

## ***MYSTERIES IN THE ARCHIVES***

### **Lesson Plan**

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#### **Objective**

To help students discover or learn more about famous or lesser-known media images that capture key events of the 20th century so they can situate the events on a timeline, better understand them and analyze certain aspects.

#### **Target audience**

Students age 14 to 20

#### **Connections**

Arts and Culture

Languages

Social Sciences

#### **Films needed for the lesson plan**

Films in the *Mysteries in the Archives* collection headed by Serge Viallet (10 x 26 min)

#### **Summary of the lesson plan**

This lesson plan will enable students to discover or rediscover media images that capture key events in the history of the 20th century. It will help them see how the images were used by the filmmakers, journalists or the media to present this history in a certain way. In viewing films directed by Serge Viallet, Julien Gaurichon and Alexandre Auque in the *Mysteries in the Archives* collection, students will examine and question the footage presented so as to better understand the role that such images can play in interpreting history. In so doing, they will hone their analytical skills and critical judgment in order to develop a well-founded opinion (*see Note 1*).

#### **Preparatory activity: Images and facts**

Approximate duration: 60 min

Begin by writing the following words by Serge Viallet on the board or a flipchart: “Images tell stories, and we tell the story of the images.” Get your students to comment on this quote by asking them the following questions:

- What do you think Serge Viallet means by that? What does it mean to you?
- What role do images play in a documentary? How can they be objective or subjective? How can they influence the viewer? How do they influence you?
- Does the fact that the images are filmed in black and white or colour affect how they are perceived by the viewer? How? In what way does it affect your own perception of them?

This discussion should get the students into the spirit of the collection, making them want to set off on the adventure like detectives using these images to investigate the political and media events of the 20th century.

**Step 1:** Read your students the general synopsis (*Appendix 1*) to give them an overview of the collection. Explain that they will be discovering or rediscovering events that marked the 20th century thanks to the images featured in the ten films in the *Mysteries in the Archives* collection. Some of these images are very well known, others not. Tell them that as they watch the films,

they will see how the directors studied, analyzed and questioned each image, sometimes taking viewers far beyond what the cameraman had observed or intended to show. Then ask the students to draw a timeline on a large sheet of paper so that they can situate the events they will see in the films (*see Note 2*).

**Step 2:** Tell your students that they will be watching the first film in the collection, *1910 – Buffalo Bill*, and then read them the synopsis (*Appendix 1*). Before viewing the film, ask your students what they know about Buffalo Bill and western movies.

**Step 3:** Watch the film with your students, then encourage them to comment on it by asking questions such as:

- What do these images tell us about the life of Buffalo Bill? About Aboriginal people back then? About Buffalo Bill's relationship with Aboriginal people? With cowgirls?
- What do you notice about these images? In what way are they treated differently from the images we see today?
- What strategies does the director use in this film to make it seem like an investigation (framing a detail, flashbacks, questions followed by explanations, etc.)?
- What role does music play in the film?

**Step 4:** Now ask the class to divide into teams of three or four and give each team the synopsis of one of the films (except for the first one, which they have already seen, and the last one, which they will all watch together) so that the collection as a whole will be seen by the class. To make things easier, it's a good idea to assign each team member a specific role (*see Note 3*). Give the teams time to briefly discuss the subject and note what the team members already know about it.

Wrap up by saying that during the upcoming activities each team will get to present their discoveries to the other teams so that everyone will have an overview of the collection and the events featured in it. Ask the students to keep an eye on the media during the coming week to learn about the subject assigned to them and note how it is treated in the media.

### **ACTIVITY 1: Initial look at the subject**

#### **Approximate duration: 60 min**

During this period, each team will watch the film on the subject assigned to them. This first viewing will give each student a chance to form first impressions of this film footage from an earlier era: the general atmosphere, the film genre and how the images are treated in the reports or newsreels, how the events are described, etc.

**Step 1:** Begin the activity with a discussion of what your students discovered about their subject during the week, based on the following questions:

- What have you learned about your subject? What aspects would you like to investigate further?
- What were your sources of information? What media did you look at or listen to? How credible do you think your different sources are?

Then ask each team's spokesperson to write down the information they gathered on a flipchart.

**Step 2:** Give each team the film on the subject assigned to them and have them watch it. Tell them that this is just an initial viewing to let them discover their first impressions. Explain that

they will watch the film again during the next activity in order to learn more about their subject and flesh out their first impressions.

**Step 3:** After they have watched the film, have the students mark on their timeline any events that caught their attention. Have them share their impressions and information gathered with the other members of their team.

**Step 4:** Ask each team's spokesperson to give a brief presentation of their discoveries.

Ask the students to choose one of the elements they marked on their timeline and explore it further during the following week.

## **ACTIVITY 2: Focusing on the images**

### **Approximate duration: 60 min**

During this period, the students will watch their film a second time. Having the teams share their discoveries will give them an overview of all the subjects covered in the *Mysteries in the Archives* collection.

**Step 1:** Give each team the archival documentary assigned to them and have them fill in the observation checklist (*Appendix 2*) after viewing the film. Make sure they have enough time to complete this step.

**Step 2:** Have the students discuss this second viewing with the other members of their team based on their observation checklist and the following questions:

- How do you think this second viewing changed your first impressions?
- What new facts did you learn?
- What images caught your attention the most? What images did you watch more closely?

**Step 3:** Ask each team's spokesperson to give a brief summary of their discussions.

Before the next activity, have your students do a bit of media research about the *Apollo 11* mission and the first step on the moon. If possible, also encourage them to watch their film again.

## **ACTIVITY 3: Images over time**

### **Approximate duration: 60 min**

Tell the students that they will be watching the last film in the collection, *1969 – Live from the Moon*, and read them the film synopsis (*Appendix 1*).

**Step 1:** First ask the students what they know about the *Apollo 11* mission and the first step on the moon.

**Step 2:** Watch the film *1969 – Live from the Moon* with your students.

- What additional information did you learn about the *Apollo* mission from the film?
- What images seem the most significant to you? What images did you find most striking? What challenges do you think the astronauts had to face?
- What tricks did the astronauts use to film Neil Armstrong's first steps on the moon? How were these images adjusted back on Earth?

