello: The Moor of Venice* (1952, which he directed), *The Third Man* (1949), *Macbeth* (1948, also directed), *The Lady from Shanghai* (1947, also directed), *The Stranger* (1946, also directed), *The Magnificent Ambersons* (1942, his voice-over, also directed), and *Citizen Kane* (1941, also directed). He also directed *Vérités et mensonges/F for Fake* (1974), *Chimes at Midnight* (1965), *The Trial* (1962). He won an honorary Oscar in 1971, was nominated for Best Picture for *The Magnificent Ambersons*, and won for best original screenplay for *Citizen Kane* (1941). He was also nominated for Best Actor in a Leading Role and Best Director for the same film.

JOHN HURT (22 January 1940, Chesterfield, Derbyshire, England) has appeared in 127 films, among them *V for Vendetta* (2005), *Manderlay* (2005 voice), *Dogville* (2003 voice), *Harry Potter and the Sorcerer's Stone* (2001), *Dead Man* (1995), *Spaceballs* (1987), *Nineteen Eighty-Four* (1984), *Heaven's Gate* (1980), *The Elephant Man* (1980), *Alien* (1979), *Midnight Express* (1978), “I, Claudius” (1976),

Fred Zinnemann, from *World Film Directors, Vol. I. Ed. John Wakeman. H. W. Wilson Co. NY 1987. Entry by Doris Toumarkine.*

American director, born in Vienna, older of two sons of Oskar Zinnemann and the former Anna Feiwel. His father was a prominent physician, and he was encouraged to follow the same profession. At first, he set his heart on a musical career. He became a competent violinist but, according to Richard Griffith in a Museum of Modern Art pamphlet about Zinnemann, he recognized “the difference between competence and renown...and turned to the study of law at the University of Vienna.” He graduated in 1927. Meanwhile, he had seen three films that influenced him profoundly: Eisenstein’s *Potemkin*, Stroheim’s *Greed*, and Vidor’s *The Big Parade*. Under their influence, he says, “I made up my mind to forget all about law and in some way break into motion pictures with my sights set upon someday becoming a director.”

The Technical School of Cinematography opened in Paris in 1927 and Zinnemann, overcoming his family’s determined resistance, immediately enrolled. He studied there for eighteen months, learning the fundamentals of optics, photochemistry, developing, and printing. He got his first job while still a student, contributing a few shots to Eugène Deslavs’s avant-garde documentary *La Marche des Machines* (*The March of the Machines*, 1927).

In 1928, armed with a letter of introduction to the head of Universal, Carl Laemmle, Zinnemann set out for Hollywood. Laemmle gave him a job as an extra in Lewis Milestone’s *All Quiet on the Western Front*, doubling as a German soldier and a French ambulance driver.”Even in that very modest way,” he says, “I was very happy to be part of it,” but after three weeks he was fired for talking back to an assistant director.

Some months without work followed, and then Zinnemann was hired by Fox as assistant to the director Berthold Viertel, a fellow Viennese, on *Man Trouble* (1930) and *The Spy* (1931). Viertel, trained in the German theatre, “had a certain amount of difficulty with camera technique, and, in that sense, I think I helped him,” Zinnemann recalls. “I also learned a great deal from him, watching how he handled actors. That was big news to me. I didn’t know anything about them.”

At Viertel’s home, Zinnemann met the great documentarist Robert Flaherty and asked if he could work with him. Flaherty agreed, and Zinnemann spent six months with him in Berlin planning a documentary about a little-known nomadic tribe in Soviet Central Asia. Nothing came of this because the Russian authorities wanted a propaganda film remote from what Flaherty had envisaged, an elegy for a dying way of life. Nevertheless, Zinnemann has always regarded this brief association with Flaherty as “the most important event of my professional life.” In an interview with Michael Buckley in *Films*

in *Review* (January 1983), he said: “Bob taught me more than anyone else—to concentrate on subjects I know and to make a film the way I see it.”

Back in Hollywood, Zinnemann rejoined Viertel, who had moved to Paramount, assisting him on two vehicles for Claudette Colbert, *The Wiser Sex* and *The Man from Yesterday*. This humble phase of Zinnemann’s career ended at Goldwyn’s, where he assisted Busby Berkeley with the camera setups for Leo McCarey’s *The Kid From Spain* (1932).

Another period of unemployment followed and then a tedious job as a script clerk, from which Zinnemann was rescued by his friend Henwar Rodakiewicz. The photographer Paul Strand had been invited to produce a documentary for the new revolutionary government in Mexico. Rodakiewicz had been assigned to direct as well as write the film, but at his suggestion the latter responsibility was offered to Zinnemann.

The result was *Redes* (*The Wave*, 1935), filmed on location in the Gulf of Veracruz. Local fishermen and their families acted out a story, set before the revolution, about a young man who persuades his comrades to form a fisherman’s union and is finally murdered by the government. As Zinnemann says in a *Focus on Film* interview (Spring, 1973), “the situation is similar to the one that Visconti used in *La Terra Trema*, but *The Wave* was a much more modest venture. It was a sixty-minute film which was shot silent. But we spent a year in the jungle making it. It was one of the happiest years of my life. In the jungle one was thrown on one’s own resources.”

