JOHN HUSTON (John Marcellus Huston, 5 August 1906, Nevada, Missouri – 28 August 1987) was a writer, painter, boxer, actor and, most famously, director. His first film is the classic The Maltese Falcon 1941. Soon after finishing it, he was in the army, making documentaries for the Department of War. One of those films – San Pietro 1945 – is one of the two or three best documentaries made by the US military during WW II. Another – Let There Be Light 1946 – so frightened military officials they kept it under lock and key for 25 years because they were convinced that if the American public saw Huston’s scenes of American soldiers crying and suffering what in those days was called “shellshock” and “battle fatigue” they would have an even more difficult time getting Americans to go off and get themselves killed in future wars. One military official accused Huston of being “anti-war,” to which he replied, “If I ever make a pro-war film I hope they take me out and shoot me.” During his long career he made a number of real dogs e.g. Annie 1982, Victory 1981, Phobia 1980, and The Macintosh Man 1973, part of the price of being a director in the studio system. He also made films that regularly turn up on all major critics’ lists of classics. Probably no director anywhere made so many films of major works of literature. Some of his fine films are The Dead 1987 based on James Joyce’s short story, Prizzi’s Honor 1985, Under the Volcano 1984, Wise Blood 1979, The Misfits 1961, Moby Dick 1956, Moulin Rouge 1952, The African Queen 1951, The Red Badge of Courage 1951, The Asphalt Jungle 1950 and The Treasure of Sierra Madre 1948. Huston directed both his father and his daughter to Academy Awards: Walter for Treasure of Sierra Madre and Angelica for The Dead. Huston was nominated for 14 Academy Awards: best director for Prizzi’s Honor, Moulin Rouge 1952, The African Queen, The Asphalt Jungle; best screenplay for The Man Who Would Be King, Heaven Knows, Mr. Allison 1957, The African Queen, The Asphalt Jungle, Sergeant York 1941, The Maltese Falcon; Dr. Ehrlich’s Magic Bullet 1940, best supporting actor for The Cardinal, 1963. He won Oscars for best director and best screenplay for Treasure of the Sierra Madre. He was given the American Film Institute’s Life Achievement Award in 1983. He also won the Razzie for Worst Director for Annie.


Afghanistan and Pakistan, I continued to entertain the idea of an advent of the English, most of the population were slaves to a handful of warring rulers. India today is a democracy – shaky perhaps, but a democracy nonetheless — with an increasingly vocal and literate middle class. It is interesting to speculate whether and when this development might have occurred in the absence of imperialism’s ugly head.


MICHAEL CAINE (Maurice Joseph Micklewhite, 14 March 1933, London, England) has been in more than 100 films, three of them scheduled for 2001 release: The Quiet American, Quicksand, and Last Orders. He was in four films last year:Quills, Shiner, Get Carter and Miss Congeniality. The year before, he won an Academy Award for his work in The Cider House Rules. Some of his other films are Mona Lisa 1986, Hannah and Her Sisters 1986 (for which he won a Best Supporting Oscar), Blame It on Rio 1984, Educating Rita 1983, Hurry Sundown 1967, Funeral in Berlin 1966, Alfie 1966, The Ipcress File 1965, and Zulu 1964. He’s also been in a lot of real dogs. Caine is the son of a fish-market porter and a charlady. He did combat service with the British Army in Korea and turned to theatrical work when he got demobbed. He adopted the name “Caine” from a marquee for The Caine Mutiny after his agent suggested a more euphonious name might help his career. He had about 100 tv roles and several minor film roles before his star turn in Zulu. The next year, he did the first of his three Harry Palmer depictions in The Ipcress File. But it was Alfie in 1966 that made him an international star – the working-class guy with a Cockney accent and horn-rims whom working-class guys everywhere could identify with.


FROM JOHN HUSTON, AN OPEN BOOK (KNOPE 1980):

(“cutting with a camera”)

The conventional film-maker usually shoots a scene in full shots — a master scene – followed by medium shots, close shots and close-ups...at various angles...then decides in the cutting room what to use. The opposite way is to find the one shot that serves as an introduction to a scene; the rest will follow naturally. Again there’s a grammar to it. Once you write your first declarative sentence, the narration flows. Understanding the syntax of a scene implies that you already know the way the scene will be cut together, so you shoot only what’s required. That’s called “cutting with the camera.”