**Step 3:** To help the students explore the cinematic aspect of the overall collection, ask them the following questions:

- What do you think the directors were trying to achieve by making ten documentaries on different events of the 20th century?
- All of the films in the *Mysteries in the Archives* collection draw the viewer's attention to certain details by framing them inside a small rectangle. Why do you think the directors adopted this practice? What effect does it have on the viewer? On you?
- How does the voice of the narrator help viewers understand the subject? Why does the narrator ask the viewer questions and then answer the questions himself? Do you think this practice is effective? In what way?
- How can flashbacks illustrate what the narrator is saying? Do you think this practice is effective? In what way?
- What do the maps and diagrams add to the films? What does the music add?
- How would you characterize the editing style?
- What are the main similarities and differences between the films *1910 – Buffalo Bill* and *1969 – Live from the Moon*? Between these two films and the other films in the collection?
- How would you describe the directors' approach to sound in the *Mysteries in the Archives* collection? To the image? To the narration? What does this approach tell you about the directors' intentions? Give examples to illustrate your answers.

**Step 4:** Bring the class back together in order to summarize the discussions that took place in the teams. Ask each team's secretary to write the main ideas discussed by their team on a flipchart.

**Step 5:** Wrap up the activity by asking the students what they learned in the different screenings of the films and in their discussions with the other students (*see Note 4*). Focus on the content of the films and how filmmaking has changed over the years.

### Recap

Suggested duration: 60 min

Ask the students to write a synopsis and a script outline for a film like those in the *Mysteries in the Archives* collection about a current event of their choice (research a subject, main facts, questions and answers on the subject).

### Learning outcomes

After completing the activities in this lesson plan, the students should be able to:

- present the events in the *Mysteries in the Archives* collection using examples and significant dates;
- give examples of how the cinematic treatment of images has changed over time;
- give their opinion on different events with facts to back it up.

### Notes:

1. This lesson plan has been developed for a very diverse target audience. It can be adapted to suit your students' needs, using some or all of the suggested activities.
2. Have the students write down the main events in the films on a timeline. To create the timeline, the students draw a horizontal line on a large sheet of paper and mark off each decade of the 20th century with a vertical line. They can insert years for the events they wish to note, along with a description of the event. Tips for creating and using timelines can be found in the Related Websites section.

3. Roles that can be assigned to the team members include secretary, spokesperson, moderator, material manager, consensus taker, etc. They can be used throughout this lesson plan, with the students switching roles from one activity to the next so as to experience different roles.
4. Depending on how your school is set up, this activity can be conducted in a computer lab, workshop or other facility suitable for watching films. Note that in a computer lab the team members should gather around a computer to watch their film together, as far away as possible from the other teams. You can also have half of the teams watch their films in the lab during the first half of the period while the other teams work on their research, and then have them change places for the second half of the period. If that's not possible, show selected films to the class as a whole.
5. It's a good idea to display the flipchart notes written by the teams to help guide their discussions.

### **Related websites**

NFB, *Mysteries in the Archives* collection

<http://www.onf-nfb.gc.ca/eng/collection/result.php?titre=mysteries%20in%20the%20archives&type=titre&interm=et>

History of film

[http://en.wikipedia.org/wiki/History\\_of\\_film](http://en.wikipedia.org/wiki/History_of_film)

Timeline tool developed by RÉCIT

<http://www.lignedutemps.qc.ca/?switchlang=en>

## **APPENDICES**

### **APPENDIX 1 – Synopses of the series *Mysteries in the Archives* and its episodes**

#### ***Mysteries in the Archives* and its episodes (10 x 26 min)**

The series will enable viewers to discover or rediscover images – some already public, some not that stand as a witness to a century of history.

The images are meticulously excavated, dissected and probed to unlock all their secrets!

Each episode is an investigation. Some look at light, entertaining subjects, while others present more serious, even tragic, events.

These images tell the story of our societies from the earliest days of cinema. Carefully observed, they sometimes reveal much more than one would think.

#### **1910 – BUFFALO BILL**

Buffalo Bill had a reputation as the greatest buffalo hunter of all time. His celebrity was due in part to a stint as cavalry scout for George Armstrong Custer, the general killed at the Battle of the Little Bighorn in 1876. But footage of William F. Cody shot between 1894 and 1916 presents another image of Buffalo Bill. These images reveal his friendly relations with American Indian tribal chiefs. Footage of Buffalo Bill's Wild West show, which toured the United States and Europe for more than 30 years, documents its early, considerable influence on a film genre that still fascinates moviegoers: the western.

#### **1927 – LINDBERGH'S ATLANTIC CROSSING**

June 1927. The young aviator Charles Lindbergh crosses the Atlantic in his *Spirit of St. Louis* in 33 hours and 30 minutes. In a short time, cameras and press create an international hero of this shy pilot. The media machine will churn its fodder on both sides of the Atlantic. Why? Lindbergh wasn't even the first pilot to have crossed the Atlantic in a plane.

#### **1934 – THE ASSASSINATION OF KING ALEXANDER OF YUGOSLAVIA**

Marseilles, October 9, 1934. King Alexander I of Yugoslavia arrives in the port of Marseilles for an official visit to France. Several minutes later, he is shot point blank – killed by a Croatian nationalist opposed to his regime. The close-up filming of an assassination was a first in the history of cinema. The footage revealed serious lapses in security. Why so many? Why were the cameramen able to get so close to film the dying king? What became of their footage?

## **1937 – CRASH OF THE HINDENBURG**

A behind-the-scenes look at one of the biggest scoops in the history of scoops.

May 6, 1937. Four newsreel company cameramen await the arrival of the celebrated *Hindenburg* in Lakehurst, New Jersey outside New York City. During the final approach as night falls, the 110-metre German dirigible explodes in front of their eyes – and their cameras. Why were these four cameramen there? What became of their respective scoops? Why had France and England prohibited the *Hindenburg*'s passage over their territory while the Americans welcomed the dirigible?

## **1944 – DE GAULLE IN LIBERATED PARIS**

In the early afternoon of August 26, 1944, General Charles de Gaulle strides triumphantly down the celebrated Avenue des Champs Élysées. As he arrives in front of Notre Dame Cathedral, shots ring out. A camera filmed several minutes of the gunfire. Was this footage lost? Or was it intentionally forgotten?

## **1946 – A-BOMB TESTS ON BIKINI**

No event in the history of cinema had ever been so thoroughly covered. Why so many cameras to film two atomic explosions just after the end of the Second World War? And what is the relationship between atomic testing and the famous bathing suit?

## **1954 – MARILYN MONROE IN KOREA**

On February 15, 1954, Marilyn Munro cut short her honeymoon in Japan with the celebrated baseball player Joe DiMaggio to go sing for GIs in Korea. What story is told by the images shot by American Army cameramen during the Hollywood star's four-day tour at the border between North and South Korea? Was the celebrities' trip to Japan really a honeymoon?