Redes was made twelve years before *La Terra Trema* and can be claimed as a forerunner of neorealism in its use of real locations and non-professional actors to tell a story of economic exploitation and political oppression. Richard Griffith writes that Zinnemann, like his mentor Flaherty, “must use the untrained fishermen of the village of Alvarado to play themselves in a drama based on actual happenings in the locality. But, unlike Flaherty, he had a plot to unfold, a conclusion to reach....The solution adopted by Zinnemann and Paul Strand differed from the Flaherty method....They made the players simple units in massive and monumental photographic compositions expressive of grief, pride, anger, despondency—all the emotions which the actors themselves could not portray. This method was not followed consistently—in some scenes the players did awkwardly try to ‘act’—and it may be thought more appropriate to still photography than to the moving image, but it gave *Redes* a beauty and power which brought it an international audience.”

According to Zinnemann, *Redes* “played in art theatres in the United States and became very well known in Europe, particularly in France; and, as I understand it, the Nazis burned the negative—which was in Paris—so prints are now very hard to come by.” In spite of the *succes d’estime*, however, Zinnemann could find no work when he returned to the United States. He and Rodakiewicz filled in the time writing a screenplay, *Bonanza*, set in Mexico. It was sold to MGM but never produced.

Zinnemann was married in 1936 to Renee Bartlett, born in England but raised in Chile, and then working in Paramount’s wardrobe department. In 1937 Zinnemann was naturalized as an American citizen, and the following year, having shown part of *Redes* to Jack Chertok, head of MGM’s short subject department, he was hired as a director. Between 1938 and 1942 Zinnemann made eighteen one- or two-reel shorts for MGM, including contributions to several regular series....

MGM used its short subject department as a training ground for novice directors, and Zinnemann considers this one of the most instructive phases of his career. “We had quite a group of us—Jules Dassin, George Sidney, Jacques Tourneur, Gunther von Fritsch, Roy Rowland—and it was marvelous training.” As he told Gene Philips, “you had a comparatively small amount of time and money to do a short....I remember doing the life of George Washington Carver from the time he was kidnapped by slave-traders as a baby until he was ninety-five in ten minutes....These shorts had a regular production crew like any feature picture, except that the whole thing had to be shot in six days. You could never use a moving camera because that required too long to light the set. You had to previsualize everything you were going to do in order to make the best possible use of the time....It was a challenge, really.”

When MGM promoted Chertok to features, He took Zinnemann with him....[Zinnemann made several films and turned down three bad scripts in a row, whereupon MGM put him on suspension for three weeks.] The suspension ended when a Swiss producer, Lazar Wechsler, offered Zinnemann a script that excited him, *The Search*, inspired by Therese Bonney’s photographs of displaced children in *Europe’s Children*. MGM not only let him go to Europe to make the film but put up most of the money. *The Search* (1948) tells the story of a GI (Montgomery Clift) stationed in occupied Germany who befriends a lost and mute Czech boy (Ivan Jandl), little by little winning his trust and teaching him to speak again. The boy is finally reunited with his mother (played by the singer Jarmils Novotna).

...Zinnemann began by carefully researching his subject. Influenced by the Italian neorealists, he wanted to fuse the conventions of fiction with documentary into a form he called a “dramatic document.” The fictional story, shot on location in the ruins of postwar Germany, is intercut with harrowing footage of real war orphans in UNRRA camps. Zinnemann used many of these children as extras because “they alone could understand and project the feeling of animal terror.” One profoundly disturbing scene reconstructed an incident that actually took place during filming, when the children ran in horror from Red Cross ambulances, mistaking them for the vehicles used by Nazis in gas chamber roundups.

This was Montgomery Clift’s screen debut; *Red River*, shot earlier, was released later. Zinnemann found him “terribly sensitive; difficult, but so exciting that it didn’t matter.” The director’s regard for verisimilitude is reflected in his distrust of the star system; he has always been ready to take chances on unfamiliar faces in major roles and in this way has launched some brilliant careers, Clift’s performance in *The Search* earned him an Oscar nomination. There were nominations also for Zinnemann’s direction and for the film’s story and screenplay....

Bosley Crowther called *The Search* “a major revelation in our times,” and Penelope Houston wrote that it had been “directed with a style at once natural and exciting, which gives it quality above its emotional appeal.”...

The Search was financially successful and established Zinnemann as an important director. MGM, which had dropped him in an economy drive, promptly rehired him for *Act of Violence* (1948), one of the studio’s few attempts at *film noir* and Zinnemann’s only work in that genre, though it continues his pursuit of quasi-documentary realism....

After that, Zinnemann signed a three-picture deal with the independent producer Stanley Kramer, who shared his

interest in social realism. Their first collaboration was *The Men* (1950), which launched the film career of Marlon Brando. He plays a paraplegic veteran, consumed with bitterness, who slowly and painfully comes to terms with his permanent disablement. Brando spent three weeks at the Birmingham Veterans Hospital in California in preparation for the role, often confining himself to bed or traveling by wheelchair with real paraplegics to a nearby bar (where on one occasion he dumbfounded an evangelist by demonstrating the truth of her assertion that, with faith, he could rise from his wheelchair and walk). Most of the film was then shot in the hospital, where Zinnemann was such a constant presence that he came to be regarded as an unofficial member of the staff...

Zinnemann returned to MGM for *Teresa* (1951), about the problems of European war brides brought to the United States by returning GIs....

