

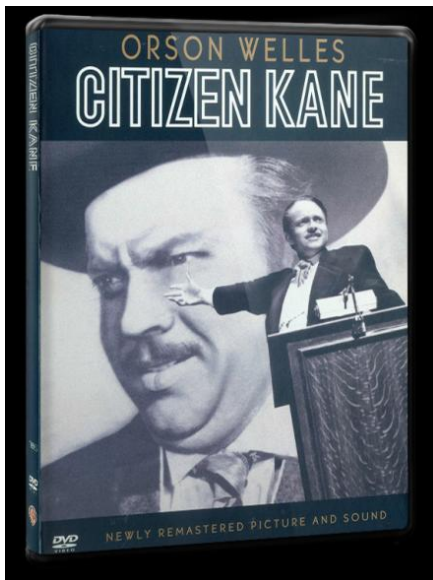


Jubilee Lecture Series

INTO FILM II, with Arthur Wenk

Wednesday afternoons, 1:00 – 2:30

March 2
Citizen Kane



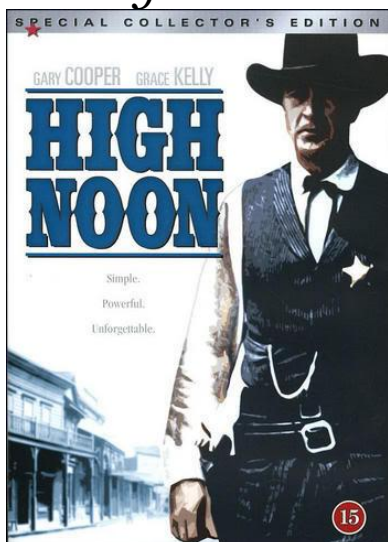
March 9
Shadow of a Doubt



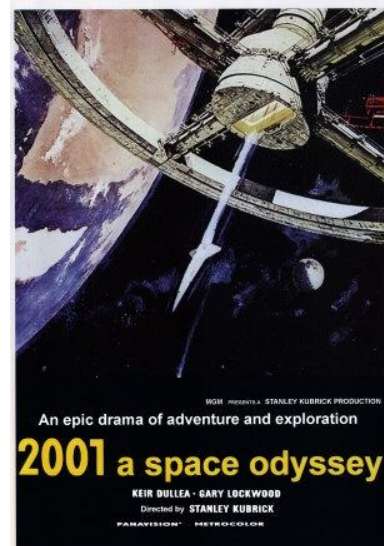
March 16
Singin' in the Rain



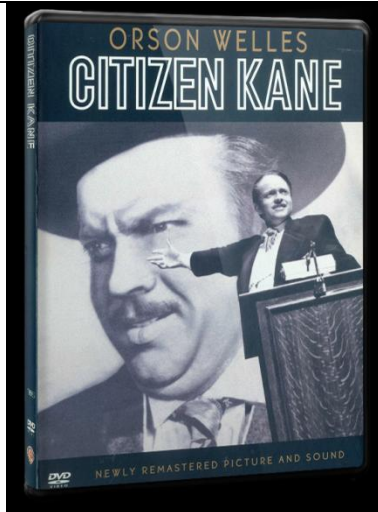
March
High Noon



March 30
2001: A Space Odyssey



Citizen Kane (Orson Welles, 1941)



Source: Original screenplay by Herman J. Mankiewicz and Orson Welles

What is the story about?

Intrigued by the dying word of a newspaper magnate, a reporter, interviewing the man's friends and associates, produces a jigsaw-puzzle portrait without solving the mystery.

How do you know that this is what it is about?

“Intrigued by the dying word of a newspaper magnate”

“It isn't enough to tell us what a man did,' Rawlston says, 'you've got to tell us who he *was*.' The solution is Kane's dying word, a gimmick typical of Heart's yellow journalism. Rawlston gives Thompson a tap on the shoulder and a shark's smile, ordering him to go out and get Rosebud, 'dead or alive.'”
[Naremore, p.144-145]

“a reporter”

Jerry Thompson, a cinema newsreel reporter, serves as a stand-in for the audience, with the absence of any direct shots of his face contributing to the sense of an anonymous representative for us.

“interviewing the man's friends and associates”

- Walter Parks Thatcher (in writing): Kane's legal guardian and bank manager
- Bernstein: Kane's personal manager
- Jedediah Leland: Kane's best friend
- Susan Alexander: Kane's second wife
- Raymond: Kane's butler at Xanadu

“produces a jigsaw puzzle portrait”

See outline. Actual jigsaw puzzles occur several times in the film.

“without solving the mystery”

Explanation of Rosebud shown only to the audience.

