

ALL IN THE SCRIPT

Dramatic Structure in Narrative Film



John Alexander

All In The Script

Dramatic Structure in Narrative Film

"If it's all in the script, why make the picture?" Nicholas Ray

"Informative, intelligent and fun to read... makes a strong case for the film writer, and rightly so, neglected as they have by film history..." Carl-Johan de Geer, Chaplin 1/1993

Cover: The Seventh Seal — 'That scene where they dance along the horizon? We'd packed up for the evening ready to go home. Suddenly I saw a cloud and Fischer swung his camera up. Some actors and gone, so grips had to stand in. The whole scene was improvised in then minutes.' Ingmar Bergman

ALL IN THE SCRIPT

Dramatic Structure in Narrative Film
Second Edition.



John Alexander

First published 1991
Reprinted 1994, 1995
Revised Second Edition 1997
Reprinted 2006
ISBN 0 906756 04 9

© 1991, 1997 John Alexander

Inter•Media•Publications
Tjällmora, 134 61 Ingarö, Sweden
www.johnalexander.se

Acknowledgements

Thanks to William Boyd and Hamish Hamilton (Publishers) Ltd for permission to reprint extracts from *The New Confessions*.

Foreign films are listed by their English title in the text and under both their original and translated titles in the index. For the sake of clarity and convention, films are ascribed by director. A filmography credits film screenplays to the screenwriter and original source material.

Contents

Introduction	7
PART ONE: FORM	13
<i>Image</i>	
<i>The Shot • Short Cuts • Long Takes</i>	
<i>Sound</i>	
<i>Dialogue • Music • Effects</i>	
PART TWO: STRUCTURE	51
<i>Conflict</i>	
<i>Dramatic Form</i>	
<i>Classical Hollywood Structure</i>	
<i>Alternative Dramatic Structure</i>	
<i>A Cinematic Form • Feminist Cinema</i>	
PART THREE: NARRATIVE	142
<i>Story</i>	
<i>Theme • Opening • Ending</i>	
<i>Stories Within Stories</i>	
<i>Scene • Sequence • Sub-plot</i>	
PART FOUR: CHARACTER	180
<i>The Wounded Hero</i>	
<i>The Shadow</i>	
<i>Archetypes of the Collective Unconscious</i>	
<i>Notes</i>	221
<i>Filmography</i>	224
<i>Glossary</i>	226
<i>References</i>	230
<i>Film Titles</i>	232



Orson Welles on the RKO studio set with cinematographer, Gregg Toland, during the making of Citizen Kane, Hollywood 1941. More than fifty years on the film is regarded as a masterpiece of the cinema. So who wrote the script?

Introduction

“Audiences don’t know anyone writes a picture,” says screenwriter Joe Gillis to silent screen star, Norma Desmond. (Sunset Boulevard, 1950) “They think the actors make up the words as they go along.” But a film always begins as a script, as words on paper. In the process of transforming the written story into the sounds and images that make up the story projected onto the screen, a variety of creative elements come into play. Let us first distinguish what is ‘in the script’, and what isn’t. A screenplay consists of a story described in scene settings and dialogue. The way in which the story is interpreted is not ‘in the script’ and therein lies the process of making a film. The writer writes the story and the production team realise words into form. The direction, interpretation of roles, sound and image and design, make up the elements over which a writer has no influence. When director, Nicholas Ray, suggests there’s little point in making the picture ‘if it’s all in the script’, he refers to the elements of film making beyond the limitations of the screenplay.

Sometimes the interpretation of the story is better than the original material. Alfred Hitchcock was one director with a knack for transforming mediocre stories into films of brilliance. Francois Truffaut another. The uneasy balance between content and style, film narrative and film form, is a dynamic that has created the most universal and accessible of all narrative forms.

A century ago, the cinema began as a means of recording the events of everyday life. For the Frenchman, Louis Lumiere, his first successful projections of moving pictures were an extension of his craft as photographer. A year later George Melies applied

Lumiere's technology to the first of over 500 'trick films' which he produced over a period of 16 years. Cinema moved quickly from description to narrative. Melies soon began adapting literary works, and some of his early films are drawn from chapters of novel's of his day, including Rider Haggard's *She* (*The Pillar of Fire - La Danse de Feu*, 1899), Bram Stoker's *Dracula* (*The Devil's Castle - Le Manoir du Diable*, 1896) and the science fiction stories of Jules Verne and H G Wells, (*Trip to the Moon - Le Voyage Dans La Lune*, 1902).

The technology of the cinematographe developed quickly, and with it, a narrative form. Within 20 years, influenced by D W Griffith and others, the fiction film had become a conventionalised narrative form. The conventions were drawn principally from the novel and the theatre, and the 'poetic arts' outlined by Aristotle some three hundred years BC. The vocabulary of the cinema is still the vocabulary of drama and literature.

In *The Poetics*, the oldest surviving record of dramatic analysis, Aristotle defined three narrative forms; Dramatic, Epic and Lyric. These definitions can still be applied to contemporary cinema. Most Hollywood films are structured to a dramatic form outlined by Aristotle over two thousand years ago.

"Every tragedy has six constituents, which will determine its quality. They are plot, character, diction, thought, spectacle, and song." (*The Poetics*, Chapter Six). "Of these elements", he writes, "the most important is the plot, the ordering of

the incidents; for tragedy is a representation, not of men, but of action and life..." These narrative components have their correspondences in contemporary film. Aristotle describes "plot and character" as "the media in which the action is represented", 'diction', refers to dialogue; 'thought', the theme or premise, 'spectacle', the combined elements of mise-en-scene and editing; and 'song' - the soundtrack's film score.

Aristotle's somewhat contentious claim that; "Plot is the first essential of tragedy", and that, "character takes second place..." at least serves to distinguish the principle components of the dramatic narrative. There are films which emphasise character, and there are films which accentuate plot. Truffaut refers to 'situation films' and 'character films'. To suggest that one type of film is superior to another would be inappropriate. Plot and character are integral to drama and classifying them as competing elements is a process itself subject to debate.

What is the distinction between plot and story? The plot describes the chronological sequence of events as viewed by the spectator. The story is the sum total of that chain of events as interpreted by the spectator. The plot is the narrative's driving force describing its movement from beginning to end. The beginning represents a state of balance, and the end represents a return to that state. A crisis upsets the balance in order to set the narrative in motion. A story presents us with a crisis, or dilemma, or problem and with its resolution, a return to order. Its

function, argues Aristotle, is catharsis, the cleansing of the spirit.

A narrative has a narrator, a story has a teller. Who 'tells' the stories of the cinema? The director? The writer? The issue has been unduly complicated by the film critic's explorative eye seeking 'authorship' and inevitably attributing it to the film's director. But film making is a collaborative enterprise, and as to ascertaining the creative impulse, each film must surely be evaluated on its own merits. Most films directed by Ingmar Bergman, are 'Ingmar Bergman films'. Margeurite Duras's *India Song*, is certainly a film by Margeurite Duras. *Hiroshima Mon Amour* is a collaboration between Duras, the writer, and Alan Resnais, the director. In a film such as *The Third Man*, the collaborative nature of film is readily apparent. Carol Reed, the director, and Grahame Greene, the author, collaborated on a story suggested by producer and entrepreneur, Alexander Korda. Robert Krasker received an academy award for the photography, and his visual style is evident in films such as *Brief Encounter* and *Odd Man Out*. And what are the recollections of the film that remain now? The zither playing of Anton Karas, and the face of Orson Welles?

In the days of the silent cinema, film entrepreneur, Mack Sennett, hired 'wild men' to inspire the film team with cinema stories and bizarre ideas. Ever since, the film writer has been the eccentric on the periphery of the actual business of making films, which is left to producers, directors, actors and the collective which makes up the film

production team. The story is simply the element to set the process of filmmaking in motion.

The film industry's nonchalance toward the author can in part be attributed to the cinema's dubious parentage. As the bastard child of the carnival side-show on the one hand, and the theatre on the other, the writer is erroneously suspected as part of the conspiracy to devise spectacle rather than substance. The French term 'auteur' referred to 'authors' of cinematic style, rather than authors of narrative.

Yet, as the novel liberated the imagination of the 18th century, so has the cinema in the 20th century, with all its rewards and dangers.

Finally, a note on how this book is arranged. It consists of four parts: Form, Structure, Narrative and Character. As a viewer this sequence represents the way in which a film is perceived. The 'form' is the film's 'mode of existence', a mould in which the substances of celluloid and magnetic tape convey the sounds and images to our physical senses. Structure involves a system of organising and arranging the sum total of the dramatic components into a unified entity. This entity is the narrative - an account of events which make up the story. Where structure provides an analytical systemizing of these events, the narrative arouses 'feelings'. Central to narrative is 'character'. Originally this Greek word meant 'an engraving instrument', suggesting that 'character' consists of aspects which mark the personality

distinguishing one individual from another. In a narrative the character initiates the story-telling process.

This sequence - Form, Structure, Narrative and Character - represents the reverse order of the creative procedure involved in writing a screenplay. The writer begins with a character and places the character within the framework of a series of events which make up a story. The story is arranged into the conventions of a dramatic structure, which becomes the sounds and images of the film projected onto the screen before us.



Odd Man Out, The Third Man, Brief Encounter: Robert Krasker, cinematographer.

PART ONE: FORM

"All film technique, I am convinced, originates in dreaming. We could dream slow motion before the moving camera was invented. In our dreams we could cut between parallel actions, we assembled montage shots before some self-important Russian claimed to show us how. This is where film derives its particular power. It recreates on screen what has been going on in our unconscious." William Boyd: The New Confessions.