Zinnemann's second film for Kramer was the Western *High Noon* (1952) regarded by many as his masterpiece. Another Carl Foreman script, it is set in a frontier town in 1870. Gary Cooper plays Will Kane, an aging lawman. ...*High Noon* collected Oscars for best actor (revitalizing Cooper's career), best score, best song, and best editing. It was chosen as best film by the New York Film Critics and topped *Film Daily's* annual poll. Many regard the film as one of the greatest of all Westerns. Others insist that it is not really a Western at all but (as Pauline Kael put it) "a sneak civics lesson," albeit a good one. André Bazin placed it with *Shane* as "the two films that best illustrate the mutation in the Western genre as an effect of the awareness it has gained of itself and its limits.".... *The Member of the Wedding* (1952) completed Zinnemann's contract with Kramer, and then he joined Columbia for *From Here to Eternity* (1953), Daniel Taradash's adaptation of James Jones' sprawling novel about life, sex, and death on a Honolulu army base on the eve of Pearl Harbor. Zinnemann cast Montgomery Clift as Prewitt, champion boxer, aspiring bugler, and loyal professional soldier. He is the quintessential Zinnemann hero—a principled loner who believes that "a man who don't go his own way is nothing."...*From Here to Eternity* was a great financial success, and the most honored of Zinnemann's films....In all, the film received thirteen Oscar nominations and won eight of them—best director, best picture, best supporting actor (Sinatra) and supporting actress (Donna Reed, as the prostitute Prewitt loves), best screenplay, best black and white cinematography, best sound recording, and best editing.

This triumph confirmed Zinnemann's position in the forefront of Hollywood directors....In search of light relief, perhaps, Zinnemann then turned to the musical, a new genre to him....His version of Rodgers and Hammerstein's *Oklahoma!* (1955) was, moreover, the first film made in wide screen Todd-AO...

A Hatful of Rain, made for Twentieth Century-Fox in 1957, was another adaptation from the stage....Zinnemann returned to form with *The Nun's Story* (1958), produced by his own company releasing through Warners....Albert Johnson called the film "the best study of religious life ever made in the American cinema."

Having won Oscars for two short films and *From Here to Eternity*, the director won another for *A Man for All Seasons* (1966), adapted by Robert Bolt from his own stage play, and made on a modest budget in England. Paul Scofield repeated his stage performance as Sir Thomas More, friend of Henry VIII and

Chancellor of England. More is a man of wit and principle, and his reluctant but absolute inability to sanction the king's divorce and remarriage to Anne Boleyn leads inexorably to his execution—a kind of Tudor *High Noon*. Robert Shaw gave a robust performance as the king, Orson Welles was a clever and mountainous Cardinal Wolsey, and Vanessa Redgrave made a brief but telling appearance as Anne Boleyn.

"By carefully circumscribing his cinematic limits," wrote Hollis Alpert, "Zinnemann has been able to concentrate on fine detail, on performances, and on extracting an existential meaning from More's act of martyrdom....The film symbolically uses the Thames as a highway of history, employs settings that are relatively modest but richly suggestive of authenticity, and rings with words and more intellectual and psychological excitement than are normally common in movies."...

It was another seven years before Zinnemann completed another film. Believing that a director "should never compromise on important things" had cost him more assignments in the course of his career than most filmmakers have ever been offered. ...In the late 1960s and the 1970s Zinnemann tried but failed to film the story of Heloise and Abelard and an adaptation of Solzhenitsyn's *The First Circle*. Perhaps the worst blow of all was MGM's cancellation in 1970 on economic grounds of *Man's Fate*, a version by Han Suyin of Malraux's novel on which Zinnemann had worked for three years, assembling a "dream" cast, picking his locations, and spending some \$3 million on preproduction.

When the director finally completed another film, it featured an unlikely version of the Zinnemann hero, the professional assassin played by Edward Fox in Frederic Forsyth's *The Day of the Jackal*. The seemingly impossible goal towards which he strives is the murder of President de Gaulle. Most reviewers praised the film's air of detailed documentary authenticity and its taut editing, and Neil Sinyard called it "a despairing parable in which torture, treachery and terrorism are seen as the accepted currency of modern politics."

All of Zinnemann's Austrian relatives died in the holocaust and, though he sometimes visits Vienna, he can never bear to stay there for long....

As Giannetti says, Zinnemann's favorite theme is a conflict of conscience, a conflict that may be enacted in the public world or restricted to the private soul (as in *The Nun's Story*): "Generally his protagonists choose solitude over a corrupted solidarity. Hence, many of Zinnemann's movies end in a note of disintegration, loneliness, and shattered hope....His plots are generally constructed like traps, which close in menacingly until the protagonists have no other choice but to flee or confront the inevitable."

"Unlike most realists," Giannetti goes on, "Zinnemann's techniques emphasize closed forms, with many claustrophobic medium and close shots and tightly framed compositions which permit little freedom of movement. The edges of his frame are often sealed off, and the ceilings are oppressively low, visually reinforcing the sense of confinement....The director's famous lengthy takes, like the alley fight in *Eternity* and the murder of the shy homosexual in *Day of the Jackal* are unnerving precisely because Zinnemann refuses to dissipate the tension by cutting to a variety of shots. In other words, the unedited shot itself can be a kind of spatial and temporal prison from which there's no escape."

**from Fred Zinnemann *An Autobiography A Life in the Movies*.
Charles Scribner's Sons NY 1992
"A Man For All Seasons"**

Back in London I had been in the doldrums for a few weeks when Mike Francovich phoned: 'Have you seen the new play, *A Man for All Seasons*?' he asked. — 'Yes' — 'Would you like to direct the picture?' — 'Yes,' I said.

