Research Book Project: UNBOUND

The shape of the folio system is inpired by the film slate.

Movie themes/languages that violated Hay's Code

ADULTERY&ILLICIT SEX

Elegant, poised Madge Evans pays an unexpected visit to the young man she fancies in *Guilty Hands (1931)*. He tells her, "You shouldn't be in my bedroom at three o'clock in the morning." She responds, "Oh, bosh. What difference does it make whether I talk to you in your bedroom or the sitting room or the kitchen...." She gets on his bed, noticing "It's a clean bed—" She pulls the cover some, and continues speaking, "—clean pillows, clean linen—." Alternating sly joy with a sense of moral self-confidence, she collects her innermost thoughts, strikes a sexy come-hither look, then with seriousness sums up her remarks: "—a clean bed for clean people."

In *The Purchase Price (1932)*, Barbara Stanwyck offers her homely maid a hundred dollars to take the maid's place as a mail-order bride so that Stanwyck can escape gangsters. The maid remarks, "Gee, with a hundred dollars, maybe I could get myself a husband right here in town... Then I would sort of have a chance to try the goods before I bought it." Stanwyck and the maid share a laugh that communicates that women enjoy advance knowledge of men's sexual prowess.

In *Flying Devils (1933)*, Stu Erwin and a very young woman play a kissing game, with he not letting loose of a liquor bottle he has in his hand. He calls her "jail bait" as an affectionate nickname. Given her age and his apparent intentions, it's not unreasonable that he think of her in those terms.

In *Midnight Mary (1933)*, ex-jailbird Loretta Young gives a speech to Franchot Tone that "I thought I could trim you and get away with it. Now the idiot (Tone) wants to marry me. Is that a laugh? Now I can't even tell you that you don't have to marry me, why you'd lose your high ideal of me. Well, listen, sweetheart, marriage is too high a price to pay for a bankroll like yours. I'd last just about a week, then I'd brain you and run back to a real man."

In *Hot Saturday (1932)* Randolph Scott had angrily denounced fiancee Nancy Carroll for sexual transgressions about which he had only then heard rumors. The next morning, he arrives dejectedly at her home to apologize, unintentionally arriving there before she has returned from the night before. She knows that he last saw her after their fight heading for the home of Cary Grant, and tells him, "The things you believed about me last night were lies — but today, they're true." She isn't repentent but rather assertive of her right to have a reward for the lost reputation she had foolishly held onto for too long.

In *Gilda (1946)*, when Rita Hayworth meets her old boyfriend Glenn Ford working for Hayworth's husband, Ford explains how he came to have this particular employer: "I was down and out. He picked me up, put me on my feet." Gilda (Hayworth) states, "Now isn't that an amazing coincidence, Johnny. That's practically the story of my life."

Unashamed (1932) has a father visiting his unmarried daughter (Helen Twelvetrees) one morning and finding her and her boyfriend in pajamas and seeing other signs that the two spent the night together in bed. The father accepts this.

In *Behind Office Doors (1931)* Mary Astor castigates herself for her virginity, for having kept herself pure for one man (one ultimately unappreciative) as worthy suitors were turned away. She asks what what good it did, and now seeks someone to take it.

"I'll throw you out in the street like an ~~alley cat~~!"

George Cukor
The Dinner at Eight (1933)

"Alley cat" is the term Wallace Beery uses to refers to Jean Harlow when he says he'll throw her out should he ever discover she has been philandering.

In *Dinner at Eight (1933)*, Wallace Beery's character, Dan Packard, delivers the line to his wife, Kitty Packard (played by Jean Harlow), during a heated argument. This line underscores Packard's brutish, domineering personality and reflects the film's sharp, witty dialogue, which was a hallmark of Pre-Code Hollywood. Jean Harlow's character, with her sassy and unapologetic demeanor, perfectly counters Beery's bluster, making their scenes together memorable.

PERVERSION/ABORTION

The Kids Are Always With Us (1932) The protagonist, Mrs. Bell, tells her acquaintance with Allison, "I'm not going to have a baby. I was mistaken. Besides, why should I have a baby? I'm young yet. I want to enjoy life." "Do you mean you—?" he begins to ask. "Do you mean I'm going to have an abortion? My life ruined up by some accoucheur little brat? YOURS?" At first we would assume she misconstrued ("...I was mistaken"). Afterward, she expresses her desire not to have a child.

Detective Story (1951) has Kirk Douglas playing a crusading policeman seeking to charge an abortion doctor. Douglas denounces the practitioner as a "butcher," but the silly doctor responds that he helped a young woman's life before she met him had been one of the women who had come to him for an abortion. The wife confronts him. The script has Douglas condemning his wife for not being the "perfect woman" he had imagined, but the film's ending is a happy one.

Angel Face (1953) stars Robert Mitchum and Jean Simmons. With the Production Code in place, Otto Preminger's film noir, Mitchum's character attempts to help and pay an abortionist to undo the crimes/sins of his almost-forgotten one-night stand with Simmons. The film ends with the abortionist (a bitter bad back-alley abortionist then at least a dingy tenement practitioner, with explication of dirty surgical instruments and tremendous expense ($400 in 1953 money). Although made toward the end of the Production Code era, it still de-

MGM's *Men in White (1934)* starring Clark Gable and Myrna Loy has a sympathetic character (Elizabeth Allan) suffering terrible medical complications from a botched abortion. The audience of the film learns of these events through revelations hidden in the details. A full report on how the abortion was discussed, not discussed and evaluated, and on how the Production Code administrators demanded changes in its merely-partially-successful attempt to observe audience understanding that an abortion takes place.

Although the man's question to her is cut off, she responds to his question by pleading for us to realize that she's answering an unwhether she took a deliberate action. One conclusion seems almost certain: she had an abortion. (Even here the Production Code administrators demanded changes to the viewpoint of what constitutes morality: the couple is promptly punished through death in an automobile accident.)

him come across as holding an impossible standard. The wife comes across as warm, reasonable, and emotionally integrated. The moral seems to be that good girls have abortions too.

