

Timothy Corrigan: My name is Timothy Corrigan. I am a professor of English, Cinema Studies, and Art History at the University of Pennsylvania. I am here to discuss his career and his work with Dudley Andrews, who is the R. Selden Rose Professor of Film and Comparative Literature at Yale University right now. Today is April 1st, 2016. We are in Atlanta, Georgia. So welcome, Dudley and ...

Dudley Andrew: Glad to have you as the interlocutor.

Timothy Corrigan: Yes. Actually, we have some background in common. Which might be a good place to start in terms of your own career, which is that we were both students at the University of Notre Dame. You in the late 1960's, and myself just in the early 1970's as well. I wonder if we could use that just as a kind of starting point to talk about how you got into this field. For me, it's an interesting question because at Notre Dame at the time, there really wasn't anything that we would call film studies. Yet, it strikes me that, at least for myself, but certainly for you, there's an influence there that remains in terms of your undergraduate education.

Dudley Andrew: Oh, the education was fabulously important, but it was a humanities education almost entirely. I just happened to rope cinema into it in a very interesting way that they promoted there. What was odd for me is that I came from L.A. I grew up in L.A., and had actually a lot of movie friends. David Niven's son was my closest friend in grade school, and I went to Jerry Lewis's son's birthday party and so on. I was kind of in a little bit of a Hollywood orbit where I lived. But didn't have any affiliation to that kind of movie, or any movies, particularly.

Dudley Andrew: But at Notre Dame, I think freshman year, I didn't have any money to go anywhere over Thanksgiving. I stayed on campus during what was an Orson Welles film retrospective, which they put on for nothing but nuns, as far as I could tell. That's all the people that were on campus. I took tickets just so I had something to do. I saw six Welles films repeatedly, and came out of it saying, "Wow, this is just what I'm doing in my literature classes and my philosophy ideas." I went and joined up with the film society and got hooked in that way. It was a great society. Geof Bartz was Chair of it. He had just won an Academy Award for his doc. He's head of HBO documentary right now, editing. We had other people ... Well actually, Robert Haller who works at Anthology Film Archives now, was in it. It was a great group, and we put on different films. I got into it that way.

Timothy Corrigan: I wonder if you could talk a little bit more about that because as someone who also spent years in South Bend, you don't think of it as this sort of media capital or a cutting-edge film culture in a way. Yet that was a really fascinating and transitional period in terms of film studies. But more generally in terms of the way European films started to in many ways pervade campuses in American culture. I wonder if you could talk about how that impacted you. the people that you encountered, the kind of films you saw in the early years. What were you reading even?

- Dudley Andrew: The film society issue has maybe dropped too far out of our institutions these days. It was hugely important. I remember the most important film society at the time was Dartmouth, and they had notes. Texas would become a famous place for the Texas Film Society. They produced notes, and everybody knew about their programming. Notre Dame actually had a recognizable and important film society. We were lucky to be there, both of us actually.
- Dudley Andrew: Starting in 1964, 1965, we were putting out all the films that I wanted to see, including films of Satyajit Ray. We were seeing ones just as they were coming out it seems. The Polish films, we had a series of Polish films, Kawalerowicz, and so on. Films by Russians that are even now hard to see sometimes. *The Letter That Was Never Sent*, which was the next film after *Cranes Are Flying*, that I remember seeing that. Then I wasn't able to see it for a long time, but it made such an impression on me that I've never forgotten it. That's I suppose where I got my main interest in French cinema. Where they were showing 1930's films but it was because it was the moment of the new wave that I recognized that I was in something that was really living.
- Dudley Andrew: I would go home every summer. This is 1963. Well, 1965, 1965-1966. Even actually high school before I went to college. As soon as I got my driver's license I would drive off with friends the way kids go to concerts now. We would go see foreign films at the Los Feliz. It's a long way away from where I lived in the Palisades but I went with my friends. We'd see the film and go talk about it at a Denny's or someplace where you could get coffee. They films were coming out just at the same time that the ones that we study now ... we were seeing them just shortly after they came out.
- Dudley Andrew: I'll give you one example. I remember trying to be the very first person to see *The Red Desert*. I wanted to be the very first person to see it. I knew when it was showing in New York and L.A. I went to the movie theater and lined up first so I could be the first person to experience that film. There was a hype around being able to see these films as they came out. Then we would try to get films by those directors at the film society.
- Timothy Corrigan: I guess I'd ask you too about French films. Because if you had to pick out two or three which really impacted you at the time. Particularly given the fact that you've become the major French film scholar in this country. There must've been films that really resonated with you in those early years. Some specific ones.
- Dudley Andrew: A lot of other ones. The ones that we still teach. I saw the Truffaut films. I'm sure I saw them independently but I remember seeing all the three first ones, the features: *400 Blows*, and *Shoot the Piano Player*, and *Jules and Jim* all in one day.
- Timothy Corrigan: Wow.

Dudley Andrew: They were programmed one after the other. I would go and see all of them at once. Take girlfriends to *Jules and Jim*. That was always an astounding experience.

Timothy Corrigan: A good date movie I would-

Dudley Andrew: Truffaut was immediately terrific for me. *Les Carabiniers* and the other Godard films were coming out at the same time. It seemed all of the piece. There were some other films like the Claude Jutra *À tout prendre*. I don't know when that came out. Jutra was a kind of protégé of Truffaut that I only learned about later on. But we thought it was a new wave film but it came out of Canada. There were films by Daniel Valcroze and Pierre Kast. People whom I've come to know now through my scholarship but who were critics really. They were also making new wave ... Actually, Marcel Ophüls ... I remember seeing *Banana Peel*. He was making comedy's before he got into his documentaries. We saw those at the time.

Timothy Corrigan: That's kind of interesting. We're jumping farther ahead. Somebody like Truffaut and his films were so influential in your first years. He became then a personal contact and friend in later years as well.

Dudley Andrew: Yeah. He did. No, he was crucial to my growing up with everything. Yeah.

Timothy Corrigan: What were the kinds of things that you were reading then? Because again, I think, of the 1960's as a really important transitional period in terms of the institutionalization of film studies and film criticism. You know it's right on the cusp and we'll get to the 1970's. What were you reading about the time?

Dudley Andrew: Well, you and I probably both had a professor that is still alive and he wrote a book on Fellini, *The Serpent's Eye*-

Timothy Corrigan: Costello.

Dudley Andrew: Don Costello. He ran the film society. I actually never took a course from him. But he then agreed to direct my senior thesis. Notre Dame had a ... I don't know how long it lasted but a great program for scholars that they believed in. They let me have the entire senior year off just to write a big poem. Then just sit in any courses I want. So I sat in a lot of philosophy classes. I took some German and French. Art history. Just whatever I wanted to do. Then I wrote a film aesthetics. For which I read what was available then. I read the Kracauer book which hadn't been out that long.

