

## MASTERS OF CINEMA

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Ingmar Bergman	4
Charlie Chaplin	5
Federico Fellini	6
Orson Welles	7
Billy Wilder	8

## MONOGRAPHS

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Cannes Cinema	10
Eastwood on Eastwood	12
Scorsese on Scorsese	14

# MASTERS OF CINEMA



**MASTERS OF CINEMA** are lively and accessible introductions to the lives and work of the world's greatest film directors. Each book provides the keys to understanding a director's career, from their earliest projects to their most recent films, alongside a complete filmography, film stills, on-set pictures and film posters. Written by experts in the field, Masters of Cinema are an essential resource for film students and enthusiasts as well as those discovering the director's work for the first time.

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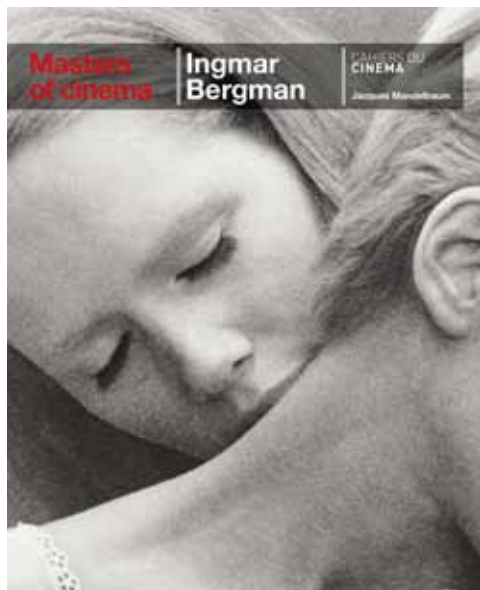
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From top to bottom, from left to right: stills from *The Kid* by Charlie Chaplin, *Summer with Monika* by Ingmar Bergman, *Citizen Kane* by Orson Welles, *The Seven Year Itch* by Billy Wilder, *La Strada* by Federico Fellini.

# INGMAR BERGMAN

JACQUES MANDELBAUM



**INGMAR BERGMAN** (Sweden, 1918–2007) is a giant who made around fifty feature films that caught the spirit of his times, while endlessly reworking his private obsessions and anguish in the face of a silent god. In *Summer with Monika* (1953), Harriet Andersson plays a scandalously unconventional and sensual young woman, a breath of freedom epitomizing a new modernity in film. In *The Seventh Seal* (1957), Bergman evokes faith and death. *Persona* (1966) is one of the most powerful depictions of the ambiguity of evil. Later, in *Scenes from a Marriage* (1973) he offers a lucid examination of a couple whose mutual attraction turns to destruction, while *Fanny and Alexander* (1982) is a joyful and nostalgic evocation of childhood memories. Bergman's last film, *Saraband* (2003), is a spare masterpiece, at once an object lesson in how to make a film and an existential exploration.

JACQUES MANDELBAUM has been a film critic for the newspaper *Le Monde* since 1995.

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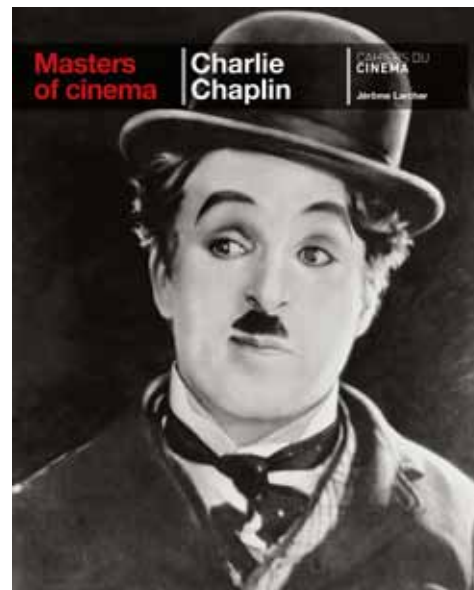
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# CHARLIE CHAPLIN

JÉRÔME LARCHER



**CHARLIE CHAPLIN** (UK, 1889–Switzerland, 1977) is one of cinema's mythical figures, while the character he played so often has become an icon. After a childhood in Dickensian London and early work on the stage, it was his move to Hollywood that enabled him to express his rich talent to the maximum, becoming the undisputed master of the burlesque genre in its golden age. His best-known feature films, including *City Lights* (1931), *Modern Times* (1936) and *The Great Dictator* (1940), were made in the 1930s and combine comedy with social and political comment. With the advent of sound, Chaplin put away his baggy trousers, walking stick, broken-down shoes and bowler hat and set about developing ambitious dramas. But during the cold war period his free lifestyle and left-wing political affiliations obliged him to leave the USA. While his last European films, *Monsieur Verdoux* (1947) and *Limelight* (1952), did not have the same popular success as his earlier work, they remain major masterpieces.