Where Are My Children? (1916) subtly advocates birth control, using melodramatic imagery, euphemistic dialogue, and contrasting class narratives. Wealthy women secretly visit a doctor for "remedies," while a working-class woman dies from an unsafe procedure. Eugenics is woven into the narrative, reflecting the ideologies but potential. District Attorney Walton prosecutes the doctor, later confronting his wife over her role in the "murder" of their would-be children. The film critiques societal

An intimation that a wife (Anita Page) seeking to divorce her husband also wants an abortion, is made in the deceptively-titled *Under Eighteen (1931)*. Her younger sister (Miriam Hopkins) is pregnant and her boyfriend works with in a department store to learn where they've turned for services in such unnamed situations, and monetary amounts are mentioned suggesting the expenses common to such situations.

Wings (1927) was the first movie to win the *Academy Award* for Best Picture, yet it had mature subject matter. Paris nightclubs were shown to contain prostitutes, pimps, and prostitutes and their johns. Two women stroke the faces of each other in a cafe.

hypocrisy, highlighting the dangers of illegal abortions and the lack of accessible reproductive care, using allegory and moral confrontation to navigate the era's censorship constraints.

PROSTITUTION

Man, Woman and Sin (1927) The lead characters, a married man and woman, have no knowledge of women sex sup experience with them. Now a young adult (John Gilbert), a Quasimodo-like surge of power from within sentiee him into his first emotional awareness of a woman. The woman (Jean Hersholt) is perplexed but not disturbed by the woman's merchandising their sex. Gov turns her attentions to him, confusing his powers of decision yet not raising his anxiety to where he'd feel

I Cover the Waterfront (1933) also has a scene set in a brothel. Claudette Colbert seems at peace with her father visiting it, and walks patiently for him to emerge in the company of a woman who seems to be a madam. The film covers that the woman had robbed her father's pockets during their time alone, wrestles the woman to retrieve the money, but gives her a large sum that Colbert acknowledges the prostitute had "earned."

Waterloo Bridge (1931) in the opening moments established Mae Clarke and her friend as street hookers. Then, much later, when Billy Bevan initiates a conversation with Mae by claiming "I know we've met somewhere," we learn that she has been a prostitute in several firm to prostitute and johns that they've found one another. She plays along, saying, "Your face is familiar too," but seconds later she'll answer that what she is doing now is, "Just looking for a good time and wondering where

Footlight Parade (1933) has a musical production number partially set in a brothel, where one gaudily-made-up woman says to another (Ruby Keeler) that "I'm going to take a bath to cure him of the shakes." It's implied that one "Shanghai Lil" services some men without payment, thus it's song, "That Oriental dame is detrimental to our industry."

repulsed. Conviviality is in the atmosphere. Gov is not a prostitute, but he enjoys the company of the many women. There is a sense that if a neophyte comes to such a place, he will be gingerly guided into achieving diffusion in the realiaste of flesh and fervor.

Pygmalion (1938) has Eliza Doolittle's father and friend, Pickering, visiting a brothel in order to protest the Professor's efforts to turn the daughter into a lady should this mean the daughter staying in the home of the professor, unless the father receives financial compensation. The brothel madam (Wendy Hiller) objected that this implied the father would sell the daughter's virtue. As rewrities and reissued to American audiences, the point is vague, just enough to establish that the father

Traffic in Souls (1913) is about the kidnapping and confinement of young women to work in houses of prostitution. No sex is shown, but force struggles are made by the women when they are being transported to the brothel, and the film frequently brings up the "traffic" in which the profiteers are engaged.

The Red Kimono (1925) was part of a series produced by Mrs. Wallace Reid (whose husband died of a drug addiction contrived on orders of his studio) dealing with social problems: an ex-prostitute released from custody experiences prejudice from society and prospective legitimate employers.

Dead End (1937) is vague about Claire Trevor being streetwalker. She apparently had aged rapidly in a few years, refuses to be kissed on the lips (a sign of her prostitution, presumably owing to disease), and took to doing her unnamed activity because jobs couldn't be had. (Nonetheless, Trevor was nominated for an *Academy Award* for this role. Humphrey Bogart's line on-and-friend aplomb at her transformation.)

at first threatens to derail the other's plans for a marriage, but the prostitute is convinced that propriety is being observed. British audiences saw a different cut than did American, current American prints are usually of the more scandalous British cut.

SCENES OF PASSION

Four Frightened People (1934) has a young bespectacled woman schoolteacher (Claudette Colbert) on an unplanned jungle crossing with two men. She detests having to sleep next to the others even as they explain it is for mutual protection; Herbert Marshall tells her, "Stop turning everything into a sex problem." Her inverted nature comes across when she says of the jungle, "It's practically virgin country," which prompts the other woman on the safari to realize that the adjective used also describes

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the schoolteacher. Nonetheless, once the schoolteacher comes to believe she'll never see civilization again, she expresses dynamic emotions and insists, "I'm going to let them out. If I'm going to be lost, I'm going to be the way I want to be, and do all the things I've wanted to do before I die." It seems apparent also means want of sex, particularly as she bathes nude in a waterfall shortly thereafter.

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In *Red-Headed Woman (1932)*, Jean Harlow's character, Lil, seduces her married boss, Bill, in his car. Their passionate kiss, filled with lustful moans, underscores the intensity of their forbidden sexpectations. The scene's bold sensuality and Lil's unapologetic ambition shocked audiences, defying the era's moral constraints.

In *The Devil Is a Woman (1935)*, Marlene Dietrich's character, Concha Perez, ignites Cesar (Cesar Romeo) during a carnival. Masked in a provocative black lace veil, she lures him into a secluded spot, their flirtation charged with tension. As they dance, her teasing glances and sensuous movements mirror a boldness rarely in a passionate kiss. The scene's lush visuals, Dietrich's smoldering performance, and the palpable eroticism pushed the boundaries of the Hays Code, embodying the film's theme of

In *Scarlet Street (1945)*, Christopher Cross (Edward G. Robinson) becomes infatuated with Kitty (Jean Bennett) after a chance encounter. Their chemistry simmers as she manipulates his vulnerability, luring him into a dangerous affair in her apartment. Kitty, aware of his longing, teases him with flirtatious gestures and suggestive dialogue, while Christopher, torn between desire and guilt, struggles to resist her allure. The film's boldness, Lang's masterful

In *The Bitter Angel (1933)*, Marlene Dietrich's character, Countess Sylvia Ashby (Fredi Washington), uses her sensuous cabaret performance. In her dressing room, she flirts shamelessly, crossing her legs suggestively and leaning into her lover's touch. The scene, mesmerized by her allure, succumbs to her seduction, sealing his moral downfall. The scene's raw sensuality and Dietrich's magnetic performances defied conservative norms, making it iconic.

