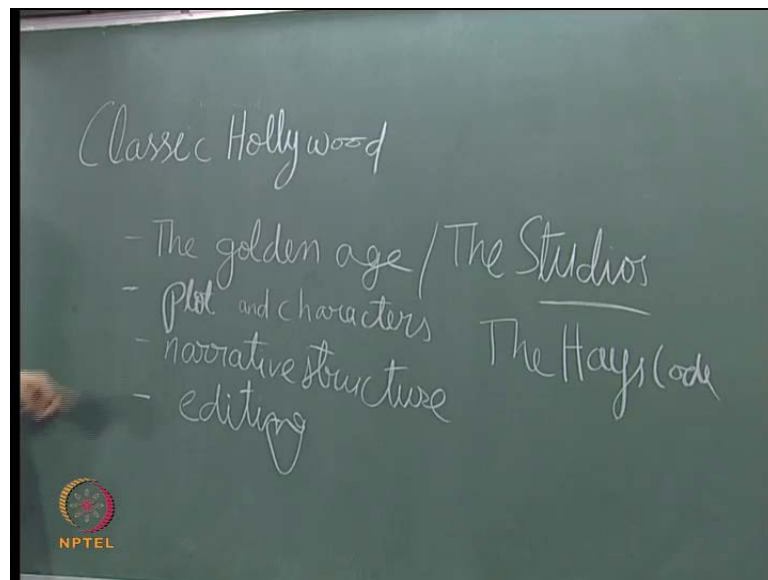


Introduction to Film Studies
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Lecture No. #22
Classic Hollywood
-The Hay's code
-The Studio Years
-Major Filmmakers

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Good morning. So, today's class is all about Classic Hollywood. We have been talking new Hollywood for quite a while, but it is very important to understand the golden age of Hollywood because it has had such far influence on cinema and all parts of the world, especially on our cinema, our own classic Indian cinema. We will also be talking about studio system in Hollywood. And while talking about the golden age and Classic Hollywood, we will talk about plot and characterization in the movies of that period. Narrative structures; we have already given plenty of emphasis on narrative structures, so you are no stranger to that and editing techniques. We will also talk about the censorship code called the Hays code, which was popularly called production code during the classic Hollywood period. And, we will look at, what brought about this code.

Key persons for today's lecture would be Cecil DeMille, the man behind a number of epics especially, most importantly "Ten commandments". Frank Capra, "It is a wonderful Life" and many more. And William Wyler who films scholars, films historians believe is one of the most sophisticated film makers of this period. So, I am going to discuss more directors from this period, but I hope to cover these directors in today's class.

So, what was this thing called production code? There was a thing called MPPDA, Motion Pictures Producers and Distributors of America; which was established in 1922, headed by Will Hays, an ultra-conservative republican. And, what was it meant for? So, MPPDA was a self-regulatory trade organization formed by Hollywood producers. And, we will talk about what brought it about, what were those factors which lead to the establishment of Hays code. By 1934, this thing was called Hays code. And, Will Hays was in charge of the production code. It is widely believed that Hollywood, so-called "golden age", in the period that we are going to discuss today, begin with the code and ended with the code. Once the code was lifted, the classic or golden age of Hollywood was also over technically.

Now, let us talk, we will talk about what brought about that code, but then, first let us talk about the plot is structure and narrative in the classic Hollywood cinema. So, if you look, if you consider some of the great movies of that period Buster Keaton, we have already been talk about "Buster Keaton", "The General" and all Charley Chaplin's all classics. We are still on silent cinema. So, things think how things were organized in classic Hollywood period, the plotted structure. Events were organized around a basic structure. We are not talking about multiple narratives. There was a basic enigma around which events are were organized.

Aristotelian plot concept was followed to the t. So, a story necessarily must have had a beginning, middle and an end. And most importantly, this you have to remember, cause and effect relationship between events. This happens, and therefore, as a result of this something happen, cause and effect. There was a disruption, there has to be a conflict; we have been talking about the importance of having conflict in cinema, if you remember. And then, plots should move in such a way that the conflict should be resolved and equilibrium should be restored.

