

(Hand)writing Film History: Saul Bass Draws Martin Scorsese in a Title Sequence *and writes* *his name underneath*

Something starts to hatch in the upper right-hand part of the screen. White lines on black. No pen, no hand. Just a movement and a sound. The movement is controlled, it is up to something. A curve, it is now drawing an ear. Figurative drawing. A forehead (the hatched elements are the hair), again hatching: an eyebrow, nose (dot, dot, comma, dash), stop – handwriting, we follow the words: ‘A personal journey’, underlined (this is a headline), music starts, new paragraph, ‘with Martin Scorsese’, new paragraph, ‘through American Movies’.

Martin Scorsese’s contribution to the series of national cinema documentaries ‘celebrating the moving image’ for the cinema centenary, begins with a title sequence that reflects on the status of his signature. Even before the first quote, before the first clip from Minelli’s *The Bad and the Beautiful*, in which the producer (played by Kirk Douglas) states ‘To be a director, you must have imagination’, and the director (played by Ivan Triesault) answers ‘Whose imagination, Mr. Shields?’, Scorsese has been introduced to the viewer by someone else’s imagination. Somebody else has provided Scorsese’s signature for his film. The personal statement that is about to follow, made of materials from other films, takes off with the display of hybridity as the very core of filmic authorship.

In the 1994 TV production on cinema history, that somebody-else-who-signs is Saul Bass, the most famous designer and director of film title sequences in film history:

I've had the honor and the opportunity to work with Saul and Elaine Bass on three of my pictures – *GoodFellas*, *Cape Fear*, and *The Age of Innocence*. We're now working on a fourth, *Casino*. It has been a dream of mine to work with Saul Bass ever since I tried to capture his style in my own 'imaginary' movie titles which I drew at ages 12 and 15 in a composition book I kept hidden at home. I feel very fortunate to have had that dream realized. (Scorsese 1996, 3)

Scorsese's dream of his own self-designed signature in the style of another, which he has kept hidden at home since puberty, really comes true in the latest of his series of collaborations with Saul Bass, the fifth one, which, in a film taking stock of the past, is, not without irony, also Bass's last title design in general. That the truth differs slightly from the dream – it is Saul Bass's style that tries to capture Scorsese's signature in an on-screen composition sketch – does not matter that much. Getting personal in this film is a triumph in itself. The very project of the film commissioned by the British Film Institute (BFI), the largest film archive in the world, places Scorsese at the center of the center, the number one filmmaker in the world's leading film industry: the one who comes to mind first, both as Hollywood's main representative and its best informant. Film and its reading coincide:

[T]he British Film Institute commissioned *The Century of Cinema*, an ambitious series of documentaries in which the world's leading filmmakers were asked to interpret their native country's cinema. From day one there was no question that the American segment belonged to Martin Scorsese. (Wilson, 8)

The film we are about to see is a film about belonging. We will see the writing of film history, and the making of its writing. To get the job done, the handpicked director handpicks three close collaborators: an established film historian and documentary filmmaker, a famous composer and a famous title designer.¹

Why does a television production attach that much importance to the title sequence?² That Saul Bass designs a television title sequence (which happens to be his only work for television aside from the title design for the television series *Alcoa Premiere* in 1961) for a documentary about the history of Hollywood appears at first sight to be one of the ironies of film history, taking into account that the phenomenon of independent designers such as Saul Bass came into being in the late fifties, above all as the result of the media rivalry between cinema and television. At that time, film studios tried to compete with television by raising the production values of their productions, *inter alia*, by increasingly favoring the more expensive independent graphic designers for the title design of their films over designers from the studio-owned title houses that had provided most of the title sequences for the film industry up to then. Now, years later, it is television that keeps the memory of cinema alive. Hollywood itself had already discovered the structural importance of title sequence design at a very early stage. The first company specializing in film title design dates back to 1902 and around 1904 'the practice was adopted as commonplace' (Allison, 115).

