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I shot Jesse James, Fuller, Samuel, 1948

The crimson kimono, Fuller, Samuel, 1959

Shock corridor, Fuller, Samuel, 1963

The Baron of Arizona, Fuller, Samuel, 1950

Pickup on South Street, Fuller, Samuel, 1953

Merrill's marauders, Fuller, Samuel, 1961

EXCERPT FROM AN INTERVIEW WITH SAM FULLER (before he shot The Naked Kiss)

In Iron Kiss, the first title of Naked Kiss, I intend to go further than in Shock Corridor. I don't intend to preach, but it's time that someone like a prostitute tells it like it is to the pious and honest people, to the world in other words... My prostitute is hard and tender at the same time, who, unable to have any children, devotes herself to the care of crippled children. She is the central character of the film, and she is practically in every shot. The Iron Kiss is the kiss of a perverted creature, a former prostitute who wants to give up her occupation. One day she looks at herself in the mirror and sees a new wrinkle on her face and she says to herself: "No more prostitution." It's not a matter of religion or morality, but all women want to hang on to youth and beauty. A small wrinkle, and she says: "That's it." She tries to lead a normal life. She works, she works very hard. Bit by bit she becomes aware: hypocrisy, lying, cheating, the cheap emotions of people, deception, bigotry, everything. That's how we live, And she concludes: "Forget it, that's not me." Very happy, she becomes a prostitute again.

At one point, the prostitute is working in a hospital for cripple children. She is very tough with them, but they love her because by treating them that way she manages to make them think that they are normal. She is capable of doing things that nurses can't do, that doctors can't do. There are 20 children between 3 and 8 years old all horribly crippled. They are all wearing orthopedic equipment, crutches or artificial legs, they have little wheelchairs. She loves them but she doesn't want them to guess that she does. She runs her dorm like a ship. They are all pirates. They make pirate hats in paper (with skull and cross-bones) for everyone. When she tells a story, she fascinates them so much that she succeeds in making them think that what she is telling them is true, (at the same time as the camera shows it). The kids get closer and crawl to be closer to her, because she is standing in the middle of the room. The story she is telling is about an old man who lives at the bottom of the sea, a friend of hers when she hadn't yet become a pirate. Suddenly he appears, and in his arms, he has a white swan. The old man talks to the swan: "If you think hard enough, you'll turn into a little boy." And do you know what happens? The swan starts thinking, tries to pretend, and it turns into a little boy. Then, the prostitute turns the little boy who is just in front of her to make him face the others: "Do you know who the little boy was?" she says, "It was you. He used to run with me, he climbed the hill, and we ran, we ran..." When she speaks, the camera moves slowly past her toward the child, and superimposed over his face the hill appears. He sees her run, and he runs, and he plays with her, he has legs, he's normal! Suddenly the children arrive near a swing, and she tells to the little Kip: "Jump on the swing!" And he climbs on the swing, he who in reality doesn't have any legs. But now, he has legs, he is sitting on the swing, and she says: "Go ahead, pump" and all the kids repeat with her: "Go ahead, Kip, pump!" And he swings higher and higher (I'm going to handle that with crazy shots), and he swings back and forth, and the children shout: "Jump! Jump!" and he's going to jump in the air, the eight year old kid, and he's going to fall into her arms and hold onto her, and she too she is holding him and they are screaming with joy and, right at that point, CUT! We're back in the same position, in the hospital room, but there the legs are artificial. All are screaming with joy. And suddenly, they become very quiet. For five minutes, he had legs, he had arms... She had really succeeded in mesmerizing them...
Présence du Cinéma, no. 20 (March-April 1964), p. 26.

ON MARLOWE'S TRACKS (excerpt from an article by Luc Moulet or Fuller and Les Cahiers)

The camera is moving smoothly towards the left near a cornfield of beautiful yellow tones, filled with bodies, with soldiers in uniform, grim and dirty, curled up in the strangest positions, then moves up to focus on Meeker, his horse in very bad shape. Steiger stands out on a background of very dense black smoke, dirty, dressed as a farmer. He shoots Meeker and searches his victim, finds something to eat in his pockets, sits on the body to have a snack, he notices that there is also some bread, he takes some, and lights up a cigar. Meeker begins to groan, that bothers Steiger who moves a little further away. Then, in enormous red letters, the credits of the film appear on the forehead and the chin of the man eating. This sequence,

worthy of an anthology of modern cinema, already reveals some filmmaker's qualities.

1. The poetic sense of camera movement. For a lot of ambitious filmmakers, the movements of the camera are determined by the dramatic composition. Never with Fuller, where they are fortunately totally gratuitous: the scene is organized in function of the emotional power of the camera movement. For example, at the end of The Steel Helmet, as the camera moves slowly, the enemies drop rhythmically under the furious burst of the machine guns. Fixed Bayonets is filled with those long 360° tracking shots, which are close ups on top of that and which, jumping from face to face, have an incredibly fascinating rhythm.