You can always think of more contemporary cinema, which violate all these... Whatever the job... and we will be soon discussing about the... in cinema as well. The plot always offered a closure. There had to be satisfactory ending; it cannot be open ended. And, this is very important, please pay attention. The ending should always have a closure with a message that would cater to the dominant ideology. Now, can you give me an example of catering to the dominant ideology; plot should have a closure and closure should have be, should cater to the dominant ideology of that period.

Give me an example. Louder. Casablanca? Yes. And dominant ideology was that sanctity of marriage should be upheld. "Casablanca", he is talking about. Patriotism, nation before love; so, those are the ideologies and they has to be respected and there has to be a closure. The woman lives with her husband. Yes. That is the end. The man... back and take the responsibilities, whatever are the consequences, he has to face them; so catering to the dominant ideology of the period.

Linearity of a structure; so, plot would always be linear and not jump back and forth in time. While you are making notes about all these, please keep in mind the new Hollywood and more award are the experimental cinema. How? The more experimental kind of cinema violated all these conditions. It was also believed that the classic Hollywood because of its linear plot structure and because of its believable, the creation of believable world was very close to the realism.

So, we have also talked about realist cinema. So, cinema should be a realistic. And, why it was realistic because it had a beginning like life, not exactly like life, but the way we read a book, the way we would read an article, it should have a beginning, middle and an end and it should have cause and effect. And therefore, it is real. And, also it was very important to observe temporal spatial coherence. Certain believable word worlds and in an believable time. Again, in order to achieve the concept of vary..., that is reality as close to realism as possible, not exactly realistic cinema, but close to reality. Therefore, you know the audience would be more involved; the empathy, sympathy factor should be there. So, more adhering to Aristotelian concept of yes plot and not the brushtian concept of plot, which was like breaking of the fourth wall and forcing the audience to think that came much later.

Now characters, after plot what characters are all about. So, plot should be propelled through the agencies of believable characters. They should be life like, and who are the most believable characters? The middle class. So, make the movie around the lives of middle class people, a regular American family. So, Frank Capra was the master of that. “It Happened One Night”, “It is a Wonderful Life”, you think of all those movies. Even in the movie called “Meet John Doe”, now who is John Doe? an average man, an every man. So, it is a believable character. So, characters should be well rounded with certain traits. And, it is important in a classic narrative that the central character should be the hero. And therefore, believe in hero. There should a hero in a movie, cannot do without... Therefore, the creation of the so-called stardom; we need to have stars, so that we can have believable heroes.

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We will be talking about other aspects also; the structures, the editing techniques, etcetera of the golden age Hollywood period. But before that, let me draw your attention to one of the most influential, one of the most successful and biggest show-man of that period; Cecil B. Demille, 1881 to 1959, who was possibly the first ever show man in cinema. Of course, we had D.W. Griffith also, the father of cinema. But, Griffith, of course was big inventor and his contribution to cinema, especially the early stages of cinema is tremendous. But why do we think Cecil B. Demille a show-man? What does the show-man do? Who is, name some show-man from our part of the world, para, who is the show-man in cinema? No. No. Give me some examples. Shankar is the show-man

from Tamil cinema. Yes. Chopra is the show-man; Sanjay Leela Bhansali is the show-man. Those are few, who are familiar with the cinema, especially Hindi cinema of the forties and fifties and even sixties would know that Raj Kapoor is called the greater show-man of Hindi cinema. And, now what are the attributes, if we think Raj Kapoor, we never said Sathyajit ray was the show-man.

So, what are, what could be the characteristic of show-man? So, Raj Kapoor is the show-man, Sanjay Leela Bhansali yes Chopra, what kind of film makers are they? Of course, they are all great film makers, but what are their qualifications? What are their qualities? Larger than life, grand sets, a very visible and highly publicized kind of films; so that they are not, no believers, no adherence, to low key of beat low budget cinema. They believed in making cinema which was larger than life, of course... that something that appeal to the masses; they should, they should reach out as many people as possible.