This was a strong play written by a promising young dramatist, Robert Bolt. It dealt with the sixteenth-century English statesman Thomas More, beheaded on the orders of his king, Henry VIII, for refusing to sanction his marriage to Anne Boleyn. With Paul Scofield in the lead, the play was a powerful emotional experience. It dramatized the nation's unquestioning submission to the absolute power of the King, in stark contrast to More, whose last words before the execution were 'I die the King's good servant, but God's first.'

Bolt, who became a lifetime friend, wrote a first-draft screenplay, one of the finest I have ever read, in less than five weeks. My only regret was that he had cut out a wonderful character, 'Matthew', a sort of one-man Greek chorus whose only ambition was to survive and to 'keep breathing' — the absolute opportunist against the absolute idealist...

With the exception of André Malraux Bolt is the only writer I have ever encountered who not only did not mind cutting a major character out of his own play or novel, but actually performed the surgery himself....

Owing to the extraordinary calibre of the crew and the actors and the way they worked together, this was in every way the easiest film I have ever made. But, in an eerie manner, providence also seemed to take a hand: The Duke of Norfolk was to ride through a snowy landscape to see the dying Cardinal Wolsey; it was now mid-April and all England was free of snow. Undaunted, Bill Graf and Bill Kirby rented two enormous trucks full of styro-foam (the sort used by airports for fire-fighting) to be spread on the location. Hardly had we arrived there late in the evening, when, lo and behold, snow started to fall. It snowed all night and at dawn the hills looked sparkling white; the styro-foam trucks stayed where they were. Stranger still, just after we had finished shooting and I had said 'Cut' for the last time, the sun came out and all the snow melted in less than half an hour, as if on cue....

Because of the tiny budget, we had to be enormously careful about building sets and making costumes. Fortunately one of the great production designers, John Box, was with us. Using three enormous flats raised in perspective, he built a replica of the palace at Hampton Court for £5,000. When comparing photographs of the movie set and the real thing, no one could tell the difference.

Orson Welles played Wolsey, swathed in scarlet cardinal's robes. John Box had the brilliant idea of putting this huge man in a tiny, cramped office. Welles filled it with his presence until there was no oxygen left to breathe. There was no furniture except a small desk — so visitors would have to stand — and, as the finishing touch, the walls were painted in the same shade of red as Wolsey's robes.

The large courtroom set where More is sentenced to death was conceived by us as a kind of bullring, to convey the feeling that the final outcome had been decided long before the victim entered through a dark, narrow passage.

Finally, the most interesting of all challenges: for the King's visit to More we had to find a tidal river representing the Thames flowing past More's house (in whose day the Thames

was a waterway teeming with river traffic, not unlike today's motorways). A wall protecting the house and garden was to be built next to the water. King Henry was to arrive with his courtiers in the Royal barge and impatiently jump overboard too soon, sinking in mud up to his ankles. Furious at first, he suddenly bursts out laughing; his courtiers — the 'yes' men of the period — can do nothing other than jump after him, ruining their pretty finery and laughing at the delightful adventure.

For the mud to be there we needed a tidal river, close enough to the sea for the tide to rise and fall; but by 1966 every single estuary in England was crammed with modern shipping, cranes and modern buildings. Nervous weeks went by until Roy Walker, a young assistant architect, discovered that Lord Montague of Beaulieu in Hampshire owned the *bottom* of a small river on his estate. For suitable consideration, yachts at anchor were removed and we had two miles of pristine 'Thames' to ourselves, complete with birds and wildlife; the garden wall was built next to it with steps leading to the top.

There is a very old Benedictine Abbey in Oxfordshire, Studley Priory. Secularized by Henry VIII, it is now a charming hotel, ideal for the house of Thomas More, but miles away from any river. It was all there except for the river wall; so, a second wall was built to match the first. The King walked up a flight of steps in Hampshire and descended into the garden a hundred miles away.

The costumes would have cost an enormous amount if they had been in authentic detail. Fortunately our two designers, Elizabeth Haffenden and Joan Bridge, knew how to dispense with all the non-essential frills and to concentrate on the outline of the clothes, using details such as the Chancellor's Chain of Office only when the story demanded it, without distracting the audience from the actual source of the drama: the eyes, faces, and hands of the actors.

For the first few days the crew did their usual work very well, the way they would have done on any job, but on the third day, when Scofield made his speech about the majesty of the law, they were suddenly mesmerized by the magic of those words and they remained that way throughout the rest of the filming. So totally did Paul convey the scope of More's character that for months afterwards I couldn't help but look at him in awe, as a saint rather than an actor.

Robert Shaw, an enormously talented actor whose death was sadly premature, was young Henry VIII, brilliantly projecting the moody quality of the man, his sudden unpredictable lapses from the utmost joy of life to dark depression coupled with suspicion and persecution-mania, which made him so lethally dangerous.

Then there was Orson Welles, playing Cardinal Wolsey. He had been quite difficult to track down, and when I finally met him, in an apartment in Curzon Street in London, he was sitting behind a magnum of champagne, complaining of liver trouble. He said, 'My French doctor tells me that one must surprise one's liver.' Reluctant at first to play the part, he arrived on the set only superficially acquainted with the lines. Fortunately, his personality and genius were so immense (and Paul Scofield's patience so enormous) that he succeeded in creating the illusion of absolute confidence.