JÉRÔME LARCHER is a producer, scriptwriter and former editor of *Cahiers du cinéma*.

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# FEDERICO FELLINI

ÀNGEL QUINTANA



**FEDERICO FELLINI** (Italy, 1920–1993) is a major figure in the history of cinema, who created his own highly personal and baroque cinematic language. He had his first major success in 1954 with *La Strada*, in which his wife and favourite actress Giulietta Masina plays the unforgettable Gelsomina, an innocent clown who falls prey to the violence of the post-war period. With *La Dolce Vita* of 1960, Fellini turned his attention to modern life and the scene in which Marcello Mastroianni and Anita Ekberg embrace in the Trevi fountain has become a globally recognized symbol of seduction. Psychoanalysis is a clear influence on *8½* (1963), in which the character of the film-maker, played by Mastroianni, is a fantasy double of Fellini himself, while *Fellini Roma* (1972) and *Amarcord* (1973) are highly personal, combining caricature, dreams and nostalgia. In the 1980s Fellini made *Ginger and Fred* (1986) and *Intervista* (1987), both melancholic reflections on the death of cinema. Through the prism of the director's own desires and obsessions, Fellini's work is universal in scope, dealing with modern humanity in all its contradictions.

ÀNGEL QUINTANA teaches the history and theory of cinema at the University of Girona (Spain). He also writes on film for *Cultura/s*, *El Punt*, and the Spanish edition of *Cahiers du cinéma*.

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# ORSON WELLES

PAOLO MEREGHETTI



**ORSON WELLES** (USA, 1915–1985) was a complete *auteur*, a brilliant director and scriptwriter, a prodigious actor of memorable physique and a figure of legend. He began his directing career in 1940, at the age of twenty-five, with *Citizen Kane*, an undisputed, ground-breaking masterpiece of cinema history. Welles' stature as a baroque, impetuous and profoundly free artist made the studios uncomfortable. He had control of every detail on the twelve feature films he was able to make, including *Lady from Shanghai* with Rita Hayworth (1947), *Touch of Evil* with Charlton Heston (1958), adaptations of Shakespeare's plays including *Macbeth* (1948) and *Othello* (1952) and Kafka's *The Trial* (1962). Orson Welles remains a unique figure in cinema history and a real source of inspiration for future generations of film-makers.

PAOLO MEREGHETTI is a journalist and critic, notably for *Corriere della Sera*. He is the author of a well-known Italian dictionary of cinema (*Il Mereggetti*), and has also contributed to the Venice Film Festival.

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# BILLY WILDER

NOËL SIMSOLO



**BILLY WILDER** (USA, 1906–2002) is an undisputed master of American comedy, taking situation comedy to the edge of the absurd in *Some Like it Hot* (1959). But he also made pessimistic melodramas such as *Sunset Boulevard* (1950), in which Gloria Swanson gives a moving performance as a fallen star, and a few fine examples of film noir, such as *Double Indemnity* (1944) and *Witness for the Prosecution* (1957). Wilder worked with the greatest stars and his filmography is studded with classic scenes, including Marilyn Monroe playing the banjo in *Some Like it Hot* or holding her billowing skirt over the subway outlet in *The Seven Year Itch* (1955), Jack Lemmon draining spaghetti with a tennis racket in *The Apartment* (1960) and Shirley MaLaîne as a Parisian streetwalker in *Irma la Douce* (1963). His humour is often incisive and his vision of the world somewhat cynical, but all his characters experience a moment of truth and, for this reason, Billy Wilder is primarily a great moralist.

NOËL SIMSOLO is a film historian, scriptwriter, actor, film-maker and novelist. He has published many books on film, including *Clint Eastwood* (2006).



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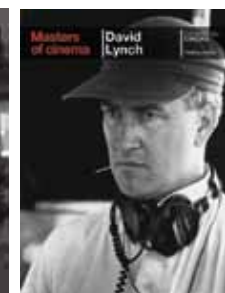
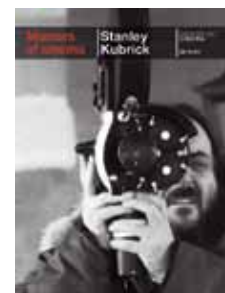
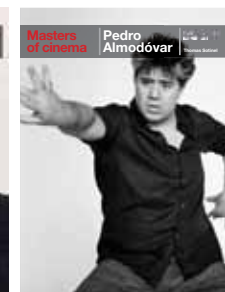


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# CANNES CINEMA

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The TRAVERSOS are a family of photographers. They live and work in Cannes, and have photographed the Festival every year since its inception. SERGE TOUBIANA was Editor-in-Chief of *Cahiers du cinéma* (1973–1991). He is now Director of the Cinémathèque Française.