Dudley Andrew: The biggest influence, I suppose, is I tried to use my very rudimentary French to read Jean Mitry's *Esthétique et psychologie du Cinéma*. That's how I learned French kind of. His French is very much easier than Bazin's I learned. I could kind of get through it. I read those books. I wrote my own 200-page thesis on verticality and horizontality in film. It was on Antonioni and Resnais.

Timothy Corrigan: Already a proto structuralist in a way.

Dudley Andrew: Yeah. That's probably true.

Timothy Corrigan: Was Bazin on your radar at that point?

Dudley Andrew: Not at that point. Not at all. I had the immense good luck to ... I don't know why. I don't know how it happened. But I sent off my Antonioni chapter to a journal that was really quite prominent at the time called *TriQuarterly*. I think it came out of Northwestern. So there I am. My first publication is my most prestigious. There I am on the cover with Susan Sontag, Gerald Graff, and a number of other people.

Dudley Andrew: I've got this essay on Antonioni whose work I have never really gone back to to the extent that I should have. But it made me realize, "Boy. I can actually get published here. I like it. I like the conversation." That's what determined me to go into cinema as a kind of branch off of literature. Because as you say, there was actually, Edward Fisher was teaching. There were a film course or two, but we never took them.

Timothy Corrigan: Then the next stop after that was a MFA at Columbia. Where you continued your pursuit of the French in film. Then onto Iowa which was a big stop. I wonder if you can talk a little bit about those moves at that point.

Dudley Andrew: That's when I ran into Bazin. It was at Columbia. Because we're talking now in 1967, 1968 I was at Columbia. That's during the strike at Columbia. I was only there a year because we all renounced our degrees and left. I went back to L.A. But I went back with Bazin in my pocket because he had been translated in late 1967 by Hugh Gray. I read Bazin in English kind of the ramparts. I was not a major political, although I certainly knew a number of people that were. It was determining in a lot of ways that moment. But Bazin was part of that for me because I had never read anything quite like this. It was so well written and so engaging.

Dudley Andrew: It was so confusing because it didn't have a clear sense of what film art is the way Arnheim did or Kracauer. Or seemed to, for me, I could understand those people. Mitry too. I knew there was some debate between those two guys. That was crucial. When I went to Iowa, which I did largely as way to figure out how to not get drafted. I just luckily ... Actually, this story I've told it before. But it's worth hearing because it involves somebody who's also done one of these SCMS Fieldnotes and that's Ted Perry.

Dudley Andrew: I read in a newspaper while I was on the ramparts let's say. We were sitting around reading whatever we could. A little squib in the newspaper, in *New York Times*, that a man had written an entire dissertation on a single film. That was like a worthy thing as a ... It turned out to be Ted Perry's dissertation on Antonioni's *Eclipse*, *L'Eclisse*. Well, I had just published this thing on Antonioni. I

said, "If you can write an entire dissertation on a single film. Really take it apart..." So I wrote immediately and said, "Can I come out there?" I had a Danforth Fellowship that followed me so I could-

Timothy Corrigan: He was at Iowa at the time.

Dudley Andrew: He was in Iowa. He was the teacher there. He had gone through the program there. He was one of the two teachers. Ray Fielding was also there. I went there because of him. He was only around for a year or two years. Then he went on to Texas. I turned out to have the highest reigning degree because I did get an MFA. They eventually conferred our degrees. They let me teach in the film classes there since Perry had left and Fielding had left. I was it. I was in the English department studying under Bob Scholes in a program called *Modern Letters* because I was doing aesthetics.

Timothy Corrigan: Was Scholes doing film at that point?

Dudley Andrew: Not really. But he was interested in it. He let me move in a direction that would eventually ... Well, it wasn't that long after, do a dissertation on Bazin and his aesthetic roots in French realist philosophy. I was taking mainly comp lit classes. I was in an English department but I ... That was the period of Jeffrey Hartman, Gayatri Spivak was there. She was one of my teachers. Angelo Bertocci, Merrill Brown. A lot of these people, a number of them, came to Yale afterwards. There was a kind of connection already set up.

Timothy Corrigan: Let's talk about those Iowa years. Because those are major years not just for you but really for film studies in America. You were there for about 30 years all together.

Dudley Andrew: Yes.

Timothy Corrigan: You go there as a student. By the time you've left, you've already established Iowa as, for many, the premiere film studies program in the United States. Maybe you could talk a little bit about that and the kind of institutionalization of film studies. Really what you had to do to shape it the way you did. Just to make this question even longer. Over the years produced an incredible array of the top PhD students and now scholars in the United States.

Dudley Andrew: Well, thanks for that. Iowa, it was a spectacular program. But I didn't start it. I did two things to it, I think. Maybe three that I think really were useful and helpful at pushing it along. When I got there it was already a place where you could do really serious study in it. This is because of a tradition of populace mid-West thought and a lot of criticism. This is where Wellek and Warren wrote their "Theory of Literature". It's a place that always had a lot of deep aesthetics in it and all these people like Hartman and Spivak who were there and others.

Dudley Andrew: I took like six courses in the history of literary theory as part of my group. There was some in the communication studies which was called dramatic arts at the time. There was some in the literary studies area. I had to take them both. That had occurred well before me. There were two dissertations that I got there that I had learned about. Before Perry's on *Eclipse*, John Kuiper had written a long dissertation on four films of Eisenstein. He became a librarian of Congress for film's. He was a big deal. Peter Dart, whom I think I never met, in the mid 1960's had written a long 500, 600 pages on Pudovkin. He went on to teach at Kansas I believe.

Dudley Andrew: I didn't know these people particularly but there were already dissertations of that size on theory. When I got there it was fine. That was already established and there's other people that were there who were quite involved. Christian Koch went on to Oberlin. Ed Small went to Kansas. There was people who were doing film. But it's true. Then I was given command of it when I decided to take the job and stay after my PhD in 1972. I was in English and then Comp Lit and also what became Communication Studies. I had a joint appointment.

Timothy Corrigan: It may have been that there were these precursors who sort of laid the ground work but over the next decade you really ramped it up incredibly. It seems to me.

Dudley Andrew: Well, at first ... and it was of no ... I like to think that my taste is good. There are not a lot of qualities that I would put forward as being special but I've got good taste in movies I believe. In writing and in people that I want to work with. As you know David Bordwell came and Jane Feuer and Mary Ann Doane and Phil Rosen.

Timothy Corrigan: Patrice Petro.

Dudley Andrew: Down the line I started to really choose these people. But what I'm trying to say is I didn't really choose ... Bordwell just showed up at the door and I happened to be the professor there. Which I don't think he expected. He thought Perry would be there or Ray Fielding. But it was amazing to have him there and do what he does. Just be related to that. Same with Mary Ann. I think I was in Europe when she was accepted. I don't believe that I had anything to do with her admission. Those people had already chosen the place because there were fewer places to choose. There were others definitely but-

Timothy Corrigan: It's true. But I mean I'm sure that there was something more than just random that Iowa became this center for film studies. You had good faculty, you had a heritage of top notch graduate students that covered a few generations at least as it moved along.