## **1955 – TRAGEDY STRIKES LE MANS' 24 HOURS**

On June 11, 1955, between 200,000 and 300,000 people are attending automobile racing's most celebrated endurance event: the 24 Hours of Le Mans. Like every year, Le Mans attracts important media attention and this 23rd edition boasts the sport's most elite race cars. But at the 147th minute, a Mercedes crashes and explodes. Eighty spectators die, and 140 are injured. In only seconds, Le Mans is the scene of the deadliest accident in automobile racing history.

How did the catastrophe take place? Why were there so many victims? And why did the organizers allow the race to continue despite the tragedy?

## **1963 – JOHN F. KENNEDY’S FUNERAL**

From the announcement of President Kennedy’s assassination in Dallas to his burial in Washington, DC four days later, the three television networks devoted their entire airtime to coverage of the tragedy. During these days of national mourning, no commercials were aired. For the first time in the history of television, the three networks – ABC, CBS and NBC – worked together to coordinate hour upon hour of live coverage for millions of viewers. Was it during these mournful days in late November 1963 that American television won its place as the media of reference?

## **1969 – LIVE FROM THE MOON**

On July 22, 1969, man walked on the moon for the first time. Over 600 million people watched it live on television. In an incessant battle of technology and political nerve with the Soviets, media coverage of the *Apollo 11* mission – including Neil Armstrong’s first steps – was closely prepared, orchestrated and produced by NASA from some 360,000 kilometres away. Who, for example, was filming as we watched Armstrong climb down the ladder and step off onto the moon’s surface?

Note: These synopses were produced by ARTE and the NFB.



**APPENDIX 2 – Observation Checklist for an Archival Documentary**

TITLE OF ARCHIVAL DOCUMENTARY		
	Description	What do you think is the potential effect on the spectators?
Picture		
Music		
Sound		
<b>Narration and commentary</b>	Examples based on excerpts from the documentary	
Tone of the narration		
In support of the picture		
In support of the music		

### **APPENDIX 3 – Discussion Starters for the Individual Archival Documentaries**

Below are possible points for reflection and questions to encourage discussion of the archival documentaries in class. Given the volume of information presented, we have selected certain facts to help students grasp the subject.

## **1910 – Buffalo Bill: selected moments for viewing**

*2 min 50 s* The Sioux chief Sinte Maza (a.k.a. Iron Tail), a hero of the Battle of the Little Bighorn, was a model for the American nickel, along with other chiefs, like the famous Cheyenne chief Two Moons.

*3 min 15 s* In 1913, American Indians declared allegiance to the United States. The American flag was taken on a 40,000 km expedition around the country so that 189 tribes could pledge allegiance to it. The American government (represented by President Howard Taft, who was succeeded by Woodrow Wilson on March 4, 1913) promised to erect a national monument to their people. Ironically, the chiefs were pledging allegiance to a government that had dispossessed them of their land. They were also promised a monument, but the money for the monument was never found.

*6 min 55 s* Buffalo Bill's Wild West: this famous travelling show influenced the Hollywood western. It included 250 performers and extras, cowgirls and even elephants. The costumes were chosen by Buffalo Bill (Stetson hats rather than sombreros). Native Americans appeared as extras in the films, which presented re-enactments of the wars between the Indians and white men. The show included cowgirls since Buffalo Bill always advocated equality between the sexes.

*10 min 50 s* At the turn of the 20th century, Buffalo Bill's Wild West show was seen by up to a million people a year. It was the beginning of a mass culture at a time when immigrants were flocking to America from Asia and Europe (images of immigrants arriving at Ellis Island).

*13 min 6 s* 1925: Max Fleischer cartoon caricaturing Buffalo Bill, with the famous clown Koko.

*16 min 55 s* First western of the silent era: *The Great Train Robbery* (1903). The film introduced special effects and different locations, with innovative techniques such as a close-up shot that made spectators scream. It marked the emergence of a new media language.

*18 min 10 s* Motion pictures would become the leading form of entertainment. By 1910, some 26 million tickets a week were being sold in the United States. In 1912, Buffalo Bill tried to take his legend to the screen, without much success. (Pullzer film on Buffalo Bill). The trailer shows Buffalo Bill looking old and tired. His last appearance on film was in 1917, as the country was preparing to enter the First World War. It was thought that he could be used to glorify America's military past, but legend is sometimes better than the real thing. It was now the Hollywood era.

## **QUESTIONS**

- Based on this archival documentary, how do you think spectators were influenced by footage of Native Americans,? Of cowboys? Of cowgirls?
- Who was Buffalo Bill?
- How did the images shown in movie theatres help build his reputation?
- What seemed to be the relationship between Native Americans and other Americans at that time?
- What did Buffalo Bill contribute to the western? To equality between the sexes?

## Websites

*Mystères d'archives: 1910 – Buffalo Bill* (arte.tv – French website)

[http://www.arte.tv/fr/Comprendre-le-monde/Mysteres-d\\_E2\\_80\\_99archives/La-programmation/2748108,CmC=2744850.html](http://www.arte.tv/fr/Comprendre-le-monde/Mysteres-d_E2_80_99archives/La-programmation/2748108,CmC=2744850.html)

*Mysteries in the Archives: 1910 – Buffalo Bill* (National Film Board of Canada)

<http://onf-nfb.gc.ca/eng/collection/film/?id=56619>

Buffalo Bill (Wikipedia)

[http://en.wikipedia.org/wiki/Buffalo\\_Bill](http://en.wikipedia.org/wiki/Buffalo_Bill)

Buffalo Bill Museum & Grave

<http://www.buffalobill.org>

The Lumière brothers' Cinématographe, 1895 (Wikipedia)

<http://en.wikipedia.org/wiki/Cinematograph>

Institut Lumière (French website)

<http://www.institut-lumiere.org/>

Kinetoscope, 1894 individual screening device (Wikipedia)

<http://en.wikipedia.org/wiki/Kinetoscope>

## ***1927 – Lindbergh’s Atlantic Crossing: selected moments for viewing***

*0 min 50 s* On May 20-21, 1927, Lindbergh flew across the Atlantic Ocean in 33 hours and 30 minutes, making aviation history. Sensing a good story, cameramen from Fox Film turned Lindbergh into a hero, filming his takeoff for the first-ever newsreel with sound.

*2 min 10 s* A \$25,000 prize (three times the cost of Lindbergh’s airplane) was offered to the first person to fly nonstop between New York and Paris. The media were very interested in the race to cross the Atlantic but missed Lindbergh’s arrival.