Two sleds:

- Rosebud: decoratively-painted, placid, pretty, from nature, innocent (from Kane's childhood home and a reminder of his mother). Associated with glass ball.
- Crusader: metallic, strident, cold and heartless, crusading (received from Thatcher when Kane was Kane from his home to be the ward of the impersonal banking interest) [Dirks]

Non-linear storytelling

1. Xanadu: Kane dies. **First glass ball**
2. Projection room:
 - a. “News on the March” [provides us with a “map” at the beginning of the investigation into Kane’s life]
 - b. Reporters discuss “Rosebud”: “It isn’t enough to tell us what a man did. You’ve got to tell us who he was.”
3. El Rancho nightclub: Thompson tries to interview Susan
4. Thatcher Library:
 - a. Thompson enters and reads Thatcher’s manuscript
 - b. **First flashback**
 - Kane’s mother sends the boy off with Thatcher (“Crusader” sled)
 - Kane grows up and buys the *Inquirer*
 - Kane launches the *Inquirer*’s attack on big business
 - The Depression: Kane sells Thatcher his newspaper chain
 - c. Thompson leaves library
5. Bernstein’s office:
 - a. Thompson visits Bernstein
 - b. **Second flashback**
 - Kane takes over the *Inquirer*
 - Montage: the *Inquirer*’s growth
 - Party: the *Inquirer* celebrates getting the *Chronicle* staff
 - Leland and Bernstein discuss Kane’s trip abroad
 - Kane returns with his fiancée Emily
 - c. Bernstein concludes his reminiscence
6. Nursing Home:
 - a. Thompson talks with Leland
 - b. **Third flashback**: Breakfast table montage: Kane’s marriage disintegrates
 - c. Leland continues his recollections
 - d. **Third flashback continued**:
 - Kane meets Susan and goes to her room. **Second glass ball.**
 - Kane’s political campaign culminates in his speech
 - Kane confronts Gettys, Emily, and Susan
 - Kane loses election and Leland asks to be transferred
 - Kane marries Susan
 - Susan’s opera premiere
 - Because Leland is drunk, Kane finishes Leland’s review
 - e. Leland concludes his reminiscence
7. El Rancho nightclub:
 - a. Thompson talks with Susan
 - b. **Fourth flashback**:
 - Susan rehearses her singing
 - Susan’s opera premiere
 - Kane insists that Susan go on singing
 - Montage: Susan’s opera career

- Susan attempts suicide and Kane promises she can quit singing
- Xanadu: Susan bored
- Montage: Susan plays with jigsaw puzzles
- Xanadu: Kane proposes a picnic
- Picnic: Kane slaps Susan
- Xanadu: Susan leaves Kane

c. Susan concludes her reminiscence

8. Xanadu:

a. Thompson talks with Raymond

b. **Fifth flashback:**

- Kane destroys Susan's room and picks up paperweight, murmuring "Rosebud". **Third glass ball**

c. Raymond concludes his reminiscence; Thompson talks with the other reporters; all leave

d. Survey of Kane's possessions leads to a revelation of Rosebud; exterior of gate and of castle; the end [Bordwell, pp.74-75]

How does the director tell the story in cinematic terms?

1. Narrative Structure

- Multiple narrators (the five people whom Thompson tracks down) .
- "News on the March" short: objective, but it reveals nothing about Kane's inner life
- Omniscient narration

2. Cinematography (Gregg Toland)

- Deep-focus cinematography
- Long takes
- Elaborate camera choreography
- Unconventional lighting
- Low-angle camera setups made possible by muslin ceilings on the sets
- Striking visual devices, such as shooting directly into lights (not an acceptable practice in conventional cinematography)
- In-camera dissolve
- "Documentary" quality of the newsreel

3. Special effects

- Fades, dissolves, superimpositions
- Montage
- Matte shots
- Invisible montage

4. Sound

- Exaggerated sound effects
- Overlapping, talk-over dialogue
- Distortion of voices
- Sound effects as punctuation for dialogue
- "Lightning mix"

Charles Foster Kane and William Randolph Hearst

- Both multi-millionaire newspaper publishers and wielders of public opinion
- Both political aspirants to the Presidency
- Both created extravagant mansions filled with art objects
- Kane buys Susan Alexander an opera house to further her singing career; Hearst bought a film studio to promote Marion Davies' career as an actress

Hearst tried to destroy the film by:

- Attempting to buy and destroy the negative
- Forbidding his newspapers from advertising the film
- Pressuring theatres to boycott the film and threatening libel lawsuits

Clips

Clip 1 (Final Word, 3:11): “No Trespassing,” passing through barriers. Camera tracking: snow →cabin→glass ball→ “Rosebud”→nurse reflected in fragment of glass

Clip 2 (News on the March, 9:18): affectionate parody of Time Magazine’s “March of Time”—note “corkscrew prose,” varied film stock, portentous narrator

Clip 3 (Rosebud Dead or Alive, 1:52): lighting effect: shadows, high contrast, low illumination

Clip 4 (Thatcher Library, 1:17): larger-than-life statue, intimidating room, expressionist lighting, shadows, huge door, exaggerated sound effects

Clip 5 (Declaration of Principles, 2:25): low angles show ceiling (unconventional); Kane’s face in shadow

Clip 6 (Life with Emily, 5:43): interview with Leland; nine years compressed into montage of six scenes; notice the changes in each scene; intercutting dialogue

Clip 7 (Night at the Opera (I), 4:39; Negative Review, 2:07): long shot from stage to catwalk—middle section actually an RKO model; sound effects—percussion of typewriter; deep focus

Clip 8 (Suicide Attempt, 3:21): montage of reviews and nightmarish experience as seen from Susan’s perspective; bottle and glass; deep focus

Clip 9 (Life at Xanadu, 5:49): montage of jigsaw puzzles, echoes, enormous fireplace

Clip 10 (Susan Walks Out, 3:04; Destroying Susan’s Room, 3:21): low angle, visible ceiling; “You can’t do this to me”; startling bird; long corridor shot; an old man’s tantrum; Glass Ball (symbol for Susan, mother, and lost childhood); multiple mirror shot

Clip 11 (Rosebud, 3:21): vast accumulation of possessions, black smoke; reversal of opening camera movement

Shadow of a Doubt (Alfred Hitchcock, 1943)



Source: Screenplay by Thornton Wilder

What is the film about?

