

American Museum of the

Moving Image

www.movingimage.us

NEW YORK PREMIERE OF RESTORED VERSION OF ONE FROM THE HEART

A PINEWOOD DIALOGUE WITH FRANCIS FORD COPPOLA

Tuesday, October 21, 2003

7:30 p.m.

ONE FROM THE HEART

*Zoetrope Studios, 1982, 100 mins. **Restored 35mm print courtesy American Zoetrope.**
Directed by Francis Ford Coppola. Written by Francis Ford Coppola and Arnyan Bernstein.
Photographed by Vittorio Storaro. Produced by Gray Frederickson and Fred Roos. Executive
producer, Bernard Gersten. Editing by Anne Goursaud, with Rudi Fehr and Randy Roberts.
Original Music by Tom Waits. Music performed by Waits and Crystal Gayle. Production design
by Dean Tavoularis. Art Direction by Angelo Graham. Costume Design by Ruth Morley.
Choreography by Kenny Ortega. Principal cast: Frederic Forrest (as Hank), Teri Garr (Frannie),
Raul Julia (Ray), Nastassia Kinski (Leila), Lainie Kazan (Maggie), and Harry Dean Stanton
(Moe).*

Screening followed by a Pinewood Dialogue with Francis Ford Coppola, moderated by
David Schwartz, Chief Curator of Film.

Films directed by Francis Ford Coppola:

<i>Dementia 13</i>	1963	
<i>You're a Big Boy Now</i>	1966	
<i>Finian's Rainbow</i>	1968	
<i>The Rain People</i>	1969	
<i>The Godfather</i>	1972	
<i>The Godfather Part II</i>	1974	
<i>The Conversation</i>	1974	
<i>Apocalypse Now</i>	1979	
<i>One from the Heart</i>	1982	
<i>The Outsiders</i>	1983	
<i>Rumble Fish</i>	1983	
<i>The Cotton Club</i>	1984	
<i>Faerie Tale Theatre: "Rip Van Winkle"</i>	1985	(For Television)
<i>Captain EO</i>	1986	
<i>Peggy Sue Got Married</i>	1986	
<i>Gardens of Stone</i>	1987	
<i>Tucker: The Man and His Dream</i>	1988	
<i>New York Stories: "Life Without Zoe"</i>	1989	

<i>The Godfather Part III</i>	1990
<i>Bram Stoker's Dracula</i>	1992
<i>Jack</i>	1996
<i>John Grisham's The Rainmaker</i>	1997

Statement by Francis Ford Coppola from the catalogue of the 2003 Toronto International Film Festival:

I'd have to say that in many ways, *One from the Heart* was the antidote to *Apocalypse Now*. That film had been so tough, so thoroughly frightening, so strange in its exploration of morality that I wanted to make a film that was its opposite. Something more like a fable; more like the musical comedies I used to direct in college. Also, I had come to the conclusion in the last days of *Apocalypse* that the cinema was about to go through an extraordinary change, that movies were going to be shot and edited digitally, and would make use of the facilities of an electronic medium.

I thought that perhaps there could be such a thing as 'live cinema' making use of the methods of the great live TV performers in the fifties by directors such as John Frankenheimer. Anyone who's seen his work in that period such as "The Comedian" or "Turn of the Screw" can understand how tempting it would be to mount an entire full length film in real time. I became very enthusiastic about creating a "studio of the future" which would combine elements of stage craft, music and dance and yet be able to use cinematic elements of montage and mise-en-scène much in the way that Frankenheimer did years before.

So we began to prepare for such an experiment, in which the sound design and musical elements would be added during what was essentially a live performance. The sets would be built on stages and lined up in proximity according to the sequence of the scenes. This was the first film to assemble modern electronic equipment in this way, and brought back Jerry Lewis's idea to mount TV cameras on film cameras—now known as video assist—to allow scenes to be edited during a live performance. Of course, the final method of making the film was forced to back up a little; our great cinematographer didn't really want to use as many cameras at once as would be necessary; the sets became too extensive to allow the actors to run from one to the next without a break—and of course, a roll of film in those days would run for only ten minutes, so a total live experience was impossible. Still we made *One from the Heart* as close to that idea as humanly possible, and although the result may be a bit wacky, there is I hope, a charm of its own.