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Spreads showing (from top to bottom, from left to right): starlets (1947), Grace Kelly (1955), Alfred Hitchcock and Tippi Hedren (1963), Orson Welles (1966), Sean Penn (2008), and Charlize Theron (2005).



**1950 > 1959**

In 1955, Grace Kelly was introduced to Cannes with the film *The Country Girl* by George Seaton, for which she won an Oscar. Already Alfred Hitchcock's muse, she was in the middle of shooting another of his films, *To Catch a Thief* with Cary Grant, on the Côte d'Azur. That year, Grace Kelly was still at ease in enjoying her celebrity status. A sort of playful complicity established itself between her and the photographers: 'She had invited us for a drink on the terrace after the photo shoot,' says Henri Traverso. Soon the star would become a princess, and the photos would lose their charming simplicity. For the very status of the image changed: it became more official and thus less natural.



In the same year (1963), the festival opened with the out-of-competition screening of Alfred Hitchcock's film *The Birds*. The master was delighted to rediscover in Tippi Hedren the cast of *Psycho* he thought he had lost for ever when Grace Kelly decided to give up her acting career. In front of the Palais de festival, a flock of birds is released to promote the film. But this did not prevent this masterpiece of modern cinema from being widely misunderstood by the Cannes critics and public. While remaining obviously impressive, Hitchcock was used to this type of promotional campaign, which was about 'selling an image'. His fortunate appearances in each of his films, and above all the fact that he regularly worked for television, directing or sponsoring so-called 'thriller' series, helped him to stay well ahead of the pack in an age that often required filmmakers to be seen as 'brand names'. Since his 'War of the Wonders' radio broadcast, which ever night made a household name in America before he ever shot *Citizen Kane*, Orson Welles had known that a true film director was one who identified himself with his work. Whether in Cannes with one of his films or as a visitor, Welles regularly came to embody cinema. 'Casting shows alone in Croisette, he naturally aroused a certain curiosity. He was recognized, he was admired. He was the epitome of cinema on the go, always in exile.

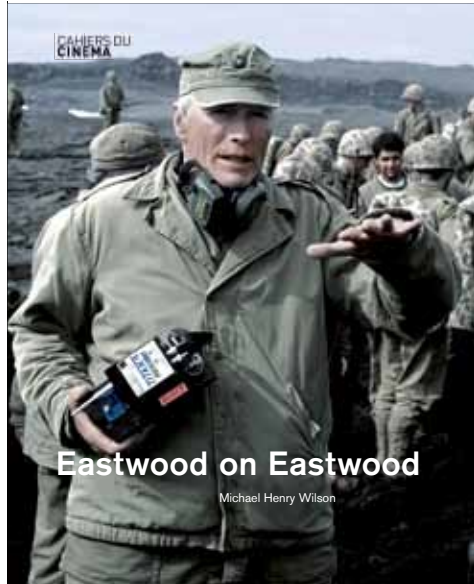


In 1990, David Lynch was not really a regular at the Cannes Film Festival. He had come simply to show his latest offering, *Wild at Heart*. At the time of this photograph he did not know that he would win the Palme d'Or that year, which would add like an electric shock on the festival-goers. Meanwhile, here he is with his partner Isabella Rossellini, who is looking elsewhere, perhaps at her old mentor, Martin Scorsese. Lynch had given her her best-ever role in *Blue Velvet*. A memorable one. The following year, the prize-winning director of *Wild at Heart* would return with *Rain Dogs*. *Fire Walk with Me*, an even more daring film, but one on which fortune would smile much less warmly at the awards.

In 1999, Penélope Cruz was a rising star. At Cannes that year she was one of the distinguished members of Pedro Almodóvar's cast of *Tudo sobre mi madre* (*All About My Mother*). The Spanish film had an almost entirely female cast. It was greeted with a standing ovation. The great Pedro was granted a Palme d'Or for his first participation in the competition, but history and David Cronenberg decided otherwise. That did not prevent the beautiful Penélope from developing her career in Hollywood, where she would soon meet Tom Cruise. Cannes would have been her dry run, her initiation. Her smile leaves no doubts as to her chances of success.