A young woman, who regards herself as her uncle’s “twin,” in facing the evil in him, discovers the darker side of the world and herself.

How do you know that this is what it is about?

“a young woman”

Charlie Newton is around eighteen or nineteen years old. “I’ve become a nagging old maid,” she says, probably thinking about her mother’s life.

“who regards herself as her uncle’s ‘twin’”

Charlie has always been proud that she was named after her uncle Charles, and considers that she has a special bond with him, a belief supported by the opening of the film, in which she is about to send a telegram inviting him to visit at the same moment that he sends a telegram announcing a visit.

“in facing the evil in him”

Charlie at first refuses to believe that her uncle could be the subject of a criminal investigation, but when the initials on a ring he has given her match the names in an account of a strangler, the so-called Merry Widow murderer, she must acknowledge the truth.

“discovers the darker side of the world”

Charlie’s innocence ends when she learns about evil, symbolized by her first visit to a bar. She repeatedly tells the detectives that she doesn’t want to know the details of Charles’s crimes.

“and herself”

Charlie’s complicity begins when she has a sympathetic detective agree not to arrest Charles until he has left the family’s town. When the detectives announce—incorrectly—that they have located the murderer elsewhere, Charlie must decide between accepting moral responsibility for her uncle’s future victims or taking action to stop him herself.

How does the director tell the story in cinematic terms?

1. Links between a psychopathic killer and his innocent niece

Charles	Charlie
Window at a canted angle	Window at a canted angle
First seen lying on a bed	First seen lying on a bed
Reverie interrupted by landlady, concerned about	Reverie interrupted by father who mentions his

loose cash	raise; Charlie uninterested in money
Sends telegram announcing arrival	Sends telegram inviting a visit
Has secrets	Has secrets
Newspaper: Uncle Charlie carefully folds and pockets the torn excerpt	Newspaper: "If I fold it carefully, he won't notice"
"We're like twins, you said so yourself."	"We're sort of like twins, don't you see?"

2. Doubling of Scenes

Uncle introduced by images of decay: homeless people, junkyard with wrecked cars	Niece introduced by images of health: pleasant town, pretty street
Uncle's money spilling from table	Policeman in front of Bank of America
Two pursuing detectives in the East	Two pursuing detectives in California
Uncle Charlie arrives at railway station	Uncle Charlie departs from railway station
Graham takes Charlie to a brightly-lighted grill	Uncle takes Charlie to a dark bar, "Till Two," where he orders two double brandies
Graham proposes in the garage	Uncle tries to kill Charlie in the garage

3. The Power of Charles's Hands

- When Charlie pulls the newspaper page from his pocket, Charles violently seizes her wrist. Later, when she says to Graham, "Are you trying to tell me that I shouldn't think he's so wonderful?", she will look at her hands and rub her wrist.
- When Emma mentions Graham (who turns out to be a detective), Charlie tears the piece of toast he holds in his hand.
- Charles, who refuses to be photographed, holds out his hand and demands the roll of film from the detective (posing as a photographer).
- At the bar, Charles tells Charlie, "I've done some pretty foolish things," as he twists a napkin in a strangling gesture.
- After Graham's proposal in the garage, Charles frames Charlie's face with his hand, suggesting affection but also strangling, and says "She's the thing I love most in the world."
- As Charles advances in the final scene, Charlie stares down in horror and says "Your hands!"

Shadow of a Doubt

1. A "Normal" American Family

2. The Shadow Self

- a. Jungian psychology
- b. Charlie's shadow self
- c. Shadow images

- Great shadow as Charles gets off the train
- Charlie says "I don't want another thing," and a shadow passes over her
- When Charlie discovers the truth about the ring in the library, she is framed in the shadows from a great height, suggesting how small she feels. The camera announces Charlie's coming to self-consciousness by pulling away from the newspaper article in a kind of visual gasp
- After Graham, telling about the man in Maine, closes the case, Charlie is shown in the doorway, doubled by her shadow.
- After Graham proposes to Charlie, a shadow advances and the garage door slams shut.
- When Charlie says, "Go away or I'll kill you myself," she and Charles are framed in silhouettes, like lovers' silhouettes on a window shade.
- At the doorway of the bedroom, before Charlie searches for the ring, she is doubled by her own shadow.