Another great show-man of the seventies and eighties in Bollywood was someone called Manmohan Desai who made block blusters like “Amar Akbar Anthony” that name sound familiar “Amar Akbar Anthony”, “coolie”, etcetera. Manmohan Desai was a show-man and he was the... show-man. He said, “I exist not to make, you know not to bore people with realities of India and to show poverty, etcetera. I want to create a world of make believe”. And, he was a self-confessed believer in making that kind of cinema, which we today term as escapist cinema. Most of these show-men I believe, are those who idea to making the so-called escapist cinema. Make people to forget for two and half hours or three hours their harsh realities of life. Take them to a fantasy world, to a beautiful world.

Cecil B. Demille’s movies incarnate all the values of Hollywood, what Hollywood should be all about. That is what Demille believed in. His first major movie was “The Squaw Man” and it is popularly called the first feature length western ever made in Hollywood. And, western, you all know it is a very popular... the first feature length, the first full-fledged western in Hollywood was made by Cecil Demille. Which was the first ever western? “The Great Train Robbery”, which was just a ten minutes picture. Then, after that Demille made a series of patriotic films; “The Little American”, “Joan The Woman”, “Till I Come Back To You”, all made during the second decade, the twentieth century.

He also made couple of comedy of manners. And, you can look at the titles of these films “Old Wives For New”, “Do Not Change Your Husband”, “Why Change Your Wife”, those were the titles. And, it takes you back to the comedy of manners, to the restoration comedy period of, when people like... William.... was writing the plays... world, etcetera, the country wife.

So, he under inspiration from that John comedy of the manners. His movie “The Sign Of The Cross” is based on a particular episode from the Bible in 1932. And then, you would soon find that he became a master of this... Taking stories from that period. And this was the precode period and the heroine Claudette Colbert, who later on starred in a hugely successful movie called “It Happened One Night” Clark Gable. And, it was the sensational movie, a movie of epic dimension. And, it was definitely a precode movie. And, there are plenty of scenes, if you look at the movie and take down, look at some of images, you will understand what I am talking about. So, definitely a precode cinema.

Therefore, when we talk about precode and postcode Hollywood cinema, there is the huge difference. Precode Hollywood cinema was much more liberal and exhibitionistic in its depiction of sex and violence on screen; whereas, postcode became much more conservative. So, when you will watch movies by Frank Capra for example, you will understand. I mean, the other day, I was giving you an example from Hitchcock’s “Notorious”. There was a famous kiss between Ingrid Bergman and Cary Grant. And, there was the code which said the kiss cannot last for more than two seconds or three seconds on the screen. So, what he did, he shot a long kiss and then cut it in between, so they would speak with and then kiss again. So, technically, the kiss scene for only one or two seconds, but, then that sequence lasted about thirty seconds or even more. That is an interesting story how people would actually work around the code which was so dreaded.

Following the Hay code, now what do you do? When you have something like Hay code and when you are about to lose your audience, so Demille has directed most popular movie “The Ten Commandments” a religious epic. And, if you watch “The Ten Commandment”, you will find it has all the... of a typical Demille movie, but it the... of religion there. There is another way of working around the code. You give the audience what they are looking for, but then it tells a religious story, you see. So, you can get away with that. And, the movie was produced by Paramount productions in 1923. And then, he went on to direct a couple of very big budget spectacles “King Of Kings” which

is the Jesus movie, 1927 the first “Cleopatra” not the Taylor, but the vehicle, 1934 “Samson and Delilah”. Do what “Samson and Delilah” understand what Cecil Demille believe them.

Any comments on Cecil Demille, before we go on to discuss the studio system. Yes. Mosses party in red sea. Yes. So, that is what we mean when we say that he believed in big budget productions. Yes. So, yes technology would spend money. So, technically advanced movie, but then, you say that there was a formula. I am talking about Cecil B. Demille formula. And, all these so-called show-man always adhere to a certain formula. So, when I talk to you about Raj Kapoor, the Raj Kapoor had a formula the under dawn versus the capitalist. That something you will find in the cinema of Charley Chaplin who was almost like his guru. Raj Kapoor blindly worshipped Charley Chaplin, followed his style, cinematic style most of his theme. He was called our tram, the Indian tram.