2. Humor based on ambiguity. Here, it is the contrast between Meeker's body and the coolness of Steiger, who is starving. Later on, in an astonishing close up, we see a Southern farmer singing out his hatred of the Yanks. Add to that a couple of spicy comments on the American constitution. Walking Coyote admits that the reason why he didn't try to become the chief of his tribe is because he is fed up with politics. Outraged by the idea that they want to hang him, he says: "Ah! What a time! In my time, it wasn't like that. Today, there is no morality any more. The young massacre the old, they kill, get drunk, rape." That could easily come straight from Les Tricheurs or some kind of American sociological film. In the mouth of an old Sioux in 1865, that's funny. With every line, Fuller tries to unsettle us; he pretends to adopt all viewpoints, and that makes his humor so great. Every love scene (the eyebrow scene in House of Bamboo, the tatoo scene and the slap scene in Hell and High Water, where we also find a terrific spoof on polyglotism? Vitapointe)

builds up on a very banal topic with a text which is full of zest and originality.

3. His portrayal of life hasn't much to do with the one usually imposed on us in the movies. Much more than the civilized Brooks, it's to Vigo's Atalante that we have to think of. Fuller is a very crude character; everything he does is incongruous. He is a bit crazy. But we sure need crazy people, because cinema is the most realistic artistic form there is; and in the depiction of life, the sane filmmakers are still hung up on traditions established by centuries of painting and literature, forced to forget the most superficial truth by their clean realism, narrow visually and temporally. Only madmen can create something that resembles the life model, that will approximate at least a tenth of the truth of the original. But no one can top that. With Fuller, we see everything that the other filmmakers zap deliberately in their films: disorder, dirt, senselessness, unshaven faces, and an attractive ugliness of Man's face...

Fuller is a boor--but he is an intelligent boor, and this is what gives such strange resonances to his work--; the spectacle of the physical world, the spectacle of the earth is his best source of inspiration, and if he pays attention to human beings, it's only to the extent that they are connected with the earth. This is why woman is often left out, except in Park Row, Pick up on South Street, and Forty Guns where she acts like the Fullerian man, and in Hell and High Water, China Gate and Forty Guns, and obviously The Naked Kiss, made after this interview, where Fuller portrays with an incredible talent the contrast between the angel and the beast, which clears up all misunderstanding. This is why man's body interests him particularly -- a hundred times he is inspired by the naked bodies of Indians, just as by the naked bodies of the sailors in Hell and High Water ... Tellurian filmmaker, poet of the telluric, he has a passion for the instinctive. He loves to show pain, even more sadistically than de Mille.

I mentioned Vigo a while ago, and this affinity is even more obvious in Pick Up, Steel Helmet, and especially Fixed Bayonets: with a carefully prepared script, and with a planned shot. Fuller creates actions without reference to a prepackaged dramaturgy. Relationships between the soldiers, moral relationships and continuity within the shot, where all these faces are turned toward a different subject, create a labyrinth of meanings. And one can say of Fuller what Rivette said of Vigo: "He suggests a constant improvisation of the universe, an endless, and quiet, and self-assured creation of the world."

From Les Cahiers du Cinéma, no. 93 (March 1959), p. 14-16.

EXCERPTS FROM AN INTERVIEW WITH SAMUEL FULLER

VIOLENCE

I like violence for two reasons. First I believe that in cinema unless the situation itself is moving, something must happen on the screen. There are films where they spend seventy or eighty minutes saying: "Would you like a cigarette? Some tea? Are we going dancing? Will your mother be there tonight? Does your father know you will be back late?" I find that shocking. It's totally without interest. People tell me that life is like that. As for me I find it a complete bore. I would prefer to see a man with a machine gun burst into a maternity ward where there are twenty women with their newborn babies. I would rather begin the film by showing him kill them all, you see. Then you would see a man and a woman walk out on a balcony at night and say: "A cigarette?" "Oh, yes, wonderful! And what lovely music." The two scenes would last about the same length of time, and they are made of the same material, but the second one bores me. I don't give a damn about their cigarettes!

Crime

I'm interested in anything illegal. To me it's captivating and exciting. I don't have anything against the Girl Scouts or the Boy Scouts. They are very nice. But it doesn't interest me in the least to show how to make a fire with two sticks of wood. There is nothing dramatic there, and I don't give a damn whether they make a fire or not if it isn't for the purpose of burning down a whole city.

You ask me why I like criminal organizations. You're the one who puts them in that category, because the gangsters themselves aren't evil. They are for you and perhaps for me, but you are only looking at one side of the picture. For them, we are the criminals and the fools. They will have nothing to do with people who work all day and go home each night to dinner with the family. For a criminal, it's the worker who is criminal. I've had contact with many criminals since my childhood. I've interviewed them in halls of execution where they were being electrocuted. I've interviewed them at the moment when they were going to be hung or taken to the gas chamber. They all had the same philosophy. They considered me an imbecile. They laughed in my face, even when they were going to die. These are the pure criminals, and I like them because they form part of the world, part of the progress of civilization.