From a review by Sheila Benson, *The Seattle Times*, September 24, 2003:

Even after the SARS scare, the stars and directors faithfully flocked back to Toronto, grateful for how well the festival treats them (unlike pushy Cannes and chilly Sundance). Equally faithful TIFF-goers live for the nightly galas, for their frisson of "We saw that already," and for bragging rights about close-up glimpses of Cate or Sofia, Anthony Hopkins or Gong Li, Denzel or Nicole, Robert Altman or Ridley Scott, Hector Babenco or Carl Franklin, Darryl Hannah or Ed Harris, Coppola Sr. or Val Kilmer, Sean Penn or Meg Ryan, Isabella Rossellini or Omar Sharif, Mark Ruffalo or Gus Van Sant . . . the list goes on and on.

This year was like a roll call of The Bad and the Beautiful, from Pamela Anderson in Spandex stretched to capacity to Scarlett Johansson (et al.) blushing with the Natural Look. Those who molt without daily hair and makeup reactivation plundered MAC and Chanel and Estée Lauder for "artists" until there wasn't one worthy of the name left unbooked. Hilarious, unless you were a Canadian in need of a Jet Lag facial yourself.

Before I succumbed to jet lag myself, I was not leaving Toronto without first seeing Francis Ford Coppola's newly remounted *One From the Heart*. I have a little history with the project: In 1982, at *The Los Angeles Times*, I was the only critic in America with a good word for any of it—and I was crazy about it. Still am, as it turns out; maybe even more so, since Coppola has slightly punched up the underlying affection of his bickering couple, Teri Garr and Frederic Forrest, giving them more to lose if they break up. Happily, it'll have a limited release this fall—no word yet on

Seattle—before the DVD is available early next year. Cross your fingers for the big-screen version (a possible rep title for SIFF?); it's still breathtaking.

From a review by David Ansen, *Newsweek*, January 25, 1982:

Not since Francis Coppola previewed *Apocalypse Now* in Los Angeles and Cannes had there been such a rush for preview tickets...not since Francis Coppola presented *Napoleon* to a sellout crowd at Radio City Music Hall had there been such an instant movie media event. Last week Francis Coppola presented the "final preview" of his \$26 million love story *One From the Heart* at the 6,000 seat Music Hall, a screening masterminded by the director without the knowledge of the film's distributor, Paramount Pictures. Even for a compulsive gambler like Coppola, it was one of his riskiest rolls of the dice. The future of his financially beleaguered Zoetrope Studios—which almost went into bankruptcy a year ago while *One From the Heart* was in mid-production—was riding on the success or failure of his latest effort.

When the curtain went up last Friday night to a packed house in New York, even the immediate future of *One From the Heart* was in danger. Though it was scheduled to open on Feb. 10, Paramount informed theater chains that the film had been taken out of release. According to Coppola, he terminated Paramount's distribution of the film, though he still hoped they could come to an agreement. Just who would release Coppola's movie—and when—was anybody's guess. Paramount was obviously waiting to see the crowd's reaction. For Coppola, it was once more into the breach, which seems to be the only way he likes it. Asked at a press conference if brinkmanship and creativity had to go hand in hand, his answer was an emphatic "Yes!"

Up on the screen, Coppola's esthetic audacity was everywhere in evidence, though the ambitions of this Las Vegas romance are a far cry from the somber monumentalities of the *Godfather* films or *Apocalypse Now*. *One From the Heart* is a hymn to Hollywood tinsel, an elaborate super-theatrical artifice built around a simple, old-fashioned love story. A wrecking-company owner (Frederic Forrest) and a travel agent (Teri Garr) who've been living together for years fight and split up on Independence Day. Adrift in the neon glitter of Vegas, they pursue their romantic dreams—she with a tuxedoed Latin lover, (Raul Julia) who turns out to be a waiter, he with a circus girl (Nastassia Kinski) who wants to run off with him. But in the end, boy wants girl back and wins her by warbling "You Are My Sunshine" as she's about to fly off to Bora-Bora with her new flame.

Armyan Bernstein's story is pure cotton candy: sweet, fragile, and insubstantial. Coppola's film is sensuous, gaudy, dreamlike, baroque. It opens on a painted moon: the camera glides over sand dunes shaped like women's bodies and settles on a back-lot fantasia of Las Vegas. Nothing is real in Coppola's fable: the mountains are painted backdrops, the streets are on sound stages. When Forrest commiserates with his buddy (Harry Dean Stanton), the wall behind him suddenly turns into a scrim and Garr appears behind it in another room across town, commiserating with her sob sister, Lainie Kazan. In this fairy-tale world, a neon sign turns into Nastassia Kinski, and a stack of junk cars transforms itself into an orchestra for a used-car cantata. On the sound track, the lovers' emotions are expressed in bluesy songs sung by Tom Waits and Crystal Gayle. *One From the Heart* isn't really a musical, but it feels like one: from start to finish it has the liquid rhythm of a Vincente Minnelli fantasy sequence.