The mechanics of film making have not changed much since its beginnings. The last significant innovation was the advent of sound in the late 1920's. Since then the film making process has consisted of a camera to record the image, and a microphone to record the sound. The developed film is cut and spliced together with the sound tape on an editing table, and when the two collude to the satisfaction of those involved, the end result is enlarged through a projector onto a screen. The one advantage that this antiquated means of displaying moving images has over the electronic image, is that whereas the quality of the electronic image deteriorates the larger it becomes, the film image simply gets larger.

The projected film consists of a series of images measuring 16, 35 or 70mm in width, 24 of which make one second. The soundtrack consists of a thin band of magnetic tape which runs down the side of the film and is amplified by a pick-up built into the projector. The editing table, on which the final cut is decided, facilitates the process of cutting up the desired pieces of film and sound tape, and sticking them

together. Early silent films were literally 'scissors and paste' jobs.

For the writer, film form provides parameters within which the fiction narrative can be recorded as image or sound. Whereas the novel describes internal processes in which the reader is invited to partake of the thoughts and considerations of the literary character, the fiction film is told in tangibles - through what can be seen and what can be heard. There are no adjectives in the film story - only nouns and verbs.

Image

The frame is the smallest narrative unit, a twenty fourth of a second representing one single image. A scene in Charlie Chaplin's *Easy Street* (1917) begins with Chaplin walking into a street, terrorised by a particularly tough hoodlum. The single image shows Chaplin in the top left of the frame, a small figure in the distance, dressed in a policeman's uniform. Occupying the right side of the frame, is the hoodlum himself, dressed in black trousers, a striped jersey, and a policeman's hat which barely fits his large head. By his feet and scattered on the road side are the remains of more policemen's uniforms. The frame is divided by a lamp post, on which a street sign can be read. It says 'Easy Street', and the image suggests conflict.

The film image is a narrative unit devised to say the most by showing the least. "The size of the image is used for dramatic purposes, and not merely to establish the

background," says Alfred Hitchcock. A man wearing three stripes on his arm behind a counter is enough to establish a police station. A shot of the actual police station should be used for dramatic effect rather than exposition.

An early sequence in Fritz Lang's film, *M* (1931), shows a little girl, Elsie Beckmann, as "she stops by a circular pillar and starts throwing her ball against it. The camera follows the ball and tracks in to one of the posters; '10,000 Marks Reward. Who is the Murderer?' As the ball continues to bounce against the poster, the shadow of a man in a hat falls across the pillar; it is the shadow of the murderer."

Kurosawa's *Yojimbo* (1961) begins with a roaming samurai entering a dusty and forsaken town. Across a deserted street a dog carries a human arm in his mouth. This striking image establishes a mood of violence and the unexpected. Sergio Leone's remake, *A Fistfull of Dollars* (1964), which transfers the story from feudal Japan to a mythical Italian/Spanish 'west', did not neglect to include Kurosawa's opening. In Kurosawa's *Rashomon* (1951), a scene calls for the humiliation of a noble woman who is raped by a bandit. Her husband is tied to a tree. The rape occurs off-screen - Kurosawa shows a close-up of her elegant and manicured hand, extended from the sleeve of her fine silk kimono, digging frantically into the soil.

A paradoxical image creates intrigue; in Henry Hathaway's film, *Foreign Diplomat* (1952), a woman sitting on the arm of a lounge chair, passionately kisses a seated

man. She reaches to a table (centre screen foreground) on which a revolver and an attaché case is placed. Her fingers stretch toward the revolver.



M (Fritz Lang, 1931). *Saying the most by showing the least. A ball bounces off a column, against a poster which reads: "10,000 Marks Reward. Who is the Murderer?" The off-screen sound of a little girl laughing. The looming shadow of a stranger; his voice: 'What a pretty ball. What's your name?'*

Such images border on fetishism and the cinematic image frequently exploits the implied eroticism of non-sexual objects, intrinsic to the nature of the passive gaze. In film noir for example, the portrayal of a woman's legs may suggest female duplicity (exhibitionism) and male gullibility (voyeurism).

A double image, usually a dissolve, consists of one picture superimposed on another. In most cases the dissolve is simply a transition from one shot to another, usually to mark a passage of time. However, the ellipsis of the dissolve, may be exploited for a dramatic or narrative point. In *Double Indemnity* (Wilder, 1944), after insurance salesman, Walter Neff's first highly charged encounter with the alluring Phyllis Dietrichsen (ankle bracelet first), he drives off in his motor car savouring an anticipated sexual conquest. The slow dissolve shows Neff in MCU, face-on, at the steering wheel and smiling benignly; meanwhile the image of Phyllis Dietrichsen, in a whole profile standing by the door to see him out, fades out slowly. But she also wears a benign smile, anticipating Neff's usefulness, rather than his sexual prowess.

The Shot

A shot is an uninterrupted series of frames. At its briefest a shot may consist of a single frame; an ellipsis of one 24th of a second - at its longest, up to ten minutes; a complete magazine of film. The average length of a shot in a

commercial film is about ten seconds. Editing entails joining the shots together to form a narrative sequence. The editing process provides the filmmaker the possibility of restructuring time. A climactic sequence which may last a second or less in 'real time', can be protracted by editing together a series of shots. The single shot photographed at correct speed (i.e.; 24 fps) records 'real time'. In Truffaut's *Soft Skin* (*La Peau Douce*; 1965), a woman enters a restaurant, takes out a shot-gun, and shoots down her unfaithful husband at his dining table. The shot, literally and cinematically, is repeated from different angles in order to prolong the moment of 'dramatic impact'.

Editing is also used to bridge passages of time, for example, by match-action cutting. In *2001: A Space Odyssey*, (1968) Stanley Kubrick bridged pre-history to the space age, matching a prehistoric bone thrown into the heavens, to a similarly shaped space vehicle orbiting the earth in the late twentieth century. In a single cut Kubrick describes the evolutionary cycle of mankind's forebears to the near future.

Similarly, Hitchcock uses a match-action cut at the end of *North by Northwest* (1959), when Cary Grant and Eva Marie Saint face 'certain death' on the rocks of Mt Rushmore. From between Cary Grant's outstretched arm pulling his new bride up to a train couchette from the preceding shot matched to his arm pulling her from 'certain death' on Mt Rushmore, the couple have been saved from the villains by a US intelligence agency, gotten married, and embarked on their honeymoon.

The Hollywood film style emphasises unobtrusive editing - the invisible cut, devised to intrude into the narrative flow as little as possible. Each shot relates to the preceding shot so that sequences are constructed with minimum eye scan. The common order of a narrative sequence begins with an 'establishing' long shot, leading to a medium shot, and finally to the close-up. In the absence of a 'smooth edit', the uninterrupted flow of movement is resolved by other means; a fade, or dissolve, sound, music, or a component of the narrative itself. Editing as a means of strengthening and manipulating the narrative, as opposed to merely joining together narrative sequences, was exploited with overwhelming affect by D W Griffith in his later films, *Birth of a Nation* (1915) and *Intolerance* (1916).

A copy of *Intolerance* was smuggled into the Soviet Union via Germany in 1917 and had been seen by Pudovkin, Eisenstein and other leading Soviet film directors by 1919. The director, Leonid Trauberg, wrote a letter to Griffith in 1936, saying the film had been a great influence on Soviet film.

Pudovkin, however, had his own ideas concerning editing; he wrote that a single image only had a meaning in a combination with other images. He gave an example that three images; a smiling man, a revolver, and a frightened man, in one sequence portray a coward; however, when the sequence is reversed, the images portray a hero. He describes an experiment with his colleague, Kuleshov; where the close-up of an actor, Mosjukhin, is shown with

three different images; "In the first combination the close-up of Mosjukhin was immediately followed by a plate of soup. In the second combination the face of Mosjukhin was joined to shots showing a coffin in which lay a dead woman. In the third the close-up was followed by a little girl playing with a funny toy bear. When we showed the three combinations to an audience which had not been let into the secret and the result was terrific. The public raved about the acting of the artist. They pointed out his heavy pensiveness of his mood over the forgotten soup, were touched and moved by the deep sorrow with which he looked on the dead woman, and admired the light, happy smile with which he surveyed the girl at play. But we knew that in all three cases the face was exactly the same."

Hitchcock calls this, "the purest expression of cinema", and the inspiration behind *Rear Window* (1954); "You have an immobilized man looking out. That's one part of the film. The second part shows what he sees and the third part shows how he reacts. This is the purest expression of a cinematic idea."

Short Cuts - Montage

In the 1920's Eisenstein experimented with different editing techniques; tonal cutting - continuity achieved by the gradual lightening and darkening of shots in a sequence; directional cutting - a flow of movement in one shot to the next establishing continuity; cutting on form or shape -

where the curve of an arm is cut to a bend in a parasol, then cut to a curve in an arch. He defined five different types of montage; metric, rhythmic, tonal, overtone, and intellectual (i.e., presenting abstract ideas intellectually). Unlike the Hollywood style of editing, Eisenstein considered montage a creative process of joining two images to create a new meaning.

Eisenstein claimed that inspiration behind what he called his 'collision editing' was the Japanese kanji characters - picture-words which combined two different elements to create a third; water and eye combined to form 'crying'; knife and heart combined to form 'sorrow'; mouth and bird joined to form the character for 'song'; man and mountain formed 'immortal'.

Grigori Kozintsev, co-director of *New Babylon* (1926) and versions of *Hamlet* and *King Lear*, wrote; "I find myself thinking of Eisenstein's vision when I watch the films of other and more recent directors. When I saw Ingmar Bergman's *Persona* for example, I said to myself; 'But this is surely what Eisenstein tried vainly to do in Hollywood forty years ago.'"

The opening montage sequence of *Persona* (1966) suggests a film giving birth to itself. We see:

1. Blank frames running through a projector.
2. An image of an erect penis. (Cut from some prints).
3. Blank frames.
4. A film projector in CU.