Welles had a marvelous, endearing sense of humor. We were working on a scene with the Duke of Norfolk coming to collect the Chancellor's chain from Wolsey. During rehearsals the 'dying' Cardinal was lying on his cot, puffing the longest, fattest Monte Cristo cigar. We started shooting. Nigel Davenport

(the Duke) entered, played his scene and on leaving said, 'Have you a message for the King?' — 'Yes,' said Orson, 'tell him the take is no good—there was a plane in it!'

I had an obsession about having Wendy Hiller play More's wife. She is an extraordinary actress, particularly marvelous at doing a 'slow burn', the slowly growing anger and indignation and failure to understand why More, by refusing to submit to the King's wishes, is placing himself in deadly peril.

Casting is to a great extent an instinctive, irrational and highly creative process. We were apparently taking an enormous risk in casting John Hurt in the part of Richard Rich, perhaps the most challenging part in the entire play; a young lawyer who starts out as More's dedicated admirer and disciple, is slighted by the great man, turns against him and finally destroys him.

At the time, John Hurt was an unknown young actor who had never played in a film....

Finally there was Vanessa Redgrave, who did a brief walk-on as Anne Boleyn Her name is not to be found on the screen credits. She had originally agreed to play More's daughter, Margaret. But then she arrived one day very upset: she had been offered the lead in a new stage play, *The Prime of Miss Jean Brodie*. Could she be released? It seemed impossible to say 'No'. Luckily, we found that the marvelous Susannah York was available and she saved the situation

However, the next crisis followed promptly: a very brief scene was to be filmed with Anne Boleyn and Henry VIII at their wedding reception. For Anne we needed an actress who, in forty-five seconds, could convince the audience she was capable of changing the course of an empire. We looked at dozens of ladies, beautiful and/or sexy, but try as we did, we couldn't find anyone who seemed right. Finally, I turned in desperation to Vanessa, who was now playing Miss Brodie at night and filming all over swinging London in Antonioni's *Blow Up* during the day. 'It's one day's work,' I told her. She immediately agreed, but insisted on two conditions: no screen credit, and no salary.

She and Robert Shaw rehearsed for an hour, and we shot the scene in less than a day. Vanessa did almost nothing except lean forward and blow in her sovereign's ear. She was seductive and totally convincing in showing the magnetism and the power of this woman. The next morning my secretary went to the flower market at Covent Garden and Vanessa's dressing room was full of roses when she arrived for the matinee of *Jean Brodie*.

This was the first time I had worked with George Delerue, a brilliant, inventive composer who was of immense help and did a splendid job scoring not only *A Man for All Seasons* but *The Day of the Jackal* and *Julia* as well.

...An intense campaign of promotion followed and the results were pleasant, producing very good box office and, a few months later, six Oscars.

from *Past Imperfect: History According to the Movies*. Gen. Ed, Mark Carnes. Henry Holt & Co NY 1995. "A Man for All Seasons" Richard Marius

In 1534, Sir Thomas More, formerly the Lord Chancellor of England, was imprisoned in the Tower of London for treason against Henry VIII. The charge derived from More's refusal to swear an oath supporting the King in his so-called Great Matter—the divorce from his first wife, Catherine of Aragon, and his subsequent marriage to Anne Boleyn. The Catholic Church wouldn't condone the divorce, so Henry separated England from papal rule and named himself "supreme

head" of the Christian faith in England. More's silence on the subject, coming as it did from a man who had once been the king's closest advisor, implied his condemnation of Henry's actions. During his imprisonment, More was repeatedly interrogated by the king's aides, principally Thomas Cromwell, then tried and beheaded in 1535.

The historical Thomas More was witty, devout, principled, courageous, and faithful unto death—the perfect hero, except that he stood on the wrong side of the sixteenth-century religious revolution that carried England into an exuberant Protestant nationalism. The papal church became what Tarquin the Proud had been to the Romans or Nero's Rome to the early Christians, an overthrown tyranny remembered with proud hatred and triumphant contempt. To produce in sixteenth-century England a play about Thomas More would have been roughly equivalent to staging in contemporary Israel a drama about a principled Nazi martyr after the fall of the Third Reich.

Robert Bolt's play *A Man for All Seasons* exploded onto the London stage in 1960 and repeated its success in New York a year later for several reasons. At the time, a combination of tolerance, religious indifference, and the warm personality of Pope John XXIII had made Catholicism mainstream. (Americans had also elected their first Catholic president, John F. Kennedy, in 1960.) The horrors of the Hitler regime were still vivid, and Alexander Solzhenitsyn had recently revealed to the world in *One Day in the Life of Ivan Denisovich* the stifling of the soul in the Soviet Union.

Audiences were ready for the story of a heroic martyr to conscience struggling against the power of a tyrant, and Bolt gave it to them. Paul Scofield as More radiated a burning integrity and a stunning presence—not to mention a commanding voice. In 1966 director Fred Zinnemann's superbly filmed and acted version of the play swept the country, won a cluster of Academy Awards, and made More (again played by Paul Scofield) a household name. A couple of struggling schools even changed their names to Thomas More College.