If you watch the movies of Frank Capra, there is a formula again, the little man against the system; the established, the corrupt system. Meet John Doe”, Gary Cooper, it is one of the best movies ever made. So, watch it. All these show-men follow a formula. Demille’s formula was also, he believed in big epics, big budgets, colorful, lots of technical inventions, innovation, introduced, thrown in. But, the basic formula remains the same. So, the idea was sensationalize certain elements. If you read the film history, you will understand other. Apart from the apparent qualities, there was an underline formula aiming for a big success.

So, let us talk about the studio system. So, MGM; it was managed by the Grand Louis B. Mayer, the man who was the first behind the Oscar or the Academy award. Irving Thalberg was the renowned production manager who worked for the MGM studio along with David O. Selznick. And, Thalberg and Selznick produced some of the greatest films of the period. you may not be familiar with Thalberg too much, but he has been immortalized by great American novelist F. Scott Fitzgerald in the novel called “The Last Tycoon”, which was one of the last films directed by Elia Kazan starring a very young Robert De Niro and where he played Irving Thalberg “The last Tycoon”. The screen play was by another great litterateur Harold Pinter, dramatist.

So, MGM was the most prosperous and most prolifically studio. I mean, the money they had unlimited access to resources, funds and actors and had most of the directors and

stars under contract. Remember the studio system, they would have stars and directors under contract; that means, they could not work for outside studios. That is not the case today. Any one is free to work with anyone because today they have all the stars, all directors, all screen play writers, they employ agents who will seek them, who will work for them. It is not like that they compelled to work for particular studio, no matter how lousy the script is. But, that happened at one point. Many stars had to fight the studio system to break the control. They would exercise on their lives. MGM publicity machine; that is what they believed in more stars than there are in heaven because they had virtually everyone under the contract. Their style which was the very common; again, that is the MGM formula. You watch even an MGM movie you will understand; there is an always high key light. We were talking at some point, particularly to make people prettier than what really they are. So, MGM believed in prettifying people.

So, highlighting, high key lighting and illuminating, so every thing should be pretty. Opulent productions; no money would be spared on anything. The great Elizabeth Taylor, she made her debut with an MGM production. She was the child artist. She worked in a couple of forgettable movies, especially Jane Eyre. She was not Jane Eyre... someone else... She played the kid who dies. Helen, I think one of the orphan friends. But, then soon she got her major break with, Elizabeth Taylor first movie? She was the child star, but the child star she made it big with Hollywood history, "National Velvet". "National Velvet", which was the children's novel and very popular children's novel and she got the part and then after that there was no looking back. She was one of their prime major stars.

So, major john of MGM were musicals. You are all familiar for musicals, "singing in the rain" is an MGM production. Melodrama and I am going ask you soon what melodrama is. So, perhaps for tomorrow's lecture come prepared with definition of melodrama and some good examples of melodrama, particularly from Hollywood. And, they also specialized in adaptation of prestigious literary works. So, if there is a novel, if there is David Copperfield going around, then MGM would be the first to adapt it as the movie. That was the idea. And, they continued the reign till 1973. After that it seems to be a studio, but major films, there are a number of major films and "Anna Christie, "Grand Hotel", "Anna Karenina" and all starring, who Greta Garbo, grand Greta Garbo And, some one Hollywood style you should know, you should be familiar with Greta Garbo.

Even “Camille”; Greta Garbo. “Good bye, Mr. Chips”, “The Wizard of OZ... introduction, “Gone With The Wind”, the ultimate American national epic produced by who? David O. Selznick and directed by, you would know Victor Fleming, who also directed “Wizard of OZ”. So, Victor Fleming; so, these are the names you should be acquainted with.

So, there is the closure, there is the closure that she has been left, but she is such a determined little lady, the tomorrow is another day; she is going to have him back. That is the way the novel ends. So, adaptation of the literary classics, high key lighting, illuminating lighting, big budget, wonderful costumes, great stars; I mean the publicity machine. They had Clark Gable of course, they have Olivia De Havilland, but Vivien was the casting hope. And, they had long a great publicity campaign to get the right leading lady for the particular films. And, there are all kinds of film. If you read Hollywood history, then you will understand that what a big drama MGM created, when he launched his search for the perfect leading lady is his Scarlett O’ Hara for this movie.