5. A 'Start' leader, and the countdown.
6. An animated film; a primitive image of a seated little girl, upside down.
7. Projector machinery in CU.
8. A pair of child's hands.
9. A sequence from a silent film farce; a skeleton jumps out of a box and startles a man in a nightshirt. (The sequence is from *Prison* (1948), an early Bergman film).
10. A crawling spider in CU. (cf. *Through a Glass Darkly* (1958) "I have seen God in the form of a spider...")
11. A man's hands with the body of a dead hare.
12. CU of man's hand; a nail being driven through it.
13. The countryside in winter.
14. The exterior of a church.
15. An old person's face in CU.

The sequence continues with images of an old woman, apparently dead, and culminates with a young boy on a bed, who gets up and stands before a blown up image of a young woman's face. The opening credits appear, and the story begins. However, the narrative is interrupted at intervals, by a montage of images, or even no images at all - just blank frames flickering through a projector. The effect is to continually refer the narrative back to the film medium.

The montage sequence functions on the level of associations. There are references to Bergman's own films, but also to the development of film itself. The overall impression is that of a story struggling to break through the surface of the celluloid - the word 'film' means surface - and occasionally the physical form re-asserts itself, subjugating the narrative to its own demands for attention.

Montage enables the filmmaker to restructure time. Two or more narrative lines can develop parallel to each other -

within a film, as in *Intolerance*, which contains stories from four different historical periods, or within a scene, as in a sequence from Fritz Lang's *Metropolis* (1926). Fredersen, the city's tyrant ruler, has a robot constructed in the form of Maria, a beautiful young woman, who represents a figure of redemption for the enslaved workers, and the woman with whom Fredersen's son, Freder, has fallen in love. When the young Freder sees the 'false' Maria together with his father, he collapses, and in hallucinations brought about by delirium, envisages the downfall of the city, brought about by the 'evil' Maria. We see the robot Maria entertaining the powerful men and business leaders of the city. She dances wickedly and a montage of glaring male eyes conveys the power she has over these men. (Lang has used this affect in *Rancho Notorious* (1952), *Fury* (1936), and others) where a montage of close-ups of eyes shows the fanatic rage of a mob). Shots of Maria inciting the group of men are interspersed with Freder in a feverous rage in his room, as he simultaneously envisages statues of the Seven Deadly Sins, and the figure of the Grim Reaper, come to life and advance slowly toward him, swinging his scythe, as though to emphasise a threat of castration, as Freder collapses onto his bed.

In *Don't Look Now* (1973), Nicolas Roeg disrupts the continuity of time in a love scene between the story's husband and wife. Shots of before, after and during the love making are re-arranged into fragments, that, as they walk into a hotel lobby, function as segments of the memory of the event, implying that the mind's recollections are not

based on a chronology, but on the intensity of the experience.

A jump cut, the splicing of two pieces of film that create a noticeably abrupt movement of the subject, may contravene Hollywood's unwritten regulations governing the 'invisible' continuity of action, but it can also be used functionally. Because a jump cut draws attention to the film's editing, for some film makers it is a means of achieving a dramatic affect. Jean-Luc Godard used jump-cuts in *Breathless* (1959) to create a character, an aspiring small time criminal, inspired by comics and Hollywood gangster films, who's 'out of rhythm' with the world around him. His experiences become fragments of frantic action; the disharmony of his life-style matched by the disharmony of the cutting. Martin Scorsese achieved a similar affect with *Taxi Driver* (1975); Travis Bickle (Robert de Niro), a lone insomniac and alienated figure of vengeance perceives a hostile city through the closed window of a prowling taxi - the discord of the intercut images mirror the chaos and discord within himself.

Long Takes - Mise-en-scene

The mise-en-scene (a theatrical term; 'put on stage') refers to all that is staged in front of the camera. Montage is the 'building up' of a scene by editing. Montage and mise-en-scene, are aspects of the film making process not 'in the script'. Also 'not in the script' are those elements relating to

the mise-en-scene: picture composition, picture size, camera angle, camera movement, lighting, scenography and performance.

A sequence shot is the final result of a long take involving varying degrees of complication in action and camera movements. The mise-en-scene of a long take best illustrates the components of filming which take place before the camera. Writers new to the screenplay form are keen to share their expertise in camera mobility and voice intonation by describing camera movements and the interpretation of dialogue lines upon the written page. They are invariably ignored, based on the principle that the script is for 'telling the story' and the 'how it is to be told' is up to the creative efforts of those involved with the material moulding of the script.

Andrei Tarkovsky begins and ends *The Sacrifice* (1985) with takes exceeding seven minutes, and in his six completed feature films the long take dominates as a form of cinematic expression. "I reject the principles of 'montage cinema' because they do not allow the film to continue beyond the edges of the screen: they do not allow the audience to bring personal experience to bear on what is in front of them," writes Tarkovsky in his book, *Sculpting in Time*. "'Montage cinema' presents the audience with puzzles and riddles, makes them decipher symbols, take pleasure in allegories, appealing all the time to their intellectual experience."

In Polanski's *Cul-de-Sac* (1966) an eight minute sequence shot shows Donald Pleasance, on a beach outside his castle home, discussing his marital problems with a gangster called Stander. During their conversation, his wife, (Francoise Dorleac) takes a dip in the sea. A plane flies overhead which Stander mistakes for a rescue plane sent by his colleague, Katelbach. He realises he is mistaken, pulls out his gun and starts shooting at the plane. The noise of the shots brings Francoise Dorleac out of the sea.

"I wanted to stage this scene in a single shot at the magic hour before dusk," writes Polanski, "bringing the plane into frame without a cut. Long takes are always preferable when filming emotional scenes because they enable the actors to stay right inside their roles. However, in this case, even Gil Taylor the cameraman, insisted it couldn't be done. Getting aeroplanes to appear on cue was an impossibility.

"Halfway through the third take, Pleasance and Stander were doing their stuff beautifully, when Francoise came out of the sea and fainted because of the cold... The next day we shot seven minutes and 47 seconds of screen time in that one shot, packed up and left Holy Island on the same day."

In the opening sequence shot of Polanski's *Tess* (1979) the camera follows villagers and musicians along a country lane - an elaborate four minute shot marred by the shadow of the film team during the course of 300 degree rotation.

Alfred Hitchcock made *Rope* (1948) to appear as though the film consists of one long take lasting 80 minutes. As a camera magazine holds ten minutes of film, eight sequences were joined together at unobtrusive points (one take ending at a close-up on some-one's back, and the next take beginning at the same point) to give the impression of a continuous take. *Rope*, Hitchcock's first colour film, was based on Patrick Hamilton's play about two college students unmotivated murder of a colleague. "Murder is a crime for most, but a privilege for a few", says their professor (James Stewart), who unwittingly becomes drawn into their macabre deed.

"I undertook *Rope* as a stunt", Hitchcock told Truffaut; "I got this crazy idea to do it in a single shot... It was quite nonsensical because I was breaking my own theories on the importance of cutting and montage. However, the mobility of the camera and the movement of the players closely followed my usual cutting practice."

Since *Rope* no film director has attempted to create the illusion of a commercial feature film to appear as one long unbroken take. Is the unbroken take too demanding for the eyes? The film 'cut' has its physical correspondence with the eye blink, which occurs about every two to ten seconds, lasting .04 seconds. The average length of a take in a commercial feature film is about ten seconds. The blinking reflex can be halted for a time with conscious effort, but few people can resist blinking even for as long as a minute. A viewer watching a film can readily assimilate a film edit,

whereas the 'long take' becomes apparent, even to the untrained viewer, after about a minute. The long take, like a 'rapid cutting' sequence, draws attention to itself. Consequently, mainstream commercial cinema avoids either extreme, in the service of narrative flow.

For the director, where style precedes narrative content, the sequence shot is an invaluable asset in establishing mood, ambiance and intrigue that demands of the viewer a resolution, rather than oblige the viewer with a casual clarification. Michelangelo Antonioni concludes *The Passenger* (1975), the story of a journalist (David Locke) who has taken over the identity of a dead man, with a sequence shot lasting seven minutes:

93. *Bedroom. Interior. Sunset.*

We see the window. The sky begins to grow red. The sun is setting....

We hear the sound of footsteps in the corridor. They go past and disappear. The girl glances at Locke. His face looks drained....

Locke: You better leave me.

The girl gets up and moves toward her own room. Locke lights a cigarette.

The girl enters her room and closes the door quietly. Locke is still staring out of the window...

(Beginning of a single take:)

The camera now fixes itself on the window and begins to move very slowly toward it. Locke's face disappears, and then also his hand with the cigarette. We begin to concentrate increasingly on the expanding view of the road outside - the

odd passing pedestrians, a creaking bicycle, the occasional car... One of them is black and stops in front of the hotel. (A man) gets out and remains standing on the curb, while the car drives on out of view.

After a moment he is joined by a second man. They stand there together for a while looking up at the hotel and strolling casually back and forth. A poor but attractive Spanish girl runs past them. They follow her with their eyes and say something to each other. Obviously a joke. From faraway we can hear someone shouting.

The sky begins to grow dark. The road falls into shadow. The men separate, one of them moving toward the hotel until he disappears below the lower ledge of the window. The camera is still tracking toward it.

For a while the road remains completely empty. Then, as the window begins to come into extreme close-up, we hear from behind us the sound of a knock at the door.

The sound of something falling, a chair, scraping metal, probably a gun. But by now the camera is emerging through the window and the sounds from the room have grown blurred and then dominated by the sounds from the street - a passing truck, a radio, some shouts. We keep moving out over the road toward the harbour. A little later a police car appears. It slows down and stops. Doors opening. Voices. Running feet.

