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TRUFFAUT, FRANÇOIS

by

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Large number of forward speeds

Transmissions. Although automatic transmissions for trucks have been available since the 1950s, they have not received popular acceptance for large units. For some diesels it is necessary to operate the engine within a relatively narrow speed range, typically 1,500 to 2,200 revolutions per minute. This requires a large number of forward speeds. One of the most recent diesel-powered units has 16, obtained by combining two transmissions, each with four forward speeds. The single-plate dry-disk clutch is commonly used to connect and disconnect the engine from the transmission.

Brakes. The first truck brakes were brake shoes operating directly on the wheels. From this simple beginning has evolved one of the most complex braking systems found on any type of vehicle. The first air brakes were introduced in 1918. Seven years later four-wheel brakes were introduced on trucks, and the internally-expanding type was introduced by 1930. In the late 1930s the vacuum booster, or hydraulic brake, was introduced. This was the power brake available on the automobiles in the mid-1950s.

Another means of brake application is electrical. A floating armature contracts a rotating disk on the wheel when electric current is applied, and through a cam arrangement applies the shoes to the drums. Vacuum brakes working off the vacuum in the intake manifold of the spark-ignition gasoline engine have been used to apply the brakes on car carriers. Air-over-hydraulic brakes are also used in some vehicles.

Use of air brakes

Air, air-over-hydraulic, vacuum, and electrical brakes are all adaptable to articulated vehicles. Of these methods of application, air, or full air, as it is sometimes called, is the most widely used. The engine-driven compressor supplies air at a nominal pressure, regulated by an air governor. Air pressure is indicated by a pressure gauge and a low-pressure warning device, either audible or visual. Air is stored in the reservoirs and supplied to the brake valves; a foot valve supplies air to all brake chambers on the vehicle, including those being towed. Another brake valve is hand controlled and applies the brakes on the towed vehicle only. Both the foot pedal and hand valve supply air to the same service line, which extends back to the towed vehicles. The second, or emergency, line carries full air pressure when the vehicle is in operation. If this line is broken, the emergency brakes are applied on all towed vehicles from air reservoirs located on the towed vehicles. After reaching the brake chamber from the brake valves, the air acts on a diaphragm connected to a push rod, which in turn actuates a cam that moves the shoes against the brake drum. In the early 1970s the cam was being replaced by a wedge.

In recent years much attention has been given to the problem of brake failures that have resulted from loss of air pressure. The emergency system mentioned previously can be utilized in case of a failure in the service line by the use of the tractor protection valve and control valve. The driver can flip the lever of the control valve and apply all brakes on the towed vehicles.

There is another form of safety system that in normal use is a parking brake but in the event of loss of air can be used as an emergency system. It is known as a DD3 actuator. The driver has the option of using the axle on which the DD3 actuators are mounted as a parking system or as an emergency braking system by operating a push-pull button. Once this system is actuated, a mechanical lock holds the brake on, even if all air pressure is lost.

Another emergency system is the spring brake system, in which springs are used to apply the brakes if the air has been lost. As long as normal air pressure is available, the spring brake actuator is inactive and the normal brake chambers apply the brakes. The driver can place the emergency system in action at his option by means of a push-pull valve.

Although air-cooled, disk-type hand brakes on the drive shafts of heavy-duty trucks have been used for some time, it was not until recent years that experimental models for the wheels were available. In the early 1970s there was rather strong interest in antilocking brakes for articulated vehicles in order to reduce the possibility of jackknifing.