Leslie Howard, Olivia De Havilland; and Leslie Howard, who played ‘eslavis’ in the movie. So, big star cast, of course in big budgets look at the sets and production design and very lavishly mountain; the burning of Atlanta, for example, if you remember that scene, one of the major highlight of the scene of the movie. And, we are told that arrived on the sets and David o Selznick first set his eyes on Vivien when Atlanta was burning, when sets were burning. And then, she looks certain and she raises her chin, she lifts her chin and her green eye, Vivien had green eyes and Selznick says here is my Scarlett.

You will, perhaps this story is not true, but then it makes a good story. Right. When you feed this story to the eager public who are just waiting that, who is going to be the next the great greatest Scarlett O’ Hara. And, when he gave them this story, Vivien Leigh was an unknown. She had just acted in a couple of British movie along with her then companion, later husband Lawrence Olivia. She was not a major star in Hollywood, but you need to create that hype. You just say that “she just arrived when Atlanta was burning and then I looked at her and her green eyes and on that spot, I decided this is Scarlett O’ Hara. That the way.

Now, “Gone With The Wind”, of course is the great movie based on a great novel by Margaret Mitchell. “Rebecca” directed by Hitchcock, again starring Laurence Olivier

and Joan Fontaine. "Duel In The Sun" is an epic. The leading lady later went on to marry David O. Selznick; Jennifer Jones and the leading man was Gregory Peck. "Spell bound" Ingrid Bergman, Gregory Peck and directed by Hitchcock. And, it had dream elements and studiologic elements are all designed by Salvador Dali. He collaborated on "spell bound". "A star is born", so those are great works by David o Selznick.

Paramount, another major studio of that period founded by Adolph Zukor; as European in its approach as MGM was American; thus the difference between two studios; most of the Paramount directors, technicians, etcetera, they had come from Germany. They were immigrants who were escaping the oppressive Nazi regime. And, as an European tradition, these movies have subtle content, although visually very brilliant.

So, as suppose to MGM in your face content, these are more subtle in... Major films and interestingly they all stars, the great Marlene Dietrich directed by Joseph Von termed as "Morocco Shanghai Express" and "The Devil Is A Woman".

Some Marx brother's comedies, such as "Animal Crackers", "Monkey Business" and "Duck Soup"; I am very sure "The Duck Soup" is known to some of you at least; when Monte Carlo and "Ninotchka" again with the Greta Garbo directed by Ernst Lubitsch, who was another immigrant.

Warner Brothers, the only studio which was run only by a family of brothers. Jack Warner was in charge of production. They did not have as much money as MGM. And, they imposed the strict code of production and insisted that, director should spend within restricted budget. They were never over paid the stars, like MGM. And, they were extremely prolific and directors were expected to turn out at least five pictures a year. Warner Brother's movies were fast paced and had a tough narrative. Today, they are known for their early gangster pictures "Public Enemy". "I am A Fugitive From A Chain Gang is starring Paul Muni and "Little Caesar" and some of the greatest directors of golden age of Hollywood worked for Warner Brothers. Max Reinhardt fresh from Germany. Michael Curtiz, who was also a German and Mervyn Leroy. Michael Curtiz, "Casablanca" and also the first Millrith pears. Warner brother produced the first ever talking pictures "The Jazz Singer" starring Al Jolson.

Twentieth Century Fox was still around and doing well. Darryl F. Zanuck was the vice president. And, they had John Ford as their star director. He made "Young Mr. Lincoln",

“The Grapes of Wrath” with Henry Fonda based on a novel by Steinbeck. “How Green Was My Valley”; again, based on a novel by Richard Llewellyn, a... novelist. For twentieth century Fox little Sherlie Temple was the most bankable stars. And, who were little Sherlie Temple? A hugely popular child star. She was the money spinner of that period. It is unthinkable for us that the child, small kid can draw in those kinds of crowds. But, it was the truth. She was very pretty and lovable. And, the Americans loved her as their own daughter. She had starred in a series of very successful movie including “Heidi” in 1937. And, she was so popular. They would invite her to comper the Academy awards and to give away the best actress award also. And, it was, we were told that, we are told that she would often go off to sleep and her parents have to wake her up and say “go now it is your turn. Just give the best actor award and come back and we will go home. So, she was that popular.