Dudley Andrew: Well what happened really, the thing that I did do, was in 1973 I got an NEH year of grant for young scholars to go to France. I had never left the country, had no passport. I had to replace myself. I managed to write and get Jean Mitry

to come. He was very old. I remember picking him up at the airport and as we drove back from Cedar Rapids Airport he said, "Is there a hospital nearby? I have a heart problem you know"-

Timothy Corrigan: Not that that's funny.

Dudley Andrew: I ended up being close friends with him and watching him actually die finally. But I saw him year after year. But he came and was the first ... I wasn't there for his classes because I was in Europe. But he was kind of replacing me. It was a terrific way to start to bring European ideas where I think that's where the best writing and thinking was. Both French and British into America. I got a pipeline of that partly through that CIEE program in Paris that so many of us-

Timothy Corrigan: That's what so many of us went to.

Dudley Andrew: Went to. Well I was there the year it opened. I wasn't in it. I was there taking Christian Metz's seminar. That's where I wrote *Major Film Theories* and did the research on the Bazin biography. It was a huge year for me 1973, 1974. But I met all the people that were involved in the CIEE program under Augst. Many people you know, Maureen Turim and so on were all involved. I recognized who the scholars were there. I became friend with Thierry Kuntzel -

Timothy Corrigan: And Raymond Bellour.

Dudley Andrew: Raymond Bellour and those people. Then they started to come to Iowa year after year. We had money for it somehow. I think it's because we didn't replace Ted Perry. I don't remember how it was, but there was an open slot. There was more money in the universities at the time. They believed in the program. Sam Becker was the guru. He was a great, great, great professor of communication. Really liked me and like Franklin Miller who ran the film making area which we had a big deal going. He just put money into it.

Timothy Corrigan: That's great. That's great.

Dudley Andrew: We did it.

Timothy Corrigan: Let's talk briefly about the most recent step in terms of your career. Then we'll turn back to the work and look at that again. It must have been really difficult after having so much invested in Iowa, so many friends, to make the jump to Yale.

Dudley Andrew: It was a big deal. I'd only thought of leaving a couple of other times. This time though I was at the right age to do it. Several of my students, people who had worked a bit or a lot with me, had come to Yale. I really liked especially it's relationship to history of art and to literature. Those were the two things that I cared about. Very few other schools, Penn now of course, but at the time very few other schools really put much stock in the history of art\film relation. As

much as Yale had done. They had Don Crafton. They had had Angela Dalle Vacche. They had had Noa Steimatsky eventually. They'd had-

Timothy Corrigan: Miriam Hanson.

Dudley Andrew: Miriam Hanson was there but she was there through the lit side. Brigitte Peucker was there who also had written a great book from Princeton Press on film and painting. I liked that orientation. It wasn't mine particularly but I've really profited from it since. I took a chance at a time when I thought things were closing own a bit at Iowa. I had done what I could do there. I recognized that there were new opportunities for film study elsewhere. It was tremendously stimulating move to make, but a dangerous one.

Timothy Corrigan: Sort of geographically concluded your trek across the US from L. A., to the mid-West, to now the East Coast and so forth. With regular stops in Paris along the way.

Dudley Andrew: That's right.

Timothy Corrigan: Let's talk a little bit about your work. Which is as anybody who does film studies knows incredibly influential on the field, on me personally, on so many other people. Extremely wide ranging in a way. I'll just start with what I think is kind of an interesting situation in terms of your early work. You have this very early and continuing commitment to Bazin and his work. It's kind of interesting. We can talk about this too, how Bazin now has become almost more influential than he was ever before. But in that context then you move into the new wave of film criticism and theory in the books on *Concepts in Film Theory* and *Film Theories*. Which were sensationally influential. In many ways these brought or at least made clear the French theory was in America for sure.

Timothy Corrigan: I wonder how you would describe that or do you see the connection between your interest in and your work on Bazin. Then this shift that takes place in the 70's towards structuralist, semiotics, and post structuralists and so forth.

Dudley Andrew: That was really the cauldron. I was behind the curve I'm sure but at the right place to watch this transition and to participate in it in an odd way. I was doing rear-guard work with those books, *Concepts in Film Theory* and especially *Major Film Theories*. I wrote them really as kind of out of my classes that I was teaching on film theory for graduate students and undergraduates. Especially the first in *Major Film Theories* where I just did kind of ... in Paris wrote one chapter a month if I could. The best chapter is the one on Bazin. There is some chapters that I'm not at all proud of. The Kracauer one is a ... we didn't know much about him at the time. I didn't feel much affiliation toward him.

Dudley Andrew: But it did conclude with some ideas about Mitry and about French phenomenology. Which I don't think had much impact but people are going back to them, including myself, but in a much deeper way. There was a kind of

French direction of major film theories even though Arnheim and Balázs and Eisenstein and Kracauer are in it as well. At the time I was also writing the Bazin biography and interviewing the people that were close to him. Really getting to learn everything about his milieu. But I don't think it crossed into my film studies work at Iowa very much. Because as you say things had move towards structuralism. I was pretty hard-headed structuralist. I wrote essays on structural narrative theory and did bibliographies and so on. But it was a colder kind of structuralism.

Dudley Andrew: I remember ... I want to make sure I note a very influential conference that took place. It must've been '72 before I went to Europe because that's where I met Thierry Kuntzel. I think the AFI put it, which is a brand-new organization. But on a conference where they were trying to figure out what's going on in academic film studies. This is just as things are getting started. I went to Washington DC and there I met Daniel Dayan was there I remember, and Kuntzel. Out of that people like Stephen Heath would come over in the mid '70's at Milwaukee to those conferences. There was an importation and I didn't do it. It was through *Screen Magazine* which came through ... and *Diacritics*, which is a hugely important magazine coming out. It's still published at Cornell which I'm an original subscriber to that. *New Literary History*. I was in a kind of comp lit world. French ideas were coming to us, structuralism. The same people that were doing the work in literary theory were also interested in foreign films. I was already interested in the foreign films and I was doing the literary theory in my classes.

Dudley Andrew: It was a perfect conjunction with the comp lit conduit to bring certain kind of film theory. I was conflicted because I was trying to do basic kind of Aristotelian clarity of film scholarship. Let's lay out the possible positions. I did that with *Concepts in Film Theory*. Let's see what actually has happened among these terms in like representation and figuration and so forth. Tried to straighten out all this material that was coming to us fast and furiously. Which I'm sure I didn't understand fully. I didn't really understand or appreciate nearly enough the politics of it at the time.

Timothy Corrigan: It seems to me that one of the things that most important and for me most interesting about your work, is that you write during this period of the '70's. It wasn't so much that you just hitched your wagon to structuralism or semiotics. But in many ways it was an age of theory. What you're able to do is say, we may have this vanguard of people like Christian Metz and Bellour and so forth which are leading the way in terms of contemporary theory. But you were able to in some ways go back and re-assimilate and package some of the more traditional theories like Bazin too as part of a history of theory, as well.