*4 min 30 s* The American Ambassador to France, Myron T. Herrick, a veteran diplomat with an intimate understanding of the country, organized the hero’s welcome.

*7 min 43 s* Lindbergh was not the first person to make the crossing. Two French aviators, Charles Nungesser and François Coli, had attempted it only weeks before but had disappeared over the North Atlantic. The press and the public were therefore delighted that Lindbergh paid a visit to Nungesser’s mother.

*11 min 10 s* Lindbergh meets Louis Blériot, the first person to fly across the English Channel, in 1909. Lindbergh and Ambassador Herrick then pay a highly diplomatic visit to Marshal Foch, who, in 1921, had sought the United States’ help in forcing defeated Germany to respect the postwar treaty.

*14 min 28 s* Lindbergh is received at Paris city hall, where he is presented with the keys to the city. The newsreel cameras shoot more and more footage. In 1927, over 50 million movie tickets were being sold each week in the United States.

*15 min 46 s* The media frenzy surrounding Lindbergh made people forget that the first nonstop transatlantic flight had been made by two British aviators, Alcock and Brown.

*19 min 00 s* His 13 days in Europe have turned Lindbergh into a hero and an ambassador for the United States. He is the most mediatized person in the world.

*20 min 00 s* Lindbergh’s radiocast is heard by 30 million listeners. His triumphant homecoming is seen around the world, in the second sound newsreel ever made (the first being his takeoff). It was the beginning of talkies – until then, films had been made without sound.

*23 min 50 s* Lindbergh is given a hero’s welcome in New York City, with an enormous tickertape parade for the biggest media star of the day.

### **QUESTIONS**

- Why do you think the media made Lindbergh into a media icon though he wasn’t the first to fly across the Atlantic? How did Lindbergh react?
- What advantage did the Ambassador seem to gain from the footage of Lindbergh?
- According to the documentary, how did Lindbergh seem to be perceived in the United States? In France?
- What impact could this first sound newsreel have had on television and movie theatres?

## Websites

*Mystères d'archives : 1927 – Lindbergh traverse l'Atlantique* (arte.tv – French website)

[http://www.arte.tv/fr/Comprendre-le-monde/Mysteres-d\\_E2\\_80\\_99archives/La-programmation/2748108,CmC=2744844.html](http://www.arte.tv/fr/Comprendre-le-monde/Mysteres-d_E2_80_99archives/La-programmation/2748108,CmC=2744844.html)

*Mysteries in the Archives: 1927 – Lindbergh's Atlantic Crossing* (National Film Board of Canada)

<http://onf-nfb.gc.ca/eng/collection/film/?id=56620>

Charles Lindbergh (Wikipedia)

[http://en.wikipedia.org/wiki/Charles\\_Lindbergh](http://en.wikipedia.org/wiki/Charles_Lindbergh)

Charles Lindbergh, An American Aviator (official site)

<http://www.charleslindbergh.com/history/index.asp>

Charles Nungesser, pilot, (Wikipedia)

[http://en.wikipedia.org/wiki/Charles\\_Nungesser](http://en.wikipedia.org/wiki/Charles_Nungesser)

Myron Timothy Herrick, governor and US ambassador to France (Wikipedia)

[http://en.wikipedia.org/wiki/Myron\\_T.\\_Herrick](http://en.wikipedia.org/wiki/Myron_T._Herrick)

## **1934 – The Assassination of King Alexander of Yugoslavia: selected moments for viewing**

*0 min 30 s* In 1934, cameramen in Marseilles capture the first-ever live footage of an assassination.

*1 min 50 s* The car carrying King Alexander I of Yugoslavia has only gone some 250 metres, when a man steps out of the crowd and shoots the King point blank, right in front of the cameras. Louis Barthou, France's Foreign Minister, is also mortally wounded. It's an incredible scoop for the media.

*3 min 00 s* Why did the King travel to Marseilles by ship rather than train? Since Italy and Germany were hostile to Yugoslavia, the King would not have been safe. France wanted a triumphal welcome with lots of media coverage, despite the threat of assassination.

*4 min 20 s* What security lapses occurred? A convertible was rented at the last minute; the windows were down; the 8–10 km route was not appropriate; the motorcycle escort was replaced by two police officers on horseback.

*10 min 50 s* The assassin was a Macedonian named Petrus Kelemen. Cameras caught the incident from different angles. Shooting broke out and people not in the car were also injured. The authorities seized the cameras and banned the showing of the newsreel.

*12 min 00 s* France needed footage to lessen the devastating effect of the images of the assassination. Soldiers marched about, but the Minister of the Interior ended up resigning, followed by a number of other resignations.

*14 min 00 s* The images were seen around the world. Note the footage with Lowell Thomas, the famous voice of Fox Movietone newsreels. How did his style inspire other reporters? Why does the narrator say he was taking liberties with the facts?

*19 min 40 s* The King was not universally liked. His policies had always favoured the Serbs. Macedonia was annexed to Serbia.

*20 min 55 s* The King's death put an end to the alliance that Minister Barthou had supported in an effort to counter the ambitions of Hitler's Nazi Germany and Mussolini's Italy. See map at 21 min 30 s.

*24 min 00 s* Minister Barthou's funeral was an opportunity to defuse the embarrassing incident in Marseilles.

## **QUESTIONS**

- Why does the footage shot in Marseilles paint a disastrous picture of French diplomacy?
- What do you think of the censorship imposed by Minister Sarraut when he returned to power in 1936?
- What effect could the live images of the King of Yugoslavia's assassination have on the French? On the Yugoslavs? On other populations?

- Do you think that adding sound to the images of the assassination of King Alexander of Yugoslavia was justified? How could that affect their authenticity? Give examples.

### Websites

Mystères d'archives : *1934 – Assassinat du roi de Yougoslavie* (arte.tv – French website)

[http://www.arte.tv/fr/Comprendre-le-monde/Mysteres-d\\_E2\\_80\\_99archives/La-programmation/2748108,CmC=2744848.html](http://www.arte.tv/fr/Comprendre-le-monde/Mysteres-d_E2_80_99archives/La-programmation/2748108,CmC=2744848.html)

*Mysteries in the Archives: 1934 – The Assassination of King Alexander of Yugoslavia* (National Film Board of Canada)

<http://onf-nfb.gc.ca/eng/collection/film/?id=56622>

Alexander I of Yugoslavia (Wikipedia)

[http://en.wikipedia.org/wiki/Alexander\\_I\\_of\\_Yugoslavia](http://en.wikipedia.org/wiki/Alexander_I_of_Yugoslavia)



## **1937 – Crash of the Hindenburg: selected moments for viewing**

*0 min 50 s* Dirigibles are enormous airships. The largest ever built was the *Hindenburg*, which measured 242 metres long. It crashed while landing at Lakehurst, New Jersey, with 36 passengers and 61 crew members aboard.