HISTORY Thomas More was most likely born in the early morning of February 7, 1478. He revered his father, a judge in the court of the King's Bench, and followed him into the law. More had also considered a clerical career, but he burned to marry and so resolved, as his fiend Erasmus said, to become a good husband rather than a bad priest. He was married twice, first in 1504 to a country girl named Jane Colt, who bore him four children. Within a month of Jane's death in 1511, he married a widow, Alice Middleton. More served the City of London until 1517, when he became a member of the King's Council under Wolsey's direction. When Wolsey fell in 1529, the King appointed More to replace him. The symbol of More's authority was the Great Seal, which remained in the lord chancellor's possession during his tenure.

HOLLYWOOD The producers of *A Man for All Seasons* took a gamble when they bought the rights to Robert Bolt's play. Even though it was a stage hit in London and on Broadway, Hollywood insiders worried that the story of a sixteenth-century European martyr would not play in Peoria. Casting Paul Scofield as More was another risk. Although Scofield had won much praise for his handling of the role on stage, Richard Burton or Peter O'Toole (both of whom were briefly considered) would have been a more bankable choice. However, Scofield's casting turned out to be a wiser and more courageous one. Primarily a

stage actor, Scofield was used to playing to the balcony; but under Fred Zinnemann's Oscar-winning direction, Scofield played such a strong, restrained More that he, too, picked up an Academy Award.

The film provided viewers with the comfortable feeling that they knew all about More. He became a Catholic Abraham Lincoln, an icon of purity and principle who provoked reverence and affection. But to make his drama both a tract for the times and an appealing diversion to audiences, Bolt gave us a More who would have been scarcely recognizable in his own time and perhaps a scandal to More himself.

Some of the film's errors and distortions are harmless concessions to theatricality, and some are even plausible inferences from the *Life of More* written by More's son-in-law William Roper some two decades after the lord chancellor was executed. (Roper's tome seems to have been the chief source for Bolt's script.) More's eventual betrayer, Richard Riche (John Hurt), makes a superbly slimy movie villain. Roper naturally vilified Riche, and Bolt made the most of Roper's story. Yet Roper was not an eyewitness to the events he describes so powerfully. No doubt Riche was a man on the make, and no doubt he gained royal favor by his testimony, but examination of the fragmentary contemporary records shows that Riche's actual role was much more ambiguous; his testimony at More's trial (which was not before a jury of nonentities, as the film has it, but before eighteen respected noblemen) was far less malicious.

The film similarly reviles Cromwell, although his role in the whole affair is more unclear. Even the More family biographies were not hostile to him. Roper was on friendly terms with him before More's trial and remained friendly with him afterward. Nicholas Barker of the British Library tells me that a year or so after More's death, Cromwell stood as godfather to a child born to Roper and More's daughter Margaret (More had three other children the film chooses not to depict). Other factual errors abound. Though they represent acceptable dramatic license. It is less easy to excuse Bolt's idolatry of More's character. The film adheres to Roper's contention that More sometimes opposed the then lord chancellor, Thomas Cardinal Wolsey (Orson Welles), even in Parliament. The film shows More railing against the cardinal, even though not a shred of contemporary evidence shows that More was anything but a docile servant to Wolsey in matters both public and private. He counted on Wolsey for advancement and never did anything to offend the cardinal until *after* Wolsey failed to gain papal acceptance of the king's divorce and thus fell from grace. The film is also silent on More's cruel and vindictive tirade against the cardinal in Parliament in his maiden speech as lord chancellor.

Later, More wrote with ironic wit of the flattery men heaped upon Wolsey in the days of the cardinal's power. However, it is clear even from these stories that More flattered along with the rest, and many flattering letters from More to Wolsey still exist. Flattery was the lubricant that oiled the wheels of court, and More used it as well as anyone. He was, as Geoffrey Elton has called him, Henry's "tame humanist."

Far more contemptible, however, is the saccharine picture that both play and film present of More's religion and his furious cascading hatred of the Protestants. Bolt's More refuses to let his daughter Margaret marry Roper until after Roper has cast off a flirtation with Lutheranism. (Roper's Lutheran episode almost certainly came after his marriage.) But in the film, More's

attitude seems parallel to the polite but firm disdain we might expect of the head of a large corporation whose beloved daughter is about to marry a used-car salesman. Nowhere do we see the historical More who produced hundreds of pages of ugly polemics shrieking for the blood of Protestants. He wanted to destroy heresy by fire. Here is More in one of a thousand citations that could be drawn from his ranting works against the heretics: "The author showeth his opinion concerning the burning of heretics, and that it is lawful, necessary, and well done." When heretics were burned, More gloated.

Nowhere in the film is the More who raged against Luther's marriage to a nun. Nowhere is the More who after his resignation as chancellor went on pouring out works against heresy—even when the king was trying to negotiate an alliance with Protestants. These works, with their ominous demands on the king to do his duty against the heretics, could leave no doubt in anyone's mind about where More stood on the king's Great Matter. Finally, Henry's council had to order him to desist.

Nowhere in the film is the More who intended that his hatred for heretics be inscribed on his tomb. And, by the by, More was not a papalist as the film makes him. He believed that popes had erred, that the general council of bishops was superior to the pope in authority, that a council could depose a pope for any reason it wished, and that perhaps the Church could do without the pope altogether.

