



Virtual Voyages **CINEMA AND TRAVEL**

Jeffrey Ruoff, editor

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A Jean Rouch et Jay Ruby

LES MAÎTRES FOUS

I ALWAYS THINK OF DOCUMENTARY
AS HAVING CERTAIN FUNDAMENTAL CHAPTERS.
THE FIRST CHAPTER IS OF COURSE THE TRAVELOGUE.

—JOHN GRIERSON

CONTENTS

Acknowledgments xi

JEFFREY RUOFF Introduction: The Filmic Fourth Dimension:
Cinema as Audiovisual Vehicle 1

I Traveling Machines SPACE, TIME, DIFFERENCE

TOM GUNNING “The Whole World Within Reach”: Travel Images
without Borders 25

LAUREN RABINOVITZ From *Hale’s Tours* to *Star Tours*: Virtual
Voyages, Travel Ride Films, and the Delirium of the Hyper-Real 42

RICK ALTMAN From Lecturer’s Prop to Industrial Product:
The Early History of Travel Films 61

II Travelogues and Silent Cinema

JENNIFER LYNN PETERSON “The Nation’s First Playground”:
Travel Films and the American West, 1895–1920 79

PAULA AMAD Between the “Familiar Text” and the “Book of the
World”: Touring the Ambivalent Contexts of Travel Films 99

HAMID NAFICY Lured by the East: Ethnographic and Expedition
Films about Nomadic Tribes—The Case of *Grass* (1925) 117

PETER J. BLOOM Trans-Saharan Automotive Cinema:
Citroën-, Renault-, and Peugeot-Sponsored Documentary Interwar
Crossing Films 139

ALEXANDRA SCHNEIDER Homemade Travelogues: *Autosonntag*—
A Film Safari in the Swiss Alps 157

III Travelogues in the Sound Era

DANA BENELLI Hollywood and the Attractions of the
Travelogue 177

AMY J. STAPLES “The Last of the Great (Foot-Slogging) Explorers”:
Lewis Cotlow and the Ethnographic Imaginary in Popular Travel
Film 195

JEFFREY RUOFF Show and Tell: The 16mm Travel Lecture Film 217

ALISON GRIFFITHS Time Traveling IMAX Style: Tales from the
Giant Screen 238

Works Cited 259

Contributors 283

Index 285

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The Filmic Fourth Dimension

CINEMA AS AUDIOVISUAL VEHICLE

|||||

The cinema is a machine for constructing relations of space and time; the exploration of the world through images and sounds of travel has always been one of its principal features. This anthology focuses on the travelogue film, a form that dominated the early cinema period from 1895 to 1905, played an important role in the consolidation of documentary and ethnographic film in the second and third decades of the twentieth century, flourished in the post-World War II era of 16mm distribution, and continues to this day in IMAX theaters as well as a host of non-theatrical venues. The travelogue is certainly the “first chapter” of the history of documentary, as John Grierson suggests (Sussex 1975: 29), but it is also manifest in avant-garde cinema, home movies, and fiction films. For generations, audiences around the globe have viewed other cultures through fictional and nonfictional travel imagery. The travelogue returns the cinema to its vocation as a machine for knowing the world, the visionary device that the documentary filmmaker Dziga Vertov imagined in 1924, “the microscope and the telescope of time” (1984: 41). Theorizing the cinema as a machine for travel returns us to questions about the basic cinematic apparatus but without the essentialist assumptions that guided earlier approaches in film studies. Instead, *Virtual Voyages* proposes historically grounded approaches that illuminate our understanding of the medium by seizing different instances in its use and reception over the past one hundred years.

Why Travelogues?

Travelogues are not to be celebrated simply because they are a fascinating, neglected form. Travelogues matter because they are an intrinsic form of cinema, consonant with common parlances such as the *traveling* shot and *motion* pictures. Regardless of the multiple ways of dating the origins of cinema, the travelogue played a fundamental role in its conception and earliest configurations. The travelogue often involves a live component, embracing experiential and performative dimensions of the cinematic experience that challenge our conceptions of the medium. Frequently episodic, travelogue narration offers an alternative to hegemonic narrative forms in both the documentary and the feature fiction film. Moreover, industrialized forms of representation (photography, the illustrated daily newspaper, movies) arose together with industrialized modes of transportation (the steamship, the train, the automobile), and these diverse components of our modern world intersect precisely in travel, tourism, and colonialism; in the vortex of these forces lies the travelogue. The goal of this volume is to understand representations of travel in the history of cinema and to share these investigations with scholars and students in a variety of disciplines, including film studies, cultural studies, anthropology, sociology, geography, and history.