Technique

I made a Western with Barbara Stanwyck called Forty Guns. One of the scenes begins in a room. There are several men who get up and begin to go down a staircase. I'm on a big crane, and I go down with them. Then they meet another guy, and they walk along talking. Finally at the end of the scene they go into a telegraph office. One of them sends a telegram to his father. Then they leave the office and go toward the side of the road where they hear a noise. Then I move the camera back and you see Stanwyck and four men on horseback arrive on the scene. I move back just enough so that Stanwyck and the four men on horseback pass between us and the telegraph office. They stir up a lot of dust; and when they have passed, I'm right in front of the guys I started with in the room. Not one cut! A single shot, all in movement. What I want to say is that you could spend three days filming the same thing. You could make one shot here, one there, one in the room. And the director would say: "Now let's go downstairs." But for me that's not cinema. A child could make a film like that. If you do it five times without interruption, you will save ten days of shooting. You have to use your brains, you have to have imagination. You also need a quick crew. If they know themselves, they know everything. I made a film called Pick-up on South Side that had a ten-minute shot. Ten minutes! It's when Thelma Ritter comes back and the policeman asks her to help him find Richard Widmark. She has some ties and she tries to sell him one. There are thirty-two camera movements. You probably saw them and thought they were cuts. No, thirty-two camera movements! And the guy who pushes the dolly never raises his head. He only looks at the sun. I am right behind him and when I touch his shoulder he goes to position number two; I touch him again and he goes to three, then to four. If I tap him twice he skips a number and goes to six. Then I return him to five. You follow me? He knows his business. And at the same time, someone is keeping track of

the numbers. And the actors move around, I approach, climb, descend, skid, slow down. I repeated this scene like that all day, and I had finished around four in the afternoon. Three days gained on the shooting schedule.

QUESTION: But aren't such long shots a little risky. What happens if something goes wrong at the last minute?

FULLER: The last two minutes certainly are risky. That's what is exciting. The scene lasts nine or ten minutes, you near the end, your heart is pounding since the slightest error can ruin everything.

QUESTION: But it's exciting for the director, not for the public.

FULLER: It doesn't matter. Technically they don't know what I'm doing. It's exciting for me, and the actors play better that way. They grow more tired as they talk. They don't need to control their voices. If a man acts angry for five minutes and you haven't cut by the end of the fifth minute, you will see the difference in his voice.

QUESTION: But you can't achieve the same perfection in a ten minute shot as in a twenty or thirty second one.

FULLER: Are you trying to say that it's easier to achieve perfection in a twenty or thirty second shot? OK, if that's true then why, of all the films made, haven't the last 200 been made your way, in an outdated fashion. Because it is outdated. And why aren't those that were made your way perfect? You shoot a scene. The director says: "You come here. You sit down. You say this and that" and he cuts. OK but that isn't cinema. It's too lazy. There's no imagination in it.

QUESTION: And if one of your stars forgets a line or something?

FULLER: OK, that's tragic, but that star would never work with me again. When I shoot a scene, I don't want my actors to think mechanically of where they are supposed to go or where they are supposed to sit down. My crew is always prepared. If someone is supposed to go from that chair to that table and makes a mistake, my lighting man has already changed the lighting so that the mistake can be made. The cameraman knows at the instant the mistake is made that it is a mistake and acts accordingly. As a result my characters act naturally. I don't like to see people walking, looking around, sitting down, speaking in such a way that one is aware of the cutting. No, first of all because it is outdated, and then because it is prudent. I never cover for myself by shooting the same scene in different ways. If I make a mistake, it's my fault. If you don't like the scene, I am responsible for it. Anyone can make a film by shooting it several times. It's a means of protection.

QUESTION: Going back to the dolly shot in Forty Guns, how did you equalize the lighting?

FULLER: That doesn't concern me. I'm not a technician. That's the work of my lighting man. My job is the direction of the actors, the rhythm, the dialog, you understand? Too many directors know all about lenses and camera technique. I think this is foolish; they shouldn't have to pay attention to it. I don't know what lens my cameraman uses, but when I tell him to shoot like this or like that, he understands. He says "OK". It's true that I use some of the best men in the profession.

FULLER

Samuel Michael Fuller was born August 12, 1911 in Worcester, Mass. He became a copy-boy for the New York Journal in 1924, later becoming the personal copy-boy of the journalist Arthur Brisbane. He passed from there to the "New York Evening Graphic" and to the "San Diego Sun," specializing in crime stories. This journalistic atmosphere which marked the first period of his professional life served as the basis for "Park Row," his film glorifying journalism. Around 1936 Fuller worked for the cinema, writing or revising scenarios. He has published five novels, "Burn, Baby, Burn," (1935), "Test Tube Baby" (1936), "make up and Kiss" (1936), "The Dark Page" (1944), adapted in 1952 by Phil Karlson ("Scandal Sheet.") "The Crown of India" (1966). Two others are in preparation, "The Big Red One," and "The Lusty Days." In 1942, Fuller became a member of the Sixteenth Regiment of the First Infantry Division, (The Big Red One). He fought in North Africa, Sicily, Normandy, Belgium, Germany and Chekoslavokia, receiving numerous medals. A passionate amateur scenario-writer, Fuller has utilized or has seen utilized several times sequences which he has been able to film on his own account: ...in "Shock Corridor," the dreamlike sequences of color shot in Brazil ...in "The Naked Kiss," (the Venetian sequence) ...in the trailer of "The Bullfighter and the Lady" by Budd Boetticher. Fuller has also appeared for his own part in two French films: Jean-Luc Godard's "Pierrot le Fou" (he announces there his frustrated project with "Flowers of Evil," and defines the cinema as a barbaric art), and "Brigitte et Brigitte" by Luc Moullet, (where he is interviewed by Françoise Vatel.)

