

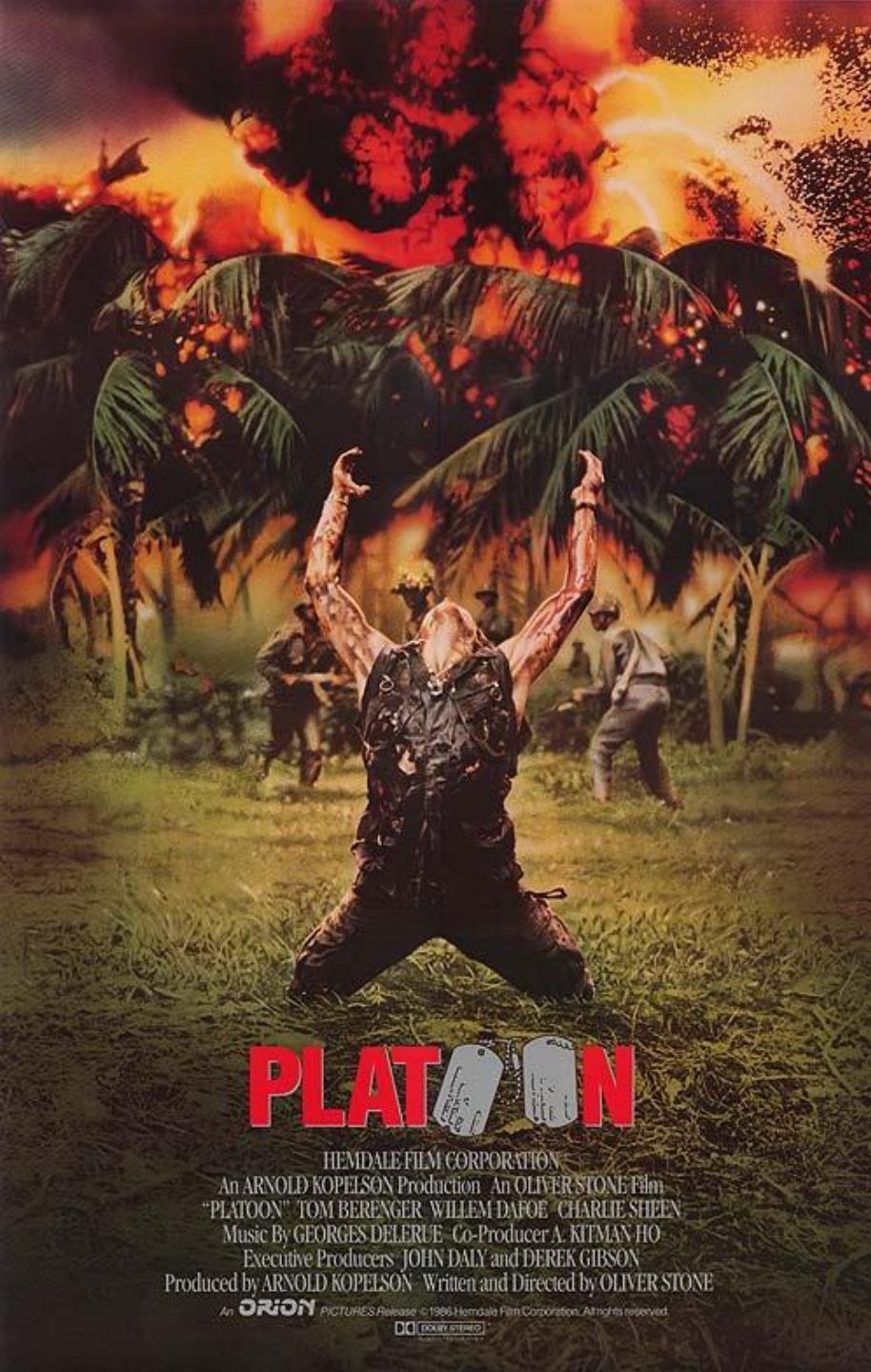


**‘I am Reality’:
Platoon, the
Vietnam War
and Oliver
Stone as
‘Filmmaker
Historian’**

Part 1: Vietnam War Movies and American Memory

Part 2: Narrativizing the Vietnam War

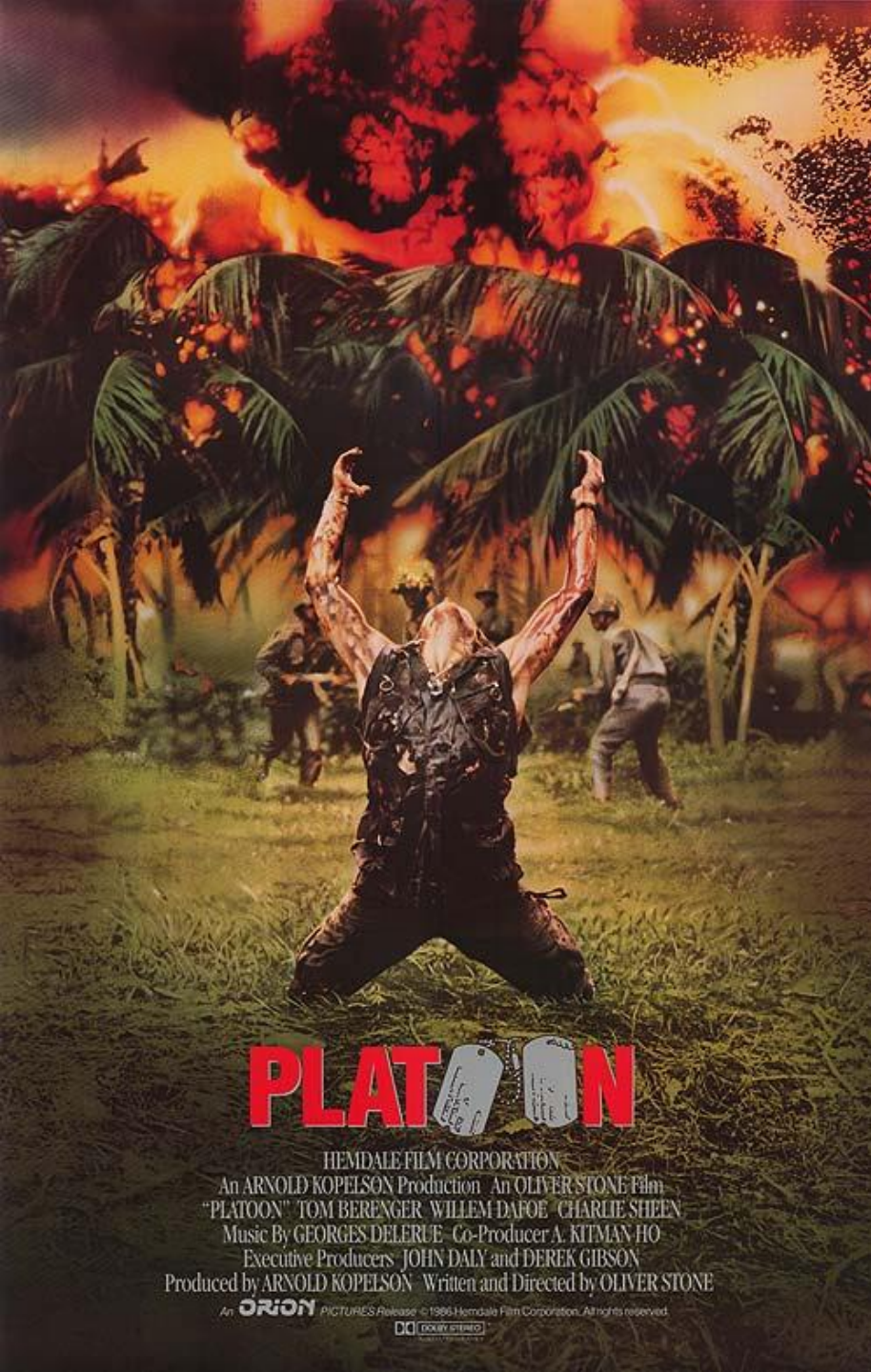
Part 3: Oliver Stone as Filmmaker/Historian



- What were your *general* impressions of *Platoon* and/or the other Oliver Stone history movies watched this week?
 - What did you like/dislike about the film, & why?
 - What was effective/ineffective about it, & why?

(Try to leave the issues relating to the film's representation of history to one side for the time being)

PLATOON
HEMDALE FILM CORPORATION
An ARNOLD KOPELSON Production An OLIVER STONE Film
"PLATOON" TOM BERENGER WILLEM DAFOE CHARLIE SHEEN
Music By GEORGES DELERUE Co-Producer A. KITMAN HO
Executive Producers JOHN DALY and DEREK GIBSON
Produced by ARNOLD KOPELSON Written and Directed by OLIVER STONE
An **ORION** PICTURES Release © 1986 Hemdale Film Corporation. All rights reserved.
DOLBY DIGITAL



- Did you note anything significant about the below in *Platoon*?

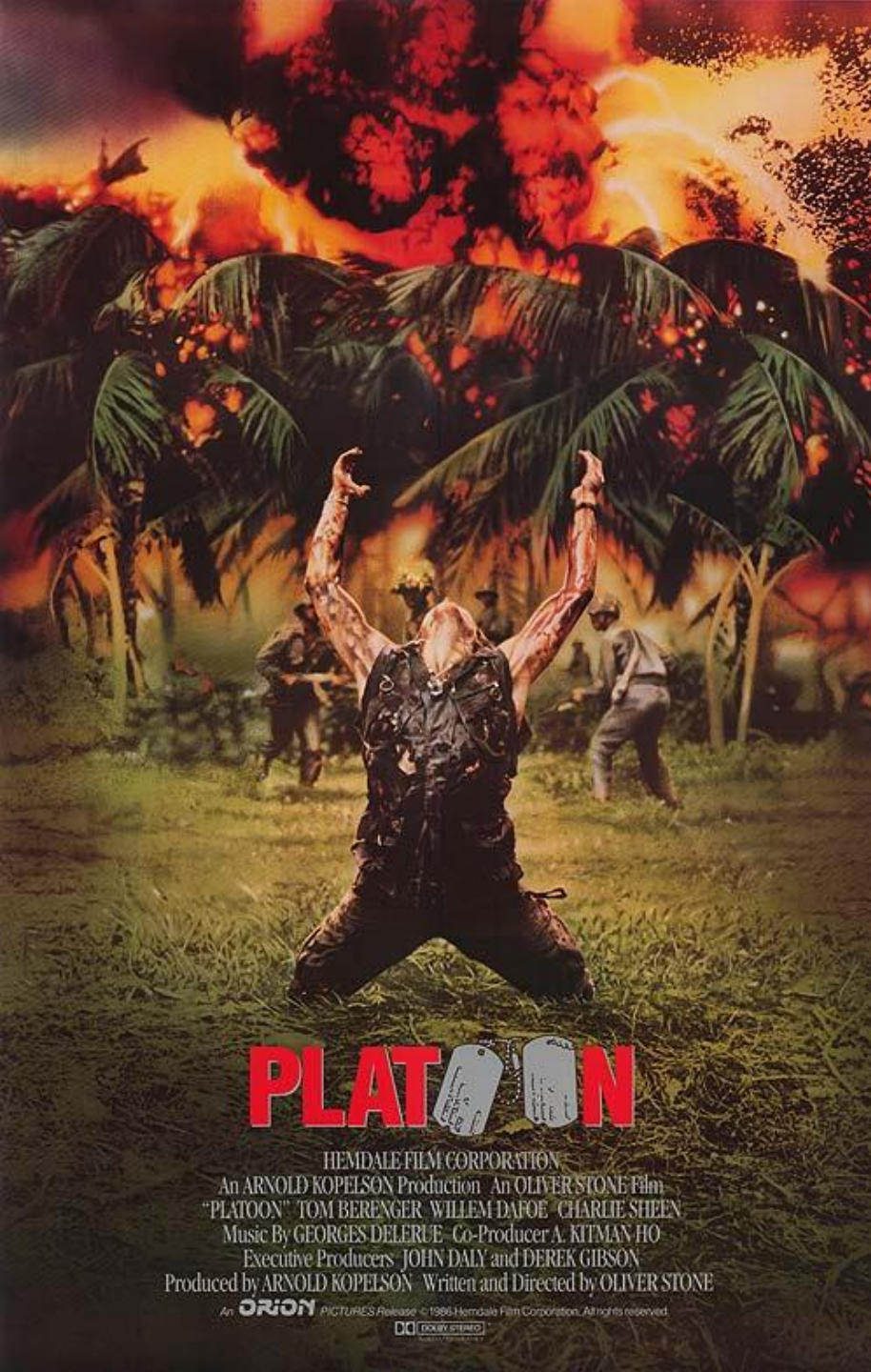
- ACTORS' PERFORMANCES
- FRAME
- THEMES
- NARRATIVE
- CHARACTERS
- POINT-OF-VIEW
- MISE-EN-SCENE
- REALISM
- SETTINGS, SETS
- COSTUMES

- LIGHTING
- SHOT
- EDIT
- CONTINUITY EDITING
- ESTABLISHING SHOT
- SHOT/REVERSE-SHOT
- DIEGESIS
- NONDIEGETIC SOUND
- REFERENTIALITY AND INTERTEXTUALITY

Movie Brats: Intertextuality and Referentiality



Martin and Charlie Sheen on the set of *Apocalypse Now* in the Phillipinnes



- What makes a 'good' historical movie about war?

