



The Academy Award®-Nominated Documentary Short Subject

The Man On Lincoln's Nose

Produced and Directed by Daniel Raim

Additional information, trailer and images available at:
www.LincolnsNose.com

The Man On Lincoln's Nose

Produced and Directed by
DANIEL RAIM

Written by
DANIEL RAIM
GILL DENNIS

Cast:
JAMES D. BISSELL
ROBERT F. BOYLE
HENRY BUMSTEAD
NORMAN JEWISON
HAROLD MICHELSON
WALTER MIRISCH
ALBERT NOZAKI

Produced by
DANIEL RAIM

Executive Producers
JON BIDDLE
EMILY BOYLE
PATRICIA HITCHCOCK
LAWRENCE A. MIRISCH

Edited by
STEPHEN MARK, A.C.E.

Cinematography by
HASKELL WEXLER, A.S.C.
GUIDO VERWEYEN
DANIEL RAIM

Music by
ORI BAREL

2001 - USA - 40-minutes - Format 1.85 - 35mm, DCP - NR

SYNOPSIS

Production design has always been a key part of the Hollywood filmmaking process, but until recently the field received very little critical attention. But thanks to Daniel Raim's lucid and concise Oscar®-nominated documentary about Robert Boyle, one of Hollywood's best art directors, a general audience now has a chance to savor what these masters of their craft have contributed.

Boyle tells stories about working on everything from Hitchcock's "North by Northwest," "The Birds" and "Marnie" to "Fiddler on the Roof." Boyle is quite eloquent and witty in explaining his craft, and others, including fellow art director Henry Bumstead, are also interviewed.

Raim has done an imaginative job of editing production storyboards and sketches with photographs and film segments so that we 'get' what the production designer actually does. The detailed segment on constructing Mt. Rushmore in the studio (thus the film's title!) is fascinating, as we learn more about how actual photos of a location can be skillfully blended with a constructed set.

A special highlight is Raim's coverage of "The Birds," in which Raim has Boyle revisit the actual location as film footage from Hitchcock's memorable film is intercut with continuity sketches drawn for Boyle by his draftsman, Harold Michelson. We see a black-and-white line drawing of Tippi Hedren with a bird attacking her, which then becomes that actual shot in the film.

Raim's film is a welcome gift to everyone anywhere who wants to know more about what has and continues to make Hollywood Hollywood.

— Andrew Horton, Cineaste Magazine, June 22, 2001

DIRECTOR'S STATEMENT

I was blessed to have four-time Oscar-nominated art director Robert “Bob” Boyle as my teacher and mentor at the AFI Conservatory in Los Angeles. At 89 years young when I first met him in 1997, Bob had over 100 films under his belt, including Hitchcock’s *Saboteur*, *Shadow of a Doubt*, *North by Northwest*, *The Birds*, and *Marnie*.

Bob deeply inspired me, not only with his insights into the craft of filmmaking, but even more with his thoughtful observations on the philosophy and humanity required to make great movies.

While lecturing at the AFI Conservatory, renowned production designer Henry “Bummy” Bumstead (*To Kill A Mockingbird*) once told us, “Bob Boyle is the best in the business, and we’re not going to be around much longer... I suggest you pick Bob’s brain while he’s still around!”

That was a light bulb moment for me. I spent the rest of the school meeting Bob after classes, picking his brain about cinema, Hitchcock, storytelling, you name it. Bob was extremely generous with his time and his knowledge, and the more we spoke, the more I realized that he is a gem.

I was compelled to ask Bob’s permission to make a film about his life and his work. The resulting Academy Award-nominated documentary short, *The Man on Lincoln’s Nose* (2001), includes never-before-seen black & white images of Bob rappelling down Mount Rushmore, taking photos that would become the backdrop to the gripping climax of *North by Northwest* (originally titled “*The Man on Lincoln’s Nose*”).

To prepare for the film, I spent one year recording and transcribing our conversations so that I could approach the filming as well as the on-camera interviews intelligently. The highlight and turning point was Christmas 1998, when I gave Bob a book of Edward Hopper paintings—an artist he greatly admired.

Bob thumbed through the pages of the book, pausing to explain that Hopper’s painting of shops in New York City shortly after sunrise (“*Early Sunday Morning*”) and a woman sitting alone on a bed, bathed in light (“*Morning Sun*”) are depictions of the “penultimate moment.” Bob described it as “The moment before or after something actually happens. It’s the moment of contemplation.”

I asked Bob to recount a “penultimate moment” from his own work and he selected the famous crop-dusting sequence from *North by Northwest*. In *The Man on Lincoln’s Nose*, Bob pulls back the curtain to reveal the secret that makes that sequence so powerful, followed by the assertion that “One of the problems with a lot of films now is that we’re dealing with too many climaxes, rather than the penultimate moments—which are more interesting.”

— Daniel Raim, Director/Writer/Producer

ROBERT BOYLE'S BIOGRAPHY



Esteemed production designer Robert Boyle was born in 1909 in Los Angeles, California. He graduated from the USC School of Architecture in 1933, and began his career at Paramount Pictures as a draftsman in the Art Department. In 1940, he was hired by Universal Pictures, where he designed sets for *THE WOLF MAN* (1941). Subsequently, Alfred Hitchcock hired Bob for his first film at Universal, *SABOTEUR* (1942). Hitchcock worked with Bob more than with any other production designer: Bob also designed Hitchcock's *SHADOW OF A DOUBT* (1943), *NORTH BY NORTHWEST* (1959), *THE BIRDS* (1963) and *MARNIE* (1964).

Bob was the production designer for classic films including *CAPE FEAR* (1962), *IN COLD BLOOD* (1967), and *THE THOMAS CROWN AFFAIR* (1968). He was nominated for Academy Awards® for his design of *NORTH BY NORTHWEST* (1959), *GAILY, GAILY* (1969), *FIDDLER ON THE ROOF* (1971), and John Wayne's last film, *THE SHOOTIST* (1976).

In the early 1980s, Bob developed a Production Design program at the American Film Institute in Hollywood, where he continued to teach until his passing. Bob received an honorary Oscar® at the 80th Annual Academy Awards® presentation on February 24th, 2008.

Bob passed away August 1, 2010 at the age of 100.

DIRECTOR'S BIOGRAPHY



Academy Award®-nominated writer-director **Daniel Raim** attended the American Film Institute in Los Angeles, where he studied under one of Alfred Hitchcock's most esteemed collaborators: Production Designer Robert F. Boyle. In 2001, Raim was nominated for an Oscar® for his documentary THE MAN ON LINCOLN'S NOSE. His most recent film, SOMETHING'S GONNA LIVE, world premiered at the 2009 AFI FEST in Los Angeles to glowing reviews; the film also received the Los Angeles Times Critics' Pick of the Week during its theatrical release.

SELECTED FILMOGRAPHY

Documentaries

L'OISEAU SOLITAIRE (1999)
THE MAN ON LINCOLN'S NOSE (2001)
EAST JERUSALEM (2002)
SOMETHING'S GONNA LIVE (2009)

Shorts

LE PETIT COMMERCE (1996)
TEMPS POUR L'AMOUR (1997)

AWARDS

Oscar® Nomination, Best Documentary Short Subject, 2001
American Express Foundation Cultural Heritage Award, 1998

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