SCENARIOS:

1936 HATS OFF. 67 minutes
 1937 IT HAPPENED IN HOLLYWOOD. 67 minutes
 1938 GANGS OF NEW YORK. 67 minutes
 1938 ADVENTURE IN SAHARA. 57 minutes
 1938 FEDERAL MAN-HUNT. 64 minutes
 1940 BOWERY BOY. 71 minutes
 1941 CONFIRM OR DENY. 73 minutes
 1943 POWER OF THE PRESS. 64 minutes
 1945 GANGS OF THE WATERFRONT. 56 minutes
 1948 SHOCKPROOF. 79 minutes
 1951 THE TANKS ARE COMING. 90 minutes
 1952 SCANDAL SHEET. 82 minutes
 1954 THE COMMAND. 88 minutes
 1966 BATTLE ROYAL.

Fuller also collaborated, without being credited, in the script of "The Prince of Player" by Philip Dunne (20th Century Fox, 1954), writing notably a scene which was not included in the final version, where John Wilkes Booth, the brother of the hero of the film, prepares himself for the assassination of the President.

Projects:

Sampan, The Lovers (became Schockproof), 1946 The Lunatic (became Shock Corridor), 1950 Red Square, 1954 The Story of Esther Costello, 1955 Tigrero, 1957 The Big Red One, 1960 Sands of the Sahara, 1964 Cain and Abel, 1964 Pearl Harbor, 1964 The Charge at San Juan Hill, 1966 The Flowers of Evil, 1966 The Eye of Paris, 1966 The Rifle, 1966 Escape from Hell, Au Revoir Madeleine, Mazeppa, the lives of Balzac, Rousseau, Verlaine, Rimbaud, Proust, Beethoven, The Massacre of Custer, Pigalle, Angelo, Pick Up Alley, Generallissimo.

Television:

1962 THE VIRGINIAN EPISODE "It Tolls for Thee."
 1962 Dick Powell Reynolds Aluminum Theatre. Episode 330 Independence S.W.
 1966 Iron Horse: Man from New Chicago, High Devil, Volcano Wagon, Hellcat, Banner with a Strange Device.

Productions

Fuller has often been associated in the producing of his films, and has thus been a part of three production societies. Chronologically:

1. Solar Productions. Nassour Studio. 5746 Sunset Boulevard, Hollywood. His partners were Dane Clark and James Wong Howe.
2. Samuel Fuller Productions Inc. 8741 Sunset Boulevard, Hollywood 46. Pres: Samuel Fuller. Vice-pres: and tres: Marta Fuller. Sec: Ben Biggeier.
3. Globe Enterprise, Inc. Founded in 1955. 1438 North Gower St. Hollywood 38. Pres: Samuel Fuller. Vice-pres: Ben Biggeier. Vice-pres. and sec: Marta Fuller. Tres: R.E. Katz.

FILMS:

1949. I SHOT JESSE JAMES. 81 min. Dir: Samuel Fuller. Prod: Robert L. Lippert. Scen: Samuel Fuller, after an article by Homer Croy. Phot: Ernest Miller. Mont: Phil Landres. Subject: Bob Ford is Jesse James best friend. He learns that whoever kills James will receive amnesty. For love of Cynthy Waters, who wants him to change his way of life, he shoots Jesse James in the back. His reward for the murder is only \$500, when he had expected \$10,000. Public opinion, and especially that of Cynthy, reproaches him for his traitorous conduct, so Bob leaves Cynthy, and takes part in the Gold Rush. He discovers a large vein and becomes rich, then informs Cynthy, who joins him. But Jesse's brother Frank arrives to take revenge on Bob. Bob confronts John Kelley, who Cynthy loves. Bob wounds Kelley, but he nonetheless manages to kill Bob.

"I wanted to do the portrait of a killer. I have always asked myself what possesses a man to kill his fellow-man. It was one of the first attempts at Western psychology. Little action. Close-ups of faces. Historically, the beginning is true, the rest an invention. Bob Ford, like Jesse James, was a shabby, ill-educated fool, and stayed that way. But it was necessary to try and make him interesting."

1950. THE BARON OF ARIZONA. 93 min. Dir: Samuel Fuller. Prod: Carl K. Hittelman for Lippert prod. Scen: Samuel Fuller after an article that appeared in the "American Weekly". Phot: James Wong Howe. Mont: Arthur Hilton. Starring: Vincent Price and Ellen Drew. Subject: James Addison Reavis, ambitious and unscrupulous, makes young Sophia owner of the territory of Arizona by the use of false documents. He marries her and takes up the claims, entitling himself "The Baron of Arizona". The government tries to make an arrangement with him, but he refuses until John Griff, a government agent, discovers his guilt. Reavis understands that he is lost, admits having falsified the documents, and serves six years in prison. But when he gets out he finds Sophia again. Filmed in fifteen days.

"It is a true story. I wanted to show how a crook could succeed in putting a check on Uncle Sam. I like this film very much. As is "I SHOT JESSE JAMES", it is an agreeable nightmare for me, although the mise-en-scene is still hesitant, still down-to-earth. At the end, the hero marries a half-breed woman. I didn't want to put the accent on this theme, but just show the prejudices of people who are willing to sleep with a woman of another race, but refuse to be seen with her. For the heroine, to be a half breed at that time was terrible, the lowest place on the social scale. In my film the country people react very brutally and want to lynch the Baron; they lived in violence and hate. Nearly all obtained their land illegally, and they defend it in that manner."