In *The Big Heat (1953)*, Debbie Marsh (Gloria Grahame) seduces Vince Stone (Lee Marvin) in a dimly lit apartment. Their charged interaction, marked by suggestive glances and sensuous lingerie, culminates in a passionate kiss. The scene's tension and Grahame's smoldering performance push the boundaries of the Hays Code, highlighting the film's themes of desire and moral ambiguity.

irresistible temptation and moral decay.

love and Christopher's vulnerability. Through restrained by the Hays Code, the scene's undercurrent of lust and moral corruption is palpable, driving the film's tragic narrative.

"You're a ~~slut~~! A dirty, filthy ~~slut~~!"

Daniel Mann
Come Back Little Sheba
(1952)

Doc shouts at Lola, "You're a slut! A dirty, filthy slut!"This outburst is fueled by his jealousy, insecurity, and unresolved trauma from their past, including the loss of their baby and Lola's earlier flirtatious behavior.

Come Back, Little Sheba (1952): In a drunken rage, a fortyish husband (Burt Lancaster) unleashes anger on his already wife (Shirley Booth), twice calling her a "slut." Any specific action of hers which led him to think this is left unstated, but in other scenes (where the spouses behave more gently toward each other) it is revealed that he left medical school early and was forced to become a chiropractor when she became pregnant. Her condition did not continue through term, the husband never returned to med school, and the couple contained childless.

"Listen, ~~tramp~~, you can't keep Butch away from his duty."

Lewis Milestone
The Front Page (1931)

"Listen, tramp, you can't keep Butch away from his duty" This line is delivered with Mansfield's signature blend of charm and menace, showcasing Walter's manipulative tactics and his obsession with keeping Hildy tied to the newspaper.

The Front Page (1931): When nonsensational newspaper editor Walter Burns (Adolphe Menjou) speaks over the telephone to a woman who has been seeing one of his reporters, Walter is upset that the woman is keeping the reporter from covering a story. "Listen, tramp, you can't keep Butch away from his duty." The woman apparently objected to being addressed this way, for Walter responds, "What kind of language is that?" He apparently saw nothing wrong with the term "tramp," but the woman did.

"You're a spoiled, self-indulgent, willful, dirty-minded, liquor-ridden... ~~whore~~!"

Mike Nichols
Who's Afraid of Virginia Wool (1966)

In *"Who's Afraid of Virginia Woolf?" (1966)*, the word "whore" is used during one of the film's most intense and emotionally charged scenes. The film, directed by Mike Nichols and based on Edward Albee's play, revolves around the volatile relationship between George (Richard Burton) and Martha (Elizabeth Taylor), who engage in a night of brutal verbal sparring with a younger couple, Nick (George Segal) and Honey (Sandy Dennis). The use of the word "whore" occurs during a moment of heightened emotional tension, as George and Martha lash out at each other's flaws, where the couple's long-simmering resentments and frustrations hold over into outright hostility.

The scene is a culmination of the couple's ongoing psychological warfare, fueled by alcohol and years of mutual resentment. George's use of the word "whore" is meant to cut deeply, attacking Martha's sense of self-worth and exposing the deep-seated truth of their dysfunctional marriage.

The avant-gardists who actively rebeled against censorship

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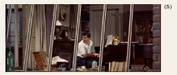
(5)

(1) Married couple
(2) Thorwwalds
(3) Miss Torso
(4) Miss Lonelyhearts
(5) Songwriter

But Breen's reviewers reserved their strongest criticism for the ongoing dialogue that suggested a sexual relationship between the two lead characters, Jeff and Lisa. They objected to the display of sexy lingerie that accompanied Lisa's decision to spend the night with Jeff, and would have been much happier if she had decided to stay over "merely because of the mystery that had arisen at this point in the story"—not with any hanky-panky in mind.

For all the objections levied at the script, one element that escaped the censors was the central fact of voyeurism, even though that had been a hot-button issue for the Breen office ever since the inception of the Code.

Hitchcock teamed with Luigi Luraschi, Paramount's liaison with the Breen office, to formulate a plan for dealing with the Code objections. As a first step, the two men invited Code officials to visit Paramount and view the Rear Window set firsthand.

Hitchcock and the studio were justifiably proud of the indoor set, which depicted the rear of a five-story Greenwich Village apartment complex with thirty-one units, twelve of which were fully furnished. To get the height required for the apartment building and the Manhattan skyline behind it, workers had to cut the first floor out of a warehouse on the Paramount lot and dig so far below the surface that they actually struck water. At the time, it was the largest set ever constructed on the Paramount lot.

"Hitchcock invited Code officials to the set prior to filming to show them that everything happening in the apartments across the courtyard, including the dancing of the sexy Miss Torso and the assault on Miss Lonelyhearts, would be shot from the viewpoint of a man in a wheelchair looking out of his apartment window, not with salacious close-ups. An understanding of the perspective this somewhat distant observer would lend to the filming helped to reduce the worries of the Code reviewers,

everybody, has some primary sensibility, a verbal or literary sensibility, or a visual one. I was so entranced with visual modern art-paintings, photography, anything visual-that it carried over, of course, in film. When I see a Peterson or a Noren or an Anger film, I am transfixed; I get acute sensual, sensuous pleasure from it, a pleasure I want others to feel as well. That's why I showed those films.

We had at Cinema 16—and this was a direct result of what I wanted Cinema 16 to be—two different audiences, at least two. We had an audience that preferred documentary and nonfiction, social and political films, realistic films; and we had an audience that preferred avant-garde and experimental films. There were instances where the documentary group would say to me, "What the hell are you showing these avant-garde films for! Obviously they're frauds." "Fraud" was an important word, like "It gives me a headache!" On the other hand, the avant-gardists were saying, "What the hell are you showing these documentary films for? They're hackneyed; realism doesn't exist…"I was in the middle. For me the films all had a common denominator: they created a disturbance in the status quo.

I'm often surprised by the way in which people who are savvy about contemporary art, poetry, and music are still not able to accept parallel developments in film. In this sense there seems to be a gap between film and the other arts
.

Well, I'll give you one reason. When you look at a very advanced kind of modernist painting, you can decide whether you want to look for one minute or for half an hour, or just turn away. With film you're a captive.