Classical narration usually begins before the action does. True, the credits sequence can be seen as a realm of graphic play, an opening which is relatively 'open' to non-narrational elements.... Yet the classical Hollywood film typically uses the credits sequence to initiate the film's narration. Even these forty to ninety seconds cannot be wasted. Furthermore, in these moments the narration is self-conscious to a high degree. (Bordwell, Staiger, and Thompson 1985, 25)

Saul Bass's film-within-a-film of 1994 capitalizes on this second moment, which has become more self-evident for today's movie-going audiences. His introduction to Scorsese's documentary flashback of US cinema history is made in a way that reflects on the very linchpin of auteur criticism, which is the concept of the 'signature' of a film that was adopted by film critics such as Andrew Sarris in the United States at the same time that Scorsese was just beginning his film career. In the early 1960s, the talk of the 'signature' of a film had both an emancipatory and a classificatory function. On the one hand, it endeavored to put film on a level with the traditional arts. It distributed value and it did so by making use of the traditional parameters of the literary system. The various forms of decision making in a filmic structure, which is fundamentally based on the division of labor, are to be traced back to one origin: the director:

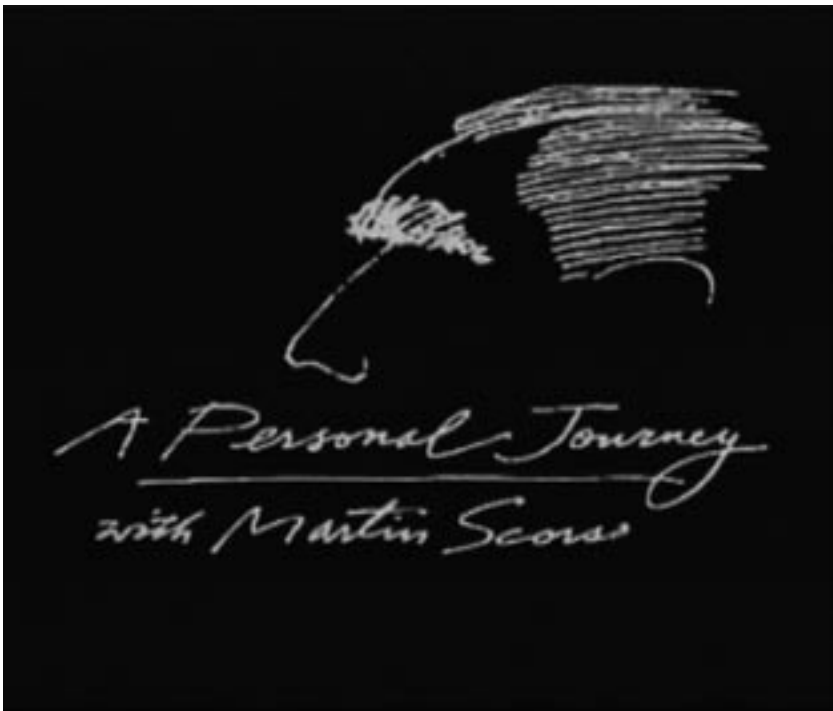
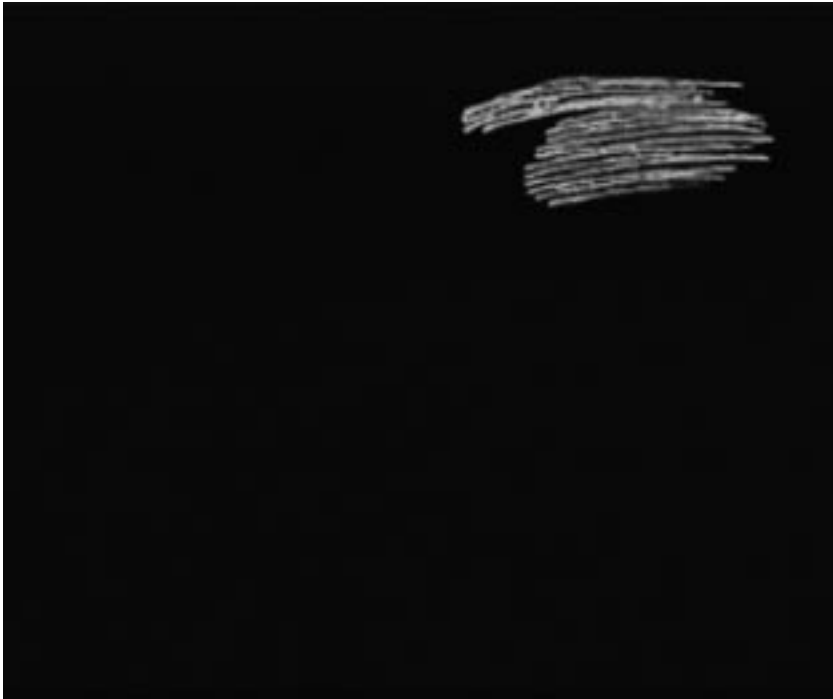
The second premise of the auteur theory is the distinguishable personality of the director as a criterion of value. Over a group of films, a director must exhibit certain recurring characteristics of style which serve as his signature. (Sarris, 662)