1950. THE STEEL HELMET. 84 min. Dir: Samuel Fuller. Prod: Robert L. Lippert, Samuel Fuller, William Burke, for Deputy Corp./Lippert. Scen: Samuel Fuller. Phot: Ernest Miller. Mont: Philip Cahn. Subject: During the Korean War, Sergeant Zack is rescued by a young South Korean. He kills two monks, who are in reality North Korean soldiers (one of whom is a girl). He encounters a Negro-American soldier, Thompson, lying ill, and also a U.S. patrol. The patrol and Zack leave in opposite directions, but the patrol suffers a violent enemy attack, so Zack rejoins them, and uses a roaring fire to put the attackers to flight. In the course of the night, the American sentry is killed by a North Korean, who is soon captured. Snipers harass the Americans and the young South Korean is killed. Mad with grief, Zack kills the prisoner. In the course of a bloody battle, the assailants are torn in pieces, but when the American reinforcements arrive they find only four survivors, among them Zack and Thompson. Filmed in ten days and "dedicated to the U.S. Infantry."

"I showed in this film a sergeant shooting a prisoner. It was a Communist, agreed, but nothing excuses the act. This scene caused me a lot of worry. I myself don't believe in the Geneva Convention. Man in wartime is a machine, an animal. I was very angry in this film."

1951. FIXED BAYONETS. 92 min. Dir: Samuel Fuller. Prod: Jules Buck for 20th Century Fox. Scen: Samuel Fuller after the story by John Brophy. Phot: Lucien Ballard. Mont: Nick de Maggio. Starring: Richard Basehart and Gene Evans. Subject: During the Korean War, a group of American soldiers is ordered to fool the enemy while the rest of the army falls back. Lieutenant Gibbs, Sergeants Lonergan and Rock and Corporal Denno command this rear-guard. The cold and the presence of the enemy obsess the men. Denno is terrified at the thought of being commander if his three superiors are killed. He feels incapable of killing an enemy. But Gibbs, then Lonergan die. Rock takes command, but he is also hit. Denno then becomes the commander of the group. The enemy attacks. Denno overcomes his fear and fights off an enemy scout. The men destroy a tank.

"Zanuck said to me; "Everyone is going to copy THE STEEL HELMET. If you've got the nerve, do it yourself." So I filmed a new war movie, entirely at the studio. It was the story of a false hero. I don't like the army. For me, military men, as I show in the film, are a poor type, avid for notoriety and for medals, in order to be able to please the girls, lazy, thinking of nothing but their pay. My film

doesn't exalt them, on the contrary. My hero cannot shoot at the beginning and doesn't change. At the end it's only the same thing, but everyone takes him for a hero when he's only a coward. He never has the strength to admit to his men that he could not make a success of any courageous act. For the rest of the men he's a hero. In the war, this happens all the time. I received many very dissatisfied letters about this film. I don't understand why in France it is classified as a war film. The last sentence is very ironic. The poor fellow has to drag around his false glory all his life. It was understandable."

1952. PARK ROW. 83 min. Dir: Samuel Fuller. Prod: Samuel Fuller, Sherman A. Harris (United Artists). Scen: Samuel Fuller. Phot: John Russell. Mont: Philip Cahn. Starring: Gene Evans and Mary Welch. Subject: Phineas Mitchell takes the editorship of the newspaper "The Globe" after having been dismissed from the "Star", managed by Charity Hackett. He gets "The Globe" on its feet thanks to the merits of Steve Brodie, who has made a tremendous leap. With the help of a remarkable team that was associated with Mergenthaler, the inventor of the linotype, he obtained a success that worried Charity Hackett. She tells Wiley to "busy himself" with "The Globe", whose first stentorian pages are soon famous. Wiley passes into the action by sabotaging the fund created by the "Globe" for the erection of the Statue of Liberty, then by bombing the rotary-printing press. Mitchell believes himself lost until when, in a stupor he sees appear an edition, his edition of the Globe. It is Charity, who, to atone for her mistakes has had the Globe printed at her printer's. The film is "dedicated to American journalism."

"I grew up in Park Row, (the street of the newspapers), I lived in Park Row, I loved that street, and I made the film because of that love. The hero is a mixture of Pulitzer, Greeley and Dener. At that time, America was living in calm, in peace, which explains why the hero's newspaper never speaks of politics. There weren't any troubles or controversies. In this film I have revealed my point of view on the press. I detest seeing newspapers judge and condemn men, without any motive but to use their power to destroy. The fascists do that. I have put in much of myself. It is also one of the first works where I have been truly aware of the technique, of the camera work, of the superiority of long shots on the montage effects. And for all that it was filmed in ten days."

1953. PICK-UP ON SOUTH STREET. 80 min. Dir: Samuel Fuller. Prod: Jules Sherman. (20th Century Fox). Scen: Samuel Fuller, after the story by Dwight Taylor. Phot: Joe MacDonald. Mont: Nick de Maggio. Starring: Richard Widmark, Jean Peters and Thelma Ritter. A pickpocket steals the wallet of beautiful Candy, suspected by the police of taking part in a net of Communist agents. Candy discovers the theft, and her boss, Joey, reveals that the pocketbook contains the microfilm of a new chemical formula. Two police officers, Zara and Tiger, discover, thanks to Moe Williams, an old police informer that the pickpocket is Skip McCoy. Thanks to Moe, Candy also learns that Skip is the pickpocket. Joey shoots Moe, who refuses reveal Skip's address to him. Candy, in order to save the life of Skip, whom she loves, gets the microfilm and gives it to the two policemen. They demand that she return it to Joey, so that they can arrest the members of the net. Skip shoots Joey, and Skip and Candy remain together. For political reasons the finished version has replaced the Communist spy ring with a story of a drug ring.