PLATOON

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“The way America learns history, unfortunately, is through movies.”

- Yvonne Latty cited by Alex Altman, 'Debating Iwo Jima,' *Time* (Vol. 171 No. 25, June 23 2008), p. 42

TWO SIDES OF HISTORY

On the frontline, there's no time for fear.
For 70,000 marines who fought with bombs blasting and guns blazing, the bloody battle for Iwo Jima was more than the turning point of World War II; it was the defining moment of their lives.

In the epic that *The New York Times* calls "a sweeping spectacle," Academy Award®-winning director Clint Eastwood taps into the single greatest emotional truth of warfare: soldiers may fight for their country, but they die for their friends. Hailed by critics as "a film of awesome power and blistering provocation, an amazing feat" (*Peter Travers, Rolling Stone*), *Flags of Our Fathers* is a powerful true story of heroism and bravery that should be shared and remembered.







LETTERS FROM IWO JIMA

The powerful companion to *Flags of Our Fathers*. From Academy Award®-winning director Clint Eastwood comes the untold story of the Japanese soldiers who defended their homeland against invading American forces during World War II. With little defense other than sheer will and the volcanic rock of Iwo Jima itself, the unprecedented tactics of General Tadamichi Kuribayashi (*Ken Watanabe, The Last Samurai*) and his men transform what was predicted to be a swift defeat into nearly 40 days of heroic and resourceful combat. Their sacrifices, struggles, courage and compassion live on in the taut, gripping film *Rolling Stone* calls "unique and unforgettable."



LANGUAGE (AUDIO)	ENGLISH 5.1 DTS HD MASTER AUDIO	FRENCH 5.1 DOLBY SURROUND	JAPANESE 5.1 DOLBY SURROUND	CAPTIONED ENGLISH SUBTITLED IN ENGLISH	WIDESCREEN 1.78:1	  	Audio Digital Surrounds encode up to 5.1 channels of discrete audio. Dolby Digital Surrounds encode up to 5 channels of discrete audio. Dolby Digital Surrounds encode up to 5 channels of discrete audio. Dolby Digital Surrounds encode up to 5 channels of discrete audio.	  
RESTRICTED	This product is a restricted trademark of Sony Electronics Inc. Sony Electronics Inc. is not responsible for the content of any website or any other source of information. Sony Electronics Inc. is not responsible for the content of any website or any other source of information. Sony Electronics Inc. is not responsible for the content of any website or any other source of information.							

THE BATTLE FOR IWO JIMA

FLAGS OF OUR FATHERS

A CLINT EASTWOOD FILM



Heroes are something we create, something we need.

LETTERS FROM IWO JIMA

A CLINT EASTWOOD FILM



The battle for Iwo Jima seen through the eyes of the Japanese soldiers.

“I have seen this movie. It was called Vietnam.”

- General Anthony Zinni on the Iraq war, April 2004, cited in *Iraq and the Lessons of Vietnam: Or, How Not to Learn from the Past* ed. by Lloyd Gardner and Marilyn B. Young (New York: New Press, 2007), p. 22.



“A MOVIE CALLED VIETNAM”

**What words, images and ideas do you most associate with the
Vietnam War movies?**

**What representations of the Vietnam War are you familiar
with, and what are there notable features?**

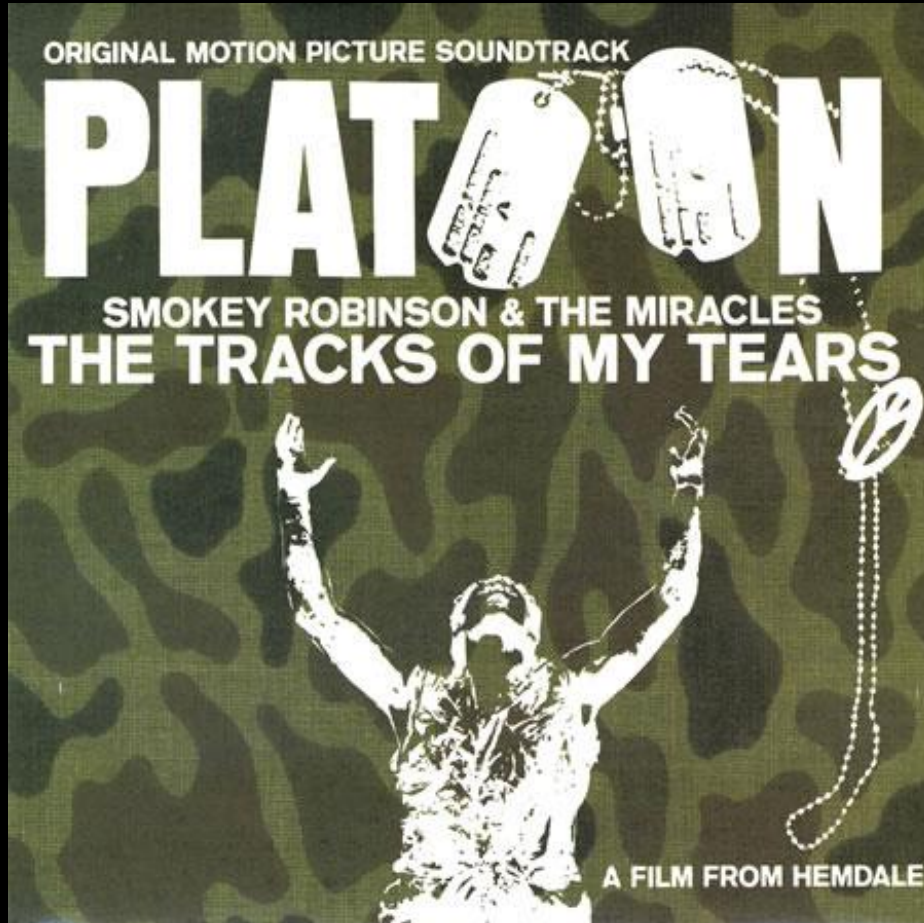
Vietnam as Media War: Photography



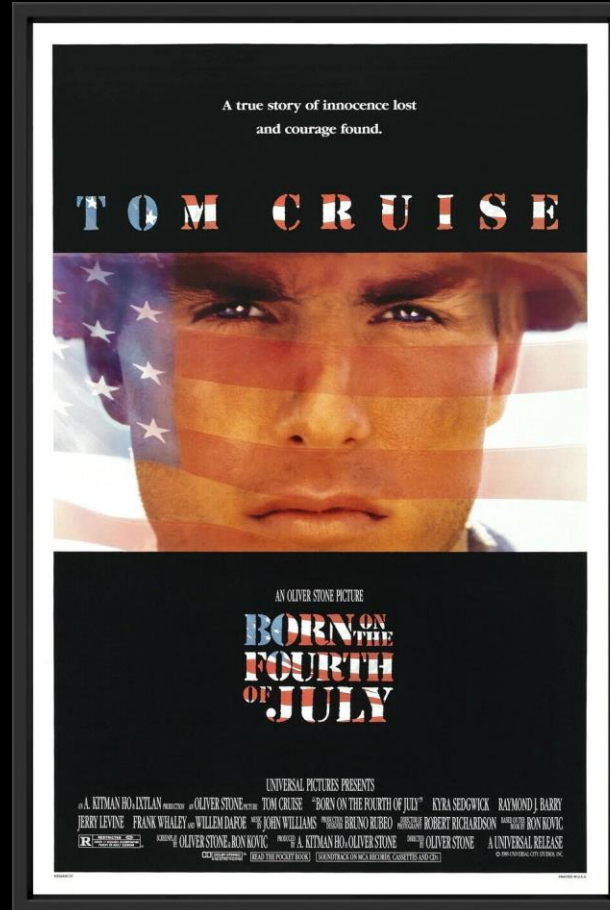
Vietnam as Media War: Television



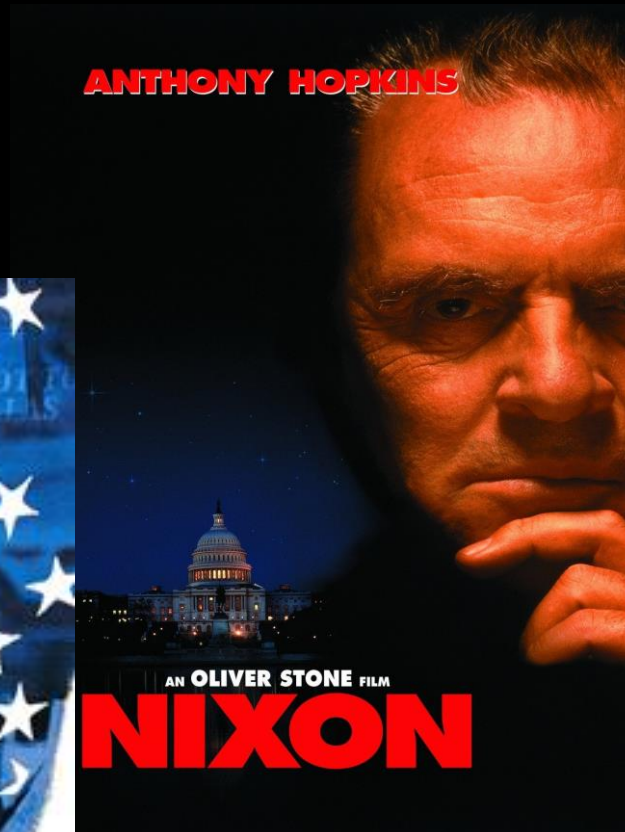
Vietnam as Rock n Roll War



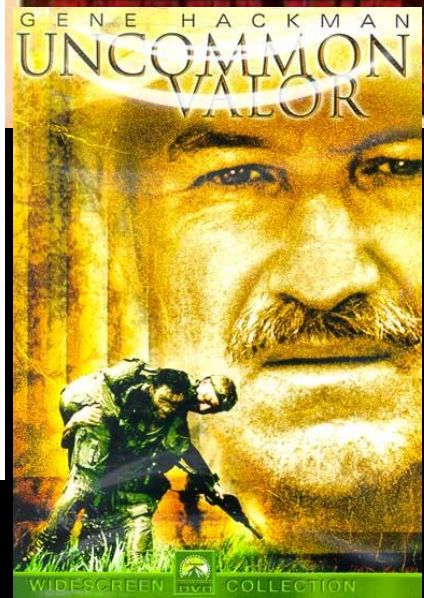
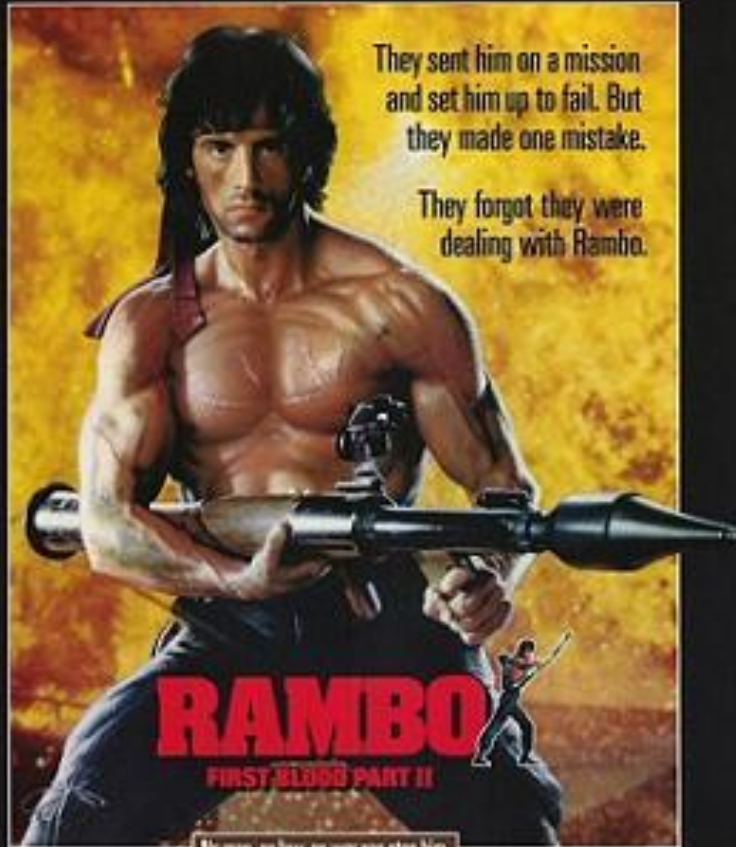
Oliver Stone's Vietnam Trilogy