Then Rachel (Locke's wife) appears from out of the police car. The camera now begins to turn slowly around, a full 180 degree pan, so that we are now looking back across the street and directly at the hotel. We start to move back toward it, aiming at the window of Locke's room. We move toward it as Rachel and the police make for the front door which is almost directly below it.

But the entire group is almost lost from view as the camera continues to move relentlessly toward Locke's window. Outside the sound of voices, running feet, and shouted orders continues. But the camera moves in past the shutters and re-enters the now twilit room. The door at the back is

wide open onto the corridor. Locke lies on the bed in the middle of the room... One arm hangs down over the side of the bed. It is a similar position to the one in which we found Robertson at the beginning of the film. Locke is obviously dead... We start to hear the sounds of people's footsteps and the now subdued mutterings of their voices.

A hand comes into frame and grasps Locke's wrist. No pulse. When we look up we find two policemen, an inspector, Rachel, and the girl all standing beside the body. The inspector lets go of the wrist. He turns to the girl. She looks grave, stunned, her eyes silent pools of brown.

Inspector (turning to Rachel): Do you recognise him?

Rachel: I never knew him.

The sequence ends, and the film's final shot shows the exterior of the hotel at dusk, and cars driving off.

The long take has the affect of a 'soul wandering' an out-of-the-body experience, where the deceased is able to look down upon their own lifeless form, and the people and events that gather around it.

Early in the film, Locke had returned to his hotel after an unsuccessful assignment, to find the man he barely knew in the adjoining room, dead, apparently from heart attack, his open eyes staring at the ceiling. A long sequence shows Locke regarding Robertson in varying degrees of horror and fascination. He touches strands of the dead man's hair, stares deeply into the dead man's open eyes, as if to demand of the corpse, where the man has gone who once dwelt therein. Finally, he closes the dead man's eyes, recollects a brief conversation he had with him before setting out on his

assignment, and decides to take the man's identity, to become 'Robertson' and leave 'David Locke', dead in a hotel room in a small African desert town.

In the film's closing minutes, Locke has become the dead Robertson, a lifeless body, with open eyes staring at a ceiling in a room of a desert town hotel.

Touch of Evil (Orson Welles, 1958) opens with a close-up of a man's hands clutching a device and adjusting a timer. A couple's laughter is heard off-screen and the camera pulls back to show the man's reaction. We see the couple in the distance, and the man follows after them, then runs to a parked car, opens the boot, and places the bomb inside it. A pounding Latin rhythm begins, as the couple, a young woman and an older man, get into the car and drive off. The car drives down a town's main street, and stops to allow another couple cross the road. The camera follows this couple as they saunter along the road, and pulls back to give a bird's eye view of a US/Mexico border town. The car stops at a check-point, and the couple on foot arrive at about the same time. After a brief dialogue, the car drives through, the young woman complaining about a ticking in her head. The couple on foot, now established as Mr and Mrs Vargas, walk over to the US side of the border, and embrace. As their lips meet a loud explosion is heard. For the first time in more than six minutes, the sequence is cut; as they turn we cut to the car, which is now a burning wreck. The planting of the time bomb at the beginning of the sequence prepares us for

the inevitable climax; the sustained glare of the camera's eye ensures a discomfort of tension, lasting seven minutes.

Sound

"Sound. Sound... I had never worried about sound... it was a device that would take film back to its theatrical and literary origins that it had managed to shake off."
William Boyd: The New Confessions.

According to Akira Kurosawa, "a motion picture stands or falls on the effective combination of image and sound. Cinematic sound is neither accompanying sound nor the natural sounds captured during recording. Cinematic sound does not just add to, but multiplies two or three times, the effect of the image."

There are three kinds of sound; dialogue, music and effects. Sound effects are either spatial (natural sound) or ideational (abstract or subjective sound).

Many sound films of the 1930's became enslaved to the microphone, with static shots of people talking, hardly daring to move out of microphone range. However, some innovative directors realised the creative potential sound offered; Rene Clair, who in 1928 denounced sound as "a monster - an unnatural creation" won acclaim *Under the Roofs of Paris* (1930) where sound without image was used to establish location; door slams, rain, sounds of trains, etc. In one scene some drunken men brawl in a train yard, but instead of the fight we hear the approach of a steam train, gasping and wheezing in almost human tones.

Orson Welles, moving to film from theatre and radio, broke sound recording taboos with the use of overlapping dialogue, with actors speaking into each others lines, and in *Citizen Kane*, breaking up a single line of dialogue; ("Merry Christmas... and a happy new year...") to bridge Kane's childhood to adulthood. Hitchcock used sound for scene transition in *The Thirty Nine Steps* (1935); a cleaning woman discovers a dead body in an apartment and opens her mouth to scream. The sound is of a train whistle, and the following image shows a train at a station, and the murder suspect boarding the train. In his first sound film, *Blackmail* (1929), a young woman at the breakfast table, the morning after having stabbed a man to death, hears the word 'knife' echoing in her mind, in one of the earliest film examples of subjective sound.

"One of the cardinal sins for a script-writer", Hitchcock told Truffaut, "When he runs into some difficulty, is to say, 'We can cover that by a line of dialogue.' Dialogue should simply be a sound among other sounds, just something that comes out of the mouths of people whose eyes tell the story in visual terms."

Several innovative directors; Rouben Mamoulian, Josef von Sternberg, Lewis Milestone, and others, demonstrated the creative possibilities which sound provided. Speech, no longer a placarded intrusion into the flow of images, could be integrated with the imagery, requiring a new approach to film dialogue. And music, no longer dependant on the

cinema pianist, organist or quartet, became an added dimension with its own dramatic possibilities.

Dialogue

"We didn't need dialogue. We had faces." Gloria Swanson as Norma Desmond in *Sunset Boulevard* cautions screenwriter Joe Gillis (William Holden) on the superfluity of the spoken word.

'Classical' structure relies on the minimum of dialogue and maximum of 'action'. Film dialogue is sparse and understated. Akira Kurosawa advises potential screenwriters to study the dialogue of crime novels; few words are spoken, and the words spoken are loaded with ambiguity and sub-text.

For the expediency of the film narrative, dialogue, as with other dramatic elements, must serve a function. These functions include providing information (exposition), revealing character (by what the character says and how it is said - speech patterns, for example), and advancing the plot.

"I don't like violence. I'm a businessman. Blood is a big expense. Make him an offer he can't refuse." Marlon Brando as The Godfather (Coppola, 1972) utters one of Hollywood film history's more celebrated examples of understated dialogue. When Sister Ratched in *One Flew Over The Cuckoo's Nest* (Forman, 1975), says to the hospital board; "I'd like to keep him (MacMurphy) on the ward. I think we can help him," the sub-text alludes to an ulterior motive.

What she intends, is to subjugate the rebellious MacMurphy, and restore 'harmony' to the hospital ward on her terms.

Dialogue is often considered an intrusion and many filmmakers attempt to reduce spoken lines to the barest minimum. Steven Spielberg, claims that in making *Duel* (1972) he was initially setting out to make a film without dialogue.

Director, Russell Rouse, achieved exactly this with a film called *The Thief* (1952). Ray Milland portrays a nuclear scientist suspected of treason, pursued by the FBI. The sound track consists of affects and music, and details of exposition are provided by the written word; signs, letters and newspaper articles. Like Hitchcock's noble *Rope* experiment, the demands on the viewer prove too much a strain to encourage similar experimentation by prominent commercial film producers. The conventions of mainstream cinema warrant a balance between maximum exposition with the minimum of talk. In *On The Waterfront* (1954), Terry Malloy confesses to Edie that he was responsible for the death of her brother. A ship siren drowns out the conversation. The situation speaks for itself; the drama is embodied in the conversation itself, not in the words of the conversation. Elia Kazan, the film's director, claims; "I am trying in all my films either to eliminate as much dialogue as I can or to make it an embroidery on the outskirts of action. Part of the behaviour is what they say, but not the essential part of it, and in that sense I think my work is getting more cinematic."

In *Cries and Whispers* (1972) Ingmar Bergman eliminated an entire dialogue sequence between two sisters (Liv Ullman and Ingrid Thulin) during the editing stage, retaining the close-up images of the two sisters speaking and murmuring to each other but removing their voices and replacing the spoken word with the music of Bach.

"When I wrote this scene I hadn't planned any music - it was dialogue, all written out. It was at such a crucial point in the story, where two people who hate each other, were suddenly able to speak to each other. All the barriers fall away, and they emerge as a unified entity. These actresses (Liv Ullman and Ingrid Thulin) performed the scene beautifully, but it just didn't work out the way I'd envisaged. Later it occurred to me exactly what I needed in this scene - to have music take over from the words..."

Views on how film dialogue should be written range from Tennessee Williams 'kill your darlings' and Ingmar Bergman's 'delete everything' to John Bright, a Hollywood screenwriter of the 40's and 50's; 'the key to dialogue is understatement... don't spell out your meaning.'

Ingmar Bergman's film (later a television series) *Scenes From a Marriage* (1975), portrays scenes remarkable for their dramatic intensity on the one hand, and their spartan production on the other, consisting mainly of people talking in close-up. (The film was originally a six-part television production). The story chiefly concerns a couple played by

Erland Josephson and Liv Ullman; their faltering marriage and subsequent divorce. Early on they entertain a couple, Peter and Katarina (Jan Malmjö and Bibi Andersson), who have come to despise each other yet remain together. The after-dinner conversation in the lounge room proceeds:

Peter: August Strindberg - he once said; 'I wonder if there's anything more horrible than a man and wife who hate each other.' What do you think? Is child torture worse perhaps? Katarina and I are nothing more than two small children. Deep within Katarina is a little girl who sits and cries because she's fallen and hurt herself, and no-one has come to comfort her. I sit in the opposite corner - I haven't grown up either, and I cry because Katarina can't love me - despite my harshness and cruelty toward her.