From a review by Richard Corliss, *Time*, January 25, 1982:

The hope and hype surrounding Francis Coppola's latest exercise in free-fall parachuting should not obscure one fact: *One From the Heart* is also a movie. In any other case, and no disrespect intended, one could say it is *just* a movie. No government will topple, no arms treaty will be aborted at the reception of this novelettish romance about a guy and a gal, together five years, who go on separate flings one Las Vegas Independence Day. But with the fate of Zoetrope Studios riding on this crapshoot, it may be difficult for audiences to pay attention to what is on the screen. So imagine that you are in Radio City Music Hall—not in 1982, with all the attendant fanfare, but in, say, 1941, when moviegoing was a habit and not an event—cozying yourself into a

plush orchestra seat with your date, your popcorn and modest expectations. Here it comes: *One From the Heart*. Just a movie. What do you see?

What you see is pretty blooming spectacular. From the first shot—a long track down a densely designed and populated street that leads to the travel agency window where Frannie (Teri Garr) looms like Kong over a toy Manhattan skyline—you are advised that *One From the Heart* means to set reality and artifice into felicitous collision. On the Zoetrope sound stages, Production Designer Dean Tavoularis has created a show-stopping amalgam of razzle and dazzle, sending skyrocketing speckling over what looks like a mile-long Strip of surreal glitter. Cinematographer Vittorio Storaro has lighted these sets in gloriously garish Technicolor—pulsating magentas and ambers that mirror the characters' moods even as they assert the environmental imperative. Coppola has staged his scenes in long, sensuous takes. A single shot may comprise several scenes, several planes of action and setting, while the camera glides around the ordinary hero and heroine like the young Astaire around a lamppost. They are ordinary indeed. As played by Teri Garr, Frannie is a Shirley MacLaine gamine minus the cutes and the smarts, and the go-get-'em will. Her fella, Hank (Frederic Forrest), who works in an automobile graveyard, is just as lackluster. Sitting at the breakfast table with his beer belly peeking through a towel toga, Hank looks like the last of the Caesars—Sid, playing late Brando. The apogee of their romantic arc is long in the past, almost beyond memory. And so, to the cadences of Tom Waits' bluesy songs (performed by Waits and Crystal Gayle), these restless lovers find spirits to incarnate their once-in-a-nighttime, winner-take-all hopes.

Like John Fowles' novel *The French Lieutenant's Woman*, *One From the Heart* has three endings: sad, then happy, then just like life. But the true climax comes after that. The last scene dissolves into a paper moon, and across it is scrawled: FILMED IN ITS ENTIRETY ON THE STAGES OF ZOETROPE STUDIOS. This is a movie about movie-making—about the surface glamour and mundane reality of an industry-art, about the dreams that \$26 million and some priceless talent can buy. *One From the Heart* is a talent showcase for all that wizardry, and a demonstration of the way small lives intersect with and surrender to the big dream, only to emerge into the daylight glare of jobs and frustrations and lovers who cannot measure up to the oversize images on the silver screen.

This is surely Coppola's point: that Hank and Frannie, prosaic souls in a neon paradise, may be seduced by their surroundings into a one-night stand with advertised ecstasy, but that real life must proceed in equal doses of pleasure and accommodation. Such a thesis makes for a movie to be admired, not embraced. It is not the audience's fault that it may want Hank and Frannie to fade into their natural gray, and the bright stars, Leila and Ray, to commandeer the film. Those two are sparkling emblems of the film's style—of the dreams that movies are made of.

From an article by Lillian Ross, *The New Yorker*, November 8, 1982:

"The concept behind this unit is that movies are like music and should be composed along the same line," Mr. Coppola said when he introduced his van to people at Zoetrope Studios. The van was filled with a good deal of unusual electronic equipment. "Much the same as a twenty-four-track music-recording studio booth," Mr. Coppola said, "But here we include image as well as sound, and we can use it in the way that best suits each production. I'm rarely in the van during an actual take, but in the van afterward I can review each shot, make immediate cuts, and know right away whether I want to shoot additional material or make a change in the scene." The system enabled Mr. Coppola to edit *One From the Heart* while it was being shot.

One night recently, Mr. Coppola stated to himself, "I am more interested in technology than I am in content. Technology is one aspect of today that is truly fresh, brimming with new tunes and story turns. Ones we have never heard or thought about before. But my interest in technology is a

temporary phase, a vehicle taking us from the old world...into still another new era of art and thinking.”