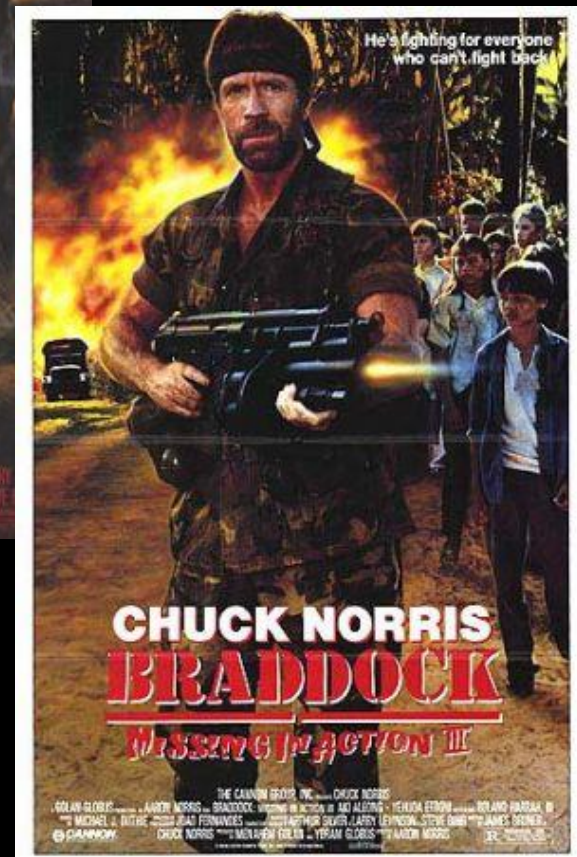
Oliver Stone, Vietnam and US Foreign Policy



STALLONE



MIA/POW Microgenre

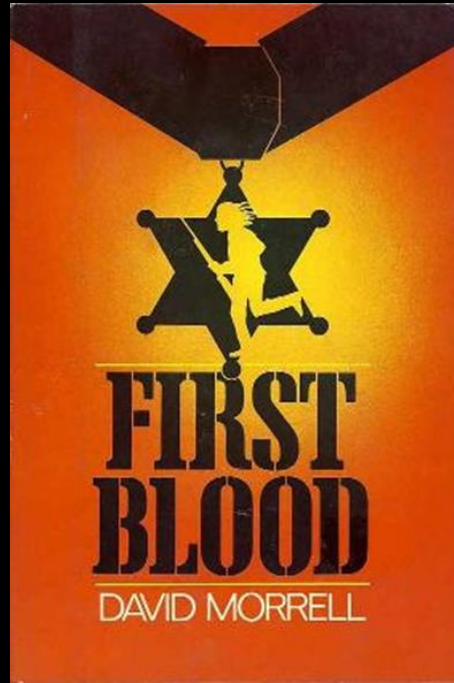


Homecoming Veterans

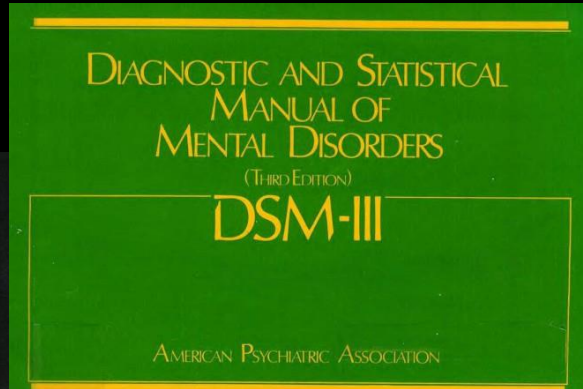
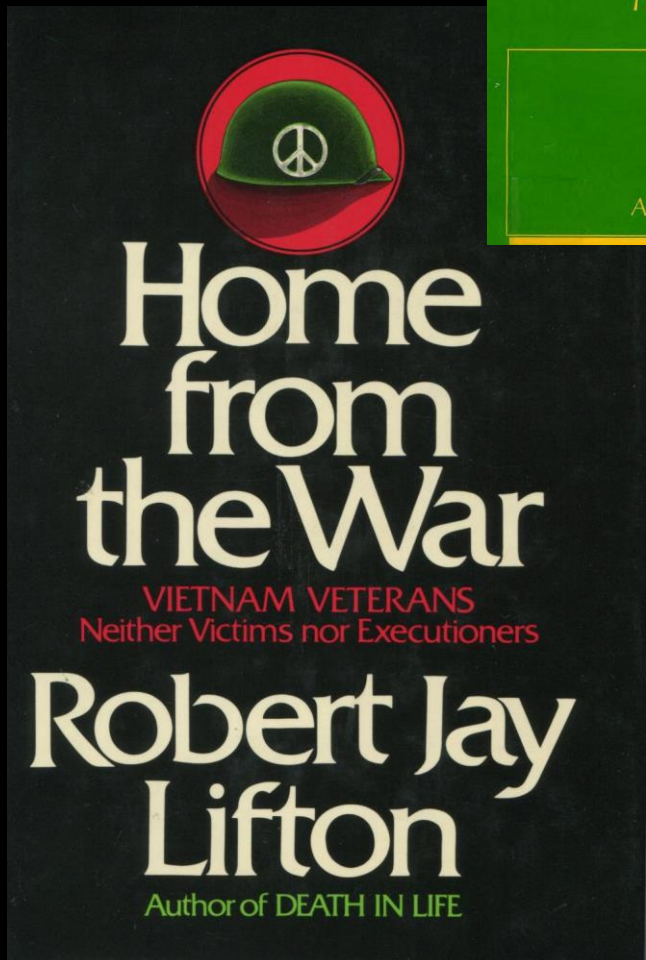


- In 1978, *The Deer Hunter* and *Coming Home* released to box office success and critical acclaim

Homecoming Veterans: *First Blood* (novel 1972, film 1982)



Post-Traumatic Stress Disorder (PTSD)



After campaigning by psychiatrists working with Vietnam veterans, the third edition of the *Diagnostic and Statistical Manual of Mental Disorders* (DSM-III, 1980) featured an entry for PTSD> Symptoms include:

- “recurrent painful, intrusive recollections”
- “recurrent dreams or nightmares” of a stress-inducing event
- dissociative states (popularly known as “flashbacks”)
- diminished responsiveness to the external world – or “psychic numbing”
- hyper-alertness
- an exaggerated startle response
- sleep disturbances
- avoidance of activities or situations that might arouse recollections of the traumatic event.

Perceptions of Vietnam Veterans: *First Blood* (novel 1972, film 1982)

Trautman: This mission is over, Rambo. It's over Johnny. It's over!

Rambo: Nothing is over! You just don't turn it off! It wasn't my war! You asked me, I didn't ask you! **And I did what I had to do to win! But somebody wouldn't let us win! And I come back to the world and I see all those maggots at the airport, protesting me, spitting. Calling me baby killer and all kinds of vile crap!** Who are they to protest me? Who are they? Unless they've been me and been there and know what the hell they're yelling about!

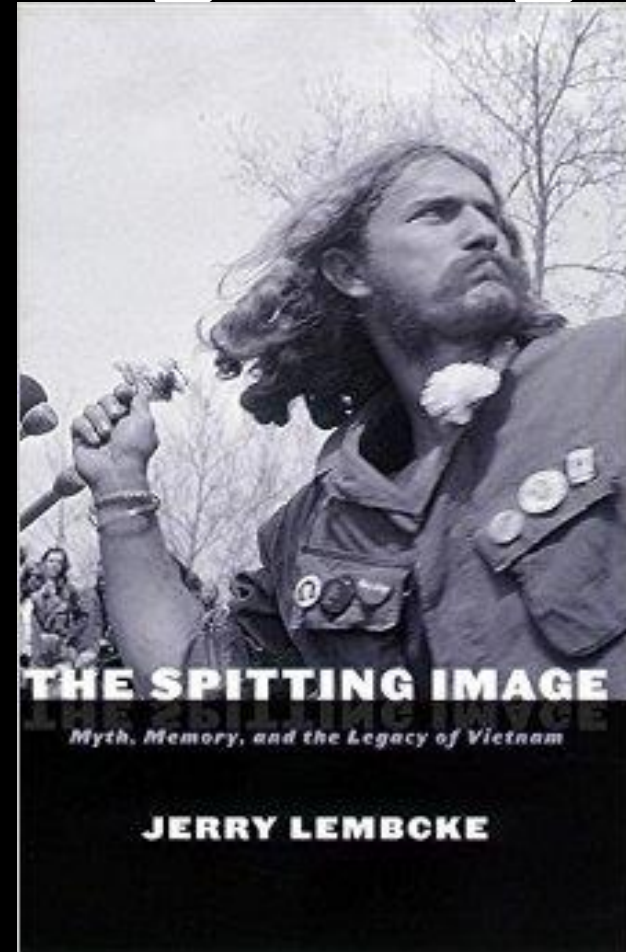
... Rambo: I can't get it out of my head. A dream of seven years. Everyday I have this. And sometimes I wake up and I don't know where I am. I don't talk to anybody. Sometimes a day - a week. I can't put it out of my mind.

Trautman: Look John, we can't have you running around out there killing friendly civilians.