With this move, working for an industry ceases to be an obstacle to creating art. Hollywood is capable of generating masterpieces and genius as well:

His [Andrew Sarris's] writings led me to see the genius in American movies at a time when the cinema was considered a mindless form of entertainment, worthy of serious attention only if it came from Europe or Asia. Sarris's... wonderful ability to articulate for me and many others as well what we unconsciously felt about the styles of various directors played a truly pivotal role in my life. (Scorsese 2001, vii)

It is not by chance that it is Scorsese who provides the foreword to a collection of essays in honor of Andrew Sarris, a short message of greeting with the title 'The Fundamental Film Teacher', as it is Scorsese who provides the foreword to the 'Master Series' catalogue of works by Saul Bass:

Saul Bass's reputation as a designer of film is legendary. He has left his indelible signature on a number of pictures by Preminger, Hitchcock, Kubrick, Wyler – among others. It was exciting growing up on movies during the 50s and 60s. That 'growing' entailed a great deal of learning, too. Part



1. Saul Bass, title sequence, A Personal Journey with Martin Scorsese

of that excitement and learning was due to the remarkable contribution of Saul Bass in some of the greatest films of those periods. (Scorsese 1996)

The indelible signature of the signature specialist behind each on-screen signature marks the fundamentally schizoid structure of the filmic title sequence. In order to put one's own signature on display one has to hire somebody else whose rendering of your signature also serves as his own: 'Up until his recent death, Saul Bass continued to carve his artistic signature on the movies' (Haskin, 11). Of course, this has major consequences for the notion of authorship. In the movies we are confronted with an author, who cannot even write his own name. The title sequence introduces the name and celebrates it but it never stops at this point. Because there is no single act of signing, the parade of signatures designed to establish authorship contradicts the importance of the single name. With respect to author criticism, the notion of the 'signature' can become a pun: 'It was the only time I ever met him, but I came away from the session with... the auteur's autograph ("Sincerely yours, Andrew Sarris")' (Bordwell 2001, 165).

In what follows, I will attempt to decipher the handwritten signature of that exclusive part of the title sequence that actually names the film *A Personal Journey*, leaving the other credits, which are just white printed characters on black, out of the picture. I will try to follow instead some of the windings of the writing of the name, its various contexts, detours, and allusions because the title sequence of a film is where the metaphorical talk of its 'signature' can be read literally.

Of course, to avoid any misunderstanding, 'handwriting' in film is handwriting in name only. First of all, the single letters are based on contemporary letterforms and '[s]econd, any handwriting that can be transposed into reusable typeface functions fundamentally as a mechanized script' (Kittler, 259).

In the beginning there was the boy's dream of fathering a film, of devising an unambiguous signature of his own for everyone to read. To have his dream of making the dream factory. What do we make of this dream? How does one make films out of dreams?

Screen memories

One day, in the *Interpretation of Dreams*, Freud goes to the movies to get some ideas on the right way to bury his father. He sees himself confronted with the paratext:

During the night before my father's funeral I had a dream of a printed notice, placard or poster – rather like the notices forbidding one to smoke in railway waiting-rooms – on which appeared either

'You are requested to close the eyes'
or, 'You are requested to close an eye'.

I usually write this in the form:

the
‘You are requested to close eye(s)’.
an

... In a few instances the difficulty of representing an alternative is got over by dividing the dream into two pieces of equal length. (Freud, 352-353)

Some time before the start of the home movie, before his father’s burial, Freud passes the time by staring at a framed space upon the wall on which an inscription of the law unfolds. It is night time, the setting is the auditorium where one can see *L’Arrivée d’un train* – the fantasized primal scene of cinema, in which the object leaves the screen and enters the space of the spectator.³ Freud is familiar with these kinds of accidents. They triggered his *Studies on Hysteria* a few years previously.⁴ Now he is waiting in the darkness and sees the projection of an alternative version of the story in the parade of letters before the story unfolds. For the burial of his father, Freud has asked cinema for help. What he is dreaming of are different modes of representation. What he finds is the simultaneity of two conflicting versions represented by the closing of (an) eye(s). Dreaming, imagining, focusing, allowing, Freud dreams of the funeral in alternate versions before the actual funeral. He dreams up a new editing process. Closing father’s eyes, overlooking general demands, opening alternate points of view. The printed letter as dream content? The letter is a rebus?