Katarina: One thing we can be thankful for - nothing could be more hellish. Which is why, I'd say, were about ripe for divorce.

Peter: On condition that you come to your senses. On condition that we simultaneously, and before reliable witnesses, sign all the papers. So neither of us can prosecute the other. (He invites their dinner hosts to witness...) What about it Katarina?

Katarina: Even if we should agree on the financial arrangements, I know you'll never let me go.

Peter: Do you really think you're so bloody indispensable my dear Katarina? Where on earth did you get such an idea? Can't you tell me... tell us?

Katarina: You force me to sleep with you. You can't manage it with any other woman.

Peter: Your need of bad conscience is boundless. Are you in a panic because you've finished with Jan, darling? Now there's only good old Peter who can be bothered with you, and is patient enough...

Katarina: So you think you're the only one? That's very touching. You don't think I've got anyone else? Let me tell you something, Peter my boy... (To the others...) Forgive me

*if I'm rather blunt, but he's asking for the truth here...
Let me tell you; you disgust me. Physically I mean. I could
buy myself a lay with anyone, just to wash you out of my sex
organ...*

*Peter: (Quotes) "And so a day goes from our time and cometh
not again / But yet once more, by God's good grace, night on
the earth is lain..."*

Katarina: (Crying) You bastard.

*Peter: "But thou O Lord the same will be and full of endless
grace / And all our nights and all our days are written on
thy face..."*

Katarina weeps.

Peter: (laughing) Whatever that could mean...

*Katarina throws her drink in Peter's face and walks out of
the room.*

The two modes of speech contrast with each other; Peter's pedantic mode of speech, in contrast to Katarina, who speaks directly and bluntly. The two characters search for a turn of phrase that will wound the other as possible. Peter recites a psalm which has a specific meaning for them, irregardless that the spectator should be unaware of any specific meaning. The couple speak in a subdued, restrained and superficially polite manner, which contrasts the bitter tone of the words meaning.

In Bergman's *Wild Strawberries* (1957), a similar exchange of dialogue takes place when a couple whose car has broken down are given a lift. This scene culminates with the wife's physical assault of the husband and they're evicted from the car. "Forgive us, if you can", says the wife,

as they leave. Once more Bergman portrays an attempt to maintain a facade of control and politeness in face of the expression of profound feelings of hate and contempt.

Hollywood screenwriters emphasise the importance of film dialogue's sub-text; that beneath the surface of the spoken text, lies another meaning. In a scene from Woody Allen's film, *Annie Hall* (1977), Woody Allen and Diane Keaton converse on a balcony; a nervous conversation at the beginning of a nervous relationship between Alvy and Annie, where on-screen sub-titles reveal the sub-text:

Alvy: So did you do those photographs in there or what?

Annie: Yeah, I sort of dabble around, you know.

(I dabble? Listen to me - what a jerk)

Alvy: They're... they're wonderful, you know. They have... they have, uh... a... a quality.

(You are a great looking girl)

Annie: Well, I... I would - I would like to take a serious photography course soon.

(He probably thinks I'm a yo-yo)

Alvy: Photography's interesting, 'cause, you know, it's - it's a new art form, and a, ah, a set of aesthetic criteria have not emerged yet.

(I wonder what she looks like naked?)

Annie: Aesthetic criteria? You mean, whether it's, uh, good photo or not?

(I'm not smart enough for him. Hang in there)

Alvy: The - the medium enters in as a condition of the art form itself. That's...

(I don't know what I'm saying - she senses I'm shallow)

Annie: Well, well, I... to me - I... I mean, it's - it's all instinctive, you know? I mean, I just try to uh, feel it, you know? I try to get a sense of it and not think about it so much.

(God, I hope he doesn't turn out to be a schmuck like the others)

Alvy: Still, still we... You need a set of aesthetic guide lines to put it in social perspective, I think.

(Christ, I sound like FM radio. Relax.)

Julius Epstein, who co-wrote the screenplay to *Casablanca* (1941), says the most frequently asked question he gets from students at film schools is 'how do you write dialogue?' "Sadly", he says, "no-one can be taught to write dialogue. Either you have it or you don't."

Film dialogue, like the filmic image, emphasises economy; expressing the most using a minimum of words. In *They Shoot Horses Don't They?* (Sidney Pollack, 1969; based on Horace McCoy's novel), about the marathon dances of the 1930's, a contestant dies of a heart attack. During the rest break, the compare, Rocky, (Gig Young) attempts to seduce the cynical Gloria (Jane Fonda):

Rocky: I hope that episode didn't upset you?

Gloria: No.

Rocky: Cigarette?

Gloria: No.

Rocky: (Smiles)

Gloria: No.

She walks away.

In *Network* (1976), TV network news director (William Holden) and his attractive young programme executive (Faye Dunaway) embark on a clandestine love affair at a seaside resort. Faye Dunaway speaks constantly of television programming, from the sea-side promenade,

through dinner, to the bedroom, before sex, during sex and after sex, with a brief respite during climax.

The dramatic form of the cinema contends that actions speak louder than words, yet *My Dinner With Andre* (Louis Malle, 1981; written by Wallace Shawn and Andre Gregory), is a filmic record of a dinner conversation, using dialogue only as a means to convey the narrative.

The sparsity of dialogue as a convention of film narrative is an issue also questioned by feminist theorists and filmmakers; the television 'soap opera' is cited as an example of enabling characters to express feeling with words, rather than avoid personal communication through cinematic action. (See: *Feminist Cinema*) A line from the film *Midnight Run* (1989) where the protagonist is accused of expressing himself only through either, "silence or rage", describes the principle modes of expression available to characters in the commercial cinema.

Music

The term 'silent cinema' is misleading - even the earliest films of George Melies were accompanied with a piano or organ. Special scores for full orchestra were performed at screenings of D W Griffith feature films, and for *Birth of a Nation* and *Intolerance*, a special effects man added sounds of gunfire and pounding hooves, as the film was being shown.

However, Griffith was vociferously opposed to the idea of synchronised sound-film declaring as late as 1926 that; "we do not want now and we never shall want the human voice with our films."

In 1924, three years before the release of *The Jazz Singer*, he wrote; "I am quite positive that when a century has passed, all thought of our so-called talking pictures will have been abandoned. It will never be possible to synchronise the voice with the pictures. This is true because the very nature of the films foregoes not only the necessity for but the propriety of the spoken voice. Music - fine music - will always be the voice of the silent drama.

One hundred years from now will find the greatest composers of the day devoting their skill and genius to the creation of motion-picture music. There will be three principal figures in the production of a picture play - the author first, the director and music composer occupying an identical position in importance... Those images on the screen must always be silent. There will never be speaking pictures. The average person would much prefer to see his pictures and let the voice which speaks to him be the voice of music."

The early sound films were largely inspired by music; *Don Juan* (1926), *The Jazz Singer* (1927), *Lights of New York* (1928); even Walt Disney's *Steamboat Willie* (1928). The film score came into its own in the early 1930's and the composer Max Steiner was acclaimed for his music to *A Symphony for*

Six Million (1932) and King Kong (1933). Dramatic sequences of King Kong were synchronised to the score; in a scene when Kong escapes from New York captivity, his movements are emphasised by the orchestration. The city environment is described by musical overture. The commuter train Kong attacks, which he perceives as the giant snake of the jungle, is characterised by the orchestra instead of realistic sound.

In *Scarlet Street* (1945), Fritz Lang integrated background mood music with the inner state of the main character, Chris Cross (Ed G. Robinson). Cross sits alone at a bar, brooding over the deceit of a young girl he's fallen in love with. "I'm in love with Johnny" he hears over and over again, at the same time the unobtrusive background music repeats itself like a stuck record.

In the dramatic structure of the 'classical Hollywood' film, music is used to amplify a particular situation. Suspenseful music is added to a suspenseful scene, romantic music to a romantic scene, sentimental music to a sentimental scene.

The director John Huston writes that; "As with good cutting, the audience is not as a rule supposed to be conscious of the music. Ideally, it speaks directly to our emotions without our awareness of it, although, of course, there are moments when music should take over and dominate the action."

In *Soundtrack: The Music of the Movies*, Mark Evans identifies seven functions of the film score:

1. *To intensify or relax the pace of a film*
2. *To reflect emotion and provide atmospheric shading*
3. *To provide a composer's comment and a new dimension*
4. *To parallel or underscore action*
5. *As an element of time and location*
6. *As an element of comedy*
7. *To provide unity*

Significantly, the examples provided are from Hollywood cinema, where music, alongside other components of film form is essentially for expressing the narrative by the most efficient means available.

Anton Karas' zither in *The Third Man*, weaves in and out of the narrative like a story-teller, evoking atmosphere and characterising the players. Harry Lime is introduced by virtue of a cat at his feet and a theme of his own, which became a top-selling record independent of the film. The pan-pipes of George Zamfir created a similar affect in *Picnic at Hanging Rock* (Peter Weir, 1976).

Marguerite Duras' film, *India Song* (1975), is unique in that the soundtrack was recorded first, and the images photographed later to accompany the soundtrack. (Two more films were made to the same soundtrack). Integral to the film is the musical theme; the 'India Song', which was

composed by Carlos d'Alessio, under Marguerite Duras' guidance.

Whether film music should have a source or not has been the subject of debate since the advent of sound cinema. During the production of *Lifeboat*, Alfred Hitchcock, stated that he intended to omit music altogether. "After all", he asked rhetorically, "where is the music coming from in the middle of the ocean?" To which composer, David Raskin, replied: "Ask him where the camera comes from and I'll tell him where the music comes from."

In *Rear Window* (1954), Hitchcock, referring to the sub-plots concerning the composer and Miss Lonelyhearts, said he "wanted to show how a popular song is composed by gradually developing it throughout the film until, in the final scene, it is played on a recording with a full orchestral accompaniment."