The abstract or surrealist film that someone has made cannot be conveyed to you in an instant. An instant is as much time as some people look at modern art, even when they're interested. May I'm exaggerating: maybe it's half a minute or two minutes. If you've got a film that goes on for 15, 30, 50 minutes … or an hour and a half, there's a kind of domination of the film-maker over the audience. Secondly, in other art forms-literature and painting for example-not only has modernist work been known and accepted for a long time, but in fact modernism has been dominant; we call it serious literature or serious art. This is not true of film; in film you have the total domination of Hollywood, and Hollywood was not, is not, in the twentieth century.

But don't think for a moment that because the majority of members said in our polls that they didn't want to see avant-garde films, that I stopped showing them. I used the polls just to get a feeling of where people were.

Film as a Subversive Art is a fully illustrated 1974 hardcover book by Amos Vogel with mini-essays on over 600 films.

The mural on the wall of The Needle Trades Auditorium

The murals were finished in 1940 by Ernest Fiene. They depict the conditions of sweat shop, home work, and child labor and memorialize the Triangle Shirtwaist Fire. The imagery honors immigrants and the 5 needle trades taught at the school. Enlightenment triumphs over greed through the good works of government, education, and unions. The panel symbolizes disorganized society being channeled by enlightenment with a background that shows old Castle Garden, and immigrants entering from there into New York City after fleeing the racial and oppressions of Europe. The central background shows the old New York skyline where now the Custom House stands, and in the farther distance appears a rosy light of a future skyline. In the foreground from right to left are seen sweat shops, home work and child labor conditions. Sinisterly hovering over this group is a great green figure symbolizing 'Greed.' A large figure to the left, representing enlightenment points with his right hand to a group representing the 1911 Triangle Shirtwaist Fire, a terrible event which seemed the culmination and summing up of all the injustices and incredibly poor conditions in which workers at that time suffered.

" Marion flushing the toilet to dispose of her calculations regarding the stolen funds, Hitchcock already had his sacrilegial paeans lined up for battle when he was informed of the censor's objections. Janet Leigh recalled, "He said to me, 'I'm sorry about this, but I have to stipulate the censors by deliberately putting in things so bizarre, he could come back to them and say, 'Tsk tsk. All right. I'll take that out, but you've got to give me this.'"

First to go was the remark the censors had objected to at the script stage. After saying he planned to celebrate his successful real estate deal with a trip to Las Vegas, the oilman Cassidy responds to Marion's comment that she had a headache and would be going home to bed with the pointed observation, "Real. The only playground that beats Las Vegas." This response was a little too pointed for the censors, and Hitchcock willingly excised it. Since the director cared much less about dialogue than about visuals, he was not inconvenienced by the remark survive the script review just so he could make a show of removing it from the final print."

Hitchcock had arranged a series of pained shots showing Norman looking through a peephole at Janet Leigh at she undressed. The first pair of shots showed Norman's eye at the peephole, followed by his view of Marion removing the bra. Hitchcock agreed to replace the bra removal with a shot of Marion in her robe, an apparent victory for the censors. (It by leaving the robe-wearing shot in place, Hitchcock successfully sidestepped the Code restrictions on voyeurism.

Another Code restriction cautioned against setting scenes in bathrooms. Hitchcock had shot a few of the bathroom scenes for the films as disparate as *The Secret Agent* and *Mr. and Mrs. Smith*. Even when bathroom scenes were allowed, filmmakers were advised not to show toilets. In Psycho, Marion Crane not only flushes the toilet, she pulls the chain, underscoring calculations of the disposition of the stolen money, but actually flushes it, a slight and sound unheard of in Codeera films. Hitchcock and Stefano managed to salvage the sequence by arguing that it was necessary to the plot. Not only did Marion's use of the flush lever symbolize her remorse, but the surviving scrap of paper became an important clue demonstrating her presence at the motel.

Most of the images that censors objected to in the shower scene flashed by so fast that audiences could not be certain what exactly they were seeing nudity. In one long shot, however, Hitchcock pulled the camera up and back to capture an overhead view of Marion sprawled across the side of the tub. In the eyes of screenwriter Joseph Stefano, this shot underscored Marion's vulnerability but also her bare buttocks, and Hitchcock screenshared it to the censors. The Code reviewers couldn't agree on whether the rapid cuts of the murder itself actually showed nudity or merely suggested it. Three of five initial reviewers insisted they saw nude second pair showed Norman's eye at the peephole, followed by his view of Marion removing the bra. Hitchcock agreed to replace the bra removal with a shot of Marion in her robe, an apparent victory for the censors. (It by leaving the robe-wearing shot in place, Hitchcock successfully sidestepped the Code restrictions on voyeurism.

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The censored shot of Janet Leigh removing her bra was replaced by a shot of her in her robe, but the forbidden nugget was of voyeurism remained.

general public.

Hitchcock created even more controversy by announcing he'd forbid theaters to seat any audiences members after the movie started. At the time of *Psycho*'s release, it was not uncommon for moviegoers to arrive at theaters any time they wanted. If they missed the beginning, they would simply sit through the remainder of the film and wait for the next showing to watch the part they'd missed. Hitchcock worried that latecomers would miss the shocking death of top-billed Janet Leigh, the ostensible star of the film. To forestall this, newspaper and magazine ads insisted that "no one … BUT NO ONE … will be admitted to the theater after the start of each performance." Hitchcock hoped audiences would that any exhibitor breaking the film enforced this decree.

At first, theater owners were outraged, fearing that frustrated patrons who were turned away would not return, leaving a lot of empty seats. But the exhibitors changed their tune when long lines began to form so that viewers could be sure to see the show from the beginning, and seats were filled when the *Paramount* mountain announced the start of the film.

Psycho was a box-office hit from the day it opened. Its first 59 engagements pulled in $9.5 million, and revenues receipts brought in an additional $6 million. Only Ben-Hur, the eventual Academy Award winner, did better. In the end, *Psycho* generated revenues on a budget of $800,000, making the Hitchcock film easily the most profitable release of the year.