One day in the 1940s in *A Personal Journey Through American Movies*, Martin Scorsese goes to the movies for the first time without his father. He sees himself confronted with the paratext:

I remember quite clearly – it was 1946 and I was four years old – when my mother took me to see King Vidor’s *Duel in the Sun*. I was fanatical about Westerns. My father usually took me to see them, but this time my mother did. The movie had been condemned by the Church. ‘Lust in the Dust’, they dubbed it. I guess she used me as an excuse to see it herself. From the opening titles I was mesmerized. The bright blasts of deliriously vibrant color, the gunshots, the savage intensity of the music, the burning sun, the overt sexuality. A flawed film, maybe. Yet the hallucinatory quality of the imagery has never weakened for me over the years.... It was all quite overpowering. Frightening too..... I covered my eyes through most of it..... I didn’t know by then, but in 1946, Hollywood had reached its zenith. (Scorsese 1997, 14)

In the film that reveals his authorship at its zenith, Martin Scorsese gets personal by telling the story of how he was taken by the hand for the first time. The construction of both the national film canon and his signature begins with a series of images that reflects on the relationship between writing, reading and the cinema.

The opening titles had already given us the name, handwriting, and an author portrait as a first hint. This is followed by the first filmic quote of the compilation film from Minelli's *The Bad and the Beautiful*, which furnishes a motto concerning the ethics of production. Then we see the narrator (Scorsese) sitting in a chair, the author portrait from the beginning is translated into a frame narrative, a point of view. This is a documentary. We are listening to that person's story now. In the beginning there is a lack. Nothing is written:

there was nothing really available that I could find written about film....
[A]ll I had at my disposal to experience then were these black-and-white
stills. I would fantasize about them, they would play into my dreams. And
I was so tempted to steal some of these pictures. (Scorsese 1997, 14)

Nothing is really moving yet (this is still the story being told.) Flicking through the stills of a film book from the public library, zooming in on one, Scorsese arrives at his primal scene. It is another title sequence, this time in color. We're almost back again to where we have already been. It is at the place of the filmic imprint (outside of the diegesis) that the film gets personal.



2. *Duel in the Sun* 1946

What four-year-old Little Martin sees within this scene of oedipal nostalgia is not so much horses, but something that is too much for him. It is not the first time he has been to the movies ('I was fanatical about Westerns' (Scorsese 1997, 14) but this time he literally does not know where he is. Is he on screen or is he in the audience?⁵ Little Martin is overpowered even before the diegesis unfolds. He is already paralyzed by the title sequence, by the force of its various elements. How is this

possible? The title sequence merely consists of letters on a background, scrolling upwards. It looks quite simple. It works because it anticipates and doubles the instability of the agencies of identification. On the one hand, the opening credits that disrupt the dark space of the movie theater address Martin as a spectator in the usual way: ‘Get ready. Time to identify’. On the other hand, this credit sequence stages projection itself by generating a metaphor for it: the screen seems to reflect the projection backwards. What Little Martin is staring at, sitting in the cinema: shiny spot in the background of the image, the source of light, the ‘burning sun’, blurry as if behind glass, the bulb of the projector. Seeing the projection and keeping the name in mind become one:

[T]he first film I remember seeing by name: *Duel in the Sun*. The safety of the darkness of the theater was suddenly shattered by a bright blast of deliriously vibrant color followed by gunshots – the opening credits of *Duel in the Sun*. (Scorsese 1995, 141)

The first 32 seconds about this film that one could see in movie theaters – the teaser – had already introduced a form of violence that is specific to the beam of light: Coming Soon! BANG! The shiny spot, which looked safe while sitting in the background, is now suddenly animated and projected into the foreground like a projectile, only to present the encapsulated letters of the titles of the film. The underlying gunshots reinforce one’s sudden subjection to the moving image. This metaphor is more about a technical than a narrative device but with the projectionist’s beam of light metaphorically reversed, it is Martin who is on the screen.⁶ He is seen. And the parading of the letters and the law plays out across his face, shrouded in orange. The mirroring screen has itself become an indicator, a litmus paper turning ‘orange’.⁷ BIG ORANGE: Hollywood! (At its zenith).⁸

