

On the Experience and Potential of Movies:

Film as Dream:

"We are obliged to forget our immediate concerns when we enter a movie theater and relax in our seats. What we remember...is apt to be rather accidental and associated with states of passive memory, with moments of daydreaming and spontaneous wishing. Hence the darkness of the movie theater is actually the night itself, the night of sleep and dreams. And the field of the screen is the lidded eye through which the mind that will not sleep, the universe whose sun will not go down, projects its memory and its wild intelligence...Through the camera's eye, Hollywood has developed a tremendous faculty for the presentation...of the classical-humanist world of men and women".

Parker Tyler, The Hollywood Hallucination, New York: Simon and Schuster, 1944, p. 231, 246.

Film as Emotional Discourse:

"Enlarged so that they seem totally ours, movie actors are more purely objects of contemplation than people who are physically present. Since they're not actually there on the stage, speaking, rushing off to change a costume, we can fantasize about them with impunity; by etherealizing the actors, film removes the constraints on our imaginations...

Movies can overwhelm us, as no other art form...For some people being carried away by a movie is very frightening; not everyone wants to have their senses affected at once...the appeal of movies seems to go against the grain of everything they've been told during the processes of education-how they should learn to discriminate, learn to think for themselves, learn not to be led blindly."

Pauline Kael, Reeling. New York; Warner, 1972, p.13.

Film as Democratic :

"The movies have also been a mirror, both absorbing and reflecting the society that created it; and while they do not necessarily provide us with an accurate historical portrait of their milieu, they can, with careful analysis, tell us a great deal. They have also reached that level where they can be called an art. While the American film has been dominated by commercialism...it has also been a major socializing influence, and the true 'democratic art'-the art of the people."

Garth Jowett, Film: The Democratic Art: A Social History of American Film. Boston: Focal, 1976.

Film and Time:

"Films, like plays and novels, exist in multiple time: the time in which they are set, the time in which they are made, and the time in which they are seen or read".

Marjorie Garber, Symptoms of Culture. New York: Routledge, 1998, p.116.