RKO; recently known RKO, a great movie “A Canonical Text”, “Citizen Kane”. One of its most prominent owners was Howard Hughes. Who was he? “The Aviator”. Ok. thank Martin Scorsese for making all these people familiar to you. So, Leonardo Dicaprio has played Howard Hughes in “The Aviator”. And, he was one of the owners of RKO studio. There was a period when they directed movies, produced movies with Fred Astaire and Ginger Rogers”. Who were they? A singing, dancing couple; a great team and great for its series of musicals, starring Fred Astaire and Ginger Rogers. And then, they were known for literary adaptations; “Little Women”, directed by the great George Cukor.. Now, what is George Cukor famous for? Who was George Cukor? What has he made? This is your homework. Work on that. Find out who was Robert Towne, who was George Cukor. These are the names you should know. “Of Human bondage”, it is the novel by Somerset Maugham and “The Hunchback of Notre Dame”.

Columbia pictures, another major studio of that time founded by the Joe Brandt, Harry Cohn. The other day, when we were talking about “The Godfather”, head of the horse seen. May be I told this is, you know this is one of the inside stories, part of Hollywood anecdotes that the producer’s role was based on Harry Cohn. Of course, nobody sent him for the horses head, but he was threatened by the mafia that he has to employ... Columbia picture’s major movies of that period, “Only Angels Have Wings” and “His Girl Friday” both were directed by the great Howard Hawks. And, why are we interested in Howard Hawks? He is one of the first Hollywood athians, the French critics of ...

cinema headed by andra, based on they recognized Howard Hawks as one of the most prominent directors, a true athiars of the golden age period. One is Howard Hawks and another is Hitchcock. According to the, and of course, Arsene Wells. Any comments here on his studio system on production code?

All these movies are post code. "His Girl Friday" John Ford's movies, Howard Hawks films following "Ten Commandments", movies were under this period. Movies had to adhere to the code, the production code. What would that untills. Of course, you have to cut down the sex and violence, but what could also until otherwise. That is interesting. But by enlarged, the Hollywood producers and directors were encouraged to those movies, which would adhere to the dominant ideology. Remember that; cater to the dominant ideology. So, if the dominant ideology tells you that all the communist are bad, then cinema necessarily must include that. That should be the closure. All, if the dominant ideology tells you that you cannot show divorce on screen, then they have to show, the couple has to be shown been married happily after something like that, they lived happily ever after. And, of course language, there has to be complete control over the kind of language that the characters would speak on screen. The new age Hollywood changed all that. Then, the good and discuss the new counter culture American cinema and new Hollywood cinema.

Frank Capra and he is the man who embodied the all American values. He is credited for that; so, 1897 to 1991. Capra was the Sicilian immigrant. And Columbia's star director. His movies are now called fantasies of good will. They feel good pictures. He won the Academy awards three times for best direction. Some of his early films were comedies, but then soon he settled down in the role of preacher of American values. The core values of the American values and he became the spokes man. Yes. He did. His movies now are remembered for their sentimental, utopian and populist themes. What do you understand by Utopian populist themes? Again, catering to the dominant ideology; and when do film makers become populist? Trying to reach out to the masses, as many people as possible, giving the public what it wants.

So, now, again I will come to show-man Manmohan Desai, who made a movie "Amar Akbar Anthony". And, there is the scene where, it is the lost and found formula. Manmohan Desai had perfected the art, the formula lost and found. In every movie of his, in the first reel families would scattered, in the last reel they would all reunited.