Psycho's popularity helped to bring it four Academy Award nominations: Hitchcock for best director; Janet Leigh for best actress; Anthony Antewa, John L. Russell for black-and-white cinematography; and Joseph Hurley, Robert Clatworthy, and George Milo for black-and-white art decoration and set decoration. Not one of them took home an Oscar. It was Hitchcock's fifth nomination without a win. He

the membership fees in advance for an entire year. If you paid your membership for whatever reason, you've still been paid. Of course, it also meant that we could not sell individual tickets, and we had programs where we had to turn hundreds of people away. If you could pick any night of the performance, if you paid for the entire year. The fees were very low, $10 a year for 16 performances.

I started showing films in 1947 and I had been in the film business in Hollywood. My society and remained that way until the very end, in 1963. We were nonprofit and tax-exempt, but the only way we could get the tax exemptions was because the government was convinced that what we were on the up and up, that we were not getting a profit into our pockets. What we were allowed to do, of course, is pay salaries. We never had any problems with the tax people because we had money that came in simply paid the cost of the operation, plus very reasonable salaries. In the beginning we had nothing, but ultimately, when it got to be good, Marcia and I together got up to maybe $15,000 a year.

Projectionists were another interesting problem. The union came after us immediately. They said, "This should be unionized." We said, "Well, the majority been in favor of unions. I said OK, despite the fact that they insisted on two high-priced union projectionists per show. But it was a unionized operation from the very first performance to the very last, I'm proud of this. Marcia was in charge of taking in the money and I was responsible for getting film books at the theater. We hired ushers, who got paid $2 an hour, or whatever it was in those days. Very little. So you see it was a very sensional operation. It was always nonprofit. We did not pay taxes for many years we had fewer members than in others, though many of the operating expenses remained the same. So we would take a lower salary that year.

How long were you in the Provincetown Playhouse?

Very briefly. We grew too fast. Why have 16 nights for 700 or 800 people each? It wasn't economical. First, we moved to a place called the Central Needle Trades Auditorium, a huge place: 1600 seats, with a stage and a big screen and we had a nice projection set-up with a booth and big screen, real nice seats, murals on the wall from WPA days … We had two performances of each program there, so we were doing that sensed 3,200 people for each evening.

You filled it?

Yes! And that wasn't all because then we realized there might be people who didn't want to come to the Central Needle Trades Auditorium, but what might come to a real movie house. Of course we couldn't rent a theater during normal show times, but we made a deal with several theaters. We rented the Stanley Theater, which was the first-run art theaters in Manhattan. We booked the Murray Hill Theater and the Bijou. We showed our programs in theaters at 1 AM (think their regular show started. We paid a fee to the owners, and we showed the same Cinema 16 program there that we showed in the Central Needle Trades Auditorium. These theaters had 1,500 seats each, on the average. Actually, the very first program of Cinema 16 in the Needle Trades took place at the Fifth Avenue Playhouse, also an art theater: the film was the premiere of Hans Richter's *Dreams That Money Can Buy*.

Did you have a sense of the sorts of people who came to the screenings?

We did questionnaires, things like that. There were a lot of artists and intellectuals, and would-be intellectuals and would-be artists. The general ranged from the quite sophisticated, the movers and shakers in the world of art and intellectual life and secretaries, people who wanted to widen their horizons. I'm continuously surprised by the well-known people who say to me, "Ah, Cinema 16, how wonderful! I was there every night!" I know for a fact that. I have thought that it would be an interesting research project sometime to go through the lists name by name and try to find out who those people are now. I think it would be very revealing. I think All the film people came: people who were teaching film, who were making film. And, on the other hand, there were many liberal bourgeois people. It was the only place to go to see the films.

It must have been very exciting to explore all those films and learn what people would like and how they would respond. Are there moments in the first year or so of your operation that stand out?

It was exciting. It was wonderful. And it was a continuing process of feedback. Some films were very, very popular. They are not the high spots, but the difficulties. We had huge difficulties with the Hans Richter film, because the distributor was a very crass businessman. I learned so much about the film business from him. On the day we had the film, the same day we didn't. But we had to wait for the film. We showed the film, and Richter and I became very good friends. He was a great guy. I loved him.

The whole business with the avant-garde was very exciting. When I saw films, I was very impressionable. At the very beginning of Cinema 16, I was very excited. I can't convey to you how I felt. They were just marvelous for me. Why I was so impressionable I don't know. It turned out, my enthusiasm was shared by only a small proportion of the audience. The majority were either against it, or they were totally indifferent to it. They couldn't see what I saw.

Do you have a sense of why that is?

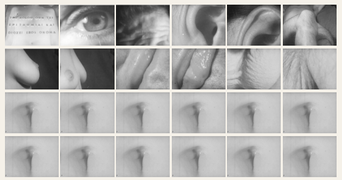
A very simplistic way of putting it is that people like to be lazy. It is a very difficult thing for people to take in or absorb or appreciate, because essentially it deals with a new way of seeing. There's something very comforting about dealing with the conventional, and there is something extremely conservative, if not reactionary. Hollywood and television are constantly giving us things that we've already seen, both in terms of content and form. Cinema 16 was a continuing and very important avant-garde film series presenting those films that never been done before—in style, in content, in form—and therefore are extremely difficult for most people to accept. I prefer to be lazy, and one of the criteria I use when I look at film is how much I have to concentrate. I can say that I don't know where a film is going or how it's going to get there-that's what I enjoy-and I get that. I get that not by showing those films at Cinema 16 and by making audiences move and more familiar with them, I would develop more tolerance and a better understanding of them. I'm sure I would, but only within certain limits. I always have been very, very impressionable. My wife Marcia, I get headache from looking at it." They said it then, they say it now. It's obviously an ideological headache.

The main reason why I personally liked the avant-garde films was that I'd call "visual sensibility." I believe people involved with culture, and maybe

The Blood of a Poet (1930) by Jean Cocteau

Violations: Surreal, psychosexual imagery and homoerotic undertones. Through made-earlier, Cocteau's avant-garde masterpiece was frequently screened at Cinema 16. Its dreamlike exploration of taboo desires clashed with the Code's ban on "sexual perversion."

Geography of the Body (1943) by Willard Maas



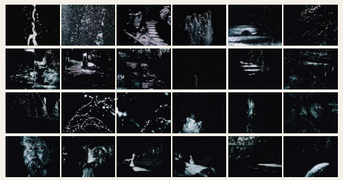
Violations: Poetic nudity and fragmented eroticism. This experimental short used extreme close-ups of the human body to evoke sensuality, defying the Code's strict rules against "unnecessary exposure."