Rambo: **There are no friendly civilians!**



Vietnam War and American Memory: *The Spitting Image*



Vietnam War and American Memory: Vietnam Veterans Memorial

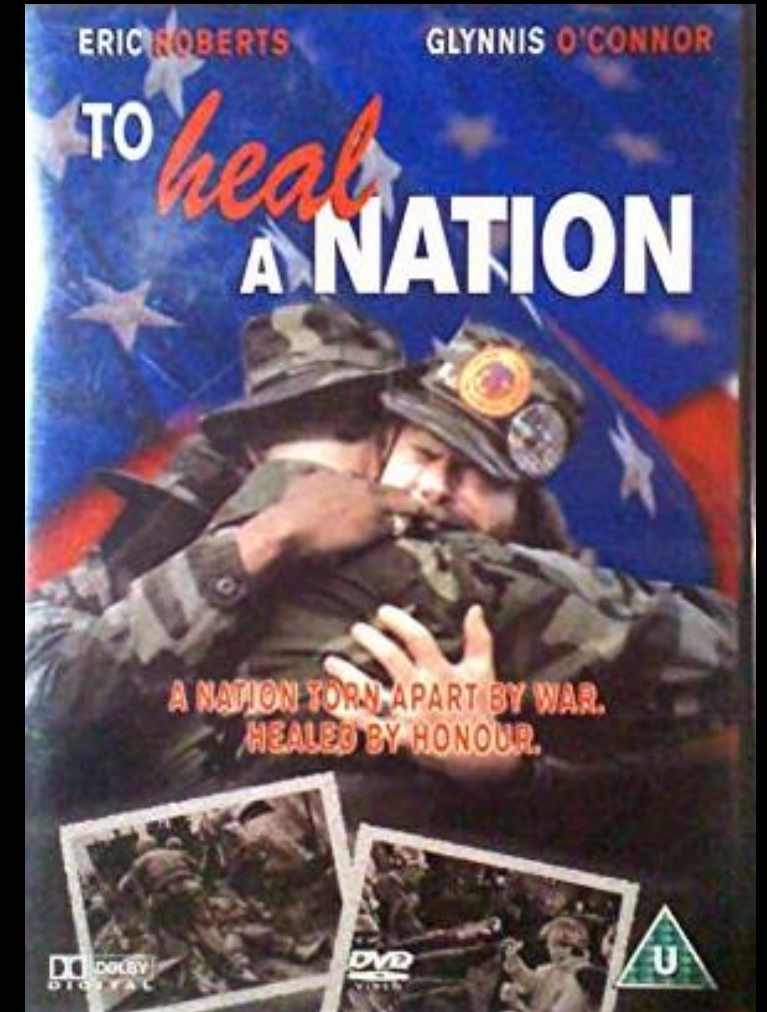
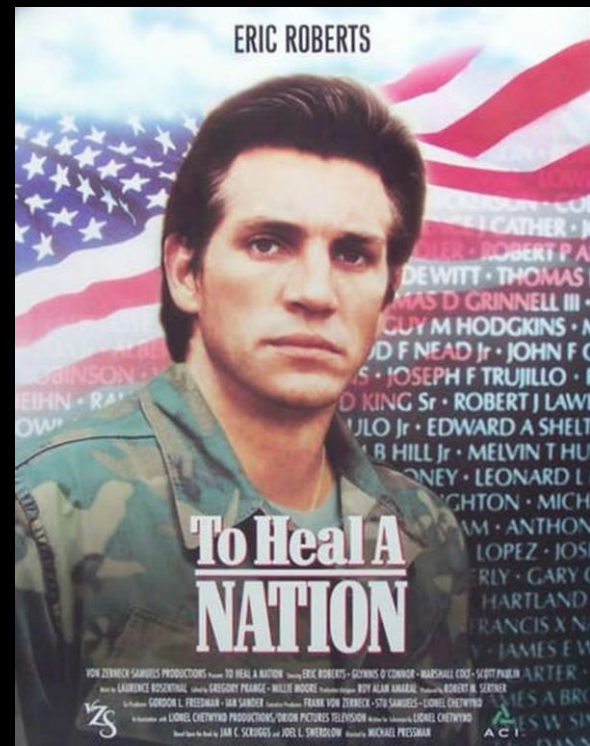


- VVM Fund est. May 1979 by Jan Scruggs (pictured), a Vietnam veteran: foot-soldier (corporal) in 199th Infantry Division
- Scruggs was aggrieved at “collective character assassination” of Vietnam veterans; claimed he was inspired to found VVMF after watching *The Deer Hunter* (1978) (“I’m going to build a memorial to all the guys who served in Vietnam ... it’ll have the name of everyone killed”)

Vietnam War and American Memory: *To Heal a Nation* (1988 TV Movie)

See:

<https://youtu.be/uUt9WYZY4Sw>



Vietnam War and American Memory

"When *Platoon* was first released, a number of people asked me 'Was the war really like that? I never found an answer, in part because, no matter how realistic and graphic, a movie is after all a movie, and war is only like itself. But I also failed to find an answer because what 'really' happened is now so **thoroughly mixed up in my mind with what has been said about what happened that the pure experience is no longer there.** This is odd, even painful, in some ways. But it is also **testimony to the way our memories work.** The Vietnam War is no longer a definite event so much as it is a collective and mobile script in which we continue to scrawl, erase, rewrite our conflicting and changing view of ourselves."

- Vietnam veteran William Adams in 1989, cited by Marita Sturken, *Tangled Memories: The Vietnam War, the AIDS Epidemic and the Politics of Remembering* (Berkeley: University California Press, 1997), p. 86.

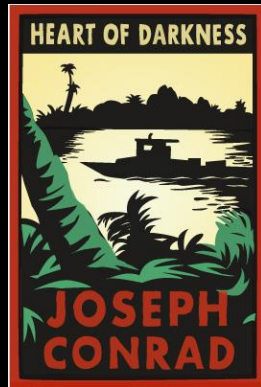
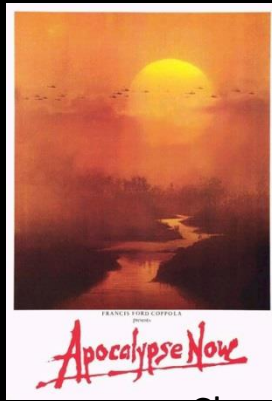
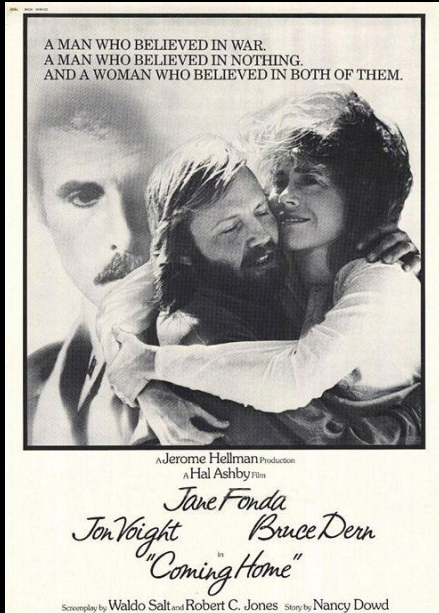
Part Two:

Narrativizing the Vietnam War

'Who knows what history is? It's just a bunch of stories people tell each other around the campfire'

- Quote attributed to Oliver Stone by Robert A Rosenstone

- What type of stories do Hollywood movies tell about the Vietnam War?
- How might they compare with narratives about other conflicts?
- What types of story do Oliver Stone's films tell about US history



Arnold Böcklin, *Odysseus and Polyphemus* (1896);
William Waterhouse, *Penelope and the Suitors by John* (1912);
Christophe Thomas Degeorge, *The Slaughter of the Suitors by Odysseus and Telemachus* (1812).



Vietnam Odysseys

"Not only does Odysseus have the hugely difficult problem of surviving the Trojan War, and then nine more years of travails, but also, once he manages to get home, lo and behold, he's facing dozens of cocky young men from a new generation thinking him long dead, now lusting after his wealth and his beautiful widow's consent in marriage. That he, weary from all his wanderings, actually accomplishes this homecoming by pretending to be a poor beggar and slaying these aggressors and reclaiming his wife, son, and island is the most glorious of his actions—and a deeply satisfying climax to one of the greatest stories we have."



CHASING THE LIGHT
OLIVER STONE

HOW I FOUGHT MY WAY INTO HOLLYWOOD
FROM THE 1960S TO *PLATOON*

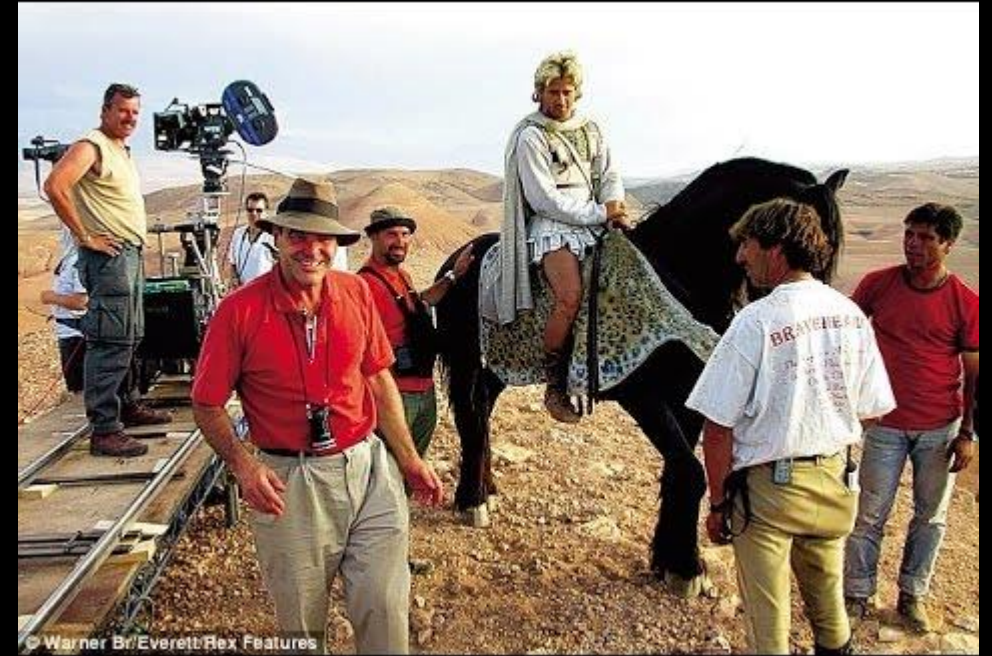
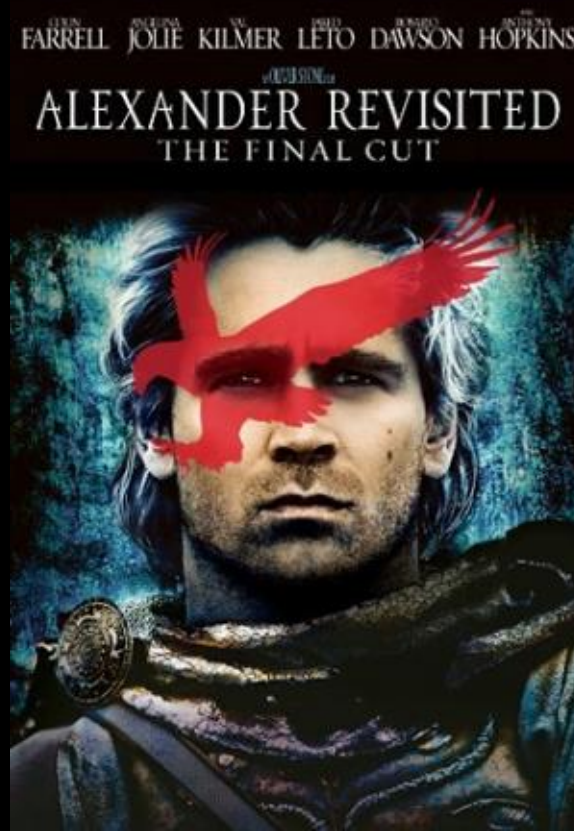
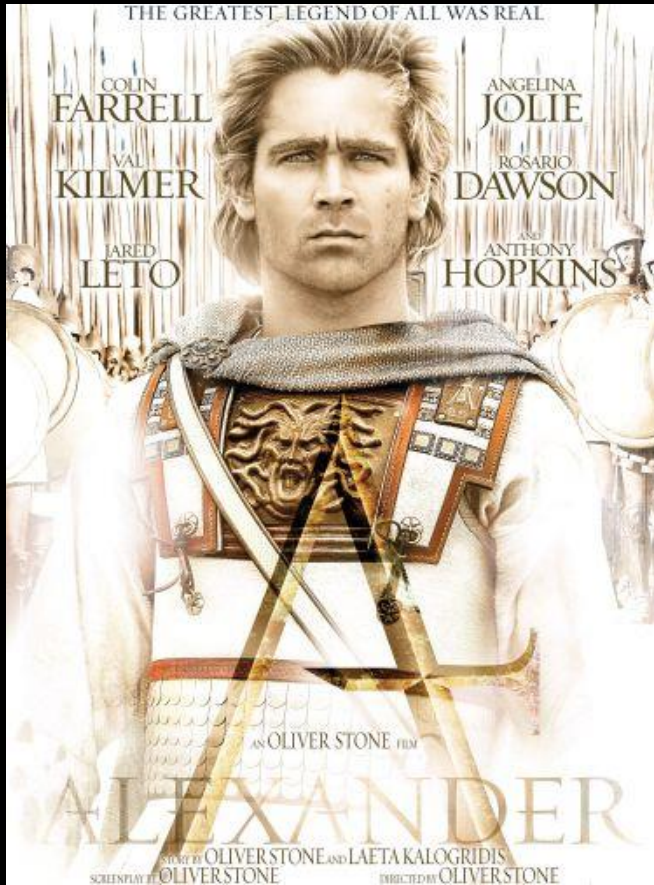
Vietnam Odysseys

To my mind, Odysseus is a Western hero parallel to Gautama Buddha in the Eastern tradition. But it's telling that to the Western mind, killing your rivals and reclaiming your wife and property has far more resonance than the story of Buddha's life, which embraces nonviolence. And that's why, in my own life, I kept coming back to Odysseus as an example of conscious behavior. I drew sustenance from it. If he could stick it out, so could I.