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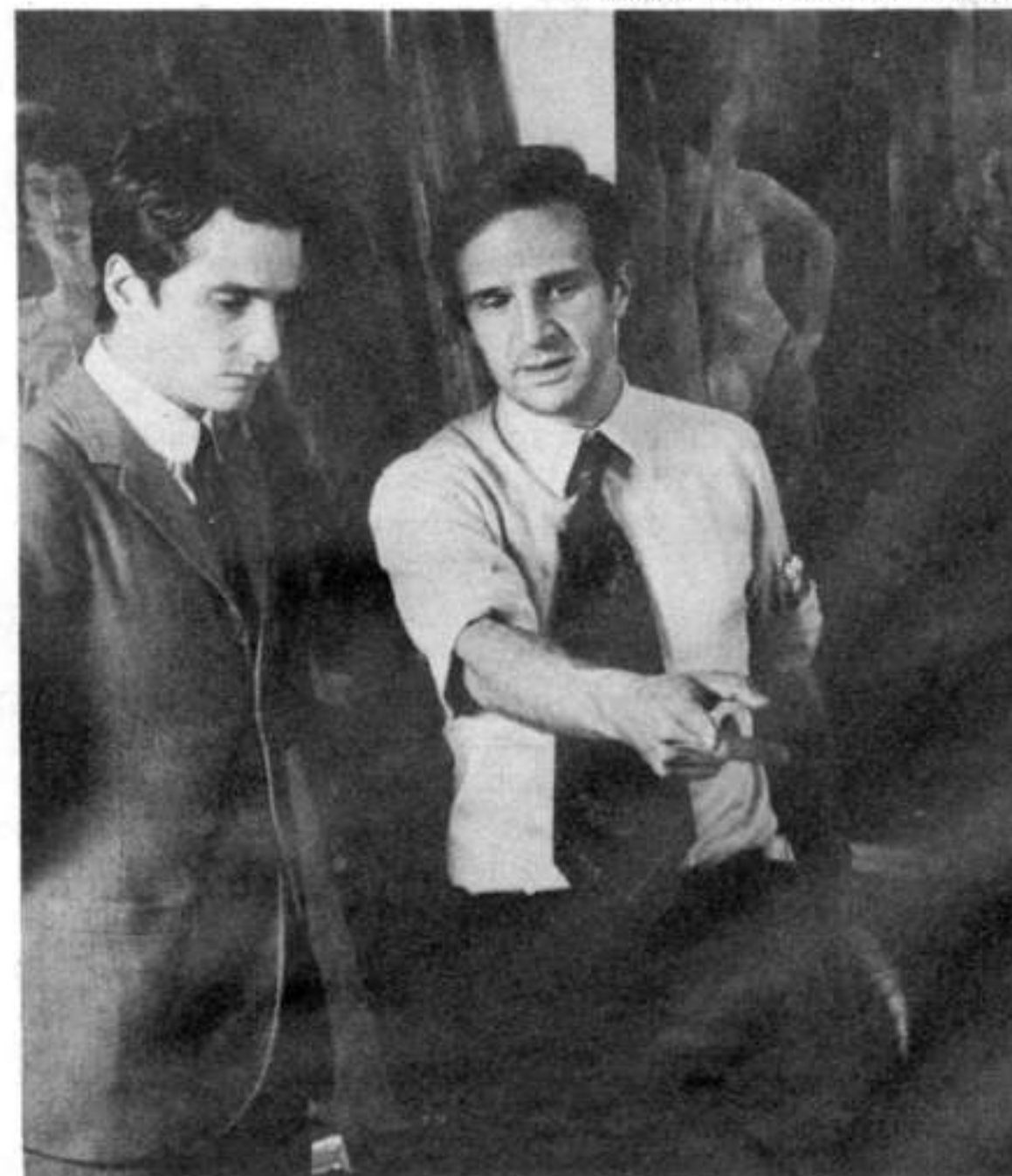
(A.H.E.)

Truffaut, François

When his film *The 400 Blows* won the "best direction" prize at the 1959 Cannes Festival, François Truffaut established himself as a leader of the French cinema's *nouvelle vague* ("new wave")—a term for the simultaneous presentation of first feature films by a number of French directors—a tendency that profoundly influenced the rising generation of film makers around the world. The New Wave marked a reaction against the commercial production system: the well-constructed plot, the limitations of a merely craftsmanlike approach, and the French tradition of quality with its heavy reliance on literary sources. Its aesthetic theory required every detail of a film's style to reflect its director's sensibility as intimately as a novelist's prose style retraces the workings in depth of his mind—hence the phrase *le camera-stylo* ("camera-pen"). The emphasis lay on visual nuance, for, in keeping with a general denigration of the preconceived and the literary, the script was often treated less as a ground plan for a dramatic structure than as merely a theme for *alfresco* improvisation. Improvised scenes were filmed, deploying the visual flexibility of newly developed television equipment (e.g., the hand-held camera) and techniques (e.g., extensive postsynchronization of dialogue). The minimization of costs encouraged producers to gamble on unknown talents, and the simplicity of means gave the director close control over every aspect of the creative process, hence Truffaut's term *auteur*, or film author.