*2 min 00 s* On May 6, 1937, the *Hindenburg* suddenly exploded, killing 35 people. The disaster was filmed by cameramen from four different news services: Paramount, Fox Movietone, Universal and Pathé-America. Two of the news services created background sound for their newsreels, while Paramount and Fox opted for a more realistic approach.

*4 min 50 s* The coffins of the 26 German victims lying in state in New York City. Numerous swastika flags can be seen in the shed. The newsreel ends with the coffins being carried aboard a ship to be taken back to Germany.

*6 min 55 s* A board of inquiry was created to investigate the accident. Though the *Hindenburg* was a potent symbol of Hitler's "new Germany," they found nothing to indicate sabotage.

*9 min 00 s* Several European countries, including France and England, refused to allow the *Hindenburg*, a standard bearer for the Nazi regime, to enter their territory. Why wouldn't they accept the dirigible? Because earlier dirigibles had bombed London during the First World War. In the United States, however, they were more than happy to see the *Hindenburg*.

*14 min 00 s* The Americans had welcomed dirigibles – also called Zeppelins – since 1928. At that time, airliners were unable to cross the Atlantic. Reporters and wealthy passengers were on the first, 111-hour flight. Newsreels of it were shown in movie theatres across the United States.

*14 min 55 s* In 1936, the filmed interview was still a new technique. Interviewees would do multiple retakes for the cameras. *The New York Times'* star reporter Lady Drummond-Hay was also interviewed.

*20 min 30 s* These shots show the luxurious interior of the *Hindenburg*. The public could even visit the hangar in Lakehurst, though smoking was strictly prohibited – the dirigible carried 190,000 cubic metres of hydrogen. Helium, a non-flammable gas, was produced in the United States but was not allowed to be exported to Germany.

*23 min 30 s* Accident or sabotage? It was never determined. But why were there 62 survivors? Most of the passengers and crew members managed to escape the burning airship just before it exploded.

## **QUESTIONS**

- What made the *Hindenburg* so important politically and in the media?
- What do you think would have happened if the dirigible had been named after Adolf Hitler instead of Hindenburg, as some people wanted?
- Why were some people able to get out alive and others not?

- Why did the newsreel services choose to handle the footage differently, some adding sounds and people screaming? What do you think would be the most ethical way of handling it?

### Websites

*Mystères d'archives : 1937 – La catastrophe du Hindenburg* (arte.tv – French website)

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## ***1944 – De Gaulle in Liberated Paris: selected moments for viewing***

*0 min 30 s* Images of the liberation of Paris and General Charles de Gaulle's triumphant march down the Champs Élysées, on August 26, 1944, were seen around the world. The cameras shot a great deal of footage of the event.

*1 min 37 s* General de Gaulle's vehicle arrives in front of Notre Dame Cathedral, where a religious service is to be held. That's when shooting breaks out nearby. The few images still in existence do not reveal much.

*2 min 50 s* Luckily, an entire reel shot in the street was discovered in the United States. In it, people can be seen running for cover.

*5 min 38 s* Who was doing the filming? Who was he working for? More footage was shot in the Rue de Rivoli. The voice of cameraman Gaston Madru can be heard.

*7 min 24 s* Images of Gaston Madru and his soundman, René Gossien, are discovered in the archives.

*8 min 20 s* A sign on the camera car says "Please don't kill the French cameramen." France needed joyous images of the liberation, while Paramount, the US newsreel service Madru worked for, wanted footage of American soldiers being given a hero's welcome. Madru gave instructions to the crowd before filming.

*9 min 55 s* The images were seen around the world, but it was clear that what Madru filmed was not entirely spontaneous. His camera crew influenced the crowd. Madru's assistant even prompted the French what to say (at *10 min 55 s*).

*12 min 40 s* To what extent does the person doing the filming influence the person being filmed? These images were also created to stir public emotion.

*14 min 20 s* General Leclerc's troops entered Paris on August 24. De Gaulle was afraid that the Allies would govern France in place of the French, and even feared civil war. The victory parade established his authority.

*16 min 50 s* Despite the gunfire, General de Gaulle gave the order to march. He strode triumphantly from the Arc de Triomphe to Place de la Concorde. It was a challenge for the cameramen trying to film the parade. Madru took up a position farther down the avenue (at *18 min 50 s*) so as to get better shots. He planned to film his wife presenting a bouquet to De Gaulle. The General embraced Madru's wife.

*21 min 30 s* Madru stopped to reload his camera and when he started filming again near Notre Dame Cathedral, the shooting had already broken out. Note the smoke from the gunfire (at *23 min 05 s*). Some six months later, Madru was killed by a sniper as he was filming in Germany.

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## **1946 – A-Bomb Tests on Bikini: selected moments for viewing**

*0 min 30 s* Since the advent of cinema, never had so many cameras filmed such a momentous event. On Monday, July 1, 1946, some 700 cameramen and still photographers observed the atomic explosion over Bikini Atoll. The detonation was part of Operation Crossroads. The American military wanted to study the effects of an atomic bomb on naval vessels. They also wanted to demonstrate their superiority over the USSR. It was the beginning of the Cold War.

*3 min 20 s* The Americans felt it was important to show that they had done the right thing by relocating the local inhabitants before the test. The scenes of an interpreter and the chief explaining the situation to the 167 Bikinians were scripted and reshot several times.

*7 min 26 s* United News was a propaganda tool created by the American government. The newsreels it produced were translated into 15 languages and shown almost worldwide. Washington was concerned about the USSR's territorial ambitions (see map at *7 min 40 s*).

*9 min 40 s* Highly sophisticated cameras were used to film the event. Some were remotely operated on the ground; others in planes flying over the atoll.

*14 min 20 s* The target fleet consisted of 87 vessels, including ships captured by the Americans when Japan surrendered after the atomic bombs were dropped on Hiroshima and Nagasaki (see *15 min 00 s*).

*17 min 50 s* The bomb exploded about half a kilometre off target. The cameras thus didn't capture the expected shots. The images sent back by reporters from around the world did not have the desired impact.

*22 min 00 s* In Universal's newsreel, the disappointment is palpable. It was not the spectacular scoop the reporters were expecting.

