

## THE BUFFALO FILM SEMINARS

CONVERSATIONS ABOUT GREAT FILMS WITH BRUCE JACKSON & DIANE CHRISTIAN

PRESENTED BY THE UNIVERSITY AT BUFFALO AND THE MARKET ARCADE FILM AND ARTS CENTER

### APRIL 10, 2001 (III:12): THE MAN WHO WOULD BE KING

**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 the Sierra Madre* 1948. Huston directed both his father and his daughter to Academy Awards: Walter for *Treasure of the 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*.

**OSWALD MORRIS** (22 November 1915, Hillingdon, Middlesex, England) was cinematographer on 7 of John Huston's films: *Beat the Devil* 1953, *Heaven Knows, Mr. Allison*, *The Mackintosh Man*, *The Man Who Would Be King*, *Moby Dick*, *Moulin Rouge*, and *The Roots of Heaven* 1958. Some of his other films were *The Wiz* 1978, *Equus* 1977, *The Odessa File* 1974, *The Man with the Golden Gun* 1974, *Fiddler on the Roof* 1971, *Goodbye, Mr. Chips* 1969, *Oliver!* 1968, *The Spy Who Came In from the Cold* 1965, *Lolita* 1962, *The Entertainer* 1960, *Our Man in Havana* 1960 and *Look Back in Anger* 1958. He was nominated for best cinematography Academy Awards for *The Wiz*, *Fiddler on the Roof* (won), and *Oliver!*

**MAURICE JARRE** (13 September 1924, Lyon, France) scored almost 150 films, among them *I Dreamed of Africa* 2000, *Jacob's Ladder* 1990, *Ghost* 1990, *Enemies: A Love Story* 1989, *Dead Poets Society* 1989, *Gorillas in the Mist* 1988, *Moon Over Parador* 1988, *No Way Out* 1987, *Fatal Attraction* 1987, *The Mosquito Coast* 1986, *Mad Max Beyond Thunderdome* 1985, *The Year of Living Dangerously* 1982, *Taps* 1981, *Topaz* 1969, *Is Paris Burning?* 1966, *Doctor Zhivago* 1965, and *The Longest Day* 1962. He was nominated for 9 Academy Awards and won 3: *A Passage to India* 1984, *Doctor Zhivago*, and *Lawrence of Arabia* 1962.

**SEAN CONNERY** (Thomas Sean Connery, 25 August 1930, Edinburgh, Scotland) was first paired with

Michael Caine in the 1957 tv version of *Requiem for a Heavyweight*. He's been in about 80 pictures. He came to

#### THE MAN WHO WOULD BE KING

(1975) Columbia Pictures Corporation,  
129 minutes

**Sean Connery**....Daniel Dravot  
**Michael Caine**....Peachy Carnehan  
**Christopher Plummer**....Rudyard Kipling  
**Saeed Jaffrey**....Billy Fish  
**Doghmi Larbi**....Ootah  
**Karroom Ben Bouih**....Kafu-Selim  
**Mohammad Shamsi**....Babu  
**Shakira Caine**....Roxanne

**Director** John Huston  
**Script** Gladys Hill and John Huston  
based on the story by Rudyard Kipling  
**Producer** John Foreman  
**Original music** Maurice Jarre  
**Cinematographer** Oswald Morris  
**Film Editor** Russell Lloyd  
**Production Design** Tony Inglis and  
Alexandre Trauner  
**Art Direction** Tony Inglis  
**Costume Design** Edith Head

international fame in his 14<sup>th</sup>, playing James Bond in *Dr. No* 1962. Since then, he's regularly turned up on lists of the world's most popular screen actors and sexiest men. Some of his other films: *Finding Forrester* 2000, *The Rock* 1996, *Rising Sun* 1993, *The Russia House* 1990, *The Untouchables* 1987, *The Name of the Rose* 1986, *Never Say Never Again* 1983, *Outland* 1981, *Cuba* 1979, *A Bridge Too Far* 1977, *Robin and Marian* 1976, *The Wind and the Lion* 1975, *Zardoz* 1974, *Diamonds Are Forever* 1971, *The Anderson Tapes* 1971, *The Molly Maguires* 1970, *You Only Live Twice* 1967, *Thunderball* 1965, *Goldfinger* 1964, *Marnie* 1964, and *From Russia with Love* 1963. Connery finished third in the tall man's division of the Mr. Universe contest in 1953, he was voted *People's* "Sexiest Man Alive" in 1989, and he won an Oscar for his work in *The Untouchables* in 1987.

**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.

**CHRISTOPHER PLUMMER** (Arthur Christopher Orme Plummer, 13 December 1927, Toronto, Ontario) appeared in almost 120 theatrical and made-for-tv films, but he's probably best known for playing Baron Von Trapp in *The Sound of Music* 1965, which he refers to as "The Sound of Mucus." Some of **SAEED JAFFREY's** other films are *My Beautiful Laundrette* 1985, *A Passage to India* 1984, and *Gandhi* 1982. **SHAKIRA CAINE** (23 February 1947, British Guiana) had two teensy film roles before being cast as Roxanne: in *Carry On Again, Doctor* 1969 and *Son of Dracula* 1974. She was Miss Guiana in 1967 and married Michael Caine in 1973.