Truffaut was born in Paris on February 6, 1932, into a working-class home. His own troubled childhood provides the inspiration for *The 400 Blows*, a semi-autobiographical study of a working-class delinquent. It is the first of the Antoine Doinel trilogy, tracing its hero's evolution from an antisocial anguished to a happy and settled

By courtesy of Les Films du Carrosse



Truffaut (right) directing Jean-Pierre Léaud in *Les Deux Anglaises et le Continent*, 1971.

Film critic

domesticity. Outside his art, Truffaut is reticent about his private life, although it is known that he was sent to a reformatory before leaving school at 14 to work in a factory. But his interest in the cinema brought him to the attention of the critic André Bazin, doyen of the monthly avant-garde film magazine *Cahiers du Cinéma*, who incorporated him into the staff. For eight years Truffaut asserted himself as the most truculent critic of the contemporary French cinema, which he considered stale and conventional, and advocated a cinema that would allow the director to write dialogue, invent stories, and, in general, produce a film as an artistic whole in his own style. Thus, he was influential in the cinema world before he actually made a film. Like his leading character in *Stolen Kisses*, another film in the Doinel series, he deserted from his military service, being committed to various prisons until he was able to resume his journalistic career and, eventually, put his ideas into creative practice. Again like Doinel in *Domicile conjugale* (*Bed and Board*), he married and became the father of two daughters.

New wave director

His initial creative effort was a short slapstick comedy *Une Histoire d'eau* (1958), for which he felt unable to evolve a suitable conclusion and which he turned over to his unfailingly ingenious contemporary Jean-Luc Godard. His second short, *Les Mistons* (1958), depicting a gang of boys who thoughtlessly persecute two young lovers, met with sufficient appreciation to facilitate his first feature-length film, *The 400 Blows*. An evocation of the adolescent's pursuit of independence from a staid adult world of conformity and protocol, for which Truffaut evinced a romantic sympathy, the film proved to be one of the most popular New Wave films, especially in England and the United States. Two tenderly pessimistic studies in sexual tragedy followed, *Jules and Jim* (1961) and *Shoot the Piano Player* (1960), the latter adapted from the American thriller *Down There* by David Goodis, a genre for which Truffaut has evinced great admiration. After these three films he seems to have had a period of hesitation. His films since then, however, have all been intensely personal and are divided between two themes: studies in forlorn childhoods—e.g., The Doinel trilogy and *The Wild Child* (1970), the chronicle of an 18th-century doctor who attempts to domesticate an uncivilized child; and sensitive melodramas sadly celebrating disastrous confrontations between shy heroes and boldly emancipated or possessive women. The first theme shows the influence of film maker Jean Vigo, in its uncompromising stance against authority of any kind, and of Jean Renoir, in its feeling for place and atmosphere and its mingling of the nostalgic with sudden outbursts of blatant humour, as well as of Truffaut's personal experience. The second owes much to the American *roman noir*, or "black novel," the diverse manifestations of which, from the morally disintegrated heroes of William Faulkner to the sadistic gangsters of Mickey Spillane, have fascinated French novelists from Sartre to the present. One senses a certain hero worship, also, in Truffaut's long, published conversations with the veteran American film maker Alfred Hitchcock, whose work he admires in complete defiance of his earlier theories. Of Truffaut's features only *Fahrenheit 451*, a film version of Ray Bradbury's science-fiction novel, falls outside these categories, though it relates to the American style and the poetic-melodramatic form. Through his production company, Les Films du Carrosse, Truffaut coproduced, among other films, Godard's first feature and Jean Cocteau's last.