# EASTWOOD ON EASTWOOD

MICHAEL HENRY WILSON



- A unique document: Clint Eastwood's story, as told in his own words
- A reference work in which one of the great masters of contemporary cinema revisits his entire career as both legendary actor and director
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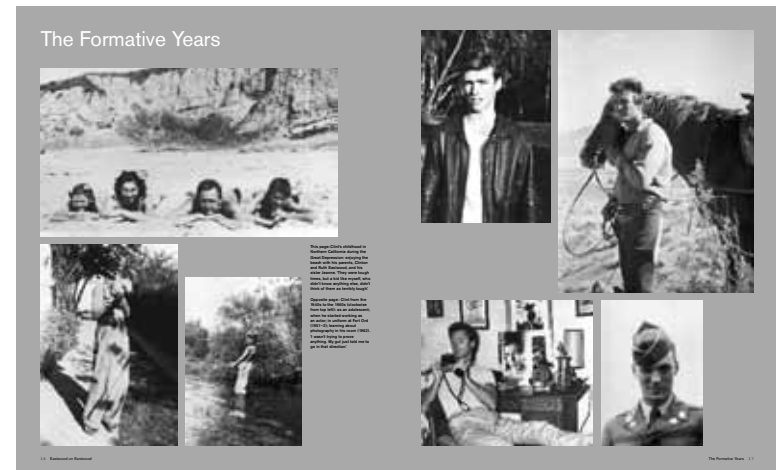
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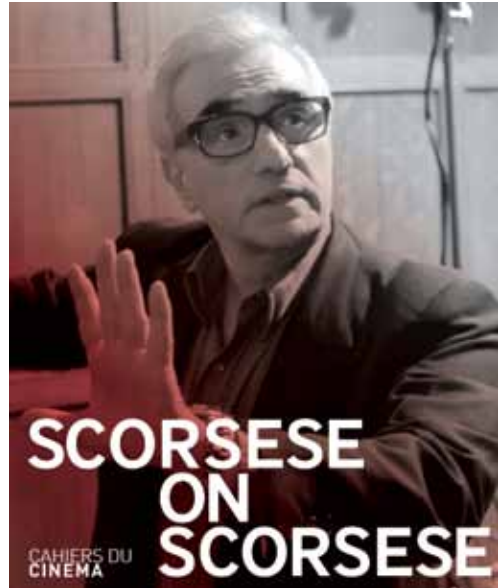
MICHAEL HENRY WILSON is a major film-maker and film historian. His books include *A personal journey with Martin Scorsese through American movies* (1997). His two passions—cinema and history—come together in his screenplays (Alan Rudolph's *Investigating Sex*, 2001) and his own films, including *In Search Of Kundun* (1998), and *Reconciliation* (2010).

Spreads showing (from top to bottom): photographs from Clint Eastwood's private collection, Clint Eastwood in *Gran Torino* (2008), and Hilary Swank in *Million Dollar Baby* (2004).



# SCORSESE ON SCORSESE

MICHAEL HENRY WILSON



- A unique insight into the creative processes of one of the world's greatest film-makers, from his first shorts to his most recent masterpieces, through interviews given throughout his career to his friend Michael Henry Wilson, starting in 1974
- Exceptionally full documentation from his personal archives, including family photographs, photographs taken on set, original scripts, sketches, notes and storyboards
- A key reference work for both the many fans of the director of *Mean Streets* (1973), *Taxi Driver* (1976) and *Casino* (1995), and for industry professionals looking for keys to the master's work
- His recent films (*The Departed*, 2006; *Shutter Island*, 2010) have enjoyed major popular and critical success
- Includes a biography and a complete filmography

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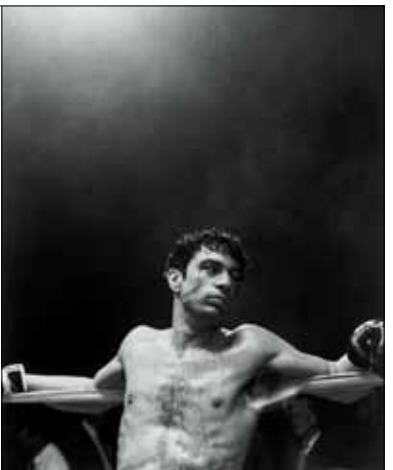
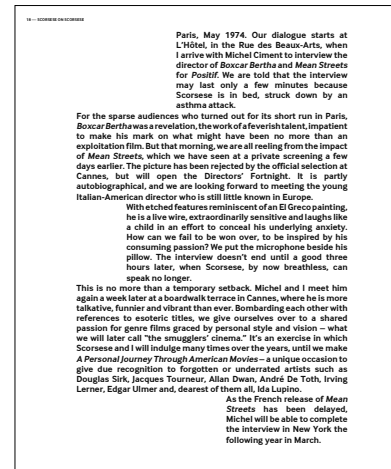
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Spreads showing (from top to bottom): Robert De Niro in *Raging Bull* (1980), Martin Scorsese directing Nick Nolte in *Life Lessons* (1989), and stills and a page from the script of *Who's That Knocking At My Door?* (1969).



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