John Huston website with many links: <http://www.geocities.com/Hollywood/9766/huston.html>  
Freemasonry Home Page <http://web.mit.edu/dryfoo/www/Masons/>

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#### **FROM JOHN HUSTON, *AN OPEN BOOK* (KNOFF 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 shelved 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 [Grime]'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

### *(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 bites Dravot. When we got to that scene, I discovered that Mike and Shakira had only spoken the truth: she couldn't pretend being afraid – he brand of honesty forbade such dissembling. I solved the problem by getting her to roll her eyes back so that only the whites showed. She looked drugged, swooning, out of control. It served marvelously.

### *(Kafu Selim)*

One day I saw an old man. He was standing on one leg, leaning on a staff. I thought he was one-legged until I approached him and he put his other foot down. He was bearded. I was the only other person there with a beard. He came forward and pulled it, then muttered some words of approval. He didn't look it or act it, but it turned out he was over a hundred. It struck me that he might be right for Kafu Selim, the High Priest in the picture, so I got him to stand in front of a camera and put questions to him through an interpreter. He thought it was all hilariously funny. Laughing, he did a little impromptu dance.

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.

So we got him two assistant "priests," one a patriarch from the high mountains. They were all very good indeed. You couldn't tell them what to do, you could only try to make them understand 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." die."

Kafu Selim answered for them: "We will never

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## 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 Kafiristan [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)

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Huston's filming locations: Glen Canyon, Utah; Grand Montée, Chamonix, France; near Marrakesh and the Atlas Mountains, Morocco

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## 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; Bassie, William "Count" - Orchestra leader/composer; Beard, Daniel Carter - Founder Boy Scouts; Bell, Lawrence - Bell Aircraft Corp.; Bennett, Viscount R.B. - Prime Minister of Canada 1930-35; Berlin, Irving - Entertainer; Black, Hugo L. - Supreme Court Justice; Blair, Jr., John - Supreme Court Justice; Blatchford, Samuel - Supreme Court Justice; Bolivar, Simon - Warrior-Statesmen in South America. Nation of Bolivia named after him.; Borden, Sir Robert L. - Prime Minister of Canada 1911-1920; Borglum, Gutzon & Lincoln - Father and Son who carved Mt. Rushmore; Borgnine, Ernest - Actor; Bowell, Sir Mackenzie - Prime Minister of Canada 1894-96; Bowie, James - Alamo; Bradley, Omar N. - Military leader; Bradley, Thomas - Mayor of Las Angeles, CA; Brant, Joseph - Chief of the Mohawks 1742 - 1807; BuBois, W.E.B. - Educator/scholar; Buchanan, James - President of the U.S.; Burns, Robert - The National Poet of Scotland; Burton, Harold H. - Supreme Court Justice; Byrd, Admiral Richard E. - Flew over North Pole; Byrnes, James F. - Supreme Court Justice; Calvo, Father Francisco - Catholic Priest who started Freemasonry in Costa Rica 1865; Carson, Christopher "Kit" - Frontiersman, scout and explorer; Casanova - Italian Adventurer, writer and entertainer; Catton, John - Supreme Court Justice; Chagrin, Jean Francious - Designer of The Arc De Triomphe in Paris, France; Chrysler, Walter P. - Automotive fame; Churchill, Winston - British Leader; Citroen, Andre - French Engineer and motor car manufacturer; Clark, Roy - Country Western Star; Clark, Thomas C. - Supreme Court Justice; Clarke, John H. - Supreme Court Justice; Clemens, Samuel L. - Mark Twain - writer; Cobb, Ty - Baseball Player; Cody, "Buffalo Bill" William - Indian fighter, Wild West Show; Cohan, George M. - Broadway star; Cole, Nat 'King' - singer; Collodi, Carlo - Writer of Pinocchio; Colt, Samuel - Firearms inventor; Combs, Earle Bryan - Baseball Hall of Fame; Crockett, David - American Frontiersman and Alamo fame; Cushing, William - Supreme Court Justice

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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>. But the lyrics Daniel and Peachie sing are from the Christian hymn "The Son of God goes forth to war," by Reginald Heber, 1812:

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.

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**FALL 2001 PRELIMINARY BUFFALO FILM SEMINARS SCREENING SCHEDULE (still Tuesday nights at 7:00)**

Aug 29	Buster Keaton & Clyde Bruckman, <i>The General</i> 1927	Oct 30	Alexander Mackendrick, <i>Sweet Smell of Success</i> 1957
Sep 4	Georg Pabst, <i>Pandora's Box</i> 1929	Nov 6	Lucino Visconti, <i>Il Gattopardo/The Leopard</i> 1963
Sep 11	Mervyn LeRoy, <i>Little Caesar</i> 1930	Nov 13	Bernardo Bertolucci, <i>Il Conformista/The Conformist</i> , 1970
Sep 25	Ernst Lubitsch <i>Trouble in Paradise</i> 1932	Nov 20	Nicolas Roeg, <i>The Man Who Fell to Earth</i> 1976
Oct 2	Preston Sturges, <i>Sullivan's Travels</i> 1942	Nov 27	Terrence Malick, <i>Days of Heaven</i> 1978
Oct 9	Michael Powell & Emric Pressburger, <i>The Life and Death of Colonel Blimp</i> 1943	Dec 4	Terry Gilliam <i>The Adventure of Baron Munchausen</i> 1988
Oct 16	Henri-Georges Clouzot, <i>Le Salaire de la peur/Wages of Fear</i> 1953		
Oct 23	Charles Laughton, <i>The Night of the Hunter</i> 1955		

**Join us next week, Tuesday April 17, for Charles Burnett's *KILLER OF SHEEP***

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