“I think it’s wise to separate the earning of money from the making of a movie, but I wanted to own the *rights* to my own movies—to be the one to decide what to do with what I make,” Mr. Coppola said, giving his bass a wistful look. “At the same time, I was trying to use new methods. Everyone seems to be encouraging you to be ordinary, to tell the same old story the same old way, package it this way, package it that way. Just get the money. All that doesn’t interest me. I like to experiment—to push the techniques of moviemaking forward and simultaneously find the most economical methods of making a film. I tried to make *The Outsiders* as I imagined fifteen-year-olds and sixteen-year-olds would like it to be. In making *One From the Heart*, I was trying for something different. I wanted the scenery, the music, and the lighting, for example, to be *part* of the film, not just a background for the action.”

Because Mr. Coppola wanted the movie to be what he called “theatrical” instead of “naturalistic,” he decided against making it on location in Las Vegas. Instead, he created his own, stylized version of Las Vegas at Zoetrope Studios. “The real Las Vegas is like Burbank,” Mr. Coppola said at the time. “We’re going to tell this simple story in a fantasy way, so we’ll make our own fantasy of Las Vegas, which for me is a metaphor for America itself, and like the *Mahogany* of the world.”

It took more than two hundred carpenters and other craftsmen to build the studio Las Vegas, which consisted of six paved streets, seven houses, a motel, a travel agency, a department store, the Strip, an automobile-repair shop and junkyard, and a replica of McCarran Airport. “I want to do something that people haven’t seen before,” Mr. Coppola said. “I’m so happy we’re all acting out this fantasy. A company like this can make twelve movies a year like this one, each better than the last.” He set his electronic-cinema methods in motion to that end, and, in addition, found new ways of bringing the optical effects, the dancing, and the songs together with the acting so as to realize his particular vision on the screen. The electronic-cinema method, which Mr. Coppola says he has developed and improved further in the making of *The Outsiders*, included what Mr. Coppola calls the “pre-visualization” of the movie. The pre-visualization was accomplished by means of tapes of the actors reading their parts, videotaped rehearsals, Polaroid stills, artists’ sketches, and a filmed walk-through of the story in the real Las Vegas—all of which enabled Mr. Coppola to rewrite and edit the script while the movie was still being shaped and before the actual filming started.

“The issues I found myself immersed in during the making of *One From the Heart*—all the troubles about the financing—have always been the things of least interest to me. Money has never been the most important part of my life, and, of course, that is why I was able to take some risks in order to do my work. Quite ironically, I think that *One From the Heart* was overshadowed in the minds of the public by the money troubles. Few people seemed to look at the movie in just its own light, as a personal film a filmmaker had made in which he was maybe trying to find a new vocabulary for himself. What is important to me about the movie is the way I felt about it and the way I thought film might someday be used.

Ever since I started making films, I’ve tried to use the theatre director’s approach—imagining this enormous production as an event that I want to create—and then I’ve gone with the camera and sound and tried my very best to record it as I imagined it. There is another point of view—the illustrator-director’s approach—which I think is the opposite of my own. That starts with a series of pictures, moving pictures, which you produce, and which, when the pictures are displayed, *becomes* a production.”

“First, there was Theatre, and Theatre for me was technology: lighting boards and fly systems and trapdoors. There was Remote Control, as demonstrated for me by my Lionel train set when I

was a little kid—the way I controlled the milk car and the cattle car, the switch tracks, and, best of all, the direction of the locomotive. Then, there were the Songs. The first time I heard songs in a story I cared about was when my family went to see Sigmund Romberg's *The Desert Song* on the occasion of my brother's birthday. I will never forget it, though I could have been only five or six years old. This, along with the experience ten or twelve years later of watching my father as he conducted the orchestra for the road company of *Kismet*, fixed in me the desire to create fantasy with music and songs."

"I love *One From the Heart* not only for what it is but where it was going," he said. "I love Zoetrope Studios for the same reason. We were doing all sorts of things for the first time. I'm sure that we have profoundly influenced other moviemakers, and we deserve the opportunity to go on. Every once in a while, I start feeling a bit down, but I'm really enthusiastic about the future. My head is percolating with new ideas about everything."

The Pinewood Dialogues, an ongoing series of discussions with key creative figures in film, television, and digital media, are made possible with a generous grant from the Pinewood Foundation.

The American Museum of the Moving Image occupies a building owned by the City of New York. With the assistance of the Queens Borough President and the Queens delegation of the New York City Council, the Museum receives support from the New York City Department of Cultural Affairs. Vital support is also provided by the New York State Council on the Arts, the National Endowment for the Arts, the New York State Office of Parks, Recreation, and Historic Preservation, the National Science Foundation, corporations, foundations, and individuals.

Copyright © 2003, American Museum of the Moving Image