"It is a diversion, filmed very quickly. I took three of the lowest beings in society and I showed that even these people refused to ally themselves with a political enemy, but not out of patriotism. The hero saved the documents because of his love for his love for a woman. Patriotism is a shabby word. Ten men, for ten different reasons, will receive the same medal. In one sense, PICK-UP is an anarchistic film. I adore anarchy. At the end of film, my characters are all the same. They do not come back, do not re-enter society. They are simply less alone."

1954 HELL AND HIGH WATER. 103 min. Dir: Samuel Fuller. Prod: Raymond A. Klune (20th Century Fox). Scen: Jesse L. Lasky, Jr., and Samuel Fuller, after the story of David Hempstead. Phot: Joe MacDonald (Technicolor-Cinemascope). Mont: James B. Clark. Starring: Richard Widmark, and Bella Darvi. Subject: Professor Montel, leader of an international pacifist organization, asks Adam Jones to command a submarine that will have as its mission to destroy an Asiatic atomic base. Jones accepts, and the submarine leaves with Professor Montel and his assistant Denise on board. Adam falls in love with Denise, who is in reality Montel's own daughter. The atomic base is in view. Montel makes his way to the island which serves as the base, but at that instant an airplane loaded with atomic bombs takes off. Adam and his men open fire on it, and it crashes into the island, causing the death of Montel and the destruction of the base.

"I am very happy to have made this film, because I could reunite all my friends. They all played in this work, and I have helped them earn some money. I adore Victor Francen, whom I saw at Cance's. The whole movie was filmed in twenty-one days. The rest is of no importance."

1955. HOUSE OF BAMBOO. 102 min. Dir: Samuel Fuller. Prod: Buddy Adler. (20th Century-Fox) Scen: Harry Kleiner. Dial: Samuel Fuller. Phot: Joe MacDonald. (Deluxe Color-Cinemascope). Mont: James B. Clark. Starring: Robert Ryan, Robert Stack. Subject: Eddie Spanier, agent of the American government, is sent to Japan to unmask a gang which has been attacking military convoys. In order to avoid suspicion, Eddie passes himself as a gangster and enters Sandy Sawson's gang, where he quickly gains their confidence and friendship. Griff, one of the members of the gang, suspects the truth. The gangsters prepare for an important hold-up. Eddie warns the police, and, informed at the last minute, the gangsters put off their project. Sandy suspects Griff to be a traitor, and makes his way to his house and kills him. He learns some hours later that his friend Eddie is the real traitor and decides to take revenge. He will let him be shot by the Japanese police during the hold-up of a jewelry store. He is not warned and is shot to death on the Ferris wheel of the carnival. The film is in reality a faithful remake of "The Street with no Name," of William Keighley. (Fox: 1948) Ryan succeeds Richard Widmark and Stack Mark Stevens. Outline is identical. The movies first titles were "Kimono," "The Tokyo Story," and the last title "Operation Tokyo."

"I wanted to make a film where a white man marries a Japanese woman. A real Japanese woman, not a made-up Hollywood actress, as in the hypocritical films. I also wanted to direct a real police film, where the cops and the gangsters would be shown objectively. The police are much more violent and disagreeable than the criminals. Robert Stack, the cop, is a mercenary who acts coldly. There is no heroic emotion in this work, any more than there is anti-heroic nobility on the part of the gangster. The first is a killer, cold and methodical. The second is a criminal, more brilliant, more seductive, but irresponsible. All is said in the scene where Stack shoots Robert Ryan in the back, then turns away from the body without a gesture of pity. In the script I wrote: 'The only difference between a policeman and a criminal is a little piece of bronze, a badge.' That is the moral of the film."

1957. FORTY GUNS. 79 min. Dir: Samuel Fuller. Prod: Samuel Fuller for Globe and 20th Century Fox. Scen: Samuel Fuller. Phot: Joseph Biroc. (Cinemascope). Mont: Gene Fowler, Jr. Starring: Barbara Stanwyck, Barry Sullivan, Dean Jagger, and Gene Barry. Subject: Brockie and his friends sow terror in a little town in the West. Griff Bonnell intervenes and has Brockie put in prison. But Brockie's sister, the all powerful Jessica Drummond has him set free. Wes, Griff's brother, is to marry Louvenia Spanger, but the day of the marriage, during the ceremony, Brockie opens fire on Griff and mortally wounds Wes. Griff arrests Brockie, who breaks loose, using Jessica as a shield. Griff shoots Jessica, who collapses, then kills Brockie. Jessica survives her wound, and when Griff leaves the town, she goes with him. Title during the filming: "Woman with a Whip."

"It was an attempt to make an honest Western where 1.) The heroes do not tackle the bandits under the protection of two or three guns; 2.) Neither the heroes nor the bad guys ride horseback; 3.) The hero shoots the girl he loves; 4.) The bandits are shown at their true worth: juvenile delinquents, who shoot people in the back. It is a film on madness, on the end of the world, the end of a certain world. That of the gunfighters. It is also a parable, saying that it is necessary to be immense in order to pardon. The woman, here, is greater, more noble than the man. As far as the setting, the costumes, the way of life, it is very accurate."