What the opening credits of *Duel in the Sun* accentuate is not so much the film’s indebtedness to *Gone with the Wind* or the ‘heat’ of the scene, the famous ‘shooting directly into the sun... which had spotlights shining right into the camera’ (Higham, 262), but the ‘heat’ of projection (which might even destroy the film.) The Dimitri Tiomkin’s soundtrack climaxes exactly at that moment when the credit ‘Color Director: Natalie Kalmus’ appears, thus emphasizing the coloring of the film. ‘Technicolor’ has already had a dramatic entry before: ‘DAVID O. SELZNICK presents his production in TECHNICOLOR OF KING VIDOR’S.’

The title-sequence of *Duel in the Sun* becomes delirious, vibrant, savage, intense, burning, sexual, hallucinatory by means of the mirror-effect that is dramatically dyed. What it says is that everything that follows is the effect of projection and of Technicolor. And this is not just part of a story. In every film the first duel in the sun of the projector bulb is the duel between the title sequence and the film. Freud’s ‘either-or’ way of representing, characteristic of dream work, can be found here. A relation that is filled with tension. Each film is divided into at least two parts and has a ‘making-of’ film in its beginning. Each film has its own story already told and read, before the story unfolds. Each film provides us with a version of itself as something to start with:

While the film systematically speaks of something other than itself (of an anecdote for instance), the title sequence speaks of nothing else but the film, thus exposing what the film has carefully kept hidden. A scandalous competition. (Gardies, 86)

The names of the main cast members in the *Duel in the Sun*-title are neither printed nor handwritten. They are painted. While the frayed typeface dramatizes the plot, illustrating the inner conflicts – ‘Duel’ and ‘Sun’ compete in size, with ‘Duel’ in red, one hears the sound of shooting beneath – it also directs attention to the variations and hierarchies in the parade of credits, which is led by the producer and finished off by the director. That which brings ‘Duel’ and ‘Sun’ together is written in script (‘in the’), locating the projection, making it personal. This is not by chance.

Hollywood has always specialized in reflections of the signature. How does this work? How does film visualize signatures? Let us not harbor any illusions about it. In Hollywood’s classical cinema, the person who signs the film first, quite unambiguously, is the producer. His name is the one that starts the film. The development of more flexible production units in Hollywood in 1931 had triggered certain stylizations of the figure of the producer in title sequences such as, among others, variations in the typeface of the producer credit.⁹ (The Samuel Goldwyn signature is just one example of this). But there have also been title sequences that challenged the prominent position of the producer credit. King Vidor was one of the first Hollywood directors who entered into a creative rivalry with the producer, by individualizing his own credit also via handwriting, in contrast to the printed characters of the other credits (i.e., *The Texas Rangers*, in 1936). In 1946, there was no opportunity for a stylized signature yet: ‘[t]here was Directors Guild arbitration before Vidor emerged with sole credit’ (Durgnat, 239).

What about *A Personal Journey*, which displays this title sequence shortly after its own title sequence? Who is actually signing this film? After all, it is the handwriting that is supposed to reveal the film as personal. The handwriting transcribes the ‘personal’ of the title. The signature on the main title itself simply reads ‘Martin Scorsese’. But is this a signature? A name emerges from the handwriting that we follow with our eyes. It is part of the title. The writing of the name, however, takes place in a specially allocated space, right underneath a line that sets it apart from the personal journey. That a name is introduced by ‘with’ does not irritate us. We know this from actors’ credits (diary titles may also look like this). The combination of an identifiable author image and witnessed handwriting suggests both that it is and is not a signature. Who is writing here? The handwriting resembles that of Saul Bass. We remember his handwriting from *Why Man Creates*, the Academy Award-winning short film from 1968. We can identify it, yet we see neither hands nor writing implements. Perhaps somebody else is imitating Bass’s handwriting. Scorsese? Is this the director’s credit at all? *A Personal Journey with Martin Scorsese through American Movies* is made by two directors.¹⁰ And there is still the director’s credit to follow. The personal journey through American movies begins with a signature that writes itself. In place of the little pictograms between the segments of the *Duel in the Sun* title that make explicit the genre or the field of spe-