A Man for All Seasons gives us a More who died heroically for the sake of his conscience. It robs him of the dubious content of that conscience and thus robs us of the tragedy represented by the real Thomas More—and the catharsis as well. It leaves us not cleansed and thoughtful but with glowing confidence that right-thinking people like ourselves would have voted for the hero. In fact, most of us would have done what all More's family did—take the oath that he refused. We also would probably have voted—sheepishly perhaps—for his death so that England might continue to prosper without the threat of foreign invasion or civil war. Throughout the film the common people are depicted as ignorant trash, gullible, unable to bear ambiguity, incapable of thought, self-righteous, and transfixed by appearances. *A Man for All Seasons* was designed for just such an audience. It succeeds brilliantly because it judges us so well.

THE CHURCH OF ENGLAND Thomas More became a martyr because he could not accept Henry VIII as Supreme Head of the Church of England, the title granted the King by Parliament in 1534. More adhered to an old and hard-won principle governing relations between the Church and the monarchs of the Catholic West. Kings were to protect the Church, but secular governments, ordained by God to suppress sin and keep order, had no authority to define theology.

The idea of a monarch—especially a king such as Henry—making theological decisions by whim horrified More. He thought that God's revelation inspired the Church as a whole and that whenever an issue arose that made consensus problematic, a general council of the bishops should define doctrine. Their definition represented a recognition of the consensus presumed to exist within the Church. Never did More suggest that one man had authority to make all the decisions that bound a community—whether that man be a mayor, a king, or a pope. Henry's government—led by his pliable archbishop of Canterbury, Thomas Cranmer—moved slowly to change old usages. The Eucharist remained the center of the worship service, and Henry held onto the doctrine of a "real presence" in the

elements of the sacrament; that is, Henry believed that Christ was physically present in the bread and the wine. In 1538, splendidly arrayed in white robes, the king himself sat in judgment of John Lambert. Lambert taught that the bread and wine were only symbols of the body and blood of Christ. Henry condemned Lambert to death at the stake.

English did replace Latin as the language of worship, and the English monasteries were suppressed, their property confiscated by the government. However, oral confession in the sacrament of penance continued, priests were forbidden to marry, vows of chastity were required to be kept, and prayers for the dead—implying the existence of purgatory—continued. In the liturgy of worship, ordinary English Christians without taste for theology would have noted only slight differences between Henry's Church and the medieval Catholic Church it displaced.

MORE THE AUTHOR As a writer, Thomas More is best known for his *Utopia* (1516), a fictional account of an imaginary island republic off the coast of the New World. In *Utopia*, the individual is subordinated to the good of the community. All property is held in common, private life hardly exists, and the penalty for discussing political affairs in private is death. The Utopians are devout adherents of a mild and mystical paganism, but they are tolerant in their religious views—as they must be to receive the superior Christian faith brought by their European visitors.

The evenhanded idealism of *Utopia* gave credence to the notion that More was a gentle, noble thinker. Yet most of his books were screeds against Protestantism, which seemed to him a threat both to salvation in heaven and civilization on earth. More fiercely attacked Martin Luther, William Tyndale, and other Protestants, urging that they be burned alive. After he resigned as lord chancellor in 1532, he continued to pour out books against Protestants while Henry sought alliances with Lutherans in the affair of the divorce.

Later...

Anne Boleyn failed to produce a male heir to the throne, but she did give birth to England's greatest monarch, Elizabeth I. Unfortunately, Henry could not see the future and tired of Anne, accusing her of adultery and incest. He had her tried and condemned in a court presided over by her uncle, Thomas Howard, the duke of Norfolk. She was beheaded in 1536.

Cromwell's 1540 beheading at Henry's order remains mysterious. Hating Cromwell, Norfolk had accused him of both heresy and treason, and indeed Cromwell seems to have had Protestant leanings. But Norfolk soon encountered his own difficulties. Condemned to death in 1547, he was saved miraculously when Henry himself died the night before Norfolk was to go to the block.

Henry's government treated More's survivors lightly. His widow, Lady Alice, lived seventeen years after More's death. More's daughter Margaret died in 1544. In the meantime, her husband "Son Roper," fell out with Dame Alice after More's death. A quarrelsome, litigious man, he sued her repeatedly for land that had belonged to More. Richard Riche bent happily to every wind and died wealthy as Baron Riche in 1567.

from *The Films of Fred Zinnemann Critical Perspectives*. Ed. Arthur Nolletti Jr. SUNY Press Albany 1999. "Fred Zinnemann, *A Man for All Seasons* (1966), and Documentary Fiction." Joel N. Super.

While *A Man for All Seasons* (1966) was, from the start, a studio

film, in significant ways it was produced as an independent film. Financed by Columbia Pictures, the film was made in England, far from Columbia's corporate headquarters. Because the decision makers at Columbia apparently found it hard to believe that they could sell restraint, craftsmanship, and serious historical subject matter to film audiences in 1966 (especially with no American stars), the budget was very limited. From Zinnemann's perspective, their ignorance and the resulting low budget were positive factors because they kept the front office out of the way during production, allowing him the freedom he preferred. Before they wrote off the possibility of a successful film, however, "the boys in the front office" might have considered why the stage version of *A Man for All Seasons* had been so popular and remembered that Zinnemann had a history of choosing successful projects. Like many of Zinnemann's films, *A Man for All Seasons* filled a void in the film market and drew on his documentary fiction technique. Moreover, it demonstrates his recurring interest in filming stories generated by political upheaval and reflects in interesting ways the documentary aesthetic he developed early in his career in films like *The Wave* (1934), *The Search* (1948), *The Men* (1950), and *Teresa* (1951).