Truffaut's cinematic style

For Truffaut, now, the cinema must be, on the one hand, personal and, on the other, a splendid spectacle, like a circus. On the one hand, childhood's vulnerability; on the other, its joys. The style of his first three films, at once delicate, lyrical, and exceptionally fertile in cinematographic invention, has become, partly by choice, more prosaic and conventional. Controversy has centred on the extent to which his films involve a militant conservatism—whether, for example, Truffaut in *The Wild Child* deplores, documents, feels nostalgic for, or positively and without reservation, approves the narrow, strict rigidities with which its psychologist (played by Truffaut

himself) sets about civilizing the abandoned, autistic child. It may be that Truffaut's inspiration is rooted in the nostalgias and despairs of his childhood, and as with success he has matured into adult and father, so his films have lost in lyricism, while maintaining their fidelity to life's prosaic side. But life's grayness and flatness are recorded with a sense of resignation and quiet achievement quite distinct from platitude or petulant nihilism.

MAJOR WORKS

Les Mistons (1958, *The Mischief-Makers*); *Les Quatre Cents Coups* (1959, *The 400 Blows*); *Tirez sur le pianiste* (1960, *Shoot the Piano Player*); *Jules et Jim* (1961, *Jules and Jim*); *La Peau douce* (1964, *Silken Skin, The Soft Skin*); *Fahrenheit 451* (1966); *La Mariée était en noir* (1968, *The Bride Wore Black*); *Baisers volés* (1968, *Stolen Kisses*); *La Sirène du Mississippi* (1969, *The Mississippi Mermaid*); *L'Enfant sauvage* (1970, *The Wild Child*); *Domicile conjugale* (1970, *Bed and Board*).

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(R.Du.)

Truman, Harry S.

In a comparison of U.S. presidents, Harry S. Truman, the 33rd president of the United States (served 1945–53), must be judged one of the strongest. Yet during his term of office his reputation was that of a man far too small for his job. Compared unfavourably by Northern Democrats with his popular predecessor, Franklin D. Roosevelt, condemned by Southern Democrats for his liberal civil rights program, and at war with Republican isolationists and economic conservatives, Truman spent a turbulent period in office. But after his term the significance of his efforts slowly became evident, especially his foreign policy goal of containing Communist expansion and his largely unsuccessful programs of social and economic reforms to raise standards of living for workers and farmers and to broaden civil rights for minorities; his continual pursuit of these goals kept them viable for future action.

The keys to Harry Truman's outlook were a Midwestern agrarianism, a suspicion of big business, and an inordinate interest in history and battles. In personality he was characterized by a low boiling point, a loyalty to his friends, an inoffensive cockiness, and native shrewdness and wariness.

Truman was born in Lamar, Missouri, on May 8, 1884, the son of a mule trader and farmer. His paternal forebears were English and first came to America in 1666. Truman attended school in Independence, Missouri. He completed high school in 1901; but he could not go to college because of family financial reverses, nor could he attend West Point because of his vision. He became a bank clerk in Kansas City; then in 1906 he took over management of his maternal grandmother's farm at Grandview. He also served as local postmaster, town road overseer, and national guardsman. He became a partner in a lead mine in 1915 and in an oil-prospecting business a year later, but both failed.

Truman distinguished himself in heavy action as a captain in World War I, showing bravery and other qualities of leadership. On June 28, 1919, he married Elizabeth Bess Wallace, an Independence girl he had known since childhood. He became a partner in a Kansas City haberdashery store; and when the business failed, he entered politics with the help of Thomas Pendergast, a Democratic boss of Jackson County.

With support of Pendergast's machine and of World War I veterans, Truman won a seat as county judge in 1922. But despite excellent work, in 1924 (the same year his daughter Margaret was born) non-Pendergast Democrats combined with the Ku Klux Klan to defeat him. Truman then sold memberships in the Kansas City Automobile Club and attended night classes for two years at the Kansas City Law School. A state bank in Englewood in which he became a partner went into bankruptcy be-

Early life