Given, then, that the mythic in all of us is hiding behind the ordinary, I searched for my equivalent Achilles, Hector, and Odysseus.



Alexander (2004)



Vietnam Odysseys

Stone on original *Platoon* concept:

"In my script, I'd model my alter ego on Odysseus, the wanderer struggling to find his way home. A young man without identifying traits beyond a vague educated-class status who goes innocently into hell and comes out the other side—a man darkened by his experience"



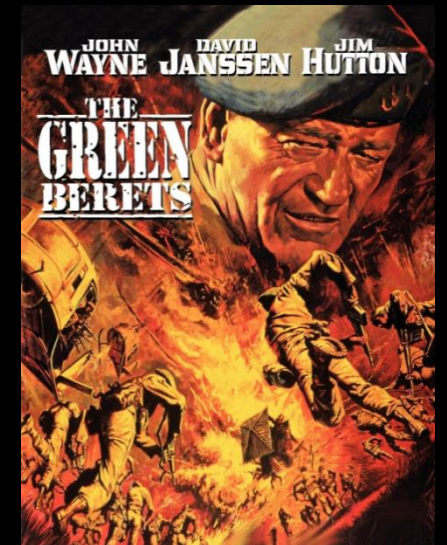
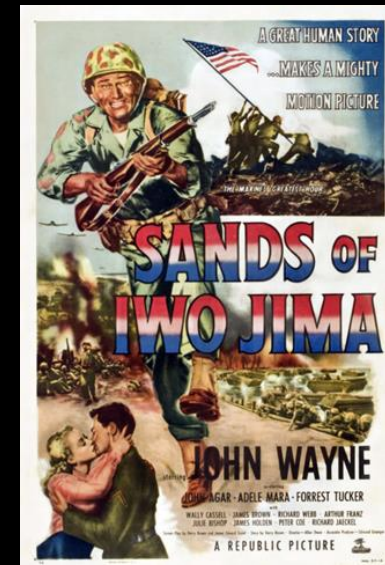
Vietnam as a “Different War”: Contentiousness within US



- The total number of US military personnel deployed in Vietnam over the course of the war was 2.7 million, peaking at 536,000 in 1968.
- US casualties totalled 58,220 dead, 303,644 wounded
- Widespread opposition to involvement in Vietnam in US; intersections with Civil Rights movement, second-wave feminism, Black Power, student protests, Sixties counterculture (hippies, Weathermen)

Vietnam as a “Different War”

- Contrasting experience as compared with enshrined American cultural memory of WWII
- Social, political and cultural divisiveness
- Reality/ignominy of defeat, failure



Movies and the Vietnam Experience

Every Saturday afternoon we'd all go down to the movies in the shopping center and watch gigantic prehistoric birds breathe fire, and war movies with John Wayne and Audie Murphy. Bobbie's mother always packed us a bagful of candy. I'll never forget Audie Murphy in *To Hell and Back*. At the end he jumps on top of a flaming tank that's just about to explode and grabs the machine gun blasting it into the German lines. He was so brave I had chills running up and down my back, wishing it were me up there. There were gasoline flames roaring around his legs, but he just kept firing that machine gun. It was the greatest movie I ever saw in my life.

Castiglia and I saw *The Sands of Iwo Jima* together. The Marine Corps hymn was playing in the background as we sat glued to our seats, humming the hymn together and watching Sergeant Stryker, played by John Wayne, charge up the hill and get killed just before he reached the top. And then they showed the men raising the flag

on Iwo Jima with the marines' hymn still playing, and Castiglia and I cried in our seats. I loved the song so much, and every time I heard it I would think of John Wayne and the brave men who raised the flag on Iwo Jima that day. I would think of them and cry. Like Mickey Mantle and the fabulous New York Yankees, John Wayne in *The Sands of Iwo Jima* became one of my heroes.

We'd go home and make up movies like the ones we'd just seen or the ones that were on TV night after night. We'd use our Christmas toys—the Matty Mattel machine guns and grenades, the little green plastic soldiers with guns and flamethrowers in their hands. My favorites were the green plastic men with bazookas. They blasted holes through the enemy. They wiped them out at thirty feet just above the coffee table. They dug in on the front lawn and survived countless artillery attacks. They burned with high-propane lighter fluid and a quarter-gallon of gasoline or were thrown into the raging fires of autumn leaves blasting into a million pieces.

BORN ON THE FOURTH OF JULY

RON KOVIC

*I am the living death
the memorial day on wheels
I am your yankee doodle dandy
your john wayne come home
your fourth of july firecracker
exploding in the grave*

Movies and the Vietnam Experience

I keep thinking about all the kids who got wiped out by seventeen years of war movies before coming to Vietnam to get wiped out for good. You don't know what a media freak is until you've seen the way a few of those grunts would run around during a fight when they knew that there was a television crew nearby; they were actually making war movies in their heads, doing little guts-and-glory Leatherneck tap dances under fire, getting their pimples shot off for the networks. They were insane, but the war hadn't done that to them. Most combat troops stopped thinking of the war as an adventure after their first few firefights, but there were always the ones who couldn't let that go, these few who were up there doing numbers for the cameras. A lot of correspondents weren't much better. We'd all seen too many movies, stayed too long in Television City, years of media glut had made certain connections difficult. The first few times that I got fired at or saw combat deaths, nothing really happened, all the responses got locked in my head. It was the same familiar violence, only moved over to another medium; some kind of jungle play with giant helicopters and fantastic special effects, actors lying out there in canvas body bags waiting for the scene to end so they could get up again and walk

it off. But that was some scene (you found out), there was no cutting it.

Dispatches Michael Herr

Fighting the John Wayne Syndrome

By ELSA BRENNER

IT has variously been called battle fatigue, shell shock and the Vietnam syndrome. But more recently psychologists are using the term post-traumatic stress to describe the disorder.

Whatever the term, the symptoms are often the same: flashbacks, nightmares, intrusive memories of a painful event, inability to concentrate, irritability and problems with relationships.

Its victims, suffering from what some have termed the John Wayne syndrome, often keep their feelings to themselves and attempt to deal with their problems alone, experts in the field say. Among the most likely to suffer from the disorder are armed forces personnel, emergency medical technicians, police officers and firefighters.

"We're talking about the people who very regularly face life-threatening situations, who experience things out of the range of normal human experience," said W. James Cosse, a Hartsdale psychologist.

A New Group Is Trained

County firefighters, realizing the need to deal with the stresses of their jobs and the importance of heading off serious emotional problems among their ranks, recently formed the Westchester County Paid Firefighters' Critical Incident Debriefing Team.

Twenty-three men — representing firefighters from Mount Vernon, New Rochelle, White Plains and Yonkers, — have been trained by Dr. Cosse to recognize the symptoms of stress dis-

order and to help fellow firefighters who have been traumatized in the line of duty.

"We attempt to get behind the big tough-guy facades that often mask the real feelings inside," said Dr. Cosse, who also does critical-incident counseling with the Scarsdale Police Department.

During four training sessions, each lasting three hours, Dr. Cosse taught

Firefighters form a team to intercede in times of crisis.

peer-counseling skills to members of the debriefing team so they could help colleagues deal with the difficult range of emotions that often follows intense rescue efforts.

'We're the Heroes'

"Historically, we're the heroes who aren't supposed to hurt or feel pain or be affected by the things we see, when in reality many of us are being torn apart inside," said Lieut. Roy Miserindino, coordinator of the debriefing unit and a member of the Mount Vernon Fire Department.

Lieutenant Miserindino recalled an incident 10 years ago in Yonkers when firefighters knew there were

children trapped inside a building but were uncertain about how to reach them.

"They had to decide which room to go to, and they ended up going to the wrong room," Lieutenant Miserindino said. "The bottom line was that the children were in a room that no one could get to. But that's not what the guys remembered afterward. They only could think that somehow they made a mistake, that somehow they failed."

The symptoms of post-traumatic stress often follow the death of a co-worker in the line of duty, the death of a civilian — especially a child — or the death of a victim despite heroic lifesaving efforts. But firefighters, instead of talking out their feelings, traditionally keep their emotions to themselves, said Lieutenant Miserindino, who holds a master's degree in psychology and is a licensed alcohol counselor.

Drinking Instead of Talking

He said firefighters often think it is a sign of weakness to talk about their disappointments or share feelings of sadness.

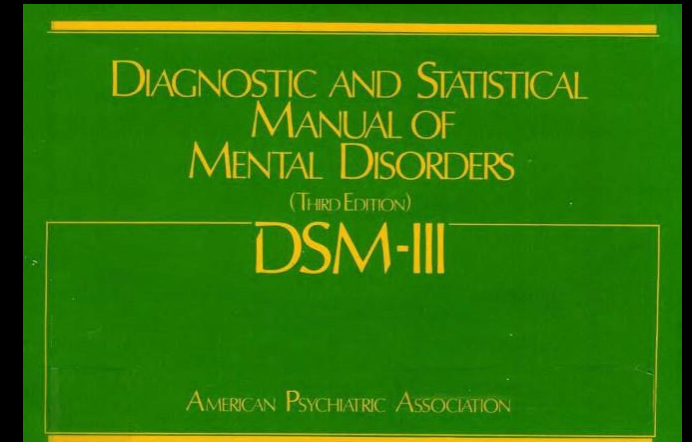
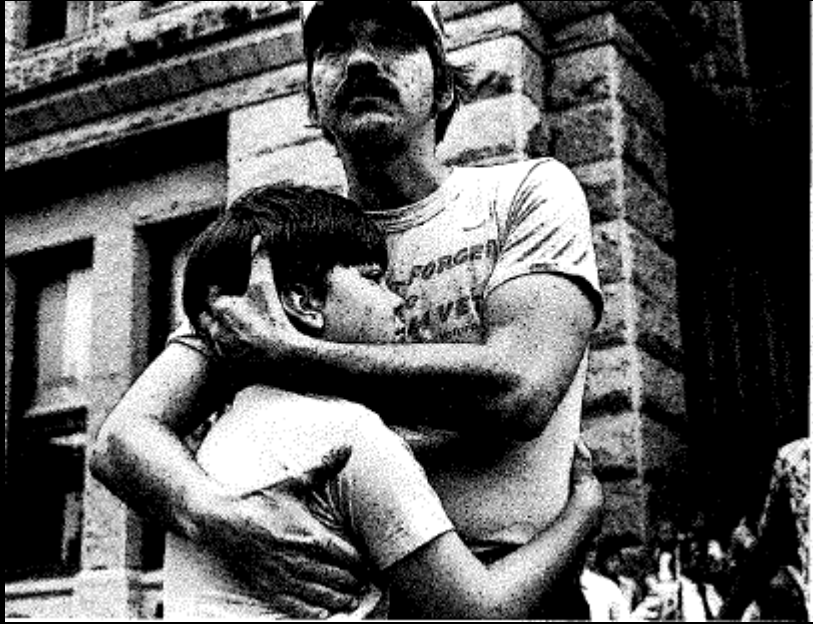
"Instead, a common thing after a rough night is to go out and have a few drinks," Lieutenant Miserindino said. "We're talking about an inherently high-stress job and lots of high blood pressure, heart attacks and not always the most constructive ways of working out feelings."