Examples of movies shown by Cinema 16 that violated the Hay's Code

A Moment in Love (1987) by Shirley Clarke

Violations: Sensual, wordless exploration of intimacy between a man and woman (and later, two men). Clarke's dance film subtly hinted at homosexuality, violating the Code's ban on "perverse" relationships.

Eaux d'artifice (1953) by Kenneth Anger



Violations: Sublimated queer symbolism and feminists imagery. Anger's baroque short, set in a water garden, used visual metaphor to explore taboo themes, concentrating—and evading—the Code's liberal-minded ownership.

Examples of movies shown by Cinema 16 that violated the Hay's Code

Christmas on Earth (1963) by Barbara Rubin

Violations: Explicit nudity and sexual acts, presented in a non-linear, psychedelic format. The Code's sleiful rules against "indecent" sequence were blatantly ignoled.

Twice a Man (1963) by Gregory Markopoulos

Violations: Explored homoeroticism and fragmented identity through poetic imagery, challenging the Code's moral rigidity around sexuality.

Examples of movies distributed by The FMC that violated the Hay's Code

Women activists/poets who spoke up about body liberation

THE FEMINIST REVOLT: THE EMERGENCE OF THE NEW WOMAN IN THE EARLY TWENTIETH CENTURY

Author(s): Gerald L. Marringer
Source: Humboldt Journal of Social Relations,1974
Published by: Humboldt State University

Sex clearly differentiated the roles between men and women of America at the beginning of the twentieth century. Men were expected to be strong and aggressive, ambitious and capable—especially in the business world. Women were considered weak and dependent, and whereas the male had a philosophical mind, the female was emotional, illogical, and forced to rely upon her "woman's intuition" in making judgments. Nevertheless the Victorian woman considered herself "the equal of man" and possibly his superior "in her purity, goodness, and morality" (Goldman, 1910:214; Riegel, 1970:223). From birth she was destined to become a full-time wife and mother. Her domain was the home, and there she cultivated domesticity and found contentment, serving her husband and repaying their social obligations. Satisfied with the "separate but equal" sphere, she obeyed her husband and refused to be come embroiled in political turbulence, recognizing "that social peace and the welfare of the human race depended upon woman's staying home, having children, and keeping out of politics" (Sinclair, 1965: 23). Indeed, for the Victorian woman, "Marriage was her trade and motherhood her duty" (Sinclair, 1965:169). Everyone knew it and most accepted it, but the emergence of the New Woman brought a change in feminine attitudes and roles.The feminist revolt was not new to the twentieth century. Throughout the 1800s there were individuals, both men and women, who thought the "sentimental vision of Home and Mother" (Kraditor, 1965:15-16) an inadequate expression of woman's greatest potential. They deeply deplored the fact that a woman's vocation was determined by her sex rather than by her own individual capabilities and capacities. They questioned "the definition of woman and the home" (Kraditor, 1965:96), refusing to recognize a dichotomy which confined women in the home while allowing men the freedom of the world. "Sex has been made to dominate the whole human world," concluded Charlotte Perkins Gilman, "—all the main avenues of life marked 'male', and the female left to be a female, and nothing else" (Gilman, 1966:5 3). "So utterly has the status of woman been accepted as a sexual one," she added, "that it has remained for the woman's movement of the nineteenth century to devote much contention to the claim that women are persons! That women are persons as well as females, –an unheard of proposition!" (Gilman, 1966:49). The time was past for belaboring the obvious. The feminist revolt had entered a new stage.For all of its ambitions in the previous century, the woman's movement had fallen far short of its goals. Still the 1900s brought new hope that change might be near. The momentum of nearly a hundred years and an increasing interest in the question of woman's suffrage were promising signs. Of even greater importance were the growing forces of industrialization and urbanization, both of which

"The constant proximity in the same house, the same room, the same bed, revolted me"

"Society con siders the sex experience of a man as attributes of his general development, while similar experiences in the life of a woman are looked upon as a terrible calamity, a loss of honor and of all that is good and noble in a human being"

"as a trump card in the game of life" (Goldman, 1910:276).Feminists agreed that the uniqueness of their position was attributable to their sex, but their opinions varied sign ficantly on the nature of human sexuality and sexual moral ity. The more traditional accepted the mores of their Victor ian culture, condemning the more blatant hypocrisies of the double standard but comfortable in their own "puritanism." Mrs. Gilman acknowledged the inherent value of chastity and bewailed the "over-sexed" woman whose "excessive indulgence in sex-waste has imperiled the life of the race" (Gilman quoted in Drinnon, 1961:153). The "sex union is intended primarily for parentage," she explained, "and. . . we today are over-sexed and grossly over-indulgent" (Gil man quoted in Degler, "Introduction" to Gilman, 1966:xvi). At the opposite extreme, Emma Goldman maintained that the "tragedy of the self-supporting or economically free woman does not lie in too many, but in too few [sexual] experiences" (Goldman quoted in Drinnon, 1961:153). The institution of marriage she abhorred and argued "the impossibility of love that is forced and not free" (Goldman, 1970:129). "[B] inding people for life was wrong," she declared. "The constant proximity in the same house, the same room, the same bed, revolted me" (Goldman, 1970: 36). Whatever the viewpoint, either with dismay or rejoicing, the female intellectual had to face an impending sexual revolution. More than a few were eager to hasten its arrival.Like their male counterparts, the feminist intellectuals were tremendously influenced by the latest developments in psychology. From England, "Havelock Ellis stressed the desirability of sex expression as a normal part of a well balanced life for either man or woman, and helped greatly the growing revolt against the older idea that sex was generally wicked except to produce children." And from the Continent came an even more influential voice. Sigmund Freud was particularly persuasive "in stressing the importance of sex in human emotions and behavior, and in inspiring people to talk more freely of sex." His emphasis on the legitimacy of human sexuality was so important to feminists that it clearly overshadowed and probably blinded them to his own traditional views "of male superiority and activity, and of female inferiority and passivity" (Riegel, 1970:38;-288). This "strongly counter-revolutionary attitude" was noted later, and a common charge of women's liberation today is that Freud failed women by recommending "in female sexual fulfillment a panacea for what were substantial symp toms of social unrest within an oppressive culture" (Millett, 1970:178-179). The earlier feminists recognized the oppressive culture, but in finding relief from "the harmful effects of repression," viewed Freud "as a valuable ally in the fight for sexual emancipation" (Smith, 1970:242) rather than as an antagonist and male chauvinist.The feminists were incensed, however, by the male's "ridiculously superior airs of patronage towards the female sex. . (Goldman, 1910:236). What was particularly rankling was the double standard in sexual behavior. "Society con siders the sex experience of a man as attributes of his general development," noted Emma Goldman, "while similar experiences in the life of a woman are looked upon as a terrible calamity, a loss of honor and of all that is good and noble in a human being" (Goldman, 1910:191-192). "We have long ago taken it as a self-evident fact that the boy may follow the call of the wild; that is to say, that the boy may, as soon as his sex nature asserts itself, satisfy that nature; but our moralists are scandalized at the very thought that the nature of a girl should assert itself" (Goldman, 1910: 190-191). As an outspoken proponent for free love, Emma was particularly indignant. "Can there be anything more outrageous," she asked, "than the idea that a healthy, grown woman, full of life and passion, must deny nature's demand, must subdue her most intense craving, undermine her health and break her spirit, must stunt her vision, ab stain from the depth and glory of sex experience until a 'good' man comes along to take her unto himself as a wife?" (Goldman, 1910:23).