*23 min 08 s* In France, the test received so much press coverage that a designer called his new swimsuit the *bikini*. The "anatomic bomb" was not designed for swimming, but for being seen in on the beach.

*24 min 00 s* The Americans tested a second bomb on Bikini Atoll, detonating it 27 metres underwater. The blast seriously contaminated the soil, and the Bikinians were never able to return home. Another 20 nuclear tests would be conducted on Bikini, the final one in 1958.

## **QUESTIONS**

- Why did the Americans decide to conduct atomic tests on Bikini Atoll? What did the tests consist of?
- What did the Americans promise the Bikinians? What did they do to convince them of the positive effects of the atomic tests? How did these tests affect the people of Bikini?
- Why was there so much filming of the atomic tests on Bikini?
- How did the US Army Air Forces filmmakers depict the tests?

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### ***1954 – Marilyn Monroe in Korea: selected moments for viewing***

*0 min 41 s* Announcement of the marriage of America's most celebrated couple, baseball hero Joe DiMaggio and the famous actress and singer Marilyn Monroe. On January 29, 1954, looking for a scoop, the tabloids started a rumour that Joe DiMaggio and Marilyn Monroe were going to Japan on their honeymoon.

*1 min 21 s* They were accompanied by former baseball player Frank O'Doul and his wife. Contrary to what was said in the press, DiMaggio and Monroe were not on their honeymoon. He and his friend O'Doul had already arranged do a baseball promotion tour in Japan. It was a chance for Marilyn to get away from Hollywood and from her studio, 20th Century Fox, with which she was on bad terms. News of their trip caused a frenzy in Japan.

*2 min 40 s* On their arrival, the couple was mobbed. DiMaggio was extremely popular in Japan, where he had already coached baseball teams; but the big attraction for the press was Marilyn Monroe. The reporters crowding around his wife annoyed DiMaggio, who cut short the press conference. These images were seen around the world.

*3 min 10 s* Universal-International newsreel on the abruptly ended press conference.

*4 min 16 s* In February 1954, Marilyn Monroe went on her own to visit hospitalized American soldiers in Tokyo. Since the end of the Second World War, there had been a large American presence in Japan, which was a staging area for the Korean War. The fighting had stopped but a peace treaty had not yet been signed. More than 120,000 GIs were there.

*5 min 48 s* This was the first time that Marilyn had volunteered to entertain the troops. Many performers had done it before her. In 1918, the US was fighting with the Allied forces in France, and the greatest names in Hollywood, including Mary Pickford, Douglas Fairbanks and Charlie Chaplin, were asked to help raise money for the war effort.

*5 min 51 s* Movie cameras were becoming more popular than still cameras.

*6 min 00 s* The cameras were invited to film Monroe's visit, on the condition that the footage be submitted to the military censors. Marilyn Monroe went right up to a Black soldier and shook his hand. The shot was censored, since in 1954 racial segregation was still rife in American society, though it was officially abolished in the Army.

*7 min 39 s* The Army asked Marilyn Monroe to fly from Tokyo to Seoul to help raise troop morale. Some 100,000 American soldiers were stationed there, most of them north of Seoul. A map shows the bases she was supposed to visit.

*8 min 29 s* Three cameramen filmed Marilyn Monroe descending from the airplane. What could be better than pictures of the blonde bombshell visiting Korea, a country emerging from three long years of war, with America's help?

*10 min 03 s* What the press presented as a couple on their honeymoon was actually a foursome on a business trip.

*10 min 21 s* The first Marines camp. This is where she began her first-ever singing tour. She performed songs from her three latest films, including *Diamonds Are a Girl's Best Friend*. She agreed to do another nine shows in four days.

*11 min 42 s* The first footage taken with her servicemen backup band. Despite the frigid February temperatures, Marilyn Monroe wore just a thin dress. The footage filmed by the Army was without sound. Why? Because in 1954, newsreels were usually recorded without sound. What the Army wanted was good shots of Marilyn Monroe visiting soldiers at the front. The footage was offered for free to TV stations and movie theatres around the world. Nevertheless, there was sound film footage recorded that day.

*13 min 48 s* Marilyn Monroe wasn't paid for the tour; she did it for her country. She didn't ask for any social events or special comforts, just the company of her friend, Mrs. O'Doul. After the tour, she was given far greater respect in Hollywood.

*15 min 45 s* The war in Korea was over but there was still a great deal of tension on the border, where Monroe entertained the troops. It was a real front line; to the south, there were 18 American and South Korean divisions. In 1945, after the Second World War, Korea was divided in two at the 38th parallel, as can be seen on the map in the documentary. In 1953, after three years of fighting, the toll stood at over two million dead, wounded or lost in action.

*21 min 27 s* Marilyn Monroe's visit to the front was like a dream for the soldiers. The Hollywood star's three latest movies, *Niagara*, *Gentlemen Prefer Blondes* and *How to Marry a Millionaire*, were huge hits back in the States.

*23 min 19 s* Stopover in Seoul. Marilyn started to come down with pneumonia and was rushed to hospital, but as long as the press and the cameras were there, she continued to pose for them. These shots would soon be seen on television and movie theatre screens all across America, Japan and Europe.

*23 min 41 s* Paramount Studios used the footage to report on the tour. The title they chose set the tone: *Marilyn Wows 'Em in Korea*. With newsreels like that, the media went crazy. DiMaggio hated show biz and hoped his wife would give it up. But these newsreels had the opposite effect on her. The marriage broke up. Eight years later, Marilyn Monroe died, and Joe DiMaggio had roses placed on her tomb each week for as long as he lived.

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## ***1955 – Tragedy Strikes Le Mans’ 24 Hours: selected moments for viewing***

*0 min 21 s* On June 11, 1955, between 200,000 and 300,000 spectators were watching the most famous endurance sports car race, the 24 Hours of Le Mans. Over a hundred reporters were also there, and numerous cameras were set up all around the circuit. The race was being filmed in both black and white and colour for television and newsreels. The highest performance cars in the world were competing in this 23rd edition. At 147 minutes into the race, with the drivers travelling at top speeds, a Mercedes suddenly exploded, killing over 80 people and injuring another 140. It was the deadliest accident in motor-racing history. The organizers decided not to stop the race.

*1 min 51 s* A few days before the race, Bernard Chopard, an enthusiastic fan who lived near the circuit, went to the Le Mans airport with his little camera to discreetly film the race cars arriving around noon. It was the first time that cars were flown to Le Mans by plane. They were the Jaguars, cutting-edge models, with revolutionary aerodynamics and incredible power.