3. Aspects of Evil

- a. Murder
- b. Incest theme
- c. Sexual subtext between uncle and niece

- phallic implications of the uncle's ever-present cigar; bent over leaving the train (his pose as a cripple), becomes erect upon seeing his niece
- uncle takes over his niece's bedroom and plucks a rose for his buttonhole (image of "deflowering"), tosses his hat on the bed (flouting the father's superstition)
- he acts like a suitor and places a wedding ring on her finger in a "perverse parody of a wedding scene" [Spoto, p.121]
- in the garage, the exhaust pipe, spewing forth poison, recalls Charles's ever-present cigar
- Charles proposes a toast, as at a wedding, and Charlie descends the stairs like a promised bride, wearing the ring.
- Seeing her uncle off on the train, Charlie is dressed in black, like a widow.
- In the final struggle, Charlie and Charles are photographed as if in the "conventional Hollywood image of a lovers' clinch" [Rothman, p.238]

d. Vampire references

- uncle sleeps during the day: a "dormant creature waiting to come alive" [Sterritt, p.54]
- magically seems to fly away from pursuing detectives
- "telepathic" connection with young Charlie
- refusal to be photographed
- Ann tells Dracula story to detective
- Charlie says she and uncle "have the same blood." He says "The same blood flows through our veins."

4. Ambiguous Ending

Clips

Clip 1 (Main Titles, 1:30)

Dancing Viennese waltz, "The Merry Widow"; Thornton Wilder

Clip 2 (Mr. Spencer's Friends, 5:30)

Canted angle of window; shadow over Charles's face reinforces vampire associations; shattered glass—first indication that something is strange; mysterious escape from the men following him; telegram

Clip 3 (One Man's Family, 4:30)

Policeman in front of Bank of America; contrast with decay of Philadelphia scenes; parallel scene—Charles and Charlie; lying on bed; both uninterested in money

Clip 4 (Uncle Charlie, 4:15)

Black smoke from train, shadow as Charles descends; the entourage, then Charles alone, self-satisfied, takes out cigar; Charles and Emma, photographed like reuniting lovers; plucked flower, hat on bed; looks out window to see two harmless women, in contrast to the two detectives in Philadelphia

Clip 5 (Gifts, 5:00)

Age-inappropriate gifts for children, first wristwatch for Tom, fur for Emma that her husband couldn't give her, wedding ring for Charlie. Twins theme. Mysterious initials followed by Merry Widow dancers.

Clip 6 (That Tune, 4:00)

Not the Blue Danube. Emma gives Charles Tom's chair and newspaper and the cushion on which Herb was about to sit. Introduces Herb Hawkins, comic relief: murder as a game.

Clip 7 (Newspaper, 4:30)

Simultaneous folding, Charlie to repair newspaper, Charles to hide clipping. First violence against Charlie. Cigar and smoke ring—sexual reference.

Clip 8 (The Need to Know, 3:00)

Charlie's entrance into darkness, near-accident, policeman. Learning the truth—initials in ring match names in newspaper. Camera cranes up to show Charlie as small and powerless.

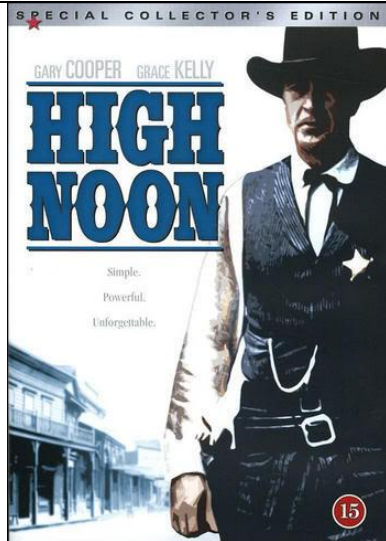
Clip 9 (Fair Warning, 7:00)

Charlie promises to get Charles to leave, to avoid an arrest in town. Then shocking news—the case is closed. Charlie, doubled by shadow—she knows the truth. Charles drops cigar, hands in strangling gesture. Graham proposes in garage, separated from Charlie by shadow.

Clip 10 (The Last Waltz, 13:00)

Charlie dressed in black to see Charles off. Charles greets Mrs. Potter, his next victim. Ambiguity: violence and sexuality—"Let it get a little faster"—does Charles want to die at Charlie's hand, does she want to kill him, or is it purely another "accident"?

High Noon (Fred Zinnemann, 1952)



Source: screenplay by Carl Foreman

Director: Fred Zinnemann

What is the movie about?

A retired marshal, abandoned by those who should be his allies, in a conflict of love vs. duty, risks his life to fight four outlaws.

How do you know that this is what it is about?

“A retired marshal”

Will Kane (Gary Cooper) marries Amy (Grace Kelly) and takes off his marshal's badge. They plan to run a store together.

“abandoned by those who should be his allies”

Reasons for desertion:

- Principles (Amy, a converted Quaker, whose father and brother were shot to death)
- Cowardice (the judge who departs town; the friend who hides)
- Cynicism (the retired marshal)
- Jealousy (Harvey, the deputy)
- Self-interest (councillor Jonas Henderson, who believes a violent shootout would create a bad image for the town)

Encapsulated in the church scene, showing how easily people can be swayed, and represented visually by the children's tug of war

Repeated image of Kane walking alone down the main street

“in a conflict of love vs. duty”

- Typical opera plot (cf. *Dido and Aeneas*, in which Aeneas' duty leads him to Italy to found Rome). Duty always wins, which mostly makes for tragedies
- A genuine conflict: Will Kane has no desire to die. He wants to spend his life with the woman he has just married. He turns around and returns to town.