1957 RUN OF THE ARROW. 85 min. Dir: Samuel Fuller. Prod: Samuel Fuller for Radio-Keith-Orpheum/Globe Enterprises Prod. Scen: Samuel Fuller. Phot: Joseph Biroc (Technicolor-RKO Scope). Mont: Gene Fowler, Jr. Starring: Rod Steiger, Sarita Montiel, Brian Keith. Subject: The very day that Lee surrendered the Southern army to Grant, the soldier O'Meara shot and wounded the Northern lieutenant Driscoll. He brought his victim back to camp, took care of him, and kept in memory the bullet that was the last shot in the Civil War. Ashamed of the defeat of the Southern army, O'Meara left his family and friends, and encountered an old Indian named Walking Coyote. He decided then to live with the Indians, but the Sioux capture the two men. Walking Coyote asked then to submit with his friend O'Meara to the "run of the arrow", a test in which the condemned, after having been given a small head-start, is pursued by warriors shooting arrows. In the course of the test Walking Coyote is killed, but O'Meara is saved by an Indian girl, Yellow Mocassin. O'Meara asks Blue Buffalo, the chief of the tribe, for permission to become a member of the tribe. The chief agrees and O'Meara can marry Yellow Mocassin. He is charged by Blue Buffalo with guiding a party of soldiers who have been ordered to build a fort. Captain Driscoll, the leader of the party, is killed, and Lieutenant Driscoll replaces him. Driscoll begins to construct the fort on the territory reserved for the Indians, despite O'Meara's warnings. Blue Buffalo and his warriors overrun the fort, set fire to it and capture Driscoll. O'Meara finishes him with the bullet that he had kept, at the moment that the Indians were about to burn him alive. Angie Dickenson doubles vocally for Sarita Montiel. "I distrust the South. My hero is the epitome of the Southern type, limited, bigoted, a bad man losing from a bad cause. He tries to escape his responsibilities. He rejects reality. I hate him. I adore Indians, but I want to show one of their punishments to show that each society possesses its form of torture."

The Indians find it atrocious that a man is put in jail, worse than being flayed. The hero admits the cruelty of his society, but does not understand that of the Indians. That is why he stops the torture. The Indian chief understands that, and lets him go."

1957 CHINA GATE. 97 min. Dir: Samuel Fuller. Prod: Samuel Fuller for Globe Enterprises, Inc. Scen: Samuel Fuller. Phot: Joseph Biroc (Cinemascops). Mont: Gene Fowler, Jr., Dean Harrison. Starring: Gene Barry, Angie Dickenson, and Nat "King" Cole. Subject: It is 1954. Lia agrees to conduct a French commando group to the munitions depot of the Communist Chinese, on the condition that her young son go to the United States to be raised. Brock, who had known Lia before, and was the father of her child, directs the commandos. They eliminate the enemy sentinals, but some of Brock's men are killed by the enemy, notably corporal Pigalle. Lia reaches the city where the ammunition dump is found. She finds there Major Cham, whom she already knows, and who commands the local garrison. He rejoins Brock and gives him her information. Brock and his men place the explosives, but the plot is discovered. Lia kills Cham and blows up the depot at the price of her own life. Brock manages to flee in an airplane. The plane crashes, but Brock escapes death, and, conscious of Lia's sacrifice, decides to take care of the son.

"I am alone in liking this film. It is based on facts. I adore the mise en scene and the message. My hero is a hypocrite who doesn't have the courage to live with a loose woman whom he has made pregnant. Perhaps I don't know how to explain myself. I don't want to either glorify the world, or explain it. War explains itself as a cancer. I wanted to show that it was all senseless, since former enemies could become allies. I don't preach war, even against Communism. The first scene summarizes the film: a starving child running through ruins. That is the true image of the war."

1958 VERBOTEN 87 min. Dir: Samuel Fuller. Prod: Samuel Fuller for Globe. Scen: Samuel Fuller. Phot: Joseph Biroc. Mont: Philip Cahn. Starring: James Best, Susan Cummings. Subject: Germany at the end of the World War II. Three American soldiers track down a Nazi soldier in a small village. The Nazi succeeds in killing two, but the third, Sergeant David Brent, kills him. Brent is then sheltered by Helga Schiller, who cares for him and hides him when the Nazis invade the village. The American forces occupy the village. Brent marries Helga and is named to the American supply center. Bruno Eckart, an old friend of Helga's, comes back to Rothbach. He is a fierce Nazi, and he trains the young Germans to prepare a re-birth of Nazism. They form a group called the Werewolves, and increase their guerrilla attacks, especially against American posts. Brent discovers that Franz, Helga's younger brother, is an earnest Nazi. In order to show him what the Nazi regime really was, Helga takes him to Nuremberg. Franz understands the truth and rushes into the railway car that serves as a meeting place for Bruno's men. Bruno surprises him, and as they begin to fight, the car catches on fire. Franz stuns Bruno, who is burnt to death. Brent intervenes and saves Franz, who would have been burnt alive.

"What difference is there between a German and a Nazi? I wanted to show that, and to say that the young Nazi movement was not dead. I believe that I stumbled over the problem of languages and the mise en scene is confused."