Dudley Andrew: I was very interested in those older names. Also because of their literary and philosophical forbearers whom I had studied. I mean my interest in Bazin is partly more biographical than maybe it should be. I'm always one who wants to think that scholars should study the ideas rather than study themselves. It turns out I pretty much studied myself, even though I thought I was taking this

distance view of what are the possibilities out there. When I moved toward a kind of phenomenology and put it up against structuralism, which I started to do after the Stephen Heath and Laura Mulvey years of 1976 especially. I came out and started to write a little bit more about phenomenology which I didn't understand completely fully. But I could see some ways that we ought to put the breaks on structuralism and get back to experience.

Dudley Andrew: Some of that comes through the people that I met at Notre Dame. I had a very influential brief meeting that I saw Gabriel Marcel who was Sartre's big rival in the '40's. I knew it. I had read Marcel because he was a converted Catholic existentialist and a playwright. Hugely popular philosopher. He came to my school. My sister had had courses with him at University of Seattle. Turns out he and Bazin actually had a radio conversation like this in 1948. I just intuited that. I understood the kind of very leftist, existential, doubting ambiguity type, Catholic philosophy that Bazin came out of. Which is why when I got to Iowa in a world of Protestants and they said, "What's this all about? Why is he talking about ambiguity?" I said, "I know why." That's why the chapter in *Major Film Theories* and Bazin is richer than the others and why I wanted to look into his life. I learned a lot from that.

Dudley Andrew: That then re-emerges after the '76 period of high structuralism. I come back and I'm more interested in questions of experience. But by then I'm not talking about Bazin after '76. It's not that I'm repressing him out of fear or guilt or ... he wasn't interesting to people and I had done plenty with him. I was onto other things.

Timothy Corrigan: Right. But it seems to me that even in those years there was some ... maybe I'm over reading but there's the shadow of Bazin in many things. Particularly, for me, this way in which you're able to sort of recuperate what many people might think of as kind of old fashion issues, and rethink them in terms of more contemporary pieces, and contemporary perspectives. I'm thinking particularly one of probably your most renowned essays which is the one on adaptation. Of course this is a period in the '70's where the air of adaptations was kind of looked down on as just left over from English departments-

Dudley Andrew: It still is Tim. You and I are the ... there are very few of us.

Timothy Corrigan: We'll go back to that.

Dudley Andrew: Okay.

Timothy Corrigan: But actually this is a question. You actually pointed where I want to go with that is that, with that piece and with so many other pieces. This is kind of a historical question is that, you've written so much and so much that's influential. You must be asked often to sort of go back and comment on that work and so forth. I'm thinking of one very personal case which is ... I'd had a student who had read the adaptation essay because I always teach it. She was really fascinated with it.

She said, "Do you think I could email Dudley Andrew and ask him a few questions about it?" With your characteristic generosity you responded to her and answered her questions in an email. But, and I'm quoting her and she may be misquoting you. She said as part of this you said, "That's a real old piece. I've changed a lot since then," or something. I wonder if you can talk about that. Your relationship with your earlier work and how you think about it in terms of your career and the importance of it.

Dudley Andrew: Okay. Well, that piece is a bit of an anomaly because I still don't quite understand what I wrote in it. I had wrote it, I think ... I just wrote it as an essay that was commission by somebody or other. But it then got itself into the *Concepts in Film Theory* book. I solidified my ideas there. But I wasn't quite sure what I did feel. I haven't minded going back and rearranging those ideas to some extent. I don't think that's true with everything else. I was accused in the mid 1980's of really not stating where I was. That I was hiding behind the word ambiguity. People weren't paying that much attention to the word-

Timothy Corrigan: Because they wanted a stricter theoretical position.

Dudley Andrew: Exactly. They wanted to know where you stood. Especially politically and especially in relationship to film history. Especially as high theory was on the run. I began to become more explicit and I had become maybe too explicit about what I think since then. But I hope there's a consistency in the work. I think the Bazinian framework of doing very close analysis and looking for larger issues, is behind especially the book of mine that I feel most tender toward, is the *Film in the Aura of Art* book. Which nobody reads but which is a series of essays on individually really great films, I think. Or ones that are fertile. You can work with the film and pull out all kinds of issues. It got me into really thinking about hermeneutics as a way of considering our field.

Dudley Andrew: The Adaptation essay is partly a response to my analysis of films like *Symphonie pastorale*, *Diary of a Country Priest*, the Welles Shakespeare films and so forth that are in that book. I was trying to figure out a way to both have a historical approach to adaptation. That you can think about adaptation as a historical process where literature pays it's tribute to cinema by allowing adaptations of it, but feeling a bit sheepish or ashamed of it. Then you can also see how Bazin can say that the novel is surpassed by the film or that ... I mean, you know many of his-

Timothy Corrigan: Yeah. Yeah.

Dudley Andrew: Well, those things were confusing to me. I tried to lay out ways in which all of them could be true depending on which text you picked up. My method then and I hope it's still the case is to find films that demand questioning. If I found a film like *Chimes at Midnight*, I would just want to know what you needed to do to think about this. To let the film run where it could go. I tried to figure out how adaptation would work so that we could be excited about watching the film again under a new aspect.

Timothy Corrigan: Yeah. For the record I think that, as you probably know, that I think adaptation studies are a live and well. Maybe more so than ever before. I think it's interesting, coincidental or just accidental, that at least in my work, that's meant in some ways going back and looking at those Bazin essays on adaptation or painting and film and so forth. To see how he opened the question in really interesting ways along his career.

Dudley Andrew: Well, your own writing and your institutional work on that. The anthology and the work on that journal adaptation was critical at just the right moment because it made me less ashamed to go to this. I was able to teach and do teach graduate seminars on representation and adaptation in literature and film. Let students go where they want with that.

Timothy Corrigan: Let's look at a more recent ... I don't know if we call it turn or addition to your scholarly, intellectual development. Which to be very reductive about it is into world cinema and a lot of world cinema cultures. I wonder if you can talk a little bit of how that happened. There seems to be, at least for me, kind of a clear line between your work with Bazin, French cinema, theory that is coming out of France and so forth. But now you've expanded in really interesting ways. I wonder if you can talk about that and maybe tell us some of those films that really got your attention to start moving around the world.

Dudley Andrew: Mizoguchi. Mizoguchi. Mizoguchi. [crosstalk 00:36:04].

Timothy Corrigan: You've been working on African cinema and so forth.

Dudley Andrew: I have. I have. That's true. Well, it's not a recent turn. In fact I think my first course, very badly taught, but with some tremendous teaching assistants at Iowa like the people who came to study there. A course in what was called Survey of Film at the time. I think I inherited the class. It would have 180 students in it. I gave really, probably pretty incoherent lectures for a while. But I did put on really good movies to the students to watch. We collected films in 16 millimeter. Spent a lot of time trying to get the materials to be able to show films.