“risks his life to fight four outlaws”

- Frank Miller, a man Kane arrested and sent to prison for murder, is returning to town on the noon train. Miller has sworn to kill Kane, and three members of his old gang await his arrival.
- Will Kane believes he will die: completes his last will and testament

How does the director tell the story in cinematic terms?

1. Visual rhythms of story-telling: static; active; urgent
 - Static—the railway tracks—threat from beyond the horizon
 - Active—the marshal—constantly in motion, black against a white sky.
 - Urgent—the continual reference to clocks in a story designed to play out in real time. As time passes, the clocks get bigger and bigger and the pendulums move more and more slowly
2. Visual style
 - Studio producers ready to fire cinematographer Floyd Crosby
 - Visual style based on Matthew Brady’s Civil War photographs
 - Lack of filtering; high contrast between black and white: aimed at a documentary style—a gritty, newsreel, hard-edged look as the entire story unfolds in the Sunday morning heat
 - Unusual realism for the time: dirt, bruises, sweat
3. Film acting vs. stage acting
 - Reaction instead of action. Kane’s appearances in the film mostly consist of negotiation and confrontation.
 - Watch Gary Cooper’s eyes: we see his frustration, disappointment, fear. The story is told through walks and looks more than words.
 - Not an invulnerable hero. Kane fully expects to die (his last will and testament, followed by tears)

Larger issues

1. ostracism of Jews in Austria
2. blacklisting of writers and actors in Hollywood
3. unconventional treatment of women
 - Helen Ramirez (Katie Jurado), a Mexican woman, has the financial power in the town as owner of the hotel and the general store
 - Amy Fowler is a “complex and autonomous character. She is at odds both with her husband and with her family in St. Louis, and by the time she gets aboard the noon train she has lost a father, brother, and a husband.” [Drummond, p.76]
 - Female bonding across racial lines, reinforced visually through shots of the women together, watching and waiting
4. Helen Ramirez as pivot
 - she has been the mistress of Frank Miller, Will Kane, and Harvey Pell
 - She is linked to the townspeople as the silent partner in the ownership of the general store
 - She helps persuade Amy to turn back to rejoin her husband and become his only “deputy” in the final shoot-out.

5. Not a typical hero
 - Will Kane loses his temper, then apologizes
 - In public he hides his doubts; in private, he shows fear, resignation, tears
6. Not a typical western
7. The Music of “High Noon”
 - The text of the song, “a first person address by the hero to his bride appealing for solidarity” gives open expression to feelings that Will Kane keeps inside. [Drummond, p.63]
 - Contrary to usual scoring practice, the music is mostly played by lower strings, giving a dark, stark sound
 - Contrary to usual practice, the film begins not with the symphonic fanfare, but a simple tune sung by Tex Ritter

Clips

Clip 1 (Paying a Visit, 2:00)

Simple song summarizes the story

Clip 2 (Wedding Day, 5:00)

Wedding intercut with arrival of three outlaws identified by the barber. Telegraph operator runs away after establishing noon as the time when Frank Miller will arrive on the train. Wedding establishes all the friends who will desert Will Kane.

Clip 3 (Got to Stay, 3:30)

Kane puts on his holster; Amy delivers her ultimatum. She won't wait to find out whether she's going to be a wife or a widow.

Clip 4 (Not Buying It, 5:30)

Deputy Harvey Pell lets Kane down—will help only if Kane agrees to make him marshal.

Clip 5 (Not Going Anywhere, 4:30)

Kane's friend hides from him, ordering his wife to lie for him

Clip 6 (Special Deputies, 8:00)

The church scene, in which Kane's friend, Jonas Henderson, the town councillor, betrays him for the sake of economic interests.

Clip 7 (All For Nothing, 4:00)

Kane visits Matt Howe, the ex-marshal and Kane's mentor, who gives a cynical speech.

Clip 8 (Train's Coming, 3:00)

Kane writes his last will and testament as we see a montage of all the people who have let him down.

Clip 9 (Everything Ready? 3:00; Fight For It, 7:00; Got Her Now 3:30)

Climax and conclusion

Singin' in the Rain (Gene Kelly & Stanley Donen, 1952)



Source: Screenplay by Comden and Green, invented to fit songs by Arthur Freed

What is the movie about?

In a story based on the transition from silent films to “talkies,” and communicated by song and dance, comedy resides in being “out of sync.”

How do you know that this is what it is about?