1959 THE CRIMSON KIMONO 82 min. Dir: Samuel Fuller. Prod: Samuel Fuller for Columbia/globe. Scen: Samuel Fuller. Phot: Joseph Biroc. Mont: Jerome Thoms. Starring: Victoria Shaw and Glenn Corbett. Subject: A stripteaser, Sugar Torch, is run over after someone shot her down. Joe Kojaku is interested in the inquest. Christine Downes, a painter, reveals to Charlie Bancroft, who is conducting the inquest with Joe, that a certain Hansel escorted Sugar. She sketches a picture of him. Both Joe and Charlie fall in love with Christine, but the inquest must be finished. Finally everything is resolved with the death of Roma, Hansel's mistress, who is shot by Joe and admits as she dies that she killed Sugar out of jealousy. Christine remains with Joe, whom she preferred to Charlie.

"I am very proud of the moral of this film. In ten years people will understand that I am right. There is no difference between the races. My heroine marries a Japanese. They wanted at all costs for me to blacken the character of the white to make it understandable for her to prefer the Japanese, but I refused."

1960. UNDERWORLD USA. 99 min. Dir: Samuel Fuller, Prod: Samuel Fuller (Columbia/Globe). Scen: Samuel Fuller. Phot: Hal Mohr. Mont: Jerome Thoms. Starring: Cliff Robertson and Dolores Dorn. Subject: Tolly Devlin sees four men assassinate his father. He decides to avenge him. Since the only assailant he recognized, Vic Ferrar, has been put in prison, Tolly had himself arrested. He forces Vic to reveal the names of his accomplices, Gela, Gunther, and Smith. They belong to the Crime Syndicate that Connors directs. Tolly saves Cuddles, a trainer, and succeeds in encountering Gela, who engages him as a handy man. Driscoll, of the police department, decides to break the Syndicate, and Tolly agrees to help him. Cuddles, who has seen Smith commit a murder, makes a statement and Smith is arrested. Thanks to a few documents given to him by Driscoll, Tolly convinces Connors and Gela that Gunther has sold out on them. Gunther is knocked out and burned to death in his car. Tolly then persuades Connors that Gela is a traitor. Gus kills Gela on Connor's orders. Tolly decides to leave that gang, but Driscoll asks him to help put Connors where he can do no harm. Tolly agrees and causes Connors to be electrocuted in his swimming pool, but is shot by Barney, Connor's body-guard, and die in the street, in a fashion "à la Breathless."

"There was a sequence of shots that was formidable: the strike of the prostitutes who wanted to form a union, and who brandished standards with crossed legs. There are two things that I like in underworld: a man wants to avenge his father, who wasn't worth the trouble. His vengeance is useless. He throws himself into violence and finds death. It is the opposite Monte-Cristo. And then, I show that justice must always ally itself with criminals in order to combat crime. It is the continuation of "House of Bamboo."

1962. MERRILL'S MARAUDERS. 98 min. Dir: Samuel Fuller. Prod: Milton Sperling for United States Prod. Scen: Milton Sperling, Samuel Fuller after the story by Charlton Ogburn, Jr. Phot: William Clothier (Technicolor) Mont: Folmar Blangsted. Starring: Jeff Chandler and Ty Hardin. Subject: Burma, 1944. The united 5307, directed by General Merrill, makes its way towards Walewbum. The soldiers, nicknamed "Merrill's Marauders," attack and destroy Shaduzup, on the way to Myitkyiana, but the combat at progress though the Burman jungle exhausts them. Lieutenant Stockton and Major Nemeny ask Merrill to give up reaching Myitkyiana, but, faithful to his promise, Merrill refuses. After an exhausting march, he and his men arrive in sight of Myitkyiana. They are attacked at dawn by the Japanese. The fighting is fierce and the Japanese are repulsed. But the "Marauders" are totally exhausted and incapable of advancing. Merrill orders them to continue but he collapses. The "Marauders" begin then to march towards Myitkyiana, which they will take by storm, galvanized by the example of their leader.

"I have always wanted to show in a film an officer who does the same things as his men, and dies of it. Unfortunately, I have not been able to control the montage, nor occupy myself with the music. The film is assembled in a very conventional way, and essential shots have been cut. At the end I remained on the face of Merrill dead in the mud, and suddenly, a little blue card (one of those cards that each man carries to identify him if he dies) stuck on his face, then took flight and went to rejoin hundreds of other blue cards. It was a very anti-militaristic shot. In its place they made a dreadful parade. After the battle, I have filmed, in a panoramic shot, the shoes, the trousers, the shirts, and, suddenly, the hands, the legs that have been found on the battle field...Cut: that makes people vomit. That is what I want..."

1963. SHOCK CORRIDOR. 101 min. Dir: Samuel Fuller. Prod: Samuel Fuller (Allied Artists - A Leon Fromkess and Sam Firks Prod.) Phot: Stanley Cortez. Mont: Jerome Thoms. Starring: Peter Breck and Constance Towers. Subject: To discover the murderer of Sloan, who was killed in an asylum, a journalist, Johnny, declares that he wanted to violate his sister and was committed to the same asylum. Haunted by the desire to win the Pulitzer Prize, he partakes of the life of the madmen. One of them, Stuart, who takes him for a Southern general, was present at the murder but does not know who the murderer is. Trent, the second witness, is a Negro, obsessed by the K.K.K., taking himself for a frenzied anti-Negro racist. At the moment when he was going to reveal the name of the murder, Trent has a violent attack and is isolated. The last witness, Boden, is the only chance remaining for Johnny. Boden, ex-NASA scientist, has been traumatized by his nuclear research and behaves like a child. Thanks to him, Johnny learns that the murderer is Wilkes, the