The Travelogue as Education

The live illustrated travel lecture is one of the pre-cinematic forms that influenced the basic vocabulary of motion pictures. Charles Musser and X. Theodore Barber have done pioneering work on individual travel lecturers (Musser 1984; Barber 1993).¹ They demonstrated the play between education and pleasure in travelogues, a feature that Richard Altick refers to as “rational amusement” in his magisterial study of British public entertainment from 1600 to 1851, *The Shows of London* (1978: 3). Of the art of the eighteenth-century panorama (a scene depicted on a moving cylindrical canvas), Altick notes that viewers could count on being “edified, never corrupted” (184). From nineteenth-century American magic lantern travel lectures (Barber 1993: 69), through the twentieth-century travelogue film, and even in today’s IMAX movies, the educational justification for travelogues—whatever its actual merits—often draws to



1 A full house for an evening of Holmes's travelogues at Orchestra Hall in Chicago. Courtesy of the Burton Holmes Collection, Seattle, Wash.

theaters audiences who are otherwise alienated from fiction film: "The travel lecture emerged [at the outset of the twentieth century] as the antithesis of the dominant film industry. The one appealed to a small elite seeking education and entertainment, the other to a mass audience seeking amusement" (Musser and Nelson 1991: 181–82). Early-twentieth-century travelogue presenters such as Lyman Howe and Burton Holmes distinguished their presentations by appeals to those for whom simple entertainment was not sufficient rationale for motion picture attendance (Figure 1). Rick Altman's dissection of the term "illustrated lecture" (see his essay in this volume), together with his discussion of the Chautauqua circuit, further indicates how the form combines education with ornament.

Most travelogues fly under the rubric of instruction. As such, they participate in what Bill Nichols, in his discussion of documentary representation, has referred to as the instrumental "discourses of sobriety" (1991: 3). The educational impulse of the travelogue is one of its defining characteristics, even when it is a pretext for other, less edifying, pleasures. This feature allows Sony Classics to aggressively market such IMAX movies as

Across the Sea of Time (1996) to high school teachers, when its principal highlights include purely sensational 3D experiences: a helicopter flyby, a phantom subway ride, and a Coney Island roller-coaster romp. Producers and distributors understand that the educational stamp carries cultural capital that may be exploited for other purposes, as was the case with the sex-ed *Aufklärungsfilme* screened in Weimar Germany after World War I, described by the German film historian Lotte Eisner as “supposedly devoted to sex-instruction but treating straightforward brothel stories in pseudo-scientific fashion” (1973: 309).

As Paul Fussell notes in his pioneering study *Abroad: British Literary Traveling between the Wars*: “Before the development of tourism, travel was conceived to be like study, and its fruits were considered to be the adornment of the mind and the formation of the judgment” (1980: 39). The promise of instructional entertainment still holds sway in the domain of the travelogue. The French organization *Connaissance du Monde*, which celebrated its sixtieth anniversary in 2003, claims at its website to be “the most important organization of filmed lectures in the world.”² The live performance I attended at the Cinéma Renoir in Aix-en-Provence, *Québec, je t’aime*, was showing in alternation with *The Matrix Revolutions* (2003), to mutually exclusive audiences, confirming that travelogue viewers are still looking for movies that offer something other than the current diet of sex, violence, and special effects available in commercial fiction films (Figure 2). Many cinematic travelogues traffic in the classificatory tendency Ali Behdad finds in nineteenth-century Western tourist guides about the Orient “systematic bodies of encyclopedic knowledge that provided the traveler with information on everything” (1994: 39). Here we are in the realm of what the director Luis Buñuel, recalling his own schooling, called “useless facts” (1984: 3).³ This educational impulse is further echoed in the many tours sponsored by American universities and other nonprofit organizations such as the National Geographic Society. While writing this introduction, I received a brochure from Smithsonian Journeys, “The Best in Educational Travel.” Appropriately enough, one of the tours goes to the “tiny mountain village of Telluride for the thirty-first Telluride Film Festival,” an event programmed by my Dartmouth colleague Bill Pence. Even in our age of mass tourism, *pace* Fussell, connections between travel and education persist.