Lieut. Peter Mitchell, a member of the Yonkers Fire Department who began efforts to form the countywide debriefing team, said firefighters were "finally realizing that it's time for the John Wayne syndrome to go out the back door."

Elsa Brenner, 'Fighting the John Wayne Syndrome,' *New York Times*, 17 November 1991, section WC, p. 12



Vietnam As Trauma



- Actual physical and psychological trauma experienced by veterans (and exacerbated by homecoming experiences)
- Veterans a very visual, physical reminder of the war and its impact in American society
- Focus on trope of “healing” the scars, wounds, traumas inflicted upon veterans & nation alike

Vietnam Syndrome

“For too long, we have lived with the ‘Vietnam Syndrome.’ Much of that syndrome [was] created by the North Vietnamese aggressors ... They had a plan. It was to **win in the field of propaganda here in America what they could not win on the field of battle in Vietnam.** As the years dragged on, we were told that peace would come if we would simply stop interfering and go home.

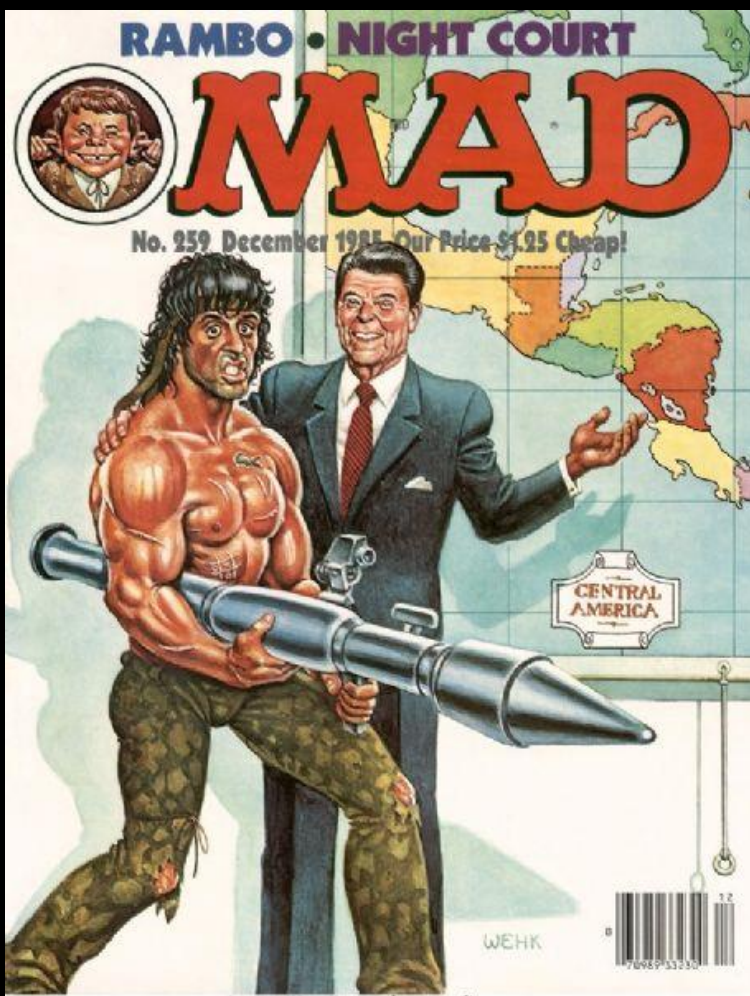
“It is time we recognized that ours was, in truth, a noble cause. A small country newly free from colonial rule sought our help in establishing self-rule and the means of self-defense against a totalitarian neighbor bent on conquest. **We dishonor the memory of 50,000 young Americans who died in that cause when we give way to feelings of guilt as if we were doing something shameful, and we have been shabby in our treatment of those who returned.** They fought as well and as bravely as any Americans have ever fought in any war. They deserve our gratitude, our respect, and our continuing concern.

“There is a lesson for all of us in Vietnam. If we are forced to fight, we must have the means and the determination to prevail or we will not have what it takes to secure the peace. And while we are at it, let us tell those who fought in that war that we will never again ask young men to fight and possibly die in a war our government is afraid to let them win.”

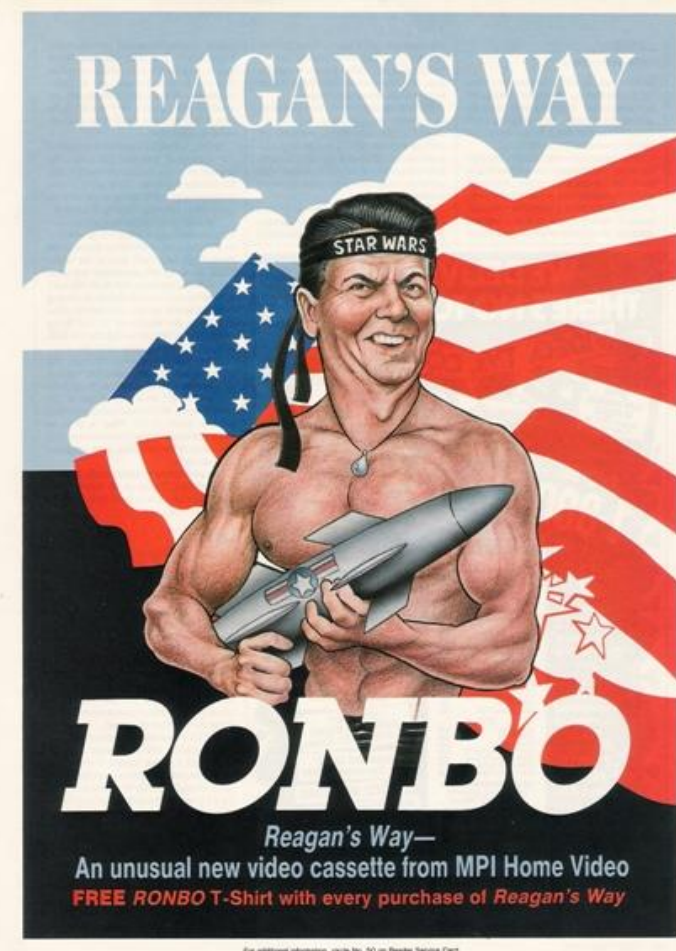
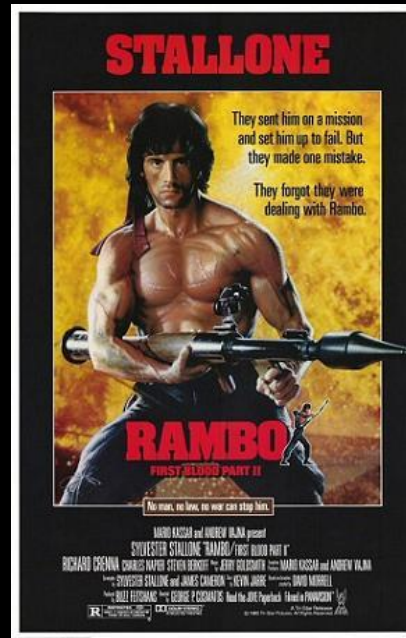
- Ronald Reagan, ‘Peace: Restoring the Margin of Safety,’ address to Veterans of Foreign Wars convention, Chicago, August 18 1980

(<http://www.reagan.utexas.edu/archives/reference/8.18.80.html>)



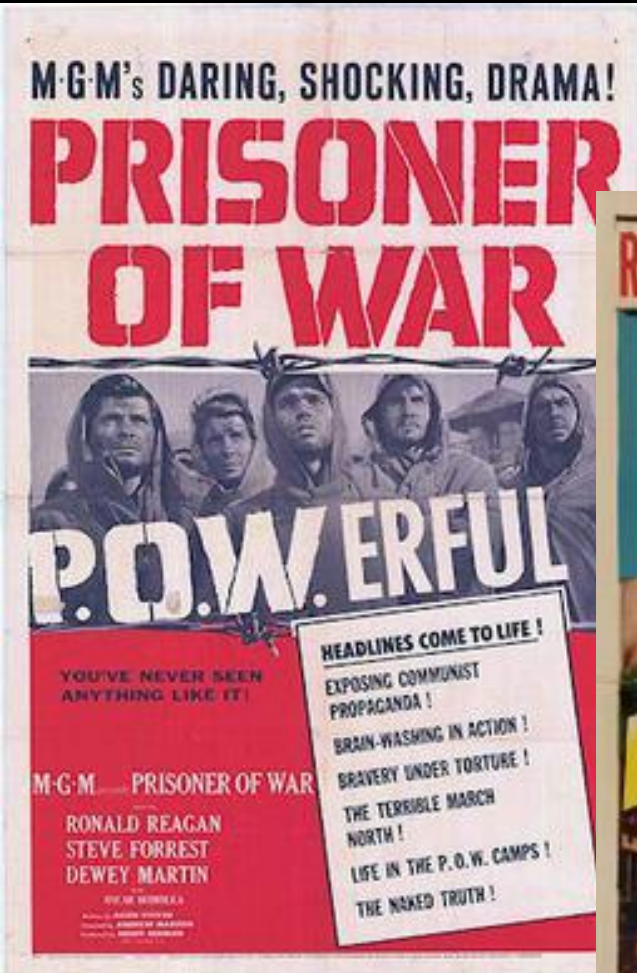


*‘Do we
get to
win this
time?’*



*Mad magazine
cover, December
1985; satirical
advert, 1986;
President and Nancy
Reagan posing with
Sylvester Stallone
and Brigitte Nielsen,
October 1985*

Reagan and the Movies



Reagan as George "The Gipper" Gipp in *Knut Rockne, All American* (1940);



Part Three: Oliver Stone as Filmmaker Historian

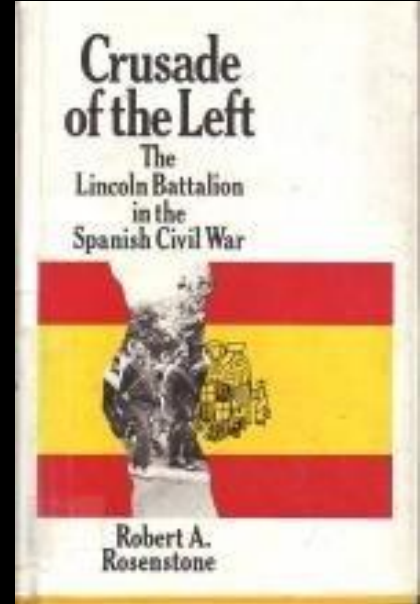
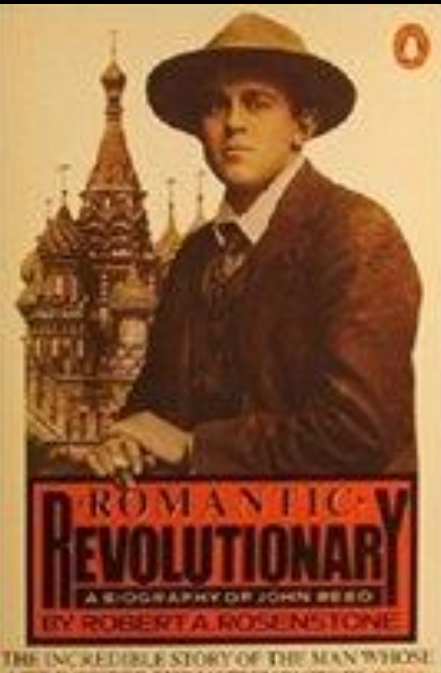
- **What are the strengths and weaknesses of films for academic historians?**
- **What are the strengths and weaknesses of film when compared to textual history?**

“Study the historian before you begin
to study the facts”