cialization – a guitar, a pair of pistols, a pistol – this film presents a face. Physiognomy substitutes the ironic bull skull above King Vidor’s name (which is both a genre and a property sign – ‘you are entering the property of King Vidor’). The main title card of the BFI film is organized like an emblem. The *pictura* is an author portrait, a sketch, a caricature – (it takes only one-half of the face to recognize it) – the *subscriptio* is the title of the film.¹¹ The upper part of the frame with the upper part of the face supplies an ironic commentary on the author’s function in the film. This is where the brain is, this is where the eyes are (taken literally, it is also a pun on the notion of the ‘frontispiece’). The fact that the main title card and the director’s (possessory?) credit coincide is rare in film history. The practice goes back to the main title design of early cinema that provided all of the information on a single card. The characterization of the star by his or her physiognomy is also typical of that time:

Before 1917, films commonly introduced characters in ways that called attention to the act of narration. An expository title would name and describe the character and attach the actor’s name; then a shot might show the character striking a pose in a non-diegetic setting (e.g., a theatre stage). After several characters were introduced this way, the fictional action would begin. After 1917, such signs of narration diminished. Characters would be introduced upon their first appearance in the action. Overt commentary in the titles (‘Max, a Bully’) would be replaced by images of the character enacting typical behavior (e.g., Max kicking a dog). (Bordwell, 27)

In 1994, in the personal journey through American movies, one comes across a myriad of famous actors, but only one star: Martin having his name written. Not many directors could make it as stars (and in so personal a manner) in a title sequence. Only very few are immediately recognizable by a larger audience.¹² By presenting the director as the star and main attraction, Bass’s title builds up a lineage. In the context of television history, it quotes (and inverts) the famous stylized profile that opened the *Alfred Hitchcock Presents* television series of the 1950s and 1960s. The quotation is ambivalent, however because it does not start only one family. Instead, it introduces Hitchcock not only as the director, and Scorsese’s predecessor, and other seminal Hollywood figures that come to mind, it also introduces Hitchcock as title designer (the position he began his film career with) as both the predecessor of Saul Bass¹³ and his most famous employer.¹⁴ The sketch that opened Hitchcock’s television show was actually from a Christmas card that Hitchcock designed himself while he was still living in England. As an ironic means of authorization, its eight lines adopted more and more the gesture of a signature, like a grapheme in its own right. The 32-cent Hitchcock postage stamp that appeared as part of the US Postal Service’s ‘Legends of Hollywood’ makes this perfectly clear by repeating the black-and-white photograph of Hitchcock with the stylized profile in the upper-left-hand corner. Hitchcock is able to sign his product with the wavy contours of his own profile.



3. Alfred Hitchcock
commemorative stamp,
32-cent,
US Postal Service 1998

Hitchcock, the big rival in who-comes-to-mind-first-with-respect-to-Hollywood, was not particularly on Scorsese's mind during his journey through American film:

At first, we planned to include almost every director that had inspired Marty before he had embraced filmmaking. But there was no room to do justice to them all.... [E]ven today Marty laments the sites we never visited or geniuses we didn't discuss, from Ernst Lubitsch to Alfred Hitchcock. (Wilson, 8)

Unlike *Alfred Hitchcock Presents*, where each episode would begin with Hitchcock's silhouette profile filling in with black, the lines in the making of 'Scorsese' are white on black. The profile remains transparent. Nothing is filled in. Leaving the Scorsese profile transparent, Bass makes the hidden presence of Hitchcock even more felt: it is a pun that marks an absence. The cursoriness of the sketch that is not allowed to become substance gives the portrait a ghostlike quality.