As archaic as live travelogue lectures might appear today, they are curiously similar to our practices as teachers and scholars, relying heavily on face-to-face encounters, whether in classrooms, lecture halls, seminars,



2 Poster for the 2003–2004 season of Connaissance du Monde at the Cinéma Renoir in Aix-en-Provence, France. Courtesy of Photo Hall BICC, copyright Photo Hall BICC.

or conferences. Indeed, the “show and tell” mode of lecturing as well as “studying abroad” remain staples of liberal arts education. The performative dimension of live narration also appears in alternative cinema modes; presentations of home movies typically include in-person narration, often by the filmmaker (Ruoff 1992b: 295; Chalfen 1987). The presence of the filmmaker/artist has similarly been a significant dimension of experimental film exhibition, at least since Maya Deren’s activities in the late 1940s (Rabinovitz 1991: 49–91). Indeed, *Cross-Cultural Filmmaking: A Handbook for Making Documentary and Ethnographic Films and Videos* cites the filmmaker Trinh Minh-ha’s advice for independent producers: “Once your film is released you may have to travel with it” (Barbash and Taylor 1997: 460). Trinh further mentions firsthand encounters with the public as a constitutive feature of independent film, a contention that surely deserves additional analysis. Beyond such alternative cinemas, movie festival audiences, such as those at Telluride, also take for granted the in-person appearances of directors and stars, accompanying their films. Touring with *Reservoir Dogs* (1992), Quentin Tarantino reportedly “did more than four hundred interviews and travelled something approaching sixty thousand miles” (Clarkson 1995: 178). In all these instances, the presence of the filmmaker turns the director into a star and the movie into a performative event (Altman 1990: 2–4), which should force us to rethink our infatuation with films as texts.

Tourism, Transportation, and Representation

According to the travelogue producer Thayer Soule, the lecturer Burton Holmes “did more to start people traveling than anyone except Henry Ford” (1997: 14). While this claim is impossible to substantiate, there is an obvious link between the armchair traveler—whose virtual experience of travel may come from a movie instead of a book—and the traveler who physically moves through time and space. Furthermore, movies of all kinds encourage travel. For example, tourism is among the most important industries in Tunisia, as it is, incidentally, where I live in Vermont. *The Rough Guide to Tunisia* is just one of many that lists the feature fiction films shot on location there. Luke Skywalker’s desert planet home Tatooine is named after the Tunisian town of Tataouine and a number of the sets of *Star Wars* (1977) and its prequels may be visited in towns and dunes in the south. Tunisian travel agencies offer organized tours for aficiona-

dos that include travel to Matmata to visit the Hotel Sidi Driss, where “you can sit down to a meal in the exact spot Luke had dinner with his aunt and uncle” (Jacobs and Morris 2001: 319).⁴ Obviously, travelers who seek the locations where their favorite films were shot have clear precursors in those who follow in the footsteps of their favorite authors (Matos 1992: 219). As is the case with ride films such as *Star Tours* (see Lauren Rabinovitz’s essay in this volume), tourism inspired by movies gives viewers the chance to revisit experiences and landscapes already mediated by the cinema.

Just as the printing press ushered in a new era of written travel accounts (Coltman 1989: 6–7), so the advent of motion pictures has contributed to an explosion of travelogues in the modern era. The undocumented trip is, apparently, not worth taking. Tellingly, in H. G. Wells’s *The Time Machine*, the Time Traveler regrets not having taken a picture of the Underworld during his expedition to the future ([1895] 1995: 49). The admonition of eco-conscious travel guidebooks such as the *Rough Guide* series—“Take only photographs, leave only footprints”—suggests that images and conscientious image makers leave the original terrain more or less intact. It remains to be seen whether or not this constitutes appropriation in the strong sense of the term. On the other hand, we have Burton Holmes’s proprietary claim that “to travel is to possess the world,” from his mid-twentieth-century autobiography, immodestly titled *The World Is Mine* (1953: ix), a comment that manifestly links knowledge with ownership for the Euro-American male adventurer/filmmaker (Griffiths 2002: 203–27).