“In a story”

A “catalogue” movie, like the musical “Mamma Mia,” based on ABBA songs

Previous such movies: “An American in Paris” (Gershwin songs)

“based on the transition from silent films to ‘talkies’”

In “Singin’ in the Rain,” set in 1927, Don Lockwood (Gene Kelly) and Lina Lamont (Jean Hagen) play silent movie stars tripped up by the transition to sound: Lina Lamont is described as a “triple threat: she can’t sing, she can’t dance, she can’t act”

“and communicated by song and dance”

- Gene Kelly: “I realized that there was no character – whether a sailor or a truck driver or a gangster – that couldn’t be interpreted through dancing if one found the correct choreographic language.” [Wollen, p.14]
- New style of musical in which the dances and songs moved the story along. “Cine-dance”: a kind of dance that could only be created in the medium of film (partnership between Stanley Donen and Gene Kelly brought together the distinctive strengths of singing and film-making)

Song	Narrative
Fit as a Fiddle	Don offers a fanciful vision of his career, “always with dignity,” while the visual element contradicts him on every point: images “out of sync” with the words
All I Do is Dream of You	Don spots Kathy in a chorus line, “out of sync” with her story of being an actress
Make ‘Em Laugh	Cosmo tries to cheer Don up with an over-the-top compilation of vaudeville stunts
I’ve Got a Feelin’ You’re Foolin’	Song-and-dance montage illustrating the change-over from silent films to talking pictures
The Wedding of the Painted Doll	
Should I?	

Beautiful Girl	Kathy is “discovered” for a second time in another chorus role
You Were Meant for Me	Don uses the artifice of the sound stage to court Kathy.
Moses Supposes	Makes fun off the problems Hollywood faced with the advent of sound.
Good Morning	Don, Kathy, and Cosmo celebrate their ingenuity in turn the film into a musical
Singin’ in the Rain	Don’s joy at falling in love and solving his professional problems simultaneously
Would You?	Kathy dubs a song for Lina [actually Kathy’s singing voice is itself dubbed]
Broadway Rhythm/Broadway Melody	A 14-minute fantasy number, “show within a show”
You Are My Lucky Star	Don’s serenade to Kathy, whose secret has been exposed.

comedy resides in being “out of sync.”

- In Don’s account of his rise to stardom the narrative images belie his fabricated words
- Studio chief R. F. Simpson shows a demonstration of talking pictures in which the sound goes out of sync with the image.
- Kathy, supposedly a serious actress, makes fun of Don’s silent-film acting, but turns out to be the pop-out girl in a birthday cake
- The dialogue in a scene between Don and Lina totally contradicts their acting]
- In the premiere of their first talkie, “The Duelling Cavalier,” the sound track goes out of sync
- When Debbie Reynolds (as Kathy Selden) speaks lines for Lina Lamont (Jean Hagen), the lines were actually dubbed by Jean Hagen herself.
- After the premiere of “The Dancing Cavalier,” when Lina insists on singing, Don, Simpson and Cosmos find a way to expose her.

Dubbing

“Singin’ in the Rain”: Ten shots:

1. Transition shot: Don kisses Kathy goodnight, which sets the mood of the number.
2. He sends the car home, comes down the steps, waves to the driver after he drives away.
3. He sings the vamp, closes the umbrella, joyously sings, and jumps on the lamppost.
4. Interlude: He waves to a couple who run by staring at him.
5. Kelly starts dancing, as he sings, “Dancin’ in the rain”. He uses the umbrella in different ways. “This last line of the song serves, as Kelly puts it, to ‘state the thesis’ of the dance which is to follow. ‘Unless you’re in a ballet, you can’t just begin to dance. You have to state your “thesis” in a song first, and then go into the dance. I tell the audience in a song what I’m going to do and then I do it.” [Wollen, p.26] Transition to the dance.
6. Dancing without singing, as he does a variety of light-hearted steps, continuing to use the umbrella as a prop or toy, and ends the shot scraping the umbrella against the fence.
7. Camera tracks Kelly as he dances along the sidewalk, twirling the now-open umbrella over his shoulder, throwing it up and catching it. He approaches the gushing downspout, and then gets under it.
8. Kelly runs toward and jumps off the curb. Accompanying this movement is a breathless pullback into a high crane shot that takes place at the same time Kelly is winging into his widest arcs with the umbrella. The effect is dizzying, perhaps the finest single example of the application of camera knowhow to a dance moment in the Kelly-Donen canon.

9. Back on the sidewalk, Kelly performs cross-overs at the ankle up and down the curb, followed by a pantomimed tight rope walk along the edge of the curb. He jumps into the gutter pool and splashes around in uninhibited, childlike glee until he spots a policeman watching him, and then he gingerly steps out of the pool onto the curb.

10. An over-the-shoulder shot from the cop's point of view, as Kelly sings, "I'm dancin' and singin' in the rain." The camera pulls up high again as Kelly turns and walks off down the street. He waves to the cop and generously gives his umbrella to a passing stranger. [Hess, pp.129-130, Wollen, pp.25-27]

"Good Morning"

A bricolage, or "prop dance." "Kelly uses the assemblage of raincoats and hats on a hat rack and, most impressively, the two sofas. The raincoats are used as props for mock 'ethnic' dances ... a cape for a Spanish dance, a skirt for a hula, and a flapper partner for the Charleston." [Hess, p.91]

The end of the musical's Golden Age

CLIPS

Clip 1 (Fit as a fiddle, 5:00)

Don's summary of his rise to stardom [5:00]. Images on the screen completely contradict the words of his narrative.

Clip 2 (All I Do Is Dream of You, 3:30)

Notice how framing and lighting contribute to making the Debbie Reynolds character the only one we notice

Clip 3 (Make 'Em Laugh, 4:00)

Many separate vaudeville bits are crammed into less than four minutes; perfect timing required considerable rehearsal.