Dudley Andrew: Japanese cinema was early on important to me. My brother lives in Japan. He's a professor but he had come to Iowa to finish his PhD in physiology. I learned a lot about Japan just because he was around for four or five years. We did the source book on Mizoguchi together because he could read all the Japanese materials. I really went into, especially *Ugetsu* and *Sanshō Dayū* which were films that just stunned me when I saw them in New York and then wanted to keep teaching them. I wanted to add Japan to the French cinema. I did not teach Hollywood cinema much. We had Richard Dyer McCann came after me to Iowa. He taught Hollywood and I taught Europe and Japan. I had students, including important ones now, from Korea. People who are important now in the Korean academic film industry, film world. But we never looked at Korean cinema. There were some Chinese. Very few. Occasionally someone would come from China. It was a period in the end of the Maoist years.

Dudley Andrew: Asia was pretty much Japan. It was true everywhere. The Japanese new wave Shinoda's work it was out. I added that kind of film to the French and British and Russian films that I liked. Developed that at Iowa for year after year. I would teach that and continue to use it as an opportunity to see new films. They showed a lot of films at Iowa. I learned a lot from these graduate students that were working on one national cinema or another. Angela Dalle Vacche's work on Italian film. I saw tons of Italian films because of her. Patrice Petro on German film. I had done a lot of German film myself but nothing like what she was doing and showed it to me in a new way. Plus we had these people coming through like Thomas Elsaesser and Jacques Aumont and Roger Odin, Michel Lagny. They were all showing up to teach for a semester. We would get those films.

Dudley Andrew: I would add to the undergraduate curriculum what these people were talking about at the graduate level. When I get to Yale I come at exactly the moment that Vilashini Cooppan... I think she teaches now at Santa Cruz had been commissioned to start a world literature focus out of comp lit. I was in comp lit. I attended her sessions where she was trying to figure out how to best do this. She's become a major name and well deserves it. She had great ideas. I said, "Why not hook world cinema to world literature. I'll just re-adapt the survey of film idea but in a more consistent way and teach it kind of out of comp lit. But for the film unit too at Yale or the departments or the programs here." They're askew but they're related. That's what I did. I've been doing that ever since I got there. I'm doing it right now.

Timothy Corrigan: It seems though that ... you obviously were moving out into the world with Japanese cinema and French cinema and German and other, I'd say, Western cinemas. But it seems to me that in some ways in the last 15 years the landscape has really changed in terms of not only what we're attending to towards cinema, but how we're thinking about it in a way. You, was it a couple of years ago but together, from what I've heard this remarkable conference symposium in Hong Kong. Which was I believe about world cinema at that time.

Dudley Andrew: I don't know about that. But I've been involved in a lot of world cinema endeavors. In part, because I've just been on the hunt for new and extraordinary films. This probably is something of a reaction formation to the huge development of American cinema. All the people studying various types of American cinema had come back to kind of rule the roost. I was concerned that the film studies not become too Americanized. I've always been thinking that we should use cinema the way it happened in my own education, which was to explore ideas in places elsewhere in a kind of comp lit mode. It's a fairly old fashioned model. The reason I was interested in looking at *Devi* by Satyajit Ray in 1964. I think the film came out 1960. Is because I probably would've read a novel by Tagore, you know? Before then and the same would be true about wanting to ... If I read a new novel by an Albanian novelist or something. Let's see if we can find something from the Balkans. A film that would ... Or I would see the film and then look for the literary ... Try to get a feel for the sensibility of the area.

Dudley Andrew: I wanted to make sure that that didn't get lost in the rush toward American studies way of dealing with cinema, which is powerful. Has been the most important I think in the US. But my job was to not let the rest of the world be lost and to try to give people a taste for seeing something which was very different from themselves. To allow themselves to be humiliated by the film. In the Lars von Trier way. Or to begin to think about themselves in other cultures in a kind of dialectical way that I worry falls ... we lose this when students get to study themselves. There's a temptation for that to happen in film studies. I've always resisted that. I shouldn't say never, but I try to steer all graduate students away from studying films that were very recent. I think we need some historical distance otherwise you'll just be studying the thing that you're just most enthusiastic about. While the enthusiasm is crucial to film studies, it makes it special I suppose. I think the distance is even more important.

Timothy Corrigan: I mean this may be an obvious point. I sometimes think that the growing attention to world cinema these days is maybe an obvious product to the fact that we now have access to these in ways that we never did before. You know? Flashing back to those days of 1960's and 1970's. We had to find a 16 millimeter print or track down a film festival of some sort. Now there's just more opportunity. Would you say in that?

Dudley Andrew: Yeah. You can now believe that you have everything at your finger tips. It's really not quite true. But you can believe that for sure.

Timothy Corrigan: This is kind of a loaded question. But it does seem that, just in the way you described it, that much of your interest in world cinema is an interest in national cinemas. The way national cinemas distinguish themselves along the way. How do you feel about what seems to be a very important perspective that now wants to rethink these films, not in terms of national cinemas but transnationality. In terms of a different model for how we think about nation and communities and so forth.

Dudley Andrew: Oh, I think about that a lot. I do believe that the national cinema paradigm is still primary. There have been at least two national cinemas that have gone the whole history of the century and half almost of cinema head to head with Hollywood. That's Japan and France. There's really been almost uninterrupted serious production and criticism in those places. Most of the other places, maybe excepting the Soviet Union which then became Russia, they also have something like a really long history of that. But most places start and stop. I'm still ready to teach national cinemas because these things do have roots in those places at least. For more recent nations, including all the African ones, which I have come to really like to teach. Nation is important to the people but it's less important to the issue of film history I would say.

Dudley Andrew: I'm an energetic thinker of things like the words transnational, international, world, global. I've tried to actually help define categories for myself that use these words, but also that use them in what I call phases. That's probably been my most interesting work in relationship to world cinemas. To think of it as

happening in phases. Where things can be out of phase, but once you put down time moments. I guess I'm sure I get this from Fred Jameson. If you do think of a pre-classical period up to World War 1. A nationalist period which I would call classical between the wars. When almost every cinema did become highly nationalist. That's the big nationalist moment. That's what we call the Classical Hollywood moment. That persists. People are still making that kind of film, but it has it's high point in that era. Then the modernist period which comes with Bazin. He named it that. He says, "We're in a new era. It's the era of the film festival. Nations are less important." He's so excited to go to film festivals which become a United Nations international ... each country selects its own films for the festivals at that time.

Dudley Andrew: Then after Vietnam the festivals are choosing their own films. We have a world phase. Films coming from the periphery. A kind of négritude moment where the colonies take over and humiliate Paris and New York and L.A., by having the best films, the most interesting ideas about them. I love that period. 1980's. Then things get really complicated after that. But transnational is the right word because it does retain some geographical questions of contiguity. The movement of films like music and religions and diseases across borders that are not regulated by the international commerce of people who are making things like DVD regions. That's international. Whereas transnational is the free movement of images and styles which I've always appreciated. It's hard to study but-

Timothy Corrigan: As a side note to that. I mean I think of an essay that Elsaesser did not too long ago. This relates to what you're just saying in a way. That trying to make perhaps a little more complex, the whole notion of a transnational film, when he labeled the new genre film the Film Festival Film.