To celebrate the century of cinema, we have been sent back to school again with a black background, white lines, the scratching sound of the invisible chalk as we learn to read and write all over again. The blackboard on the screen identifies the series of images that is about to follow as readable text. The screen is a slate is a mystic writing pad. All these various writing materials have in common their basic relationship to the concept of the trace. Each sign that shows up on them plays with the relationship between absence and presence, each emerging sign is almost already wiped away at the very moment it shows up.¹⁵

What does it mean to return to hand-drawn images and handwritten letters on a blackboard in the age of digital composition? On the one hand, it is without a doubt a nostalgic gesture in itself:



4. What's on a man's mind

There are many threads running between the films, with... Saul and Elaine Bass doing the titles.... [T]he style of their work was extraordinary and we wanted the audience to be very aware of the lineage of this type of film. The sadness for me is that I can't make films in the old style, the studio system style, because I'm a product of a different world and society. (Scorsese, in: Thompson, 174)

On the other hand, the title design of *A Personal Journey* can also be seen as a pointed move away from the camera and the photographed image as the basis of the filmic image, which is characteristic of digital cinema:

[T]he manual construction of images in digital cinema represents a return to the pro-cinematic practices of the nineteenth century, when images were hand-painted and hand-animated. At the turn of the twentieth century, cinema was to delegate these manual techniques to animation and define itself as a recording medium. As cinema enters the digital age, these techniques are again becoming commonplace in the filmmaking process. Consequently, cinema can no longer be clearly distinguished from animation. It is no longer an indexical media technology but, rather, a subgenre of painting. (Manovich, 295)

The animation both of writing and drawing in this sequence pays tribute to a classic in the history of animation film: the *Inklings* series by Dave Fleischer. *Inklings*, issue 12 from 1925 reminds one most of Bass's particular approach to the main title design of a film on film history: Here we see the painted sketch of a bearded man in white brush strokes on a black surface turning into Rin Tin Tin once it is turned

upside down (which is again reminiscent of another famous picture puzzle: the portrait of Sigmund Freud ‘What’s on a man’s mind?’).

The hand-drawn face and name of Martin Scorsese are the focal points of *A Personal Journey with Martin Scorsese through American Movies*. Due to its emblematic character, Bass’s personification of the filmic force as a head looking to the side, with the signature underneath, alludes to the history of the studio logo, in particular, the MGM lion. ‘Scorsese’ is an American, is a lion, is a myth. Turning the studio ‘look’ into a personal style, he manages to become a trademark of ‘Hollywood’.¹⁶

A handwritten signature in red ink, reading "Rembert Gluser", is written on a horizontal dashed line. The signature is written in a cursive, flowing style.

SIGN HERE!

Notes

1. 'A poet or a painter can be a loner, but the film director has to be, first and foremost, a team player. Particularly in Hollywood' (Scorsese 1997, 20).
2. That it's a work for a television production is probably the reason why this title sequence is not as well known as most of the other Saul Bass title sequences. 'Martin Scorsese's most recent film, *Casino*, features... the last title sequence that Bass would make before his death' (Haskin 1996, 11).
3. Perhaps the oldest cliché of film history is the reputed reaction of the first audiences to the Lumières' *L'Arrivée d'un train en gare de La Ciotat*. Spectators were said to have jumped from their seats in terror at the sight of the train coming toward the camera and running beyond its purview (in three-quarters' view) logically 'into' the space of the spectator. Descriptions of such a response in France and elsewhere survive in film history as rhetorical indices of film's initial novelty and the naïveté of the spectator confronted by a two-dimensional, dynamic representation. Gunning sums this up: 'Thus conceived, the myth of initial terror defines film's power as its unprecedented realism, its ability to convince spectators that the moving image was, in fact, palpable and dangerous, bearing towards them with physical impact.' He goes on to refer to this myth as a 'primal scene' informing film theory's view of early film history' (Kirby, 62).
4. 'The railway accident as an agent of traumatic experience occupies an important place in the history of mid- and late-19th-century medical and medico-legal discourses over trauma and traumatic disorder. In fact, it can be argued that systematic medical theorization about psychological trauma in the modern West commenced with the responses of mid-Victorian medical practitioners to the so-called railway spine condition, which was characterized by the manifestation of a variety of physical disorders in otherwise healthy and apparently uninjured railway accident victims. The investigation of this condition led many 19th century surgeons to examine the role of psychological factors – variously referred to as "fright", "terror", or "emotional shock" – in provoking physical disorders some thirty years before Freud and Breuer considered the matter in *Studies on Hysteria*' (note: 'Freud's own earliest writings on hysteria and trauma were prompted by the debates over railway accident cases to which he had been exposed in Paris and Berlin in the 1880s' Harrington, 31-32). See also: 'Essentially, the idea that the train image inspires a threatened response – terror – and does so as a film image, returns us to the whole history of train travel as a paradigm for cinematic spectatorship based on shock' (Kirby, 62).
5. Little Martin, who is viewing the forbidden movie with his mother, in the first ten minutes sees the mother who is cheating on the father getting shot by the father along with her lover. The father is then hanged for the crime. For Little Martin, who has left his father home alone, there are still 128 minutes of sitting beside his mother left.
6. The trailer, which adds both the producer's logo and little silhouettes in front of a sun that has become bright red, concentrates on the brand name. 'A shot of the Selznick Studios logo (a shingle with the 'Tara' building that served as the studio headquarters in the background) is first seen, accompanied by an epic trombone fanfare. Then a narrator announces, "The studio that made *Gone with the Wind* brings you...", after which there is a cut to a graphic of the sun with jagged brown lettering inside it that zooms slowly into the foreground until "Duel in the Sun" can be read. Visually, the graphic (on the heels of a picture of Tara) echoes the famous "Gone with the Wind" title silhouette of Scarlett O'Hara on the hill at Tara with the sun behind her (which was also a key image in the GWTW trailer)' (Kernan, 108-109). The title sequence of the film still echoes 'Gone with the Wind', but is stripped of all direct thematic allusions besides the 'sun'. More abstract, it stands by itself.
7. It is *Duel in the Sun* that inspires Laura Mulvey to 'afterthoughts' on her concept of female spectatorship: 'The fantasy of "action" finds expression through a metaphor of masculinity. Both in the language used by Freud and in the male personifications of desire flanking the female protagonist in the melodrama, this metaphor acts as a strait-jacket, becoming itself an indicator, a litmus paper, of the problems inevitably activated by any attempt to represent the feminine in patriarchal society' (Mulvey, 37). In this film, the metaphor of masculinity no longer works for male spectatorship either.