Clip 4 (Love Birds, 3:00; They Talk, 4:00)

Incongruity of the actors' actual words in a supposed love scene; production of "The Duelling Cavalier" shut down in order to make it into a musical; montage of numbers in parody of Busby Berkeley musical style

Clip 5 (You Were Meant for Me, 3:40)

Don displays Hollywood's illusions and then creates one for Kathy; the choreography of the dance depicts the tentative nature of their relationship

Clip 6 (Moses Supposes, 3:20)

Parody of the diction lessons given to silent-film stars when talkies began; Virtuosoic tap-dancing. Director Stanley Donen called this the best tap number that has ever been done in pictures. Ever."

Clip 7 (Wired for Sound, 1:30)

Difficulty of microphone placement; accurate rendition of the special housing that had to be built to keep the camera noise from being picked up by the microphones

Clip 8 (The Preview, 4:15)

Problems of microphone placement; problems of synchronization

Clip 9 (Cosmos's Brilliant Idea, 1:45)

Inspiration for dubbing Kathy's voice for Lina's

Clip 10 (Singin' in the Rain, 4:45) [see notes]

A cine-dance depending on camera movement and placement: try to imagine seeing this dance on a stage. Notice the number of ways Gene Kelly makes use the umbrella

Clip 11 (Would You, 1:45)

Depiction of the entire dubbing process. Musical continuity through the song as we move from Kathy Selden singing to Lina Lamont dubbing to Lina Lamont in costume acting to the playback to color being drained from the screen for the black-and-white excerpt of film

Clip 12 (Lina's Revenge, 5:00)

Will Lina Lamont be able to ruin Kathy Selden's career?

Clip 13 (Lina's Speech, Singin' in the Rain; You Are My Lucky Star, 8:00)

Removing the dubbing mask: Lina exposed

2001: A Space Odyssey (Stanley Kubrick, 1968)



Source

- “The Sentinel,” short story by Arthur C. Clarke, published 1950
- Novel by Arthur C. Clarke and Stanley Kubrick, published shortly after movie’s release
- Screenplay by Stanley Kubrick and Arthur C. Clarke

What is the story about?

Artifacts left by an alien civilization catalyze an evolutionary progression from ape to man to space-man to star-child, but higher intelligence (inevitably?) leads to death.

How do you know that this is what it is about?

“artifacts left by an alien civilization”

Superior extraterrestrial intelligences, omniscient and omnipotent, influence terrestrial evolutionary progress through black monoliths placed on earth, on the moon, and on Jupiter.

“catalyze an evolutionary progression”

Evolution alone might have taken substantially longer were it not for these extraterrestrial catalysts.

“from ape to man to space-man to star-child”

The ape learns to use a bone as a tool, man a computer. The monolith artifact brings about the rebirth of space-man as star-child.

“but higher intelligence (inevitably?) leads to death”

The ape’s tool transforms him from vegetarian to carnivore but also allows him to murder his opponents. As man’s greatest achievement, the computer, mimics emotion, it gains the power to kill to conceal its imperfections. In Arthur Clark’s version, the story ends with the star-child activating nuclear warheads to destroy the earth. Kubrick’s version permits a more optimistic view, in which death leads to rebirth.

Outline

Alignment of Earth, Moon and Sun

1. The Dawn of Man

- Day 1: A warring band of apes, led by Moonwatcher, drives off another group from a watering hole. A leopard with glowing eyes guards the carcass of a zebra.
- Day 2: Moonwatcher touches the **First Monolith. Alignment of Monolith, Moon and Sun.** Moonwatcher picks up a bone and smashes an antelope skeleton.
- Day 3: Moonwatcher crushes an opponent’s skull with a bone, then tosses his weapon into the air ...

2. (*The Lunar Journey in the Year 2000*)

- a. Dr. Heywood Floyd takes a space shuttle to Space Station 5, where he sends birthday greetings to his daughter.
- b. Dr. Floyd takes a lunar landing craft to the Clavius base on the moon.
- c. Dr. Floyd and others visit the **Second Monolith**, which emits a ear-piercing noise.

Alignment of Sun, Moon and Earth.

3. *Jupiter Mission, 18 Months Later*

- a. Onboard the spaceship Discovery, Frank Poole receives birthday greetings from Earth and from the computer HAL, who beats him at chess. HAL reports a malfunction in the AE35 unit. Dave and Frank discuss the possibility that HAL is malfunctioning. [Intermission]
- b. When Frank works outside the spaceship to replace the original AE35 unit, HAL murders him. When Dave tries to rescue Frank, HAL murders the three hibernating crew members. Dave disconnects HAL and learns the mission's true purpose: tracing the radio signal beamed at Jupiter.

4. *Jupiter and Beyond the Infinite*

- a. **Alignment of Jupiter, spaceship, Sun and the Third Monolith.** Dave, in a space pod, is sucked into the Star Gate and transformed into a higher form of intelligence.
- b. He lands in a cosmic bedroom decorated in French baroque style and observes several successively older versions of himself. As a bald, dying man he reaches toward the **Fourth Monolith**.
- c. Dave becomes reborn as a cosmic, orbiting Star Child.

How does the director tell the story in cinematic terms?