Dudley Andrew: Yes.

Timothy Corrigan: Which is a complex argument just about distribution and exhibition and so forth. But how it's now become the forum for the transnational, if one wants to call it that.

Dudley Andrew: Absolutely. He was getting newer ideas still from that. I seem to follow him or bring him. We have an intensely interrelated set of ideas. I'm always thinking that I've got something new and there he's been already.

Timothy Corrigan: That's right. That's always the problem. Okay. As promised, back to Bazin. You in many ways led the way, but I think it's a broader movement that's going on these days in terms of rediscovering Bazin. Of course, a lot of what you're doing right now is rediscovering Bazin on your own, or at least rediscovering for the English world. Your recent book on Bazin and new media even in the title sort of suggests the kind of contemporary, increasing relevance of him. Talk about that. About Bazin today, and your own work on Bazin, and the archives and so forth.

Dudley Andrew: Well, the archives came about in 1995 thanks really to Colin McCabe who had been my enemy. He had been one of the Bazin basher's in the 1970's. Then he wrote me such a lovely mail. It was a letter, I believe, in the early 1990's saying he'd been rereading. The translations were not so good. What did I think about x or y? I was so taken that I had been right or Colin had recognized that there was more to Bazin than he had thought. That's when things really began to roll in terms of actually producing new material that we're now able to read a lot more of him. I really honor him and the British Film Institute for getting behind that project.

Dudley Andrew: Before that there was the really tremendous jolt that was given to film studies by Gilles Deleuze's film books and Serge Daney's ... Actually he was reviewing my biography of Bazin which was translated into French in 1983. He wrote a really lovely review of it. Which I didn't see until later. He started to talk about Bazin more. Getting people who were way on the left, very radical, very up to date. To say that this man is more interesting to us than all of the high theory people that had come and intervened and crushed him for a while, was a big jolt. People began to look at it. It's of course 1984, 1985. These are the years that you start to get digital processes in film making. Video tapes are starting to change the way films are seen. People are re-questioning the medium. Having his name come back at the same moment that things are actually changing was a kind of perfect conjunction. Again, I didn't push it. I waited a while because I think I didn't want to tie myself too much to him. I don't mind doing that now but at the time I said, "I'll just let it cool."

Dudley Andrew: But then I began to really think about Deleuze's work. I taught Deleuze very early. I taught him probably through my own Bazin way of doing things. Just at this moment McCabe said, "Why don't we do more work on that?" We began to talk to Bazin's widow and *Cahiers du Cinema*. We began to collect all of his materials. My daughter actually was paid by the BFI to go and xerox everything she could find when the things were still not on microfilm. But actually she got the actual pages of *Radio-Cinéma-Télévision* and *Observateur, Parisien Libéré* and created about 2,000 articles that BFI xeroxed for us. There were a couple of copies of these. I had suddenly all this material which I did nothing with for 10 years, but I had it all. Then we amplified it. With my colleague Hervé Joubert-Laurencin who has a Bazin study group at Rennes began to put together a database and coordinate all this material that now was really getting somewhere.

Timothy Corrigan: That's in the works in many ways right now.

Dudley Andrew: Oh yeah. It's totally in the ... We've had terrible time with rights. I won't go into the details of it because it's too parochial I suppose. But *Cahiers du Cinema* has been in just a state of frailty and inconsistency. They just didn't know what to do with the material and just held onto it. It's now moved onto another press, Macula Press. They're going to be bringing out all the works of Bazin in two years probably. We're hoping to be able to do more translations like the one I did with the new media material.

- Timothy Corrigan: Well, you don't have to show your cards if you don't want to at this point. But are there things in this new material that are going to raise eyebrows about Bazin?
- Dudley Andrew: I think so. I think so. There are. The ones I want to do most are one on literature. Bazin on his literary sensibility. Dealing both with American novels and French fiction and his writings and adaptations largely. Then one that I will show my cards called "Bazin's Illuminations," which is just his best writing. He's such a fabulous writer and this continues to overwhelm me. It's what got Jean Renoir and Orson Welles and other people in the 1970's to really like the man. He had been dead a while but they had known him. He was just a fabulous interlocutor because he had fertile ways of saying things. In the writing he was consistent and always really brilliant. Even in the smallest pieces.
- Timothy Corrigan: That's right. I now for myself too going back to him it's sometimes astonishing how much he anticipates, issues and ideas, that are just getting articulated now. In terms of different films or in terms of theory or in terms of culture.
- Dudley Andrew: I mean including the death of cinema which he didn't waste much time fretting over. The last essay under Bazin's new media "Is Cinema Mortal?" It entertains the idea, "Yeah. Okay. 20 more years. It's over. It's a technological art." That's what happens. They'll be something else and we'll go with that. In his period he said, "This is the most interesting cultural phenomenon going in terms of allowing people to think through their lives. Both philosophically and socially." He was devoted to it as he had been to the novel, and before that probably to poetry. But each generation he says takes on something ... He's got a very culturalist view of how media work.
- Timothy Corrigan: The other thing about Bazin. I don't know if I'm pushing you too much back to Notre Dame. But I think there's something about his work which seems both out of time, but also really maybe most pertinent, is that there's a sense that we need to talk about if not ethics themselves. We need to talk about value, which is not a term you hear much in terms of the contemporary media and film landscape these days. I mean, do you find that that's in some ways something that originally attracted to you and something that remains in some ways one of his strong points?
- Dudley Andrew: I don't think I immediately ... I never looked at Bazin for his moral values immediately, but they come up. You can see what counts for him. Questions of death and fidelity are crucial to him in even the smallest essays. Even the word fidelity which he brings up in a bunch of obvious ways, as Phil Rosen has talked about in his adaptation work, are important there. But yeah I definitely think that the Notre Dame connection, which also is not just you and me. But there's Tom Schatz came out of that, and Jim Chandler's head of things at Chicago now. A lot of people that studied cinema because it was a place that was both contemporary and value-laden they felt and crucial. You could do something that could make a difference. I think Bazin felt that when he was not allowed to teach. He went into a different mode of writing and cine-club work that was

meant to be explicitly important. Both politically. I mean he worked for the communist organizations trying to organize workers. But also for people with religious values to try to show them what they could do with cinema. They didn't have to just read fat tomes.

Timothy Corrigan: Right. I often think that, as much as it is out of fashion these days to say this, I think that what he was consistent about was why certain films matter.

Dudley Andrew: Right.

Timothy Corrigan: Certain films matter more than other films in that regard. I think that's in some extent lost today in much of the discussion about film and media. Before we leave the past entirely and talk a little bit about the present. I wondered if you wanted to say something about this magnificent award you got in 2011 from SCMS as a distinguished career award. What that meant to you and maybe more largely what SCMS has meant to your career?