While much work has been done linking the development of the train to new modes of vision associated with film (Kirby 1997), comparatively little has appeared on the relations between the automobile and the cinema, despite the historical coincidence of their development. When the Ford Motor Company introduced the Model T in 1908, the automobile was on the way to becoming a standard feature of the American landscape, just as movies were consolidating in nickelodeons (Figure 3). Automobiles freed travelers from the standardization of railroad timetables and established routes, breaking the railways’ monopoly on cross-country tourism. While the train resembles classical Hollywood narration moving toward its fixed destination, the automobile stands for the episodic travelogue, where detours beckon just around the bend. In *Americans on the Road*, Warren Belasco notes: “Like another recent invention, the motion picture, the automobile offered unprecedented experi-



3 In preparation for his 1927 trip across the United States, Kiyooka Eiichi takes apart and reassembles his Model T Ford's engine. Courtesy of Jeffrey Ruoff.

ences of time, space, and movement" [1979: 17]. Nor were these changes limited to the United States; enamored of the new machines of image and sound recording, the Soviet futurist-turned-constructivist Vertov asked, in his 1923 manifesto "Kinoks: A Revolution," "How can one not admire the automobile?" (1984: 20). Indeed, the separate histories of transportation and representation need to be brought together, for there are parallels as well as divergences in the experiences offered by ocean liners, trains, airplanes, automobiles, and moving pictures (see Tom Gunning's essay in this volume). In this respect, we should theorize the cinema as a mode of transportation and the automobile as a mode of representation.

As I have argued elsewhere (1991: 246), travelogues celebrate new means of transportation as much, if not more than, the new lands and views they afford. This is often the case, as Peter Bloom, Tom Gunning, Jennifer Peterson, and Lauren Rabinovitz show in this anthology, because transport companies promote the use of motion pictures in advertising, travel, and tourism. My 1991 case study of amateur motion pictures, "Forty Days across America: Kiyooka Eiichi's 1927 Travelogues," demonstrates the centrality of the automobile in the evolving landscape of early-twentieth-century America; indeed, here the Model T Ford is the star (247). As another example, in *By Aeroplane to Pygmyland*, *Stir-*

ling New Guinea Expedition (1927), an ethnographic travelogue produced by Matthew W. Stirling and the Smithsonian Institution, despite the on-camera presence of the expedition leaders, the American-made Yackey BRL-12 airplane is the star (Figure 4). The film trumpets its first flight into the interior of New Guinea, offering “bird of paradise” views of the expedition encampment and surrounding countryside. The top-billing of the plane is subsequently eclipsed by the arrival of the “Pygmies” in the final segment; the title perfectly captures this split focus. Of course, as Hamid Naficy (in this volume) remarks of the conclusion to *Grass: A Nation's Battle for Life* (1925) and Alexandra Schneider (in this volume) notes of amateur film safaris generally, the finished motion picture proper is the latent star. *By Aeroplane to Pygmyland* is the trophy brought back that documents the heralded departure, the flirtation with danger, the ultimate triumph, and the successful return of its male heroes, Stirling and cameraman Richard K. Peck (Figure 5).