8. 'The postwar era ... 1946 closed with three even bigger hits, *The Jolson Story*, *Duel in the Sun*, and *The Best Years of Our Lives*. These hits capped off what was by far Hollywood's biggest year ever in terms of box-office revenues and studio profits' (Schatz, 289-290).

9. 'In 1931 the film industry moved away from the central producer management system to a management organization in which a group of men supervised six to eight films per year, usually each producer concentrating on a particular type of film. Like other changes in the mode, this introduced greater specialization, in this case in the upper-management levels. In fact, over the period of the central producer system, specialization in the producer function was already occurring' (Bordwell, 320).

10. 'When Marty and I embarked upon this project, we never expected it to be so emotional. Originally, the format agreed upon was two 52-minute programs. However, as soon as we started charting our vast subject, conventional standards fell away. We had to create our own parameters, without fear of being selective or subjective' (Wilson, 8).

11. 'This trailer [for the animation film *Shark Tale*] showcases... a very entertaining exchange between De Niro and Martin Scorsese as Sykes, a puffer fish with the instantly recognizable Scorsese bushy eyebrows' (The Codfather).

12. See Rotten Tomatoes' General Discussion: 'Scorsese's eyebrows vs. Tarantino's forehead'.

13. 'Hitchcock's first job in the film industry was as a title illustrator for the British

production branch of the most powerful of American companies – Paramount Pictures' (Ryall, 85).

14. '[I]t was for Alfred Hitchcock in the early Sixties – in *Vertigo*, *North by Northwest* and *Psycho* – that Bass evolved his most exalted, sophisticated and altogether disturbing form of abstraction' (Romney).

15. Something that relates to another aspect of *The Interpretation of Dreams*: 'Titles and credits thus consolidate an a priori impression in which the final sequence prevails over the first: the story will advance in a rectilinear fashion. They establish what Freud would call a "purposive idea", working beneath the development of the fiction as a structuring absence' (Vernet, 5).

16. '[D]uring the thirties each studio... typically developed a distinctive house style when it produced the most important films on its roster at the level where differentiation would normally be most effective.... The famous MGM look was created mainly by one individual, Cedric Gibbons. "The nearest thing to a movie star that Hollywood art direction ever had", Gibbons was "one of the most powerful personalities in America's most powerful studio for thirty years"' (Balio, 87). His appearance in MGM title sequences of that time was guaranteed: 'Joining the studio as head of the art department in 1924, he had a clause inserted in his contract stipulating that his credit would appear on every picture the studio produced, a stipulation that the studio respected with few exceptions until his retirement in 1956' (Balio, 87).

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