Dudley Andrew: It was a great moment for me. It's one of the memorable ones. I got to fly back from Paris. I wrote my little speech on the plane coming back. But I was very moved to get it and to see all the people that had been important to me, especially my former graduate students who are now big deals. To recognize that I had something to do with their careers. Even though I could sense by looking at the program that the field is moving in ways that are quite different from the ones that I started with. I remember, I'm sure I started my little discourse about that by noting that I had been rejected by SCMS-

Timothy Corrigan: Yes, I remember that.

Dudley Andrew: My first time. You had to apply to be in the Society for Cinema Studies and I wasn't good enough material.

Timothy Corrigan: Worthy.

Dudley Andrew: I wasn't worthy at the time. Then it became a place that I really found collegial people. Because our little unit in Iowa would meet up with the people from Northwestern, Wisconsin, Texas. Then there began to be people from Harvard. Of course there's the UCLA, USC, and NYU groups that were there. So there were a handful of places where we knew there was graduate work being done. We would get together and all listen to each other's papers. You could really sense the trends of things. You could see the movement from structuralism toward historical work in the late 1970's and beginning of the 1980's. I've loved the conference all those years. The ones at Pittsburgh. One at Wisconsin. I mean I remember getting pummeled or at least shocked to hear new voices that completely disrupted the way I thought we should think about the arts. Those were prophetic. Things have followed through in ways that I didn't expect and I wasn't alert to until I heard those at the conference. It's been crucial to me.

Timothy Corrigan: Speaking of which, what would your take be on the state of the field? The scholarship these days. Frankly, what you see is productive and important? What you might see as problematic in terms of how film studies has evolved into a suppose more accurately media studies and so forth and so on.

Dudley Andrew: I'm a hard case. I come from a literary and maybe art history, self taught, background. That is interested in cinema and in the better works. That is works that respond to really questioning and re-questioning. I liked the old day idea where you would take an important film and watch it over and over again. We sometimes get that today. There's some films that are repeatedly watched and interrogated. I think a great deal happens when you can look at a single film again and again and again. *The Act of Killing*, for instance which I haven't studied. But I know that you can expect that there probably is a panel, talk on it right now. There had been last year. The new film will ... To interrogate those issues deeply I think is the best way for a field to develop.

Dudley Andrew: I was nervous from the beginning of things spreading out too horizontally. Including geographically even though I was a proponent of world cinema. I didn't necessarily think that we should just keep getting more and more talks and more and more remote cinemas. That it would bring things to our attention but there wasn't anyway to contradict anybody that said anything at all about these things. The media example was another form of horizontalization as far as I was concerned at the time. We just move into more and more, at the time, ephemeral works because television particularly you would lose it but people still wanted to talk about it. But I'm from the era of the text where you can pick it up and look at it again. Thumb it through and write palimpsests on top of it. It was hard for me.

Dudley Andrew: Also the fact that my institutional problems at Iowa had come through the communications studies department. Which was where film studies was lodged at the time. I finally was tired of at least some part of that. Only at the very end for me did it become problematic. I didn't want to study a film in a communication sort of mode. So film in Iowa moved more into a comp lit mode. I went to Yale because it was in a more comp lit, art history ambiance. That's my background. It was harder for me then to move over into the media world. That's what the field had to teach me. It has done that and partly through Bazin. It's why I wanted to do Bazin's new media because he was dealing with these things and with gusto in his own period. I said, "Well, I should be up to that." I'm now on a learning curve as to how to sense cinema's relationship to all the media. Of course, I'm thrilled by all the cinema archeology work. Because it's historical and it puts cinema in relationship to very large ideas.

Dudley Andrew: Even issues of cinema and it's relationship to anomaly, toward machines and so forth. This I like a lot and insofar as that's part of a new media development. It fits the kind of Bazin paradigm of cinema. Putting man in a smaller position in the universe than the other arts. Making the artistic work of human beings be actually thrillingly important but only when seen as to how small it is compared

to the natural and machinic workings that are not human, in the same way, around us. I love that conjunction.

Timothy Corrigan: In that regard, how has this maybe impacted your teaching? What you do in the classroom other than what you just show. Have you seen a change over the decades in terms of the kinds of students? And what you might actually do in a classroom?

Dudley Andrew: I have plenty of colleagues who satisfy the students needs for looking at films outside or video, television outside of standard art cinema paradigm that I'm probably most associated with. I don't have to do too much except as Director of Graduate Studies look at their dissertations. I guess the best example is my relationship to animation which has been traditionally hostile. Although when I first got to Iowa the dissertation I was closest to was by Edward Small on Japanese animation. I mean I read these things. I was interested in it. I liked some animation. But I just thought it was and I still do rather think it's a somewhat different species from photographically recorded or just recorded imagery. So the tension between a world that is outside yourself, that you have to take account of because it's presented to you materially in images and sounds; and the imagination that you use to try to shift that and put it into a new kind of context. I love that. That's my main argument in what cinema is. That's the main line of cinema. The friction between what is the real in some respects against what is in the imagination.

Dudley Andrew: Animation, I felt, was so close to fine arts that people would be able to design on cells or in computers whatever was in their minds. As the machinery got better they could produce whatever ideas they might have. Their imagination would have directly ... and that seems to be the goal of the technology. I'm less interested in that for my cinema life. I mean I spend a lot of time at museums. I like to see people's ideas of what things should look like. But when I got the movies I want to see what the world is like in relationship to somebody who is wanting to make it look a different away. That tension is what I find specific to the cinema that I care about. So animation has been hard for me to want to bring into the classroom, except in *Who Framed Roger Rabbit?*, and other kinds of even early films. The tension was already in the film itself. Rotoscoping films and *Waltz with Bashir* and so forth. Yeah. There definitely I was very interested in it.

Dudley Andrew: But Karen Beckman, your colleague, and others have really shown me that actually animation can be set up in such a way that you can learn about the world via it. I'm dealing with several dissertations at Yale that go in that direction. I'm changing because of it.

Timothy Corrigan: Great. Okay. My last big question then has to do with the encounters you've had over the years with different filmmakers. We've talked about many of the important writers and theoreticians that you've worked with. But I wonder if you can talk about many of your encounters with important film makers along the way.

Dudley Andrew: Well, that has been more important to me than I ever would've thought it, because I'm not a person who cares much about stars. I don't deal much with personalities. Although I did deliver Gregory Peck's newspaper.

Timothy Corrigan: That's something.

Dudley Andrew: Because of where I lived. But when I wrote the lucky dissertation topic on Bazin I found myself getting a note from Truffaut. I guess I had sent the dissertation to Hugh Gray, the translator of Bazin who lived not too far from me in L.A. He sent it on to Truffaut, and Truffaut was so pleased to see that someone had gone out of their way to write about his foster father that he contacted me. I did get to meet him. I was trembling at the Beverley Hills Hotel.