*3 min 40 s* TV cameras were also filming, but unlike the home movies, their images were in black and white. Jaguar’s biggest rival was Mercedes, whose cars were shipped from Stuttgart by truck.

*4 min 07 s* Alfred Neubauer was the manager of the Mercedes team, a position he had held for almost 30 years. At his side was Pierre Levegh, a Frenchman who drove for the German team.

*6 min 21 s* The previous evening, the French TV news had shown the masses of technical equipment used to film and televise the 24-hour race. The antennae would transmit the picture and sound to 260,000 French homes equipped with a TV set. Relays were installed to ensure good reception in Paris. From there, the news reports could be retransmitted to five other countries: Belgium, Holland, Germany, Switzerland and Italy (see map). It was the beginning of Eurovision.

*7 min 14 s* The first day of the race. To face the growing competition of television, footage shot for English newsreels was in colour and CinemaScope, which were both very expensive at the time. Over 20,000 spectators ringed the 13 km circuit. The most coveted spots were in the starting area, near the stands with the advertising banners. These placements were very expensive for advertisers, but were a good investment. In 1955, the automobile industry was growing fast.

*10 min 05 s* Almost 4 p.m. Start time. The drivers run to their cars, in what was known as the “Le Mans start.” Flashback to 1926, when this standing start was adopted to avoid accidents, but also to give fans a good view of the drivers.

*12 min 00 s* Records were set: an average speed of over 190 km/h and a top speed of almost 300 km/h. The endurance race had become a high-speed race, but most of the cars were unable to keep up. The speed differences were one of the causes of the accident that was about to happen. On lap 34, most of the cars had pulled into the pits to refuel. Suddenly there was mayhem at the base of the grandstand. Over 80 people were killed and another 140 were injured. Pierre Levegh, at the wheel of the Mercedes, died instantly.

*14 min 15 s* A look at the earliest shots of the accident, filmed by a French witness. Wheels, air

brakes and parts can be seen hurtling into the crowd in the stands. This newsreel footage shot by a British Pathé reporter at almost the same time was shown in movie theatres in Great Britain.

*14 min to 17 min 1 s:* reconstruction of the accident, with a diagram and explanations by the narrator. Many people who witnessed the crash say it was Mike Hawthorn's fault.

*18 min 00 s* After slowing down for a short while, the race resumed. The spectators were unaware of how serious the accident was. The first official announcement was made that night, though it did not give the exact toll. It was only the next day that the press revealed the extent of the tragedy. Most people in France only saw the newsreel images a few days later, in movie theatres. In 1955, not many people had a TV.

*20 min 43 s* Neubauer received the official order from Stuttgart to withdraw Mercedes from the race.

*20 min 48 s* Home movie shot at different places around the circuit early on June 12. The Le Mans accident was big news in the international media. At Le Mans, everyone knew about it except the drivers. They were told as little as possible to avoid upsetting them during the race.

*21 min 28 s* The TV cameras returned to the base of the grandstand where the accident had happened. There was no longer any trace of it. The press and the public were outraged at the organizers' decision to continue the race. The manager explained that keeping the spectators in place was the only way that the victims could be evacuated. But there may have been another reason: stopping the race could have bankrupted the organization since the regulations clearly stated that the race could only be stopped if the track was undriveable.

*22 min 32 s* The Mercedes team withdrew from the race. It would be over 30 years before Mercedes participated again. Mike Hawthorn's Jaguar won. Some members of the press placed all the blame on him.

*23 min 32 s* An inquiry was held. It did not find the drivers or the race track authorities responsible for the crash. However, the accident at the 24 Hours of Le Mans became a political issue. The Department of the Interior cancelled all circuit racing in France for the remainder of the season. A similar decision was made in Germany, Spain and Switzerland. The whole future of the sport was at stake.

*23 min 56 s* Much stricter safety regulations would be imposed. By November 1955, the organizers had already built a small hospital with an operating room and increased the number of ambulances from 6 to 35. It cost a fortune, but everything was ready for next year's race, which in 1956, was held in July instead of June.

## QUESTIONS

- What do you think was at stake for the drivers in the Le Mans 24-hour race? What about for the automobile manufacturers, like Jaguar, Mercedes, Ferrari, etc.?
- Why do you think that the spectators never got to see some of the footage that was shot? Why do you think that images of the accident were shown so long after it happened?
- What do you think of the organizers' decision to continue the race after the accident?

- How would showing the images in black and white or in colour affect the facts? The spectators?

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## **1963 – John F. Kennedy’s Funeral: selected moments for viewing**

*00 min 38 s* US President John Fitzgerald Kennedy is assassinated at age 46. The press rush to the airport to get shots of the casket. It is accompanied by his wife, Jacqueline, and his brother, Robert.

*1 min 30 s* The reporters are waiting for Lyndon Johnson, since in the United States the Vice-President takes over if the President dies in office.

*2 min 07 s* John F. Kennedy won the 1960 presidential election, at age 43. He was the youngest person to be elected President of the United States. Because of his charisma and youth, he was a favourite with the press and television, which made some of his successors jealous.

*5 min 11 s* Without any images yet of the assassination and with little information about what happened in Dallas, journalists did everything they could to make the media coverage of JFK’s funeral special. And it was, since over the next few days, it was all the American media talked about, wrote about and showed onscreen.

*5 min 58 s* Unlike the news reports at the time, the footage shot by US military cameramen was in colour.

*7 min 39 s* Ninety-eight years earlier, Abraham Lincoln was the first US president to lie in state in the rotunda below the dome of the Capitol, where Kennedy would also lie in state.

*8 min 30 s* The fatal shooting of Kennedy’s presumed assassin, Lee Harvey Oswald, caught live by a TV news camera.

*9 min 48 s* As Lyndon Johnson was laying a bouquet on Kennedy’s casket, he did not know that Oswald had died at the Dallas hospital only a few minutes earlier. The death of the suspect paved the way to all sorts of conspiracy theories. Even President Johnson’s name was mentioned.

*10 min 11 s* At 2:16 p.m., Jackie Kennedy kisses her husband’s casket, which nobody had anticipated. Only the television camera was in a good position to capture the moment. Her gesture was seen around the world.

*11 min 24 s* The three American networks, CBS, NBC and ABC, broadcast uninterrupted coverage of the endless lines of people who had come to pay their respects to the fallen president. No other programs were aired, not even commercials, which was totally unprecedented.

*17 min 50 s* Television was not the only media covering the events. Clip from *The World Mourns*, a Universal-International newsreel shown in thousands of movie theatres. Not since the funeral of King Edward VII in 1910 had there been such a large gathering of royalty, presidents and heads of state.