In contrast to classical Hollywood films, the cinematic apparatus is frequently displayed and appreciated in travelogues. With IMAX, the technology is the star. The format itself is on display; it is the main attraction. As Alison Griffiths suggests in this volume of *Everest* (1998), IMAX's most celebrated work to date, the format stands in for its colossal subject. I first attended an OMNIMAX screening at the Oregon Museum of Science and Industry in Portland. After we entered the theater and took our seats, a live master of ceremonies introduced us to the machine. Individual aspects were highlighted; if I recall correctly, the bass speakers received a prominent billing. Inevitably, IMAX films themselves are upstaged by the device, just as artworks exhibited at the Guggenheim Museum are often overshadowed by the assertiveness of Frank Lloyd Wright's building. So, *contra* director Jean-Jacques Annaud, who said that IMAX must “tell stories or die” (Grimes 1994), the format appears likely to do neither; Annaud's own failed foray *Wings of Courage* (1995), the first dramatic IMAX-3D film, provides perhaps the most compelling evidence of this. Comments by Roger Ebert in his review of *Wings of Courage* capture the purely descriptive nonnarrative appeal of the format: “There are a few straight dramatic scenes—in a nightclub, in the airline headquarters and with the wife at home—and they're so detailed and realistic, they're almost distracting. There's so much in each scene to look at that I found it hard to focus on the characters because I was checking out other details” (1996). Given the travelogue's affinity for exploring time and space, I would sooner say that IMAX must travel or die.



4 Stirling's American-made Yackey BRL-12 airplane is the featured star of the ethnographic travelogue *By Aeroplane to Pygmyland* (1927). Courtesy of the Nederlands Filmmuseum. Copyright P. I. C. for the Smithsonian Institution.

5 Cameraman Richard K. Peck films *By Aeroplane to Pygmyland* (1927) on location in New Guinea. Note the feathers in his hat and the pistol holstered to his right hip. Courtesy of the Nederlands Filmmuseum. Copyright P. I. C. for the Smithsonian Institution.

Episodic Narrative

Generally speaking, the travelogue is an open form; essayistic, it often brings together scenes without regard for plot or narrative progression. During the hegemonic period of the studio system, the travelogue kept alive the loose narrative aspects of the picaresque in movies. Episodic narration offers an alternative to both the linear cause-and-effect structure of classical Hollywood cinema and the problem-solution approach of Griersonian documentary. The episodic narrative—such as Roberto Rossellini's *Viaggio in Italia* (*Voyage to Italy*, 1953) or Chris Marker's *Sans soleil* (*Sunless*, 1983)—does not subordinate time and place to the regime of plot or story nor are its elements typically yoked to an argument. Description thrives. In his 1846 literary travelogue *Narrative of a Four Months' Residence Among the Natives of the Marquesas Islands; or, A Peep at Polynesian Life*, Herman Melville gives a nice summary of this approach: "Sadly discursive as I have already been, I must still further entreat the reader's patience, as I am about to string together, without any attempt at order, a few odds and ends of things not hitherto mentioned" ([1846] 1986: 301). William S. Burroughs described the episodic narrative more recently, and more prosaically, as "one god-damned thing after another" (Choukri 1973: book jacket).

It is precisely the free combination of exposition, narrative, and comment that one finds in the most accomplished cinematic travelogues such as Ross McElwee's *Sherman's March: A Meditation on the Possibilities of Romantic Love in the South in an Era of Nuclear Weapons Proliferation* (1985). Frequently autobiographical, the first-person episodic narrative leaves room for detours and digressions. *Sherman's March*, which retraces General Sherman's military campaign during the American Civil War, plays with the persona of the male adventurer of classic Western fiction from *The Odyssey* onward, highlighting the voyeurism of most narrative fiction film with its explicit display of women's bodies (Fischer 1998: 335–38).⁵ McElwee's spoken narration recalls the ironic voice-over commentary of Stanley Kubrick's *Barry Lyndon* (1975) and the many self-conscious narrators of the British novel, including those of William Thackeray and other authors who address their "dear readers." The rambling subtitle of McElwee's movie is further indication of his roving, discursive approach. As Fussell suggests of British travel writing between the wars, though his comment could be applied more broadly to the travelogues

of a McElwee or a Marker: “The genre is a device for getting published essays” (1980: 204).