Timothy Corrigan: Which is where he did his interview with Hitchcock I believe.

Dudley Andrew: That's probably right. His English was nothing and my spoken French was really impossible. But we managed to get through it. He opened the doors for me in Paris when I got there the year after. Although then he stepped back. I saw him very little. But I did get interviews with a lot of very famous people Chris Marker and Alain Resnais and Eric Rohmer. It was spectacular. I'm sure Truffaut had just written them notes saying, "Help out this person who is trying to write the biography." Because my biography is really not at all like my dissertation. I had to do a lot of new research and I didn't do it perfectly, that's for sure. But I sure enjoyed it. I was feeling my way.

Dudley Andrew: So I got to meet these people that today when I teach their work, especially to the younger students who must think it's from a different era. It's a connection that I don't mind making now. That I've sat in a room with Jean Renoir at his house and watched a film he had never seen before that he had made.

Timothy Corrigan: He had never seen this film.

Dudley Andrew: Yeah. This was the film *Tosca* that I had discovered at the UCLA film archives. They had 16 millimeter print of it. I think Luli McCarroll was in my class. Her brother was Renoir's secretary or something. Anyway, he heard about it and I was invited to the house and showed the film with him sitting on the couch next to me. He was taking off a Degas painting to let the projection go through. It was a spectacular moment for me. I didn't learn that much from him. He had had his stroke, but it was thrilling. Truffaut, you know? I had correspondence with Welles because of the Bazin book. I was just lucky that people ... because Bazin was a favorite of Welles and Truffaut.

Timothy Corrigan: So Bazin was your calling card to-

Dudley Andrew: He was my calling card. I didn't know that. Then he comes back. So choose your dissertation topic carefully because it can really, really do a lot of things. I think that's been crucial to me. I think to let people recognize that there is a ... that

this art form isn't that old. That the roots really do go through all the way at least to Welles and Renoir which go back to the 1920's. Well, what difference does that make? Well, I think it does make a difference. That as new media studies develops I really want it to maintain its root system in the spectacular films that were created over 70 years. In the kind of theory and ideas about those and the criticism that cinema simply attracted the best people to write about them. We shouldn't lose that. We should make sure that we continue to know that tradition thoroughly even as we prepare ourselves to look at whatever questions that we have coming forward. Into the new media situations that we've got.

Timothy Corrigan: Which was in many ways part of that essay you wrote some years ago for MLA. Which you and David Rodowick and the third person was ... I can't recall off hand but talking about how film engages with this turn towards new media. That it's important to know history. It's important to know the roots of where new media is coming from in that way.

Dudley Andrew: To have the kind of ambition to either create works of criticism that are the equal to what Stephen Heath and Laura Mulvey were ... maybe not the equal but were doing in the 70's in a different paradigm. I may pay too much attention to that paradigm because it was right at the moment when I was suddenly recognizing all the possibilities of the medium and of scholarship. But the intensity for which people argued and thought about things is inspiring even today I think. You can feel it. I want that to continue. I'm sure it does continue. I just don't sense it in the new media discourse as much as I should.

Timothy Corrigan: I can't resist asking you about actually having met Marker and interviewed him. What was that like?

Dudley Andrew: Oh wow. He was-

Timothy Corrigan: Because no one meets Marker.

Dudley Andrew: More people than you think. But this was during his *Slon* period. He was in the factories. I got him out of the top bunk of where he was sleeping. It wasn't at a factory but it was some kind of commune. We just went across the street. It was in a poorer section of Paris. We went across to talk about Bazin. I made it a point, which I now regret, of not asking any of these people about their own work. Even though I was totally interested in what they were doing. This was especially true about Alain Resnais and whom I'd written a master's thesis. He was editing *Stavisky* at the time. A film that I analyzed in detail years later in popular front Paris. I knew he was editing this movie. There he was in front of me. He had actually asked me for the interview. He says-

Timothy Corrigan: He'd made it?

Dudley Andrew: Yeah. He called me up. I don't know how he got my phone number. He said, "I hear you're writing a biography of Bazin. Why haven't you interviewed me?"

Timothy Corrigan: Wow.

Dudley Andrew: I said, "Whoa." We went in a café and talked about Bazin. I had so many questions to ask him but I felt it a point of principle that I wouldn't slide into asking him about his own works. So that I could never kind of side light and publish something on Resnais later. Now I wish I had done that. But yeah, Bazin was clearly the calling card.

Timothy Corrigan: This is kind of a stock question but I think it's an important one, particularly for you. Advice to younger scholars coming up now. Besides telling them choose your dissertation topic carefully. What other things would you say in terms of the field and directions and being able to in some ways build on the past and so forth.

Dudley Andrew: Well, learn languages. Something I didn't do nearly enough of. I still admire and feel lucky that so many people ... I feel lucky for them if they come up with languages either because of birth circumstances or because they just are assiduous. Just so that you can open yourself up to new materials and new ways of thinking. I think that's crucial. Keep yourself open to issues in intellectual culture. I would hope through reading journals or now electronic versions of journals to see what the ideas are. To see that you have to then, not just skim off the top about what is being talked about in review articles. But actually, you can't read everything, but read pieces that you think are going to be important and annotate them.

Dudley Andrew: Having a few really strong toeholds in the history of ideas, literature, history of art. Increasingly in media study themselves, media wissenschaft. Then being able to have some expansiveness in terms of your linguistic range so that you can look beyond what is available to you right at your fingertips. I think that looking outward is the key to education anyway. That's what cinema used to do. I want media to do that and I don't want it to close in on itself and just be talking about what it does for itself. Where it becomes too self referential but it's a new generation.

Timothy Corrigan: I mean, looking outward but as you've been saying along the way is that looking backward too. I really find that it's critical for people working even in new media today. Now personally the only other thing I would add to that is writing. I really want scholars to attend to writing. I always quote for my students this line from Godard's *First Name: Carmen*, Where he's playing this kind of wacked out director in a hospital. He's muttering, "Badly seen, badly said." I invert that and I say, "Badly said, badly seen."

Dudley Andrew: Yes.

Timothy Corrigan: As a way of insisting that writing becomes part of thinking.

Dudley Andrew: Well, you've been crucial to that with your very famous book on writing and cinema. I think it's my greatest joy. Actually I love rewriting more and more. I'm slower at it but I really want things to be said right. That probably does come from Bazin in part or just from having studied literature as much as I did. I think if you spend the time trying to make your ideas equal to or up to the work that you're interested in it all comes out better. You feel better for it. It honors the work. I think it makes it more memorable, at least for yourself. I'm really glad you brought that up. It is key.

Timothy Corrigan: You've been a model of it for many years.

Dudley Andrew: Thank you.

Timothy Corrigan: I think on that note we'll stop. Thank you so much, Dudley. It's been terrific talking with you.

Dudley Andrew: Thanks, Tim. We'll see you again.