In *Blazing Saddles* (1974), Mel Brooks provided a 'source' to the background score by having the entire Count Basie orchestra playing in the middle of the desert, as the hero rides by on his horse. In *High Anxiety* (1977), the apparent sinister background music accompanying a driving scene, is provided by an orchestra playing on a bus.

In Orson Welles' film, *Lady from Shanghai* (1948), there are several scenes where music originates from a radio (a jukebox in one scene), leading into background mood music. In *O Lucky Man* (1973) Lindsay Anderson was

audacious enough to include the source music into the story; a scene with background music suddenly cuts to the studio where the Alan Price Combo are playing it. In the Swedish film, Sven Klang's Quintet (Olsson, 1969), characters are defined by their instruments and the kind of music they play.

Present-day collaborations between director and composer give new relevance to D W Griffith's prophecies from 1924. Peter Greenaway and Michael Nyman; Phillip Glass's music to Paul Schrader's *Mishima* (1985) and Godfrey Reggio's *Koyaanisqatsi* (1983); Popul Vuh and the films of Werner Herzog; the revitalisation of classical composers; Mozart with Elvira Madigan and *Amadeus*, Gustav Mahler with *Death in Venice*, and others.

The commercial success of the title song for *High Noon* (Zinnemann, 1952) by Diomitri Tiomkin, led to a demand for theme songs for films - an event which composer Elmer Bernstein claimed "signalled the beginning of the end of the golden age of film music." Bernstein himself was responsible for the scores to Cecil B de Mille's *The Ten Commandments* (1956), and *The Magnificent Seven* (Sturges, 1960), the main theme to which lives on in Marlborough cigarette advertisements around the globe.

Prior to this, the song had frequently been used as a motif in film narrative; from the celebrated "Falling in love again" in von Sternberg's *The Blue Angel* (1930), and in many of the film noirs of the 1940's and 50's; Rita Hayworth singing "Put

the blame on Mame boys" in *Gilda* (Charles Vidor, 1946) remains a memorable example. In a nightclub scene in Kurosawa's *Ikiru* (1951), the terminally-ill council clerk, takes consolation in a bottle of sake. The sentimental lyrics of a songstress extolling the beauty and sadness of the passing moment, strike a chord and he is inspired to begin a new life. In contemporary cinema the song as motif suggests nostalgia - Jeanne Moreau's rendition of; "A man always kills the thing he loves," (an epithet of Oscar Wilde) in Fassbinder's *Querelle* (1982); "Memories are made of this", in *Veronika Voss* (1982), and in the films of David Lynch, Jim Jarmusch, Aki Kaurismaki and others, refer to both times gone by, and the period films they parody.

Lina Wertmuller establishes the mood for the black comedy, *Seven Beauties* (1975) with a sharply satirical song edited to newsreel footage of the 1930's, of Mussolini, Hitler and their military efforts.

Effects

Blow Out (Brian de Palma, 1981) is about a film sound technician who records a murder by accident, reminiscent of Antonioni's film *Blow Up* (1966), where a photographer accidentally photographs a murder. De Palma uses split screen and split sound (stereo) recording, to introduce the technician (John Travolta) filing sound effects on tape, while the television broadcasts a news bulletin with an interview of a congressman whose murder he will soon record. As the

soundman files the sound of a gun shot, the television announcer refers to the "voice of freedom". Echoes of the Kennedy assassinations and the Chappaquiddick affair plant the associations of political murder.

Fritz Lang's first sound film, *M* (1931), was one of the first sound films to use off-screen sound to dramatic affect - news and police bulletins broadcast on the radio, the voices of gossiping neighbours, and the haunting theme to *Peer Gynt*, whistled by an unseen murderer.

Off-screen voices can be used to provide the unspoken thoughts or intentions of otherwise mute characters. In Jacques Tati's film *Jour de Fete* (1948), the soundtrack to a Hollywood western allows a man and a woman at a fun-fair, gesticulate the ritual of attraction and seduction without them having to say a word to each other. Similarly, in Robert Altman's *Thieves Like Us* (1974), a shy and inarticulate young couple, having embarked upon a career of crime, hide out in a mountain cabin listening to the radio. The radio broadcasts *Romeo and Juliet*, the lines to which become the couple's lines they are unable to express themselves.

Orfeo Negro (Marcel Camus, 1959) is the story of Orpheus and Eurydice transferred to the Rio carnival. The rhythmic beat of the carnival drums accompanies the film; when Eurydice arrives in Rio a street vendor takes her hand and says; "I feel from your hand how your heart is beating."

Forbidden Planet (Wilcox, 1956) was the first film to use a completely electronic soundtrack, where both the score and effects were created synthetically. Alfred Hitchcock's use of electronic effects in *The Birds* (1963) enabled subtle tonal changes in the bird cries as the story developed. Toward the end of the film, birds were sounding more like people, and the people were sounding more like birds. The sound of mechanical croaks and bird cries off-screen served as a constant reminder of the danger waiting beyond the closed doors. Similarly, in *Spellbound* (1945) an electronic score dramatised the psychosis of the amnesia victim (Gregory Peck).

The contrast of sound has its own dramatic affect. *The Seven Samurai* opens to the thunder of horses hooves as bandits approach the village they intend to plunder. When they ride off into the distance the quiet of the village is denoted by the sound of a cuckoo echoing in the mountains. Silence is best conveyed by a sound which becomes conspicuous in silence, not by silence itself.

In Ingmar Bergman's *The Silence* (1963) a young boy arrives at a large hotel in a foreign city with his mother and aunt. Outside we have heard the turmoil of the street noise; now when the boy opens the hotel room window we anticipate the noise of the street, but there is only silence. Like the boy we enter the non-communicative and silent world of the two sisters.

The constant hum of industrial age machinery in David Lynch's *The Elephant Man* (1980) evokes the period of Victorian London, against which the story is set; the rush of wind through reeds conveys the wild sensuality of a Japanese girl fleeing her mother to clandestine meetings with her lover in *Onibaba* (Kaneto Shindo, 1964); and the sound of a bell tied to a bird bridges one episode to another in the film, *Kaos* (Paolo and Vittorio Taviani, 1984), episodes based on five stories by Pirandello.



Padre Padrone (Paolo & Vittorio Taviani, 1977). A young boy, forced into the isolated life of tending goats in the Sardinian mountains, learns the art of listening. The film's use of subjective sound leads the viewer into the boy's secluded world.

PART TWO: STRUCTURE

Conflict

In *Easy Street* Charlie Chaplin plays a police recruit assigned to a tough street in a tough neighbourhood. His formidable opponent is the local street bully, Eric Campbell, who has already hospitalised several police officers. Charlie tries calling for help on the police telephone but Campbell stops him. He indicates to the newcomer that he won't tolerate any interference from the law and to demonstrate his invulnerability he invites Charlie to slug him over the head with a police baton. No effect. Do it again, he smirks. He puts him on the ground and grabs hold of a lamp pole, and to demonstrate his strength, bends it over effortlessly. He bends it again just to show Charlie what's in store for him. As he bends it almost to the level of his head, Charlie leaps onto his back, pushes the gas lamp over the bully's face, and turns on the gas tap. Eric Campbell swoons away unconscious, and harmony has returned to Easy Street.

Main Character ←→ *Opposition Character*

The scene illustrates an elementary form of dramatic conflict, the contest. Two opponents or two opposing sides engage in conflict in order to determine one winner and one loser. What does the street thug want? To maintain authority, to prove his strength, to prove he is invincible. What does Charlie Chaplin want? To keep his job, uphold moral order, survive.

The scene begins with Chaplin; small, unaggressive, intimidated, pitted against the street bully; big, mean and ruthless. The odds decidedly favour the bully, and at the outset of the conflict, Chaplin as the Main Character finds himself in a clearly inferior situation, in contrast to Campbell, the Opposition Character, in the superior position.

At the end of the scene the situation is reversed; Chaplin triumphs, the bully is defeated, unconscious beneath the gas lamp.



Easy Street: Crisis and Resolution

Sporting events provide a conflict sufficient to keep entire populations transfixed to television screens or sports field arenas on a given Saturday afternoon. News bulletins divide the world into individuals or teams of 'good' and 'bad' and everyday issues are presented as contests between two opposing sides. Analysts maintain that dividing everything into neat sections of 'good' and 'bad' helps us feel that we are part of the 'good' group. Also we are freed of the normal

demands of acting decently and avoiding difficult decisions to moral questions which are not always clearly black or white.

Narrative is invariably a tale between two sides - a conflict - good vs evil, right vs wrong, rich vs poor, love vs hate, revenge vs compassion. The drama of the contest can be intensified – the higher the reward for the winner, the greater the shame for the loser - most dramatic of all is the 'matter of life or death' contest. The more identifiable the contestants the greater the spectator's engagement.

Most films are made to fulfill the expectations of the audience. We want the 'good side' to win and the 'bad side' to lose. It provides us with a sense of moral order that may be lacking in reality. Film narrative follows the development of a main character, the emphasis on development. During the course of the narrative the main character undergoes a transformation, or role reversal. In a 'static conflict' (see: Part Four: Character) the character doesn't change, otherwise the narrative portrays the protagonist's transformation from say, bad to good, unloved to loved, weak to strong, poor to rich, losing to winning.

But the journey to that end is a perilous one, and the protagonist's route is more often than not a series of crises or anxieties that must be resolved before going further.

The final duel sequence of Steven Spielberg's debut (1971) shows a series of crises confronting the main character, a

timid white-collar worker pursued by a murderous lorry driver.

The conflict was one that French critics saw as an allegory of the conflict between white-collar and blue-collar America. For Steven Spielberg it was a confrontation between “Bambi and Godzilla”.