Clearly women were the "Victims of Morality" (Gold man, 1970:478). The Victorian male divided "women into two classes—those who must be respected, and those who need not be"—and he satisfied "his affections through the former and his desires through the latter" (Hale, 1914: 257-258). In the factories "the poor wage workers were looked upon by their foremen and bosses as sexual commodities. If

the child [was] only a moment's. . ." (Goldman, 1970:153-154). Consider the sacrifice, said Charlotte Perkins Gilman.

One half of humanity surrendering all other human interests and activities to concentrate upon the sex function, performing the functions of maternity! To bear and rear the majestic race to which they can never fully belong! To live vicariously forever, through their sons, the daughters being only another vicarious sex function, producers of magnificent sire tyrdom! (Gilman, 1966:1)

Nevertheless, that was woman's fate. Too delicate to share in "any previous knowledge of her sacred duties," she was also "too female for any independent life, too much the possession of sex created by her economic dependence on the male reacts unfavorably upon her essential duties," added Mrs. Gilman. "Small, weak, soft, ill-proportioned women do not tend to produce large, strong, sturdy, well made men or women" (Gilman, 1966:182, 193-194). "All human life is in its very nature open to improvement," she concluded, "and motherhood is not exempt" (Gilman, 1966:171-072).

Still, nearly every young girl dreamed of marriage, a family, and a home. "Has she not been taught from infancy that this is her sole and her ultimate calling?" asked Emma Goldman (Goldman, 1910:239). Even if she had other aspirations, what were her chances? Husbands usually considered it "disgraceful" for their wives to work outside the home (Riegel, 1970:35). A college education might broaden a young woman's horizons, but even she was expected to "come home" and find satisfaction in "the higher joys of country clubs and bridge" (Goldman, 1910:239). Most of the women thought their future life to be "the best thing on earth. . ." (Gilman, 1966:204). The feminists did not. The home was really a "modern prison with golden bars" (Goldman, 1910:202, 239), they charged, where the wife was crippled by "the scrubberious, brain-destroying occupations which fill the average woman's life. . ." (Sickerman 1951:182). Determined "to change the position of woman," the feminists were accused of "undermin[ing] the home" and "strik[ing] at the root of the family" (Gilman, 1966:xvi). Regardless of the validity of their imaginations of their critiques and the radical nature of their proposals, one can readily understand why the New Woman was viewed as a serious threat to society.

Charlotte Perkins Gilman launched the attack with the publication of Women and Economics in 1898. The root of the problem, she argued, could be attributed to "a natural consequence of our division of labor on sex lines, which has long been accepted as woman the world in which to work. . Mankind was wrong in assuming "that the preparation and serving of food and the removal of dirt, the nutritive and sanitive processes of the family, are feminine functions, and. . .that these processes must go on in what we call the

Cook my food, my children's and that of my farmhands. **Wash** the dishes. **Empty** the water. **Keep** the house clean. **Make** the fire, **bake** the bread, **make** the jam, pickles, candles and soap. **Spin**, **weave** and **dye** all the stuffs needed for our clothing, and **make** the clothes. **Knit** the family stockings. Don't forget to **sew** the buttons on. **Keep** the scraps for the pigs. **Run** the dairy and **feed** the chickens. **Keep** the egg money if you like—you can **buy** the groceries with it. **Teach** the children their letters. **See** that they go clean to church and school. **Nurse** me when I am ill, and always **greet** me with a fresh, smiling face when I come home after my hard day's work in the fields. **Obey** me in all things. Did I forget to mention that I shall need an extra hand at **harvest** time? Of course if I can afford to keep help enough indoors as well as out, you won't have to do all these things yourself; you will do some, and superivse all the others. **Do this for me** (I am glad to see **you are a strong worker**) and I will cherish you-and support you for life!" (Hale, 1914: 38-20).

(4) Hospital attendants remove a woman from an apartment where a illegal abortion were performed, in San Francisco, Aug. 1950
(5) Nurse Anna Green and Dr. G.E. Hardy have their mug shots taken after a raid on their birth control and abortion clinic in Newark, N.J. Nov. 8, 1936.
(6) Margaret Sanger, pioneer birth control activist, opens her Birth Control Clinic in Brownsville, Brooklyn, N.Y., in 1916.

compete in most fields of labor, argued Charlotte Gilman, but solely because of her sex, she had been assigned an "artificial position" (Gilman, 1966:217) in the home. Accused by the pronouncements of Women and Economics and no longer willing to tolerate such subsec

From the judge's seat to the legislator's chair; from the statesman's office to the throne, she has been denied participation in the autonomous's issue; there is no post or form of trial for which it is not our intention to attempt to fit ourselves; and there is no closed door we do not intend to force open; and there is no fruit in the garden of knowledge it is not our determination to eat. Acting in us, and through us, we have a mighty conception of freedom and enfranchisement in the field of human bird and reveal to us our powers. And, for today, we take all labor for our province! (Sickerman, 1951:172-192)

vinces, feminists rebelled against "those paths which [had] been prescribed for them by a stronger will" (Mayreder, 1913:183).

"For the present, we take all labor for our province" wrote Olive Schreiner, categorizing their new aspirations.