EH Carr in *What is History?*

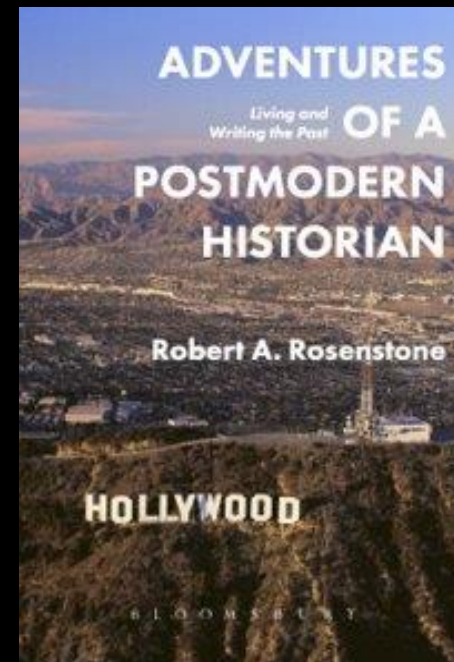
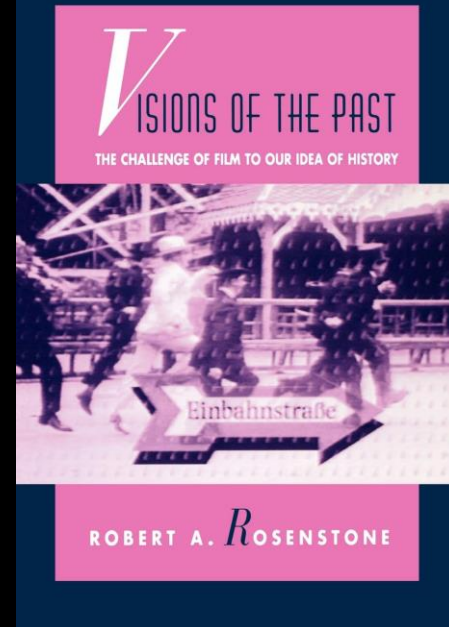
Robert A Rosenstone

- PhD in history from University of California, Los Angeles, 1966
- First two books *Crusade of the Left* (1969) and *Romantic Revolutionary* (1975) adapted as films
- Seminal essay on film: 'History in Images/History in Words: Reflections on the Possibility of Really Putting History onto Film,' *The American Historical Review* 93:5 (December 1988), pp. 1173-1185.



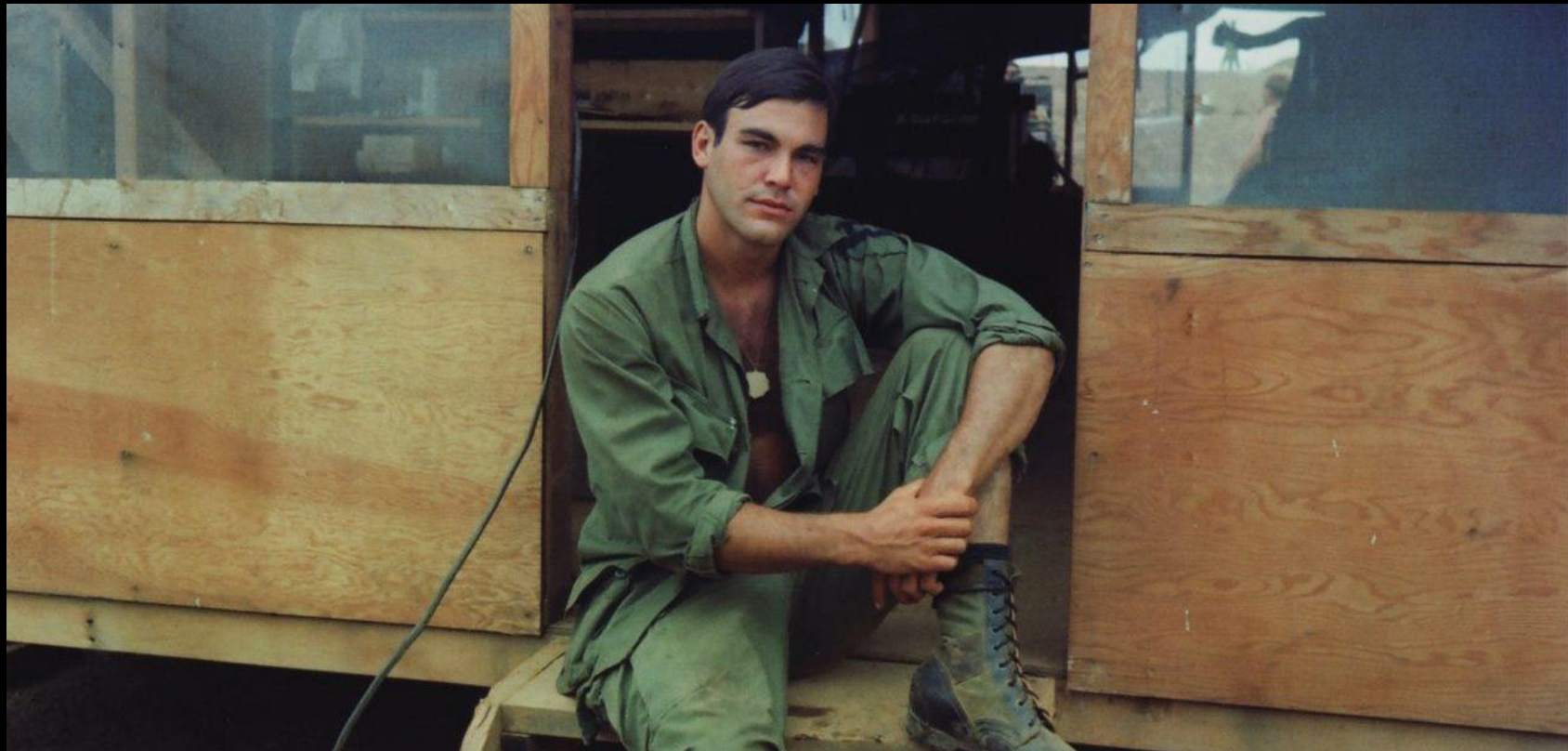
Robert A Rosenstone

- 1989 edited first film section in *American Historical Review*
- 1995 edited *Revisioning History: Filmmakers and the Construction of the Past* and published monograph *Visions of the Past: The Challenge of Film to Our Idea of History*
- 1997: cofounder of *Rethinking History: The Journal of Theory and Practice*
- 2006: *History on Film/Film on History*
- 2016: *Adventures of a Postmodern Historian*



Oliver Stone, 'We Were Not the Good Guys Anymore,' *The Massachusetts Review* 29:3 (1988), pp. 423–427.

What insights does Stone's essay provide as regards his biography, his political opinions and his interpretation of the Vietnam War?

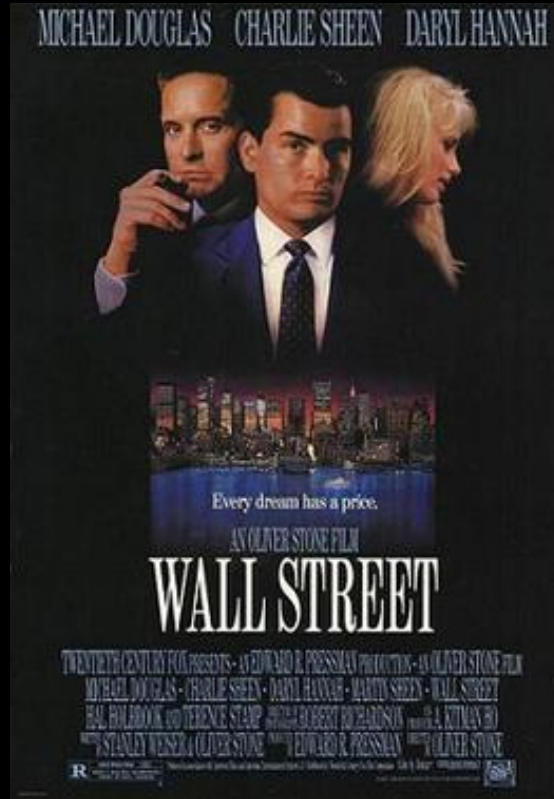




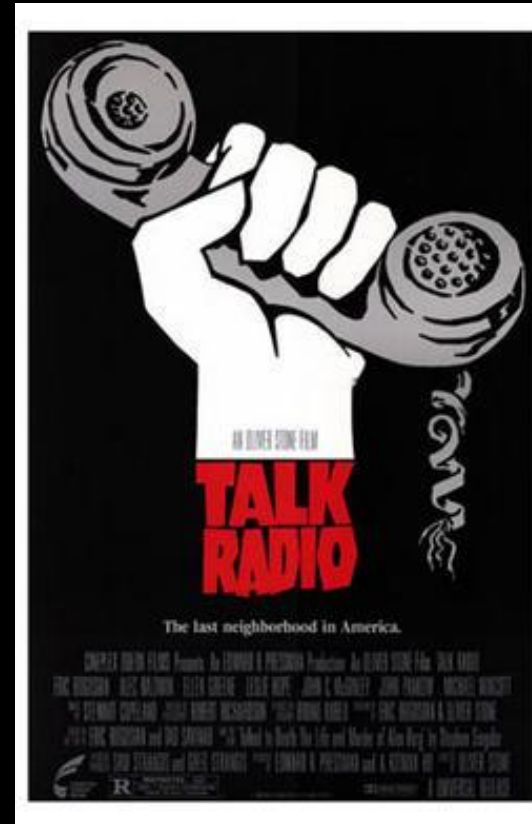
Oliver Stone Select Filmography: Director



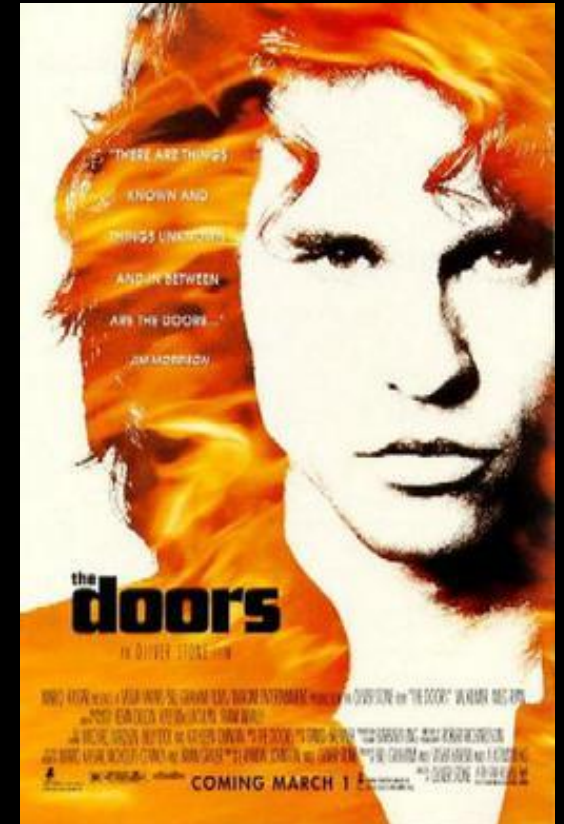
1986



1987



1988



1991

Oliver Stone Filmography: Screenplays



1978



1982 – directed by
John Milius (writer of
Apocalypse Now)