1. Limits of language: Apes without language; Dr. Floyd's non-communicative words; Dave and Frank scarcely speak to each other; Dr. Floyd's pre-recorded message contains the last spoken lines of the film.

Less than 40 minutes of dialogue in a 141-minute film. Instead of a linear narrative, Kubrick gives us "an associative and repetitious system of images, activities, and sounds." [Nelson, p.112]

2. Striking images: alignment of planetary bodies; appearances of the monolith; the voyage through the Star Gate; the amazing jump cut across four million years.
3. Deliberate ambiguity of visual signs and symbols—creation of myth (Odyssey: return to point of departure; single survivor; Cyclops)

Topics for Discussion and Speculation

1. Special Effects
 - Front projection
 - Weightlessness
 - Centrifuge
 - Miniatures with interior action
2. The God Question
 - a. Evolution
 - Monoliths: Alien technology? Supernatural force? Presence of God?
 - Darwinism: opening section—survival of the fittest; eugenics practiced by HAL
 - Darwin with assistance: transformation, birth/rebirth
 - b. Life
 - Unique to earth?
 - Probability of extraterrestrial life?
 - c. Nature of man
 - Discovery of tools embedded in development of warfare
 - Original sin: true scent from Cain and Abel
 - HAL: dark side of technology

3. Science Fiction

- Cf. “Dr. Strangelove, or How I Stopped Worrying and Learned to Love the Bomb” (1964), “A Clockwork Orange,” (1971)
- Elements of tradition: belief in intelligent, even superior, aliens (but no depiction); evil monster: HAL, the computer turned murderer; space and time travel
- Elements of novelty: open-ended and speculative—disorientation (upside-down, etc., “dis-establishing” shots); humorous; rigorous attention to scientific detail (no whooshes, no sounds in space, incredible detail in space vehicles)

4. The Eye (I): continual authorial/cinematic presence

- Constant presence of eyes and cameras: the yellow glow of the leopard’s eyes; HAL’s single eye, that allows him to discover the plot against him by lip-reading; David’s blinking eye during the Star-Gate sequence; the huge eyes of the Star Child
- Telling a story through the eye: immersing the viewer in a visual experience instead of narrative explanation
- Last scene: violation of cinema’s shot/reaction conventions

5. Cyclical replaces linear:

- Birth, birthdays, and rebirth: The Dawn of Man; Dr. Floyd’s daughter; Astronaut Frank (his parents sing him Happy Birthday via radio); computer HAL’s “operational” birthday; the birth of the Star Child
- Murder: Ape kills ape; HAL kills Frank (foreshadowed by the chess game) murders and the hibernating members of the team; Dave “kills” HAL, or at least lobotomizes him
- Rituals of eating: Vegetarian primates; synthetic food on the spaceship; Dave’s formal last meal

6. Music

- Mystery and mysticism: R. Strauss, *Also Sprach Zarathustra*; Ligeti, *Atmospheres*; *Lux Aeterna*; *Requiem*
- Banality: J. Strauss, *The Blue Danube*

CLIPS

Clip 1 (Main Title, 2:00)

R. Strauss, *Also Sprach Zarathustra*. Alignment of Earth, Moon and Sun, shot from behind the moon.

Clip 2 (To the Moon, 5:30)

J. Strauss, *The Blue Danube*. Familiarity of music presents space travel as familiar, as ordinary as air travel today. Deliberate pace. Notice how the shuttle and the space station align themselves. Depiction of weightlessness. Incredibly detailed miniatures.

Clip 3 (The Monolith, 3:45)

Mystery of the monolith, triteness of all the spacemen posing in front of it; Ligeti music as background.

Clip 4 (Jupiter Mission, 4:00)

Slow pace—the mission takes several years. Mundane existence onboard shown through “impossible” special effects—360° exercise. Ubiquitous eye of HAL. Mundane TV dinner.

Clip 5 (Removing the AE35, 6:30)

Scientific accuracy—spacewalk just like those recently filmed at the International Space Station. Emotionlessness of human characters. Approximation of “real time.” Absence of “up” and “down”

Clip 6 (Human Error?, 3:00)

Amusing American accent from Mission Control. Infallible computer makes a mistake?

Clip 7 (Cut Adrift, 2:15)

Sounds of human breathing during EVA; terrifying slow-motion murder in space

Clip 8 (Termination, 5:45)

Silent murder shown only on screens: “high tech” death

Clip 9 (My Mind is Going, 4:00)

Computer lobotomy—audible treatment of computer “death.” Humour within seriousness: “Daisy, Daisy”—actual tune in first computer performance by Bell Labs scientists

Clip 10 (Jupiter, 4:15)

Notice the floating black monolith that will bring Dave into the Star Gate; Ligeti music.

Clip 11 (And Beyond the Infinite, 2:00 of the 10-15 minute light show)

Pioneering slit-screen technique

Clip 12 (Future Selves; 3:00 of the 10-minute sequence)

Ambiguous setting: Hotel? Zoo? Dream? Taken from Dave’s memory?

Clip 13 (Star Child, 3:00)

Hundred-year-old man gestures to monolith. Rebirth as Star Child. Ambiguous ending. Return of Strauss music. Reversal of opening shot.

Further reading

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For all films see Tim Dirks' comments <http://www.filmsite.org/momentsindx.html>