

**ORSON WELLES** was the creator of one of the most well-known films of all time, *Citizen Kane*. He started out working in Hollywood, but because *Citizen Kane* was based on a powerful man named William Hearst, and depicts him as a bad guy, Hearst threatened to put out embarrassing disclosures about some of the film stars if all copies of the film weren't destroyed. This hurt Welles' career a lot, and eventually he moved Europe because of it. Still, his films are astounding, and "display a coherent vision of a world in which absolute power corrupts absolutely" (Dixon and Foster 112).

**WALT DISNEY** is, in all likelihood, the most successful animator of all time. He began his career partnered with Ub Iwerks, but the two broke apart in the thirties. The first feature-length animated film was constructed by him; *Snow White and the Seven Dwarfs*, based on the original fairy tale story, it would soon lead him to make more animated films using the multiplane camera process, and even open his own theme park.

**ALFRED HITCHCOCK** is a very productive filmmaker, known as a master of suspense. His career started when making title cards for Paramount, and then becoming an assistant director in London. He used lots of expressionism in his films to create tension, studying editing techniques very closely. One of the films he made while still in Europe was *The 39 Steps*, based on a novel by John Buchan and Charles Bennet. Later, he moved to Hollywood and became even more successful.

**FRITZ LANG** is among one of the most important German filmmakers, who used mostly pessimistic values in his films—meaning that most of them included death and destruction. His most famous film is *Metropolis*, one that deeply influenced later science fiction films. The movie takes place in the future where everyone is very poor and their only job is to satisfy the rich. The editing techniques and sets in the film are phenomenal.

**SERGEI EISENSTEIN** is undoubtedly the most distinguished film editor of all time. In his early career, he directed a few agitprop productions to support the Russian revolution, and from there he took classes with the editor, Lev Kulshov, who taught him about montage. Eisenstein picked this up very fast and soon created his own revolutionary theory of montage that we still use today. *Battleship Potemkin* is his greatest film, that displays all of his forms of montage beautifully.

**D.W. GRIFFITH** is probably the most controversial filmmaker in the history of film. This is because many of his ideas presented in his films are tendentious, but nonetheless, the use of technique, speed, and pacing in his films are remarkable. He is one of the first to realize what types of affects cinema can have on an audience. One of his most famous films is *Intolerance*, which includes four different stories about political bigotry in history, and had a huge budget.

**EDWIN S. PORTER** was partnered with Thomas Edison in filmmaking, but while Edison was off inventing, Porter was doing most of the filmmaking. Being one of the earlier filmmakers, most of his movies were fairly short, but his techniques restructured how movies were made with parallel editing, intercutting, and different camera angles. His best film is *The Great Train Robbery*, about some bandits that simply plunder a train, killing a few people and forcing the passengers to hand over their money and commodities.

**GEORGE MÉLIÈS** began as a magician, but changed his career when he first discovered the movies. All of his films involved some sort of fantasy, his most famous one being *Le Voyage dans la Lune* or *A Trip to the Moon*. This was the first ever science fiction film, and was an instant hit. The film is about a scientist who creates a rocket, taking him and a small crew to the moon where they crash into the man in the moon's eye, and get captured by the moon's leader.

**THE LUMIÈRE BROTHERS**, Louise and Auguste, are known for creating the first camera/projector, called Cinematographe. Although most of their films were only about one minute long, they were the first to commercially exploit it, still not believing it had any potential in the future. One of their films was *L'Arrivée d'un train à La Ciotat*, or *Arrival of a Train at La Ciotat*. So far in history, this had never been seen by average civilians, so people actually thought the train was going to run them over.

**ALICE GUY-BLACHÉ** was the first female filmmaker, and the founder of narrative film. However, many people ignore her significance in film history. She began her career as a secretary of Léon Gaumont, a French inventor, where she learned from him and his work, and directed little films

meant for advertising or demonstration. After that, she directed the first film with a plot, *La Fée aux Choux*, or *The Cabbage Patch Fairy*, about a woman who raises her children in a cabbage patch. She soon went on to be much more successful, but never as successful as the other male directors of her time.