Now, the hero invariably Amitabh Bachchan, the mother invariably..., the father invariably... or someone similar to that and they would all come together and live happily ever after. Heroines were not much importance they were just like props; they will come, sing, love interest, look pretty and disappear. And, at the end they would come like nice daughters, in-laws of a middle class Indian family. So, there is a closure. Families disperse and they unite and now then families are completed; because they all daughters, in-law as well. And, appropriate kind of daughters and in laws. That is very important devas as one of the greatest melodramas. The bad girl is killed off, although there is an attempt to marry off to the rebellion son, but she killed off and good girl becomes the daughter in law of family. That was very important. So, giving the public what it wants on catering to the dominant ideology. So, the bad girl who smokes and drinks and have dubious morals, you cannot show her living happily after. She deserves to be punished, some way or the other. That is are populist cinema, melodramatic and populist.

So, this is what Frank Capra believed in populist, melodramatic, utterly sentimental. Most of his films had the theme of a lone folksy hero of a small town. "It Is The Wonderful Life" and that hero overcoming corrupt forces, politician. Who are the corrupt people? Politicians, lawyers, bankers; these are the corrupt people and city sophisticates. So, city people are always best. So, Raj Kapoor and other great directors of that period, they drew on from cinema from Frank Capra.

Frank Capra influences phenomenon, whatever today film scollers mithid hoffmin, there was the period when Capra was gone. And, I have a local film historian. I will not tell you his name. Meet me after the class I will tell you. He once told me that he visited Frank Capra's mansion in Beverly Hills and there was a huge pictures of Frank Capra and now the estate is managed by his descendants, his sons and grandsons. And, our man taken a garland and he said, "You are my guru". That kind of reverences given to Frank Capra, especially from our part of the world because he believe in this kind of cinema; Utopian, melodramatic, sentimental, populist. Restoring of family as a unit, there should be a harmony, he should be restored, is that Frank Capra preached that. He has any number of echo lights in any part of the world.

Traditional values; so, his movies are known for traditional values and cozy optimism. All is well with the world. Do not worry. If you are good you will be paid, you will be

rewarded; evil will always be punished. May not happen necessarily in real life or in real world, but in Frank Capra yes it is of course, I gave you in the sense of cozy optimism. Film historians today internationally, they rubbish his works to be morally tried, you know too easy going, too cozy, too accessible and out of touch with reality. It does not happen this way, but that is what he was. So, his major films “It Happened One Night”. What it is all about? “Dil Hai Ki Manta Nahin” do you remember that? Pooja Bhatt, Aamir Khan, directed by Mahesh Bhatt. A wealthy girl around our bride, she suppose to, she wants to marry a particular man and whom her father thinks is not really suitable. So, she runs off. So, on the way, she meets this very witty, a very reverential kind of a journalist played by Clark Gable and heiress is played by Claudette Colbert. And then, what happens? How the flaws develop? “Mr. Deeds goes to Washington”, Gary Cooper, “Mr. Deeds Goes To Town” sorry and “Mr. Smith Goes To Washington”, starring James Stewart. “Meet John Doe” again with the great Gary Cooper. What is it about John Doe? John Doe is an every man, a regular American guy. It is about a regular guy, who fights against the corruption, politicians and also corrupt media. And, a very impacting, a very forceful kind of movie; all of us must watch that. I think of all his movies, apart from “It Is A Wonderful Life”, “Meet John Doe” is certainly most influential. “It Is A Wonderful Life”, one of his last films starring James Stewart.

Capra was also commissioned by the US army, see, you know all the American values he had been preaching, so he has to be rewarded and he was commissioned by the US army to make a seven part documentary series on war. It was called “Why We Fight”. And, he won several awards for that. And, highly rewarded series, rewarded and awarded series and he was much respected after that; because he became the moral preacher guiding for some morality in America.

Soon after that he attempted to form his own company with George Stevens. And, we are going to look at George Stevens soon and the great William Wyler. It was called Liberty films. The company was soon sold out to other person. His autobiographies called on “The Name Above The Title”. It is like Coppola’s the God Father, Capra’s “It Has Happened One Night”. When the director becomes so powerful, his name is above the title. His influences, his legacy continues; critics have observed that his influence on people like John Ford, Sathyajit Ray, the great Japanese director the Ozu was extremely visible and ... He won the lifetime achievement award in 1982. So, we will continue

with classic Hollywood tomorrow. Thank you very much and do your research on George Cukor.