The sequence, beginning with the 'point of no return', where the car driver and the lorry driver are locked in mortal combat on a state highway, portrays a series of situations along the lines of what's the worst thing that can happen now? When one crisis is resolved, another crisis arises, each time worse than the previous one.

Crisis: the lorry is going to push the car off the road.

Resolved: if the car can get to the hill he can escape.

Crisis: the lorry picks up speed. "How can he drive so fast?" utters a bewildered Dennis Weaver.

Resolved: the steep hill is close now. Once he starts up there the lorry will never catch up with him.

Anxiety: the lorry is virtually on top of him. He must go faster.

Resolved: he reaches the hill. The lorry pulls back.

Crisis: the radiator hose breaks.

Resolved: if he can just get to the top of the hill!

Crisis: the car is overheating, smoke is billowing from the engine, and the lorry is catching up!

Resolved: the end of the hill is in sight!

Crisis: Smoke is pouring from the car. The lorry is only yards away.

Resolved: the car gets to the top of the hill and turns up a narrow road.

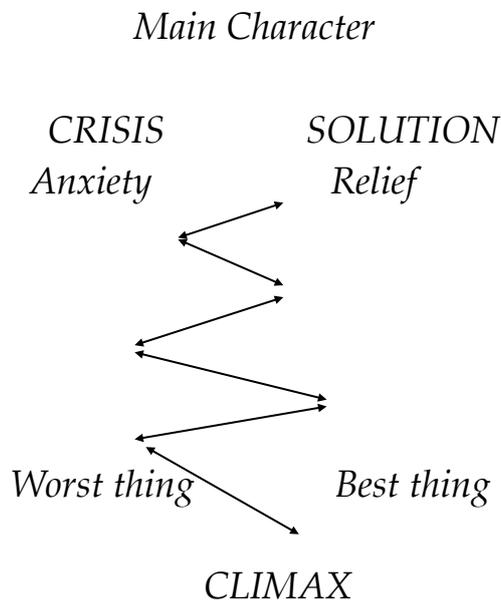
Crisis: the lorry follows.

Resolved: the car stops at the edge of the cliff and waits. Has the lorry gone?

Crisis: the lorry appears, ready to attack.

Resolved: Stalemate. Nobody moves.

Crisis: the lorry attacks, forcing the car over the edge of the cliff.
Resolved: Dennis Weaver leaps from the car and saves himself.
CLIMAX: the lorry goes over the cliff and bursts into flames.



The sequence (16 minutes, 272 shots from Dennis Weaver placing glasses on the dashboard and fastening seat-belt), builds up to a Griffith 'last minute rescue' climax - the finale in *Birth of a Nation* (1915) the most famous example. As the action nears its climax the shots become shorter and shorter, roughly halving in length with each shot, creating a rhythm moving toward a climactic conclusion.

Dramatic action oscillating between 'life and death' is not necessarily a prerequisite for a well-structured crisis - solution sequence. In Milos Forman's *A Blonde's Love Story* (1968), a sequence shows three soldiers at a dance hall attempting to make the acquaintance of three young girls at a nearby table. They arrange for the waiter to take the girls a bottle of wine. The worst thing that could happen? The waiter takes the bottle to the wrong table. Three different

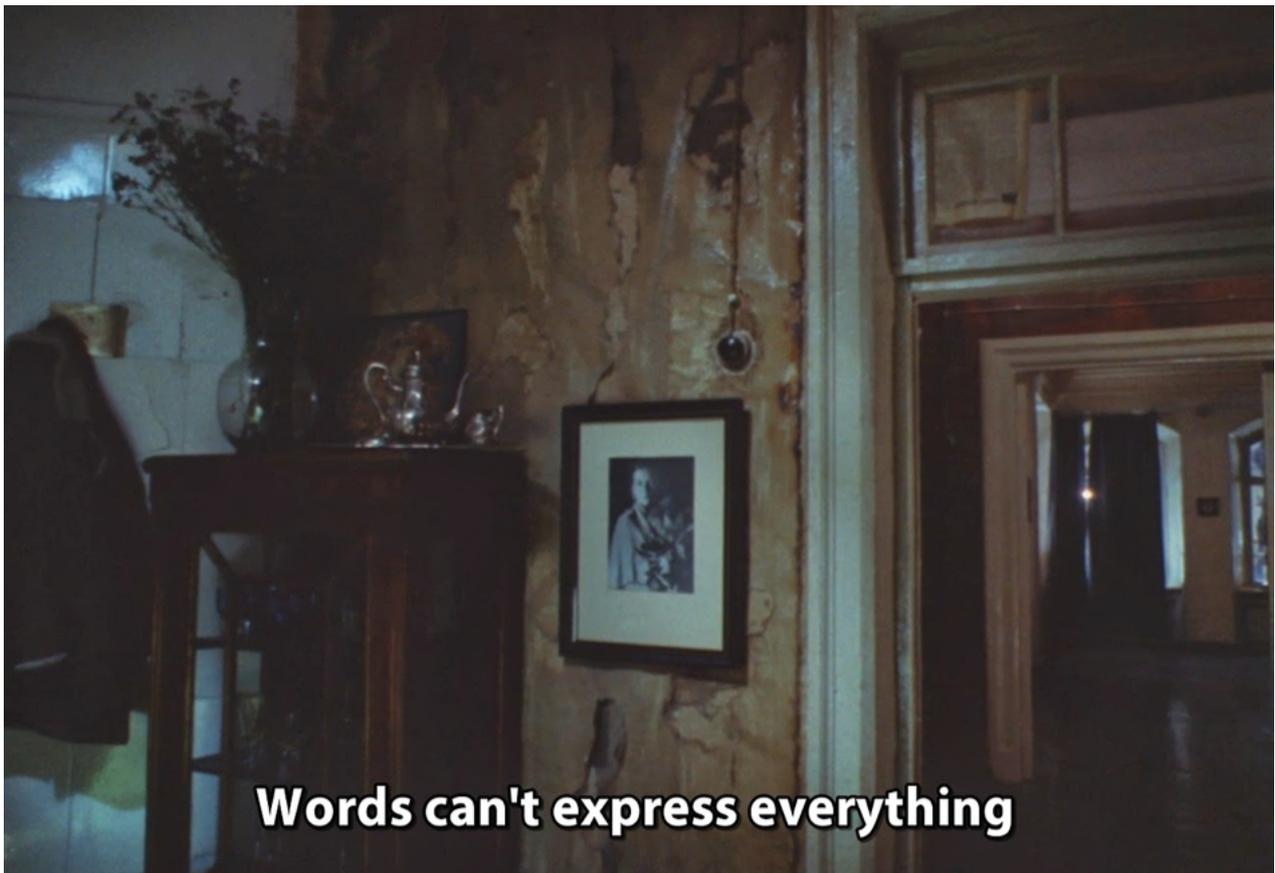
girls. Not so pretty. Solution: The soldiers have the waiter take the bottle to the right table and the right three girls. Crisis: Hostile looks from the other three girls. Severe embarrassment. Solution: The soldiers ignore them and decide to invite the more attractive girls to their table. One soldier stays behind. Crisis: The soldier still seated considers the problem of his wedding ring. The girls might discover he's married. Solution: He takes off the ring. Crisis: He drops the ring. Solution: He goes to fetch it. Crisis: The ring rolls all over the floor, in between dancers, in and around lots of different feet. Solution: The ring comes to a stop and he is able to retrieve it. Crisis: It stops under the table of the three girls subjected to some humiliation only a short time before, and for which he was partly responsible. Solution: He retrieves the ring. Crisis: A jug of water falls from the table and over his uniform. Solution: To extricate oneself from this rather unfortunate situation with as much dignity as possible under the circumstances.

The first example shows a conflict of direct confrontation - an outer conflict, whereas the latter represents a subjective conflict experienced from the point of view of the main character - an inner conflict, externalised through the film medium. The former emphasises a situation, the latter emphasises character.

Similarly the samurai action films of Kurosawa portray direct confrontation and external processes, compared to the internal processes in the introspective films of Ingmar Bergman. Aristophanes play, *The Frogs* (405BC) dramatises

the dilemma of Dionysus, the divine patron of drama, who must judge between Aeschylus, "the Bard of the Noble Savage", on the one side, and Euripedes, "the Bard of the Blind Beggar", on the other.

Compare the films of, say, David Lean, John Ford, and Akira Kurosawa, where conflict is 'action-based' (one army against another, cavalry against Indians, Samurai against bandits) to the cinema of Andrei Tarkovsky, Luis Bunuel, Michelangelo Antonioni, and others, where conflict is suggested rather than stated; where character, ambiance and mood precede 'situation'; and conflicts relate to the inner crisis of the individual, rather than external confrontations.



Words can't express everything

Andrei Tarkovsky, The Mirror: cinema as poetry

Dramatic Form

"But surely M. Godard you must agree that every film must have a beginning, a middle and an end?" Henri-Georges Clouzot.

The Dramatic form refers to the three act drama which Aristotle describes as; "an action that is complete and whole... has a beginning, a middle and an end," and, he adds that, "a well constructed plot must conform to this pattern."

The beginning - the presentation (Act 1) - introduces the characters; the main character and opposition character (protagonist and antagonist), the conflict, problem or crisis, and the time and place. In other words; a presentation of the story's main character, and the crisis he or she must resolve.

The middle - the conflict (Act 2) - the main part of the story, where the conflict develops and intensifies, sub-plots and minor characters introduced, and where the plot leads to a climax compelling the main character to action in order to resolve the crisis.

The end - the resolution (Act 3) - the return to order. The main character's action resolves the conflict, overcomes the crisis and solves the problem.

Each movement ends with a turning point or a climax, an event which changes the course of the story, and changes the main character's course of action. Is this an 'imposed'

structure or a 'natural' structure? The antecedents of storytelling structure abound. It can be compared to a chess game with its opening, middle game and end game, or to a 'crisis' as perceived by corporation management and the medical profession which refer to pre-crisis, crisis and post-crisis.

