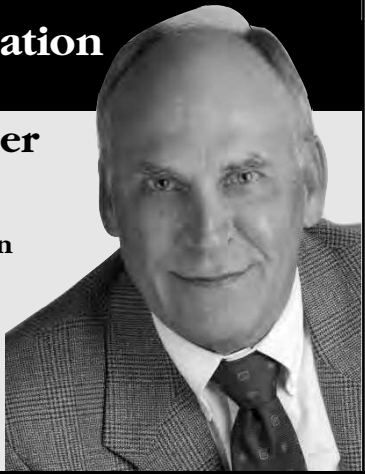


RE-ELECT

Roger Hall

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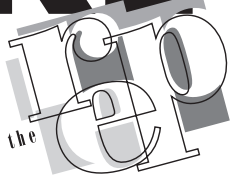
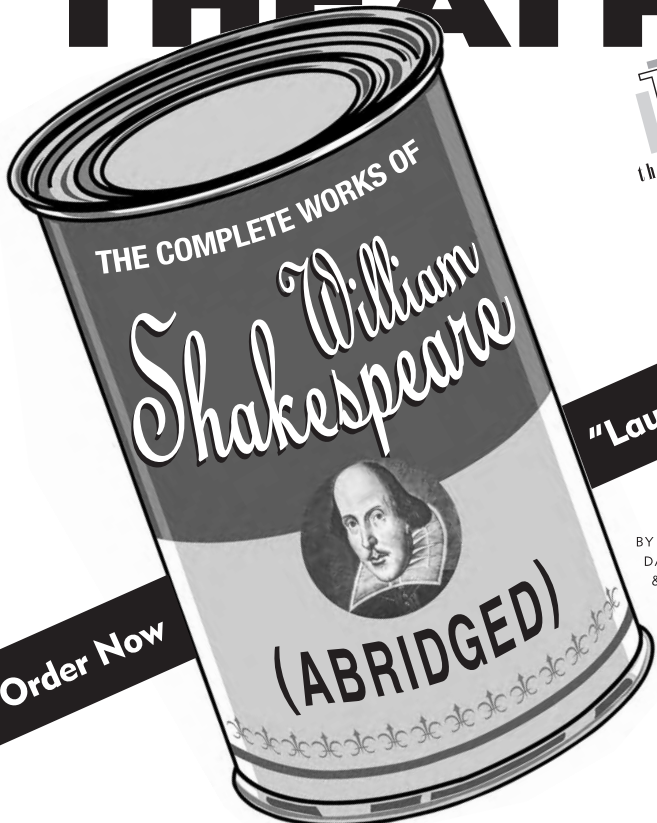
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Treasure Trove

James Ivory's papers at UO.

At a public reception in his honor last week, film director James Ivory charmed an overflow audience in the UO Knight Library Browsing Room with self-effacing comments about the complicated process of filmmaking. In Eugene to formalize the donation of his papers and books to the library's special collections, Ivory said the library now holds some 80 linear feet of his archives. "My whole private life is in there," he said. "It's all there for anyone to see."

Film archives become "unwieldy things," Ivory said, noting that the volume of paper work generated by the nearly 40 films he has made so far filled his garages with stacks of boxes. "I have sent all the papers through *Howard's End*," he said,

"but there are still six more films to come."

To researchers and film students, the value of having access to such source documents is incalculable. From each production, you can see director's notes, screenplays, letters to cast members, photographs, press kits, reviews, even sample costume designs. Ivory, a 1951 BA graduate of the UO School of Architecture and Allied Arts, originally planned to become a set designer or art director.

Ivory's advice to aspiring filmmakers, "Get the best possible cameraman you can afford," springs from his first film collaboration with producer Ismail Merchant and writer Ruth Praver Jhabvala. They met in 1961 and within a year made *The Householder* (1962), shot by Satyajit Ray's cameraman, Subrata Mitra. Ivory called Ray "my greatest influence" and said that most of what he knows about filmmaking he learned from the crew who worked on those first few films.

Ivory also said to make a good film you must choose locations that are both scenically beautiful and interesting, and hire good

designers for the production. To develop "that mystical thing called 'an eye,'" Ivory said, you must learn to see what is "beautiful or strong, right for the film, or contributes to the art of the film." When he selects actors, he looks for

their individuality — "some personal distinction" — expressed by the way they look or how they speak.

"You have to have a lot of projects going at one time, because you won't get all of them financed," Ivory said. Citing *Mr. and Mrs. Bridge*, *Shakespeare Walla* and *Jefferson in Paris* as his current personal favorites, he said, "I like many of my films. And I'm not ashamed of any of them."

His final words to young filmmakers was spoken with fervor. "Always try and get your own way" brought down the house.

Born in Berkeley in

June 1928, Ivory grew up in Klamath Falls, where he maintains a cabin he visits once a year. In 1999, Ivory received the UO School of Architecture and Allied Arts' Lawrence Medal for his integrity, educational philosophy and commitment to his chosen field.

Ivory's films form a consistent body of work, just as John Singer Sargent's portraits reflect the American painter's life-long cultural sensibilities. Ivory has received 30 Academy Award nominations. Three films won Academy Awards, Golden Globes and Director's Guild awards: *Howards End* (1992), *The Remains of the Day* (1993) and *Room With a View* (1986). Along with *Maurice* (1987) and *A Soldier's Daughter Never Cries* (1998), they remain Ivory's top-selling films.

"Directors Cut: A Selection from the Papers of James Ivory" is an ongoing exhibition at the Knight Library through June 30. Ivory's latest film, *Le Divorce*, starring Kate Hudson, Glenn Close and Naomi Watts, is due for summer 2003 release. **EW**



Spanish poster for *Howard's End*.



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