*20 min 05 s* Almost as soon as the funeral mass began inside the cathedral, the TV audiences declined. Why? Because Catholicism was far from being the major religion of the country.

22 min 11 s The mass was a significant event for the Catholic Church, since it was celebrated in honour of the only Catholic ever to be elected President of the United States. It was also the first mass watched live on television by hundreds of millions of viewers around the world. The broadcast was transmitted by satellite, a recent technology that was not available worldwide. Nevertheless, it was seen in 26 countries, making it the first global funeral.

25 min 07 s For the three television networks, the costs were considerable: over \$150 million in current dollars. However, those few days of TV coverage marked a profound shift in how Americans would get their news. From then on, television would dominate, followed by the print media. Newsreels would completely disappear.

## QUESTIONS

- What are the main facts about President John F. Kennedy presented in this documentary?
- What do we learn about Kennedy the politician from the footage shot during his funeral?
- What does the live footage of the murder of his presumed assassin, Lee Harvey Oswald, add to the understanding of the events?
- How would coverage of the funeral change how Americans get their news? What about the fact that these images could be transmitted by satellite?

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## **1969 – Live from the Moon: selected moments for viewing**

*0 min 21 s* On July 20, 1969, almost 700 million TV viewers listened in to the historic phone call from the President of the United States to astronauts Neil Armstrong and Buzz Aldrin. He wanted to congratulate them for being the first to walk on the moon.

*2 min 31 s* The press followed every move made by the astronauts: two military men, Michael Collins and Buzz Aldrin, and one civilian, Neil Armstrong. In the middle of the Cold War, it was essential that the first person to set foot on the moon be a civilian.

*3 min 52 s* Millions of people had worked on this fantastic project, billions of dollars were invested, and millions of TV viewers watched the adventure unfold.

*4 min 28 s* Each mission had its own insignia. *Apollo 11*'s was initially supposed to be an eagle carrying an olive branch in its beak and with its talons reaching toward the moon. However, that image was considered too warlike and it was replaced with an eagle holding an olive branch in its talons.

*5 min 18 s* Space was fitted up for the 3,493 reporters from all over the world. They were very well treated by NASA. Unlike the Soviets, the Americans chose to mediatize the event.

*6 min 17 s* This desire for media coverage was already present when the first American orbited the Earth, on February 20, 1962. Seven years later, NASA was a past master in the art of filming takeoffs. A diagram of the rocket is shown.

*9 min 01 s* The father of the rocket that just lifted off is Wernher von Braun, inventor of the V2 rockets that Nazi Germany used to bomb London, Paris and Antwerp, killing thousands of people, during the Second World War. The *Saturn V* weighed 2,900 tonnes; it was the most powerful rocket ever built.

*9 min 51 s* Diagram of the 111-metre-tall rocket. The first three stages consisted of engines and fuel tanks. The three astronauts were in the three-metre-high command module, the only module that would return to Earth. Thanks to a variety of cameras and transmission equipment, the astronauts sent back almost daily images that aired on prime-time television.

*10 min 42 s* Since the beginning of the *Apollo* missions, images played an essential role. The first images of the moon were broadcast live by NASA on December 24, 1968. Five months later, with *Apollo 10*, the public viewed the first colour transmission from space.

*11 min 55 s* With *Apollo 11*, the goal of every broadcast was to prepare the public for the spectacle of man walking on the moon.

*13 min 02 s* Around the mid-1950s, the Americans and Soviets began vying to conquer space. On October 4, 1957, at 10:33 p.m., the first satellite was launched into space. Its name was *Sputnik*, a Russian word meaning travelling companion. Putting this 84-kg metal sphere into orbit was a great victory for the USSR. For the Americans, it was a technological Pearl Harbor. Soon after,

the Soviets also sent the first living creature into space, a dog named Laika. Moscow was pulling far ahead of Washington in the space race.

*14 min 20 s* Less than four years later, Yuri Gagarin became the first human being sent into space. Another a huge victory for the USSR.

*14 min 45 s* On May 25, 1961, at a time when the US had not yet put a human into orbit, President John F. Kennedy gave a televised speech in which he announced the goal of “landing a man on the moon and returning him safely to the Earth” before the end of the decade. The *Apollo* program was launched.

*15 min 26 s* 1969. The first images from the moon were seen by almost 700 million viewers. They were taken by a small black and white TV camera specially designed for filming on the moon. So as not to miss prime time, the astronauts had to leave the lunar module five hours earlier than planned.

*17 min 32 s* Neil Armstrong utters his famous words: “That’s one small step for man, one giant leap for mankind.”

*19 min 43 s* Finally, Aldrin and Armstrong plant the American flag on the moon. Though the mission was presented as an achievement for all mankind, the conquest was definitely the United States’. These images help grasp the true goal of the *Apollo* program: to land men on the moon as announced by President Kennedy eight years earlier. The image of the flag planted on the lunar surface was to prove that America had won the space race. It is the most expensive shot ever filmed for American television.

*21 min 19 s* At 11:35 a.m. on July 24, 1969, the *Apollo* command module began its re-entry into Earth’s atmosphere. It was a very high-risk manoeuvre, as the diagram shows.

*22 min 33 s* For President Nixon, elected only six months earlier, the success of the *Apollo* mission was a great stroke of luck. It would have enormous political benefits at the beginning of his presidency.

*23 min 04 s* At 3,000 metres, the last parachutes opened. The astronauts again filmed from inside the capsule, and for years these images would be used to mediatize the history of this first trip to the moon.

*23 min 39 s* Almost as soon as they splashed down, the three astronauts were put into quarantine since it was feared that they might have brought a virus back from the moon.

*23 min 55 s* A look triumph could be seen on Nixon’s face. He had not forgotten that, on Wednesday, September 16, 1959, Nikita Khrushchev had proudly informed him that the Soviet flag was now on the moon and he was patiently waiting for the American flag to join it.

*24 min 46 s* Thanks to the pictures taken by the astronauts, the conquest of the moon would forever be associated with the image of the American flag planted one July evening before the eyes of hundreds of millions of TV viewers.



## QUESTIONS

- What importance do you think the Americans and the Soviets gave to conquering space? Why?
- Why did the United States feel it was essential for it to be a civilian who planted the American flag on the moon?
- What impact do the images taken on the moon by the astronauts seem to have had for the United States? For the Soviets?
- What seemed to be the technological challenges for the astronauts who took these images on the moon?

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