1983

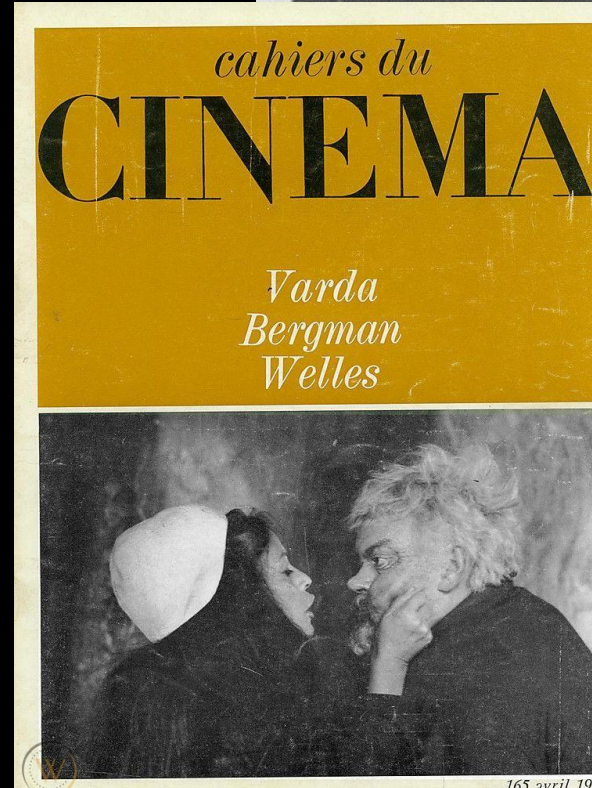
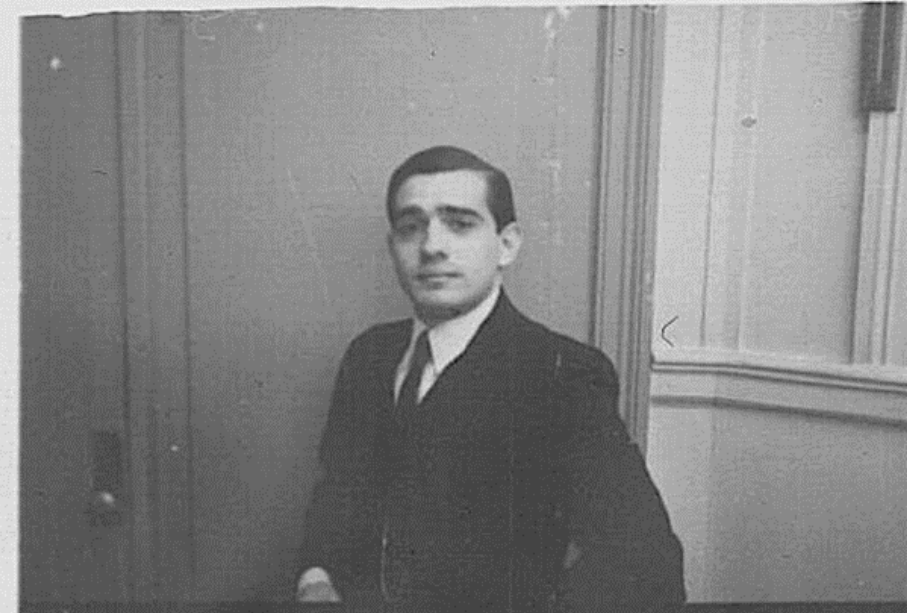
Oliver Stone Biography

- b. 1946 – son of Louis Stone (born Louis Silverstein), later a stockbroker, and Jacqueline Goddet: met during Louis's service in France during WWII
- Dropped out of Yale University to teach overseas – inc. in south Vietnam
- Served two years in US army in Vietnam (1967–1968)
- Used GI Bill to study film at New York University, making a 12-minute film *Last Year in Viet Nam*.
- Studied under Martin Scorsese



Growth of Film Studies

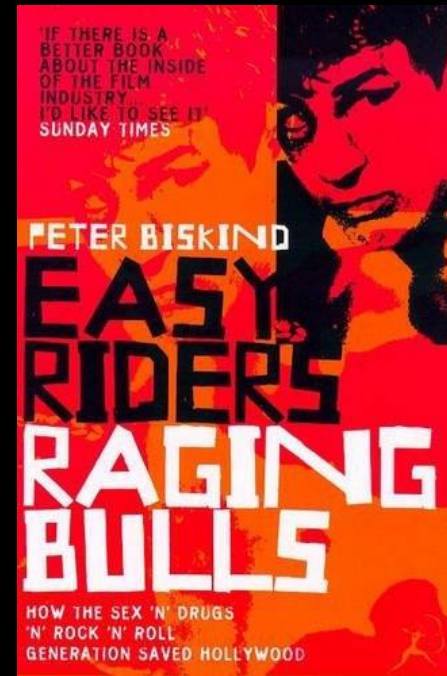
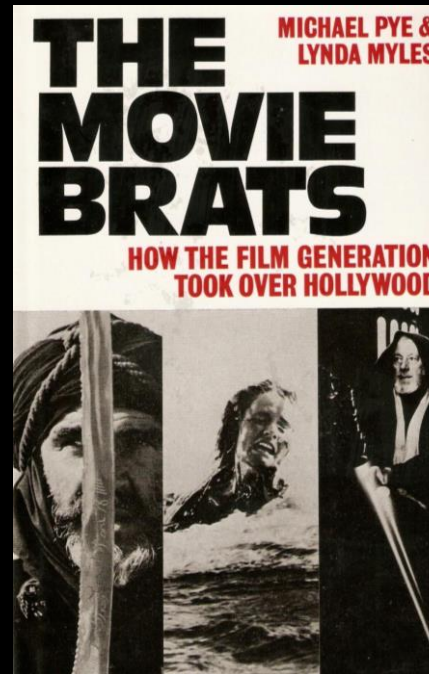
- NYU film department est. 1965 – Scorsese graduated with MA in 1966
- Moscow Film School (now Gerasimov Institute of Cinematography) est. 1919
- University of Southern California School of Cinematic Arts, est. 1929
- *Cahiers du Cinéma* est. 1951
 - close association with *nouvelle vague*
 - newfound aesthetic and artistic appreciation for Hollywood
 - proponent of *auteur theory*



The Movie Brats

- College-educated *Cinephile auteurs* who became dominant figures in the 'New Hollywood' forged in the late 1960s and early 1970s

- Steven Spielberg, Martin Scorsese, Brian De Palma, George Lucas and Francis Ford Coppola



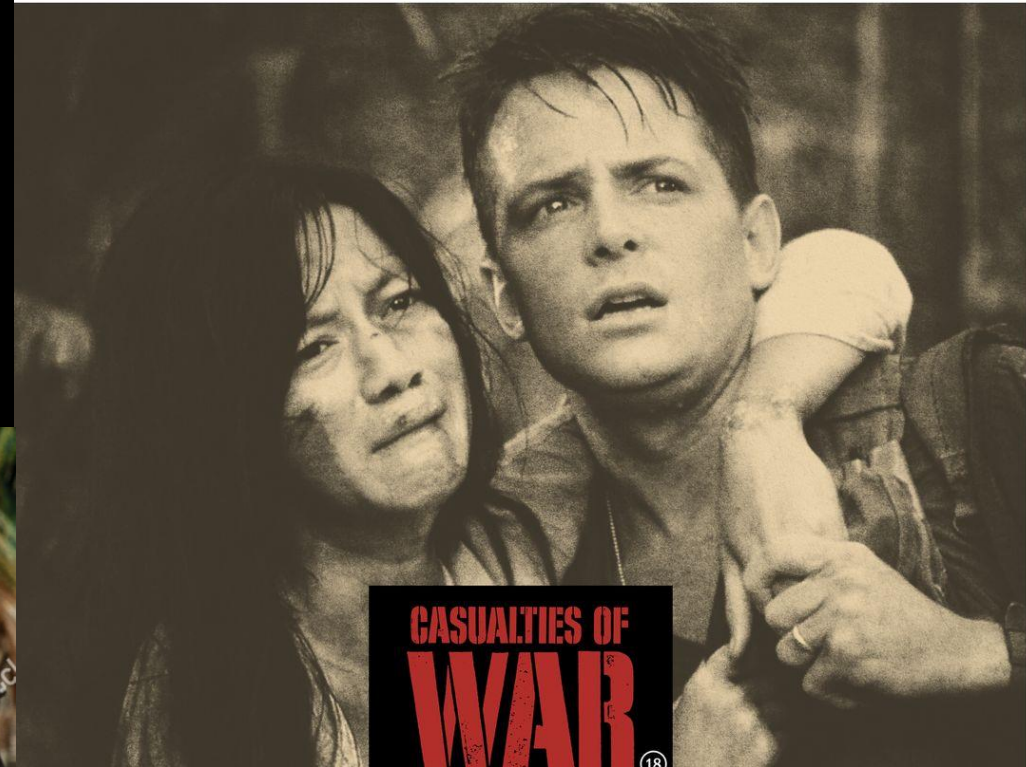
Movie Brats and Vietnam: *Taxi Driver* (1976)



Movie Brats and Vietnam: *Casualties of War* (1989)



FROM THE DIRECTOR OF "THE UNTOUCHABLES"



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Private Eriksson alone saw kidnap, rape and murder.

This is the true story of his solitary defiance.

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DIRECTOR OF PHOTOGRAPHY STEPHEN H. BURUM A.S.C. CO-PRODUCER FRED CARUSO BASED UPON THE BOOK BY DANIEL LANG SCREENPLAY BY DAVID RABE PRODUCED BY ART LINSON DIRECTED BY BRIAN DEPALMA

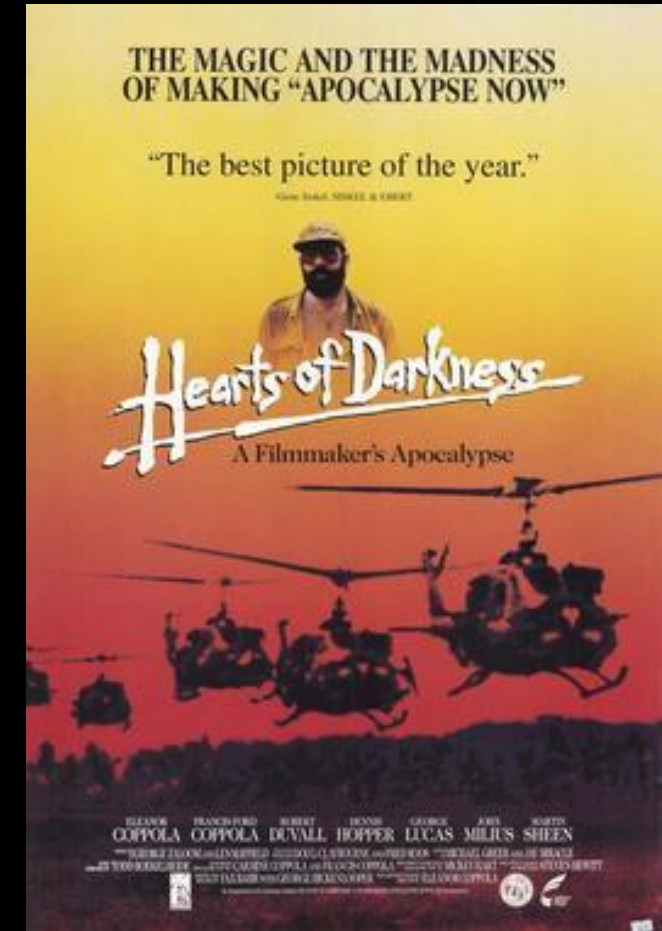
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Movie Brats and Vietnam: *Apocalypse Now* (1979)





- Why does Rosenstone think historians have traditionally been resistant to using films as a legitimate historical source?
 - What challenges to (capital 'h') History does cinema pose?
 - Why is that films often seem to fall short of the standards expected of academic history?



- **Why is Rosenstone sympathetic to the possibilities and potentialities of films as a mode of expressing knowledge about the past?**
 - How does he rebut criticisms of film by traditional historians?
 - What similarities does he suggest exist between textual, academic history and history as presented in film?
 - Why does he think the ideas of postmodern theorists are helpful in thinking through the relationship of history and cinema?



- Why does Rosenstone think it is possible for a director to be considered a ‘**filmmaker historian**,’ and does Oliver Stone merit this distinction?
 - What are the strengths and weaknesses of Stone’s films according to Rosenstone?
 - What historical ‘arguments’ about war does Rosenstone claim are made by films such as *Platoon*, *Born on the Fourth of July* and *Heaven and Earth*?
 - What historical ‘arguments’ about war does Rosenstone claim are made by biographical films such as *JFK* and *Nixon*?

Stone as Historian?

Ultimately, do you think Stone can properly be considered an historian, and why?

Can you think of other filmmakers that might warrant the title 'filmmaker historian'?