By leaving the household, the feminists did not propose to destroy the family and the home, but they did plan to radically change both institutions. Again, Charlotte Gilman led the way. The home should become professionalized, inoffensive removed, if her artificial labors. A woman's duties could be performed by restaurants, laundries, bakeries, and the nursery. The home, freed of household drudgery, would become a place of pleasure. "Home

which to rest and to play. The woman, economically independent at a job of her choosing, could live with a man as his equal and her new status would enhance their love relationship.

"Now that she is a person as well as a female, filling economic relation to society, she is welcomed and accepted as a human creature, not need not marry the wrong man for her bread and butter." (Gilman, 1966:91) concluded Mrs. Gilman. The man, no longer the sole provider of the family, would also reap the benefits of the woman's emancipation. Resulting family "A mother economically free, a world-served instead of a house-servant; a mother knowing the world and living in it, can be her children far more than has ever been possible before. Children need not be the parents are less occupied in getting food and cooking it, in getting furniture and dusting it, "they might feel inclined to acquaint themselves with their children "not as much as possible, but as much as they can, and as they desire-about" (Gilman, 1966:95). [To introduce conditions that will change humanity from within, making for better motherhood and fatherhood, better babyhood and child-hood, better food, better homes, better society" (Gilman, 1966:317)—this was Charlotte Gilman's vision.

"Man's work is from sun to sun, But woman's work is never done"

It was a vision most feminists welcomed, and aware of the needs and assisted by the possibilities, they elaborated similar desires. Productive work of one's own choosing is "a requisite of health, self-respect and happiness," wrote Charlotte Perkins Gilman. "It is the antidote of inertia, parasitism and depression. It is the servant of love, for it frees love from the need of gain" (Hale, 1914:181) Work might be set "aside for a time at the call of maternity," continued Mrs. Gilman, "resumed after marriage, and a few children who all too soon leave the nest in search of education, must be paid for by life-long abstention from economic productiveness and from practice of a craft. Work is necessary to life" (Hale, 1914: 178-179). Whether women chose to work out of necessity or merely "to acquire some of the convenience and luxuries which the cheap magazines have made appear so attractive" (Riegel, 1970:335), they should be free to "continue to work or not, as their individual needs and conscienous dictate" (Hale, 1914:187). What if a woman chose to work in the home? "Well and good," replied the feminist. It was "the most important and the most honorable to be a general homemaker." She might specialize in the home or with-out. "If a woman desires to specialize in cooking, well and good, but the fact that she is a with and mother must not necessarily bind her to the stove. Nor, nor less, "home-fields must be simplified, and the mechanical labour of cooking, cleaning, and repairing must be enormously reduced" (Hale, 1914:247-249).

Finally the feminists viewed the benefits to marriage as possibly the most important result of women's economic independence. "There are no more important institutions than are marriage and the family," stated Lena Morrow Lewis. "Gives economic equality... the possibility of ideal marriage becomes a certainty, and the perfect romantic love something we may reasonably anticipate" (Lewis, 1914:7). Nor less, "home-fields must be simplified, and the mechanical labour of cooking, cleaning, and repairing must be enormously reduced" (Hale, 1914:247-249).

The Women of Dan Dance with Their Swords in Their Hands To Mark the Time When They Were Warriors

Audrey Lorde

I did not fall from the sky
I
nor descend like a plague of locusts
to drink colour and strength from the
earth and I do not come like rain as a
tribute or symbol for earth's becoming I
come as a woman dark and open
some times I fall like night softly and
terrible
only when I must die in order to rise
again.

I do not come like a secret warrior with
an unsheathed sword in my mouth hid-
den behind my tongue slicing my throat
to ribbons of service with a smile while
the blood runs down and out
through holes in the two sacred mounds
on my chest.

I come like a woman who I am
spreading out through nights laughter
and promise a dark heat warming what-
ever I touch that is living consuming
only
what is already dead.

I Know Why the Caged Bird Sings

Maya Angelou

A free bird leaps on the back of the wind
and floats downstream
till the current ends and dips his wing in the orange sun rays and dares to
claim the sky.

But a bird that stalks down his narrow cage can seldom see through his bars
of rage his wings are clipped and
his feet are tied so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

The free bird thinks of another breese and the trade winds soft through the
sighing trees and the fat worms waiting on a dawn bright lawn and he naunes
the sky his own

But a caged bird stands on the grave of dreams
his shadow shouts on a nightmare scream
his wings are clipped and his feet are tied
so he opens his throat to sing.

The caged bird sings
with a fearful trill
of things unknown
but longed for still
and his tune is heard
on the distant hill
for the caged bird
sings of freedom.

probably angels,
since nothing hurts her anymore, except
each morning's grit blowing into her
eyes.

3.
A thinking woman sleeps with monsters.
The beak that gripe her, she becomes.
And nature,
that sprung-lidded, still commodious
steamer-trunk of tempora and mores
gets stuffed with it all: the mildewed
orange-flowers,
the female pills, the terrible breasts
of Boadicea beneath flat foxes' heads
and orchids:
Two handsome women, gripped in argument,
each proud, acute, subtle, I hear scream
across the cut glass and majolica
like Furies cornered from their prey:
The argument *ad feminam*, all the old knives
that have rusted in my back, I drive in
yours,
ma semblable, ma soeur!

4.
Knowing themselves too well in one another:
their gifts no pure fruition, but a thorn,
the prick filed sharp against a hint of scorn. –
Reading while waiting
for the iron to heat,

writing, My Life had stood—a Loaded Gun—
in that Amherst pantry while the jellies
boil and scum,
or, more often,
iron-eyed and beaked and purposed as a bird,
dusting everything on the whatnot every day of life.

5.
Dulce ridens, dulce loquens,
she shaves her legs until they gleam
like petrified mammoth-tusk.

6.
When to her lute Corinna sings
neither words nor music are her own;
only the long hair dipping
over her cheek, only the song
of silk against her knees
and these
adjusted in reflections of an eye.
Poised, trembling and unsaindled, before
an unlocked door, that cage of cages,
tell us, you bird, you tragical machine—
is this fertilizante doulcer? Pinned
down
by love, for you the only natural action,
are you edged more keen
to prise the secrets of the vault? has
Nature shown
her household books to you, daughter-in-law,
that her sons never saw?