(studio heads)

Studio heads are now accountants, tax experts, a sprinkling of financial wizards and ex-agents. They are hardly a creative breed. For the most part, they are illiterate when it comes to making pictures. The whole hierarchy — with a few exceptions — is made up of dismal people who imagine that because they can wheel and deal and shuffle investment money (seldom if ever their own) they have presumptive rights to opinions and dictums. Most of them assume prerogatives that would have made L.B. Mayer or even Harry Cohn blush.

So today it’s something of an agony to put a picture together. I’ve chosen the coward’s way and never have anything to do with that end of it. I’ll come in and speak my piece on occasion – as I did for this picture — but no more than that. For the most part, the people who make pictures today aren’t people you’d care to spend long weekends with.

(Kipling the imperialist)

Kipling has been denounced as an unmitigated imperialist for his nationalistic views during the Boer War. Yet it has always seemed to me that Kipling’s version of imperialism was by no means without redeeming value, especially in a country such as India, where, before the advent of the English, most of the population were slaves to a handful of warring rulers. India today is a democracy — shaky perhaps, but a democracy nonetheless — with an increasingly vocal and literate middle class. It is interesting to speculate whether and when this development might have occurred in the absence of imperialism’s ugly head.

(Peaches and Danny)

Throughout the years and subsequent travels to India, Afghanistan and Pakistan, I continued to entertain the idea of filming The Man Who Would Be King.... I had thought of having Bogart and Gable play the leads, and they agreed. But just when
we were about to put the thing together, Bogie got sick and died. I left it. In 1960 Gable brought it up once more, hoping to move on the project after finishing The Misfits; I was trying to cast the other part when Gable died. I put it away again.

In 1973, after we had completed The Mackintosh Man, John Foreman came to visit me in St. Clerans [Huston’s estate in Ireland]. He was browsing through the library one day when he came across the [three] scripts and Steve [Grimes]'s sketches. John hadn’t known about the property before, and after going over all the material and discussing it with me, he said he thought it would be great for Paul Newman. At John’s urging I sent Paul the scripts and outlined what changes I saw. Paul’s immediate response was enthusiastic.

In our mutual guilt following The Mackintosh Man, John, Paul and I were all eager to do something we could hold our heads up about afterward.

So Gladys Hill and I went down to Cuernavaca and, incorporating a number of good things out of the other scripts, wrote yet another screenplay, sticking this time a little closer to the story by Kipling. The original story was too short to be adapted in itself, but it struck themes that lent themselves to expansion – for instance, the Masonic motif, reflected through the emblems on Kipling’s watch fob, the altar stone and the treasure. Using such materials as springboards, we did a lot of invention, and it turned out to be good invention, supportive of the tone, feeling and spirit underlying the original short story. Kipling’s glossary served me well. I like this script as well as any I ever wrote.

I sent the new screenplay to Paul, who called me immediately and said it was one of the best things he’d read, but he’d had second thoughts about the casting of the leads, which at that point were to have been himself and Robert Redford. He said they should be played by two Englishmen. Paul, speaking not as an actor but as someone interested in the improvement of the breed, cast it right there: “For Christ’s sake, John, get Connery and Caine!”

I have a great affection for Paul and my admiration of him as an actor is unlimited, but I confess I was relieved when he said it should be two Englishmen. It was obvious on the face of things. And Paul, with his usual perspicacity, named the two ideal men. John Foreman sent Sean Connery and Michael Caine cables saying scripts would follow immediately. Within a week we received word from both men that they wanted to do the film.

(Roxanne)

Originally I’d intended to have Roxanne a fair girl, blonde and blue-eyed. You see them occasionally in Kafiristan – the setting of Kipling’s story – and they are reputed to be descendants of Alexander’s soldiers. But there are no fair-skinned people among the Moroccans, and I soon realized that I had to change my concept and go with a dark-skinned beauty. Michael Caine’s wife was Indian and fitted the bill perfectly. I asked Mike if she could do the role, and he agreed with some reluctance. She couldn’t act. In fact, they both assured me, she had no acting ability whatsoever. But then none was required, except perhaps in the final scene, where in terror she showed. She looked drugged, swooning, out of control. It served marvelously.

I gave him to stand in front of a camera and put questions to him. He understood what the scene was about and then let them do it. Once they got the drift of it, they acted it out naturally.