...Like Shaw in *Saint Joan*, Bolt managed in *A Man for All Seasons* to treat a saint in a secular way. He focused on the power issues raised by a nonconformist, and did not indulge in dramatic hagiography or religious biography. Like *Saint Joan*, *A Man for All Seasons*, in both its dramatic and cinematic versions, does not set out to explore or critique the protagonist's religious convictions. Instead, the film accepts these convictions as the necessary starting point of the conflict in a society with a state church, dramatizing the personal consequences of the resulting political machinations. Box office results proved that, despite what the businessmen may have thought, the dramatization and exploration of this conflict interested a large audience.

A Man for All Seasons shares with Zinnemann's documentary fictions the desire to explore how the protagonists are affected by political actions or events beyond their control.

...Throughout his career Zinnemann returned to films where political events have caused a problem and then form a backdrop to the action....

Like Brecht, who focused the conflict around Galileo in order to dramatize the power struggle resulting when new scientific knowledge was seen to challenge traditional Christian understandings of the universe, Bolt isolates a crucial moment in European politics—Henry VIII's split with the Roman Catholic Church. The drama comes from More's response to this political situation, a narrative strategy Zinnemann had previously found highly effective. This is a film about the man who wrote *Utopia*, knew Erasmus and Holbein, and had a long and interesting career as a scholar, lawyer, and private man before he became Henry VIII's Lord Chancellor, but Bolt focuses on the political by concentrating on More's rise and fall in politics rather than more broadly on his life. In doing so, he dramatizes one of *the* political questions of the age. As Richard Marius, a More specialist makes clear, the critical problem of the Reformation for most Europeans was the political question, "What is the relationship of the national state to the universal Christian community?" More's refusal to aid the king in obtaining a divorce and his subsequent martyrdom dramatize one man's answer to that question. Both the play and the film also dramatize a more local issue: freedom of speech. As Paul Turner points out in his introduction to More's *Utopia*, today we may easily forget that More's silence in refusing to swear to the Oath of Succession was a political crime

in Tudor England, where no freedom of speech—even freedom of thought—existed. More's refusal to acknowledge publicly the king's new marriage was dangerous precisely because it was a matter of state as much as a matter of private conscience.

...Aside from the impossibility of hiring stars on his low budget, Zinnemann characteristically preferred talented "unknowns" to stars because he believed stars often distracted the audience and got in the way of the story. Minimizing the distractions caused by star personas or casting slightly against type—as he did by casting Deborah Kerr as the Captain's frosty ,

promiscuous wife in *From Here to Eternity*—maximized the possibility for actor and director to explore the fictionalized character. In a film like *A Man for All Seasons*, which relies heavily on dialogue and interiority (typical of his work), it is essential to work with fine actors. As Zinnemann....

Unlike the earlier documentary fictions, *A Man for All Seasons* also presents the challenge of maintaining viewer interest when many audience members already know the plot's outcome.. The acting needs to be uniformly strong to carry this off, and it is.

Coming up in the Buffalo Film Seminars XII, Spring 2006

Mar 21 Robert Bresson **Au hazard Balthazar** 1966
Mar 28 Richard Brooks **In Cold Blood** 1967
Apr 4 Ousmane Sembene **Xala** 1974
Apr 11 Wim Wenders **Wings of Desire** 1987
Apr 18 Andre Konchalovsky **Runaway Train** 1985
Apr 25 Karel Reisz **The French Lieutenant's Woman** 1981

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...for the series schedule, annotations, links and updates: <http://buffalofilmseminars.com>

...for the weekly email informational notes, send an email to either of us.

...for cast and crew info on any film:
<http://imdb.com/search.html>

Tibet in Buffalo Film Festival

Martin Scorsese's film *Kundun* will open the Tibet in Buffalo Film Festival on March 9, the first film in a special series showcasing some of the best films about the Dalai Lama, Tibet and Tibetan Buddhism. The film festival is one of a series of events being held in conjunction with the visit of His Holiness the 14th Dalai Lama to UB Sept. 18-20.

"The series presents a mix of feature and documentary films in order to provide a variety of cinematic perspectives on Tibet," said John Wood, associate vice provost for international education and a member of the planning committee for the Dalai Lama's visit. We are hoping that the festival will attract an audience from both UB and the larger community in Western New York. We see the Tibet-in-Buffalo festival as an important way to raise awareness about His Holiness and Tibet in anticipation of the visit by His Holiness in September."

The Tibet-in-Buffalo Film Festival will take place in the Market Arcade and Arts Centre, 639 Main St., Buffalo. Screenings will be held at 7:30 p.m. on Thursday evenings from March 9 through April 27. There will be no screening on March 16. Some evenings will feature several films. Ticket prices are \$5 for adults and \$2.50 for students. Series tickets are available for \$30 and \$15, respectively. A commentator will introduce each film.

Bruce Jackson, SUNY Distinguished Professor and Samuel P. Capen Professor of American Culture in the UB departments of American Studies and English, will introduce the first film in the series. Directed by Scorsese, a five-time Academy Award nominee, *Kundun*, 1997, is the true story of the Dalai Lama's struggle to rule a nation from which he was forced to escape in 1959. Currently living in exile in India, the Dalai Lama has created schools and other institutions to preserve the Tibetan language, religion and culture within the refugee community. Powerfully told and set against a backdrop of world politics, the film created an international uproar.

For information on the other films in the series, go to
<http://www.buffalo.edu/reporter/vol37/vol37n19/articles/TibetFilms.html>

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