Hollywood screenwriting texts, in addition to 'beginning, middle and end' describe "exposition - development and conflict - resolution" "problem - conflict/crisis - climax", "the set-up - confrontation - resolution", the "crisis - climax - resolution", "problem - conflict - action".

Twenty years before the era of the Hollywood film, the German dramatist, Gustav Freytag, writing in the late nineteenth century, outlined a 'dramatic triangle' of exposition, complication and resolution.

The sequence from *Easy Street* provides an elementary example of dramatic structure:

1. MLS Eric Campbell stands in the foreground wearing the hat of a hospitalised policeman. His figure dominates the right half of the frame from top to bottom. The Easy Street lamp post divides the frame. Charlie Chaplin as the police recruit, patrolling the beat, appears in the distance, a tiny figure approaching the point where Campbell is standing. Campbell scrutinises the intruder with a threatening eye, and as Chaplin pounds his beat, Campbell follows him. The camera dollies to MS - Chaplin and Campbell fill the frame - then pans right to the middle of the street where Chaplin examines the tattered uniform of his hospitalised predecessor.

Campbell hovers about menacingly and Chaplin nervously makes his way to the police telephone. He stands and swirls his baton beneath the gas lamp on which the street sign reads 'Easy Street'. The police phone box is placed directly beneath the sign. Campbell towers over Chaplin. Chaplin is intimidated.

MS Chaplin, intimidated, attempts to call for reinforcements. He makes various efforts to telephone inconspicuously, but Campbell grabs the phone and places Chaplin out of reach. Chaplin takes out his baton and hits Campbell on the head. No effect. He hits him again. Campbell invites him to strike him once more. No effect. Chaplin tries to run off, Campbell grabs him, removes his jacket, and rolls up his sleeves. Chaplin prays, Campbell shows his fist.

MLS Chaplin runs, Campbell grabs him by the throat and shakes him. He roars and demonstrates his strength by grabbing hold of the lamp post and bending it. Chaplin looks on in terror. Campbell does it again. Chaplin again tries to flee, Campbell grabs him, lifts him off his feet and throws him to the ground. He bends the lamp post right over this time, and Chaplin leaps on his back, forcing Campbell's head into the glass lamp.

MCU Chaplin turns on the gas tap while Campbell struggles inside the lamp. He swoons with the effect of the gas.

MLS Campbell slumps to the ground. Chaplin checks his pulse, replaces the lamp on Campbell's head, and turns on some more gas.

Campbell can barely sit upright, and Chaplin pushes him over with a light touch of his foot. He picks up the telephone, and calls the police station, triumphant.

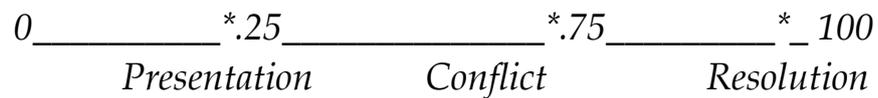
The scene has a presentation, a conflict and its resolution. The presentation: Chaplin as the diminutive policeman in a hostile environment, Easy Street, with the lurking menace of the street ruffian, Eric Campbell. (In an earlier scene he terrorises the street's residents). The presentation climaxes with Chaplin's attempt to call for help. A climax or turning point denotes a change in the protagonist's course of action. The crisis; Campbell threatens Chaplin, Chaplin retaliates by striking him on the head with a baton. Do it again, invites the villain. Chaplin attempts to flee but Campbell restrains him, and the middle part climaxes with Campbell

clarifying his intentions. Chaplin faces a sound thrashing. The conflict's resolution: the villain's final demonstration of power - he bends over the gas lamp, Chaplin tries to break free, fails; Campbell bends down the lamp even further, and 'act three' climaxes with Chaplin leaping on the ruffian's back, turning on the gas tap and rendering him unconscious. The story's finale shows Chaplin calling to the police station unhindered.

The proportionate lengths of a feature film's three movements are usually consistent. Broadly speaking, the presentation and resolution are equivalent to the duration of the 'conflict'. In a film lasting 100 minutes, 25 minutes into the story something happens to change the course of action for the main character. 25 minutes before the end marks another turning point, leading to the story's final climax.

The paradigm outlined in Sid Field's *Screenplay Wells Root, Writing the Script*, refers to "crisis - complications - resolution" and states that "the primitive in an art becomes the perennial" in explaining the simplicity of this approach to film structure. Eugene Vale in *The Technique of Screen and Television Writing* formulates four stages of the film narrative: 1. The undisturbed stage. 2. The disturbance. 3. The struggle. 4. The adjustment.

The structure of the fiction film's dramatic form can be summarised as:



So well-established is the three act drama, so well trained are the cinema audiences to this dramatic form, that Alfred Hitchcock could ruthlessly manipulate the spectator of Psycho (1960) into accepting Marion Crane as the film's main character, only to have her killed off 45 minutes into the story. "The public always likes to be one jump ahead of the story... so you deliberately play upon this fact to control their thoughts... The first part of the story was a red herring to detract the viewer's attention in order to heighten the murder."

Act One presents Marion, a young woman who works in an office, involved in a lunch time love affair with boyfriend, Sam Loomis. Instead of depositing 40,000 dollars of company money in the bank, she sees a possibility of a new start with Sam Loomis, free of financial problems, so drives out of town and toward Fairvale and Sam Loomis's hardware store. In a rain storm late at night she stops at a motel off the main highway. She meets Norman Bates, "just 15 miles from Fairvale", the first turning point of the story. Marion was a subterfuge leading us into the dubious world of Norman Bates. "Psycho has a very interesting construction", says Hitchcock. "The game with the audience was fascinating. You might say I was playing< them, like an organ."

Marion hears Norman argue with his mother. "I won't have

you bringing strange young girls in for supper," says Mother. "...in the cheap, erotic fashion of young men with cheap, erotic minds." Later Norman apologises on her behalf. "Mother... what is the phrase? isn't quite herself today." In her motel room, Marion decides to return the next day and give back the stolen money. 45 minutes into the story Marion is stabbed to death in the shower. "It's unusual to kill the star in the first third of the film," says Hitchcock. "I purposely killed the star so as to make the killing even more unexpected."

Marion's story comes to a poignant end as Norman watches her car, containing her body and 40,000 dollars, sink into the swamp behind the motel, which occurs exactly half-way through the film. The story turns to Marion's sister, Lila, Sam Loomis, and Arbogast, an insurance company detective.

Arbogast's investigations lead him to the Bates Motel and Norman Bates. The detective becomes increasingly determined to meet Bates' mother, and at the top of the staircase in the Bates' home, he finally does. Arbogast is also stabbed to death. Lila and Sam do some investigating of their own, and the local sheriff provides some background to the Bates' case. Act Two ends with; "Norman Bates' mother has been dead and buried for ten years!"

In the third act Sam and Lila take up the search for Marion themselves, as well as the missing detective. Their visit to the Bates Motel and finally the Bates' house culminates with

Bates, dressed in a wig and his mother's clothing, and having assumed his mother's personality, attempting to kill Lila. Sam Loomis intervenes at the last minute. The split personality of Norman Bates is revealed, and he's locked up in a mental asylum.

“Psycho, more than any of my other pictures, is a film that belongs to filmmakers, to you and me...” Hitchcock told Truffaut. He regarded the film as a kind of black joke played at the audience's expense. Our identification is so explicitly with Marion that she is murdered half way through the story, we, the audience are also 'murdered'; we are robbed of our identity. As a result, in order to regain an 'identity' again, we must seek a new identity, any identity, and the identity we assume is that of the murderer – we become Bates' accomplice.

The story peels away layers of subterfuge - at the outset nothing of Norman Bates is known, not even his role as main character, by the end all has been revealed, each act representing a phase of discovery, uncovering the character of Norman Bates. "The whole construction of the picture suggests a sort of scale of the abnormal. First there is a scene of adultery, then a theft, then one crime followed by another, and, finally, psychopathy. Each passage puts us on a higher note of the scale."

The story's conflict concerns Norman, and Norman's 'mother', or as the psychiatrist at the end of the film says: "When the mind houses two personalities there's always a

conflict, a battle. In Norman's case the battle is over, and the dominant personality has won."

Narratologist, Tzvetan Todorov, describes a narrative as a development from one state of equilibrium to another state of equilibrium. "The second equilibrium is similar to the first, but the two are never identical." He describes the two elements of a narrative as:

1. a state (equilibrium)
2. an event (the passage from one state to another, the 'disruptive event')

A disruption upsets the state of balance, the equilibrium, in order to set the narrative in motion. The dramatic form of a narrative film begins with the crisis and the main character who must deal with it, and ends with the resolution of that crisis. In this way a narrative can be seen as a cycle; the disruption of harmony at the beginning, and a return to harmony at the end. The disruption may be an event, like the killing of Swede Anderson in *The Killers* (Siodmak, 1946), or an action on the part of the main character - Joe Buck leaves Texas for New York (*Midnight Cowboy*, Schlesinger, 1969), or a contrivance in order to set the story in motion - the discovery of a severed human ear in an open field as in *Blue Velvet* (Lynch, 1986).

Narrative plot development is often described in terms of lineal advancement. Todorov's depiction suggests a cycle. The cyclic model is appropriate as 'endings' invariably relate

to 'beginnings'; a return to a "state of equilibrium, similar to the first."

In addition to Aristotle's 'presentation - crisis - resolution', the neo-classical model of dramatic structure considered two components within the 'crisis' phase of the narrative: 'complications' and 'confusion'. Applied to the lineal model, dramatic structure consists of:

Beginning Presentation Exposition — protasis: Act One
Middle Complications Conflict — epitasis: Act Two part one
Middle Confusion Crisis