Toward the end of the picture I had these three old men come in and see themselves on film. They had never seen a motion picture, though they had heard of them. After the lights came up, they talked rapidly and excitedly among themselves. Finally they appeared to come to some kind of agreement.

I turned to the translator. “Ask them what they think of what they saw.”

Kafu Selim answered for them: “We will never die.”

(Nuristan)

(nrstn.) [Persian, =land of light or the enlightened], region on the southern slopes of the Hindu Kush, NE Afghanistan, bordered on the E by Pakistan. Formerly called Kafristan [land of the infidels], it is inhabited by an ethnically distinctive people (numbering about 60,000), who practiced animism until their forcible conversion to Islam in 1895–96. Inhabiting relatively isolated villages in deep, narrow mountain valleys, they grow wheat, barley, millet, peas, wine grapes, and other fruit and raise livestock (chiefly goats). A special artisan caste specializes in woodcarving, pottery making, weaving, and metalwork. The Nuristanis, divided into several tribes, speak Dardic dialects (often mutually unintelligible) belonging to a distinct branch of the Indo-European language family. Nuristan was the scene of some of the heaviest guerrilla fighting during the 1979–89 invasion and occupation of Afghanistan by Soviet forces. (The Columbia Encyclopedia, Sixth Edition. 2001)

Famous Masons A-C:

Abbott, Robert Sengstacke - Founder/publisher Chicago Defender; Aldrin, Edwin E. - Astronaut; Allen, Richard - Founder/first bishop AME Church; Armstrong, Louis - Jazz Musician; Arnold, General Henry "Hap" - Commander of the Army Air Force; Austin, Stephen F. - Father of Texas; Autry, Gene - Actor; Bach, Johann Christian - Composer; Bartholdi, Frederic A. - Designed the Statue of Liberty; Huston’s filming locations: Glen Canyon, Utah; Grand Montée, Chamonix, France; near Marrakesh and the Atlas Mountains, Morocco
The main musical theme of the movie is an old Irish air "The Moreen," best known with the lyrics Thomas Moore wrote for it, "The Minstrel Boy" (1812). You can find those lyrics and two nice midi files of the tune online at http://ingeb.org/songs/theminst.html.

The Son of God goes forth to war
A kingly crown to gain.
His blood-red banner streams afar;
Who follows in His train?
Who best can drink His cup of woe,
Triumphant over pain,
Who patient bears his cross below
He follows in His train.

The martyr first whose eagle eye
Could pierce beyond the grave,
Who saw His Master in the sky
And called on Him to save.
Like Him, with pardon on His tongue,
In midst of mortal pain,
He prayed for them that did the wrong
Who follows in His train?

A glorious band, the chosen few,
On whom the Spirit came,
Twelve valiant saints; their hope they knew
And mocked the cross and flame.
They met the tyrant's brandished steel,
The lion's gory mane;
They bowed their necks the death to feel
Who follows in their train?

A noble army, men and boys,
The matron and the maid,
Around the Saviour's throne rejoice,
In robes of light arrayed.
They climbed the steep ascent of heav'n
Thro' peril, toil, and pain.
O God, to us may grace be giv'n
To follow in their train!

In his short story, Kipling has "The Son of Man" in the first half of the first line, and in the film, Connery (or the sound guy) muddies that phrase entirely. Huston was interested in the pursuit of the crown, not religious conviction.
Aug 29   Buster Keaton & Clyde Bruckman, *The General* 1927
Sep 4    Georg Pabst, *Pandora's Box* 1929
Sep 11   Mervyn LeRoy, *Little Caesar* 1930
Sep 25   Ernst Lubitsch *Trouble in Paradise* 1932
Oct 2    Preston Sturges, *Sullivan's Travels* 1942
Oct 9    Michael Powell & Emric Pressburger, *The Life and Death of Colonel Blimp* 1943
Oct 16   Henri-Georges Clouzot, *Le Salaire de la peur/Wages of Fear* 1953
Oct 30   Alexander Mackendrick, *Sweet Smell of Success* 1957
Nov 6    Lucino Visconti, *Il Gattopardo/The Leopard* 1963
Nov 20   Nicolas Roeg, *The Man Who Fell to Earth* 1976
Nov 27   Terence Malick, *Days of Heaven* 1978
Dec 4    Terry Gilliam *The Adventure of Baron Munchausen* 1988
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