Travel in Fiction Films

Although *Virtual Voyages* has only one essay on feature fiction films, the travel dimension in fiction should not be underestimated. Travel and movement are central to fiction film, with the journey among its most common narrative tropes, particularly stories of men who voyage forth and the women they leave behind (De Lauretis 1984: 110), as in Kenji Mizoguchi’s *Ugetsu monogatari* (*Ugetsu*, 1953). But to say that all cinema is travel cinema blurs distinctions that have yet to be adequately described and analyzed. Clearly, films of exile and immigration such as Ousmane Sembene’s *La noire de* (*Black Girl*, 1966) and Michael Winterbottom’s *In This World* (2003) invoke travel experiences directly. Picaresque road movies such as Monte Hellman’s *Two-Lane Blacktop* (1971) are widespread in new American cinema while science fiction films such as Paul Verhoeven’s *Total Recall* (1990) explore their own versions of virtual travel. The space ballet in Kubrick’s 2001: *A Space Odyssey* (1968) provides a non-narrative display before the later total implosion of story in the penultimate “Stargate Corridor” travel sequence.

Furthermore, directors who reject classical narratives and conventional storytelling—such as Wim Wenders (*Alice in den Städten* [*Alice in the Cities*, 1974]; *Bis ans Ende der Welt* [*Until the End of the World*, 1991]; *Lisbon Story*, 1994) and Jim Jarmusch (*Mystery Train*, 1989; *Night on Earth*, 1991; *Dead Man*, 1995)—have consistently returned to a ground-zero travelogue aesthetic as a means of reinventing the cinema. Think of the almost four-minute tracking shot following Nanni Moretti’s scooter to the monument to director Pier Paolo Pasolini outside Rome, in Moretti’s episodic *Caro diario* (*Dear Diary*, 1994). The Moroccan director Mohamed Abderrahman Tazi described the appeal of the travel narrative for the making of his first feature, *Ibn al-Sabil* (*The Big Trip*, 1981): “I was tempted by the genre—the road film, with a series of encounters all tied together by one main character; a film with movement; a film that traveled, that would free me from the restrictions of unity of place, that would allow me to use images to express the countryside” (Dwyer 2004: 110).

Additionally, the travelogue itself played a role, however subordinate, in the standard Hollywood exhibition package, particularly during the

era of the double bill. While recent work on animation has illuminated the place of cartoons in the diet of American audiences in the studio era (Smoodin 1993), our understanding of the documentary short subjects shown before Hollywood features (newsreels, travelogues, etc.) is woefully inadequate and has scarcely advanced since Raymond Fielding's pioneering efforts in *The American Newsreel, 1911–1967* (1972) and *The March of Time, 1935–1951* (1978). During the classical Hollywood era, a montage of attractions persisted in this juxtaposition of shorts and features. How did travelogues inflect the reception of the feature films that they preceded? I particularly regret the absence of scholarship on James Fitzpatrick's celebrated MGM series *Traveltalks: The Voice of the Globe* and later *Vistavision Visits* with Paramount, produced and shown in American movie theaters between 1930 and 1954. Perhaps too familiar to deserve comment from the first generation of film historians, Fitzpatrick's films are now virtually unknown. Not unlike Frank Capra's now canonical *Why We Fight* series, produced by the U.S. government during World War II, Fitzpatrick's travelogues provided a stock set of images and concepts about the world abroad at a time when hardly any international films were available to American audiences and when comparatively few Americans could travel to Ceylon, Argentina, or Japan, to name just a few of Fitzpatrick's destinations.

Similarly, while the boom of research on early cinema has been tremendously productive, the rediscovery of the diversity of early film has flattened our understanding of other eras. One gains the erroneous impression, for example, that the travelogue faded from view after a brief period of primacy in the first decades of cinema, once the rise of narrative eclipsed the naïve satisfactions of movement in distant views. In this anthology, Dana Benelli shows that travel imagery provides a means for 1930s Hollywood cinema to incorporate the earlier cinema of attractions alongside the constraints of classical narrative. In addition, many silent films distributed with intertitles in the 1920s were also exhibited by live lecturers, as Hamid Naficy (in this volume) notes occurred with *Grass*, though previous historians have largely ignored the persistence of such live film presentations. One would never know from mainstream film histories that Burton Holmes's 1945–46 season, in which he lectured to half a million people, was among his most lucrative (Wallace [1947] 1977: 12). Although Genoa Caldwell edited a gorgeous album in 1977 on Holmes, the doyen of twentieth-century travelogue lecturers, his vast oeuvre remains scandalously overlooked.⁶ It is equally symptomatic of the myopia

of the field that next to nothing has been written of the IMAX extravaganza *To Fly* (1976), a film that the Smithsonian Institution claims has been seen by more Americans—now estimated at over 100 million—than any other motion picture.⁷

Travelogues in Time: Films and Filmmakers

To incorporate the travelogue into film studies, the field must recognize the heterogeneity of its objects of study. For the past several decades, the written history of photography has tried to embrace all the manifestations of the photographic medium: art, fashion, journalism, advertising, documentary, family snapshots, and so forth (Rosenblum 1984), while our general histories of motion pictures continue to privilege a distinct minority of feature fiction films, particularly Hollywood movies, and, at best, some documentary and avant-garde alternatives. They pass in silence over generations of home movie footage, not to mention other amateur films, industrials, educational movies, scientific films, and the like. *Virtual Voyages* addresses this gap, tracing the intersection of technology and ideology in representations of travel in a wide variety of cinematic forms, while recovering important but forgotten figures and films. The essays included here draw on extensive, and impressive, primary research on, among other forms, independent documentaries, illustrated lecture films, IMAX movies, ethnographic films, amateur movies, and Hollywood features. They examine the role of travel imagery in the narrative economy of the cinema while simultaneously considering how travel films construct cultural realities.⁸ In this volume, we move beyond debates about cinematic realism, and facile ideological denunciations of the reality effect, to a nuanced appreciation that films and their makers, and especially travelogue filmmakers, actively produce the worlds they represent.⁹

Virtual Voyages represents a unique contribution to the literature of film studies, but it should also appeal to a general educated book-reading audience. It is deliberately broad and ecumenical, encompassing travelogue films from many eras of the now more than one-hundred-year history of the cinema and drawing examples from films produced in North Africa, France, Vietnam, the United States, Iran, and Switzerland, among other countries. In the first section of the book, “Traveling Machines: Space, Time, Difference,” introductory essays by Tom Gunning and

Lauren Rabinovitz survey travel imagery in the nineteenth and twentieth centuries respectively. While Gunning describes new modes of vision incorporated in an array of travel images and the growing nineteenth- and twentieth-century desire to grasp the world itself as a picture, Rabinovitz looks on representations of travel as sensation and draws a suggestive parallel between the multiplicities of early cinema and our own experimental digital moment. On the one hand, travelogues may fulfill a desire for knowledge, vision, and contemplation of the world; in this context we might rephrase Burton Holmes's comment about travel as "to know is to possess the world." On the other hand, travelogues may simply indulge viewers in the thrill of movement, the visceral shriek of cinematic turbulence, without any appeal to conceptual knowledge. Gunning makes apparent the manifest colonial and imperial perspectives embodied in many early travel films, and their desire to possess the world, but his readings remain sensitive to contradictory, and oppositional, forces. In lieu of appeals to a desire to take possession of the world through representation, Rabinovitz's ride films "privilege the sensational" (Williams 1995: 142), a typical feature of genres of bodily excess; the flyover that provokes the sensation of falling is the money shot in IMAX movies as well as ride films. Readers should note, however, that Rabinovitz delineates a mode of cinema spectatorship that extends work on body genres in a new direction. Following this two-hundred-year overview, Rick Altman, in another leading example in his ongoing rediscovery of the heterogeneity of early movie exhibition (2004b), argues for the importance of the lecturer in silent cinema and for the centrality of live presentations in our understanding of travelogue films. Altman advocates a film history that highlights performances rather than movies. Together with that of Musser and Barber, the seminal work of Gunning, Rabinovitz, and Altman has had a marked influence on the younger scholars whose contributions follow.

The next section, "Travelogues and Silent Cinema," explores a range of travel films from the first three decades of motion pictures when genres and modes of production were consolidating. In her essay on early travelogues about the western United States, Jennifer Peterson examines pictorial conventions that encouraged immigration and transformed the rugged frontier into natural playgrounds for tourists. Her work provides a suggestive comparison for research on the western genre that has virtually always focused on fiction films. While Peterson considers the role of nonfiction in the myth of the American frontier, Paula Amad looks at a

little-known utopian alternative to commercial cinema in France. Of the remarkable French banker and philanthropist Albert Kahn, the focus of Amad's essay, we can truly say that the world was his oyster. Kahn's world tour in 1908–9, together with his vast fortune, laid the groundwork for his *Archives of the Planet*, a unique collection of films shot all over the globe. In a nuanced and richly documented essay, Amad explores the ambivalent culture of travel in Kahn's archival oeuvre, particularly in relation to French colonies.

A family resemblance exists between travelogues and ethnographic films, especially during the colonial era, as Hamid Naficy suggests in his analysis of the American film *Grass*, produced by Famous Players-Lasky Corporation and shot on location in Turkey, Syria, Iraq, and Iran. Naficy is a widely published authority on diasporic media (2001) whose work has also been influential on the younger scholars featured in this anthology. While Cooper's and Schoedsack's *Grass* is a canonical work in the history of cinema, the story of its making and reception has never been researched and told with such attention to gender and race as Naficy offers here. Continuing the emphasis on the ideological significance of border crossings and colonialism, Peter Bloom explores the nexus of transportation—new experimental vehicles, new highways—and motion pictures in 1920s French nonfiction shot in North Africa. Once again, thanks to the involvement of major automobile manufacturers, the motor car prevails on the screen, in this instance drawing the map of colonial rule. Alexandra Schneider, exploring the prevalence of travel imagery in what are commonly referred to as “home movies” or “family films,” shows that the colonizing gaze also appears in films produced within national borders. Schneider provides a close analysis of a 1930s Swiss amateur film of a weekend trip that brings back images of rural families as trophies of urban tourists. Where Gunning celebrates flight from the colonialist gaze, Schneider emphasizes how the participatory mode of home movies sustains an uneasy exchange between filmmaker and subjects.

The travelogue played a role in the consolidation of visual anthropology, in particular in the construction of images of supposedly remote peoples, as several subsequent essays note. The final section of the anthology, “Travelogues in the Sound Era,” carries our knowledge of travelogues from the 1930s into the present day. Dana Benelli explores the role of exotic travel imagery in 1930s Hollywood cinema. He suggests that our understanding of the norms of classical cinema should be redefined to include the ways in which spectacular travel footage diverts

and even interrupts classical narration. Important for understanding the relationship between fiction and nonfiction in classical Hollywood, Benelli's thesis reminds us how modes of address vary at the level of the feature fiction film proper. While rehearsing anthropology's love/hate relationship with amateur voyagers and popular travel accounts, Amy Staples rediscovers the films of the once celebrated but now forgotten explorer-adventurer Lewis Cotlow—Claude Lévi-Strauss's shadow in the Amazon in the 1940s—as an example of the ethnographic imaginary of mid-century America, a site of multiple, conflicting discourses. As Cotlow's best-known film *Jungle Headhunters* (1950) was produced and distributed by RKO, Staples's essay extends Benelli's comments about the hybridity of classical Hollywood into the postwar era.

The concluding essays return to a number of questions and topics raised in the essays on early cinema. My contribution, which resonates most fully with Rick Altman's emphasis on live performances, looks at the American 16mm illustrated lecture industry at the end of the twentieth century; I argue that the live travelogue, with its educational and encyclopedic tendencies on display, is the prototypical travel film experience. Alison Griffiths considers the panoramic possibilities of IMAX through a general discussion of large-format visual media as well as detailed readings of several IMAX travelogues. Revisiting some of the topics Rabinovitz embraces in her discussion of ride films, Griffiths shows how recent IMAX features combine old and new media in movies that simultaneously indulge educational aspirations and offer roller-coaster thrills.

The Filmic Fourth Dimension

There are really four dimensions, three which we call the three planes of Space, and a fourth, Time.—H. G. Wells, *The Time Machine*, 1895

Neither a genre nor a mode, the travelogue surfaces in all forms of cinema—avant-garde, popular fiction, home movies, art cinema, documentaries, IMAX.¹⁰ As such, its study breaks down parochialisms in film scholarship in which the feature fiction film and its many alternatives are theorized as distinct practices. Description and analysis of noncanonical forms such as the travelogue should raise new questions that can be asked of other movies. If travelogues need a definition, then I would accept Jennifer Peterson's: "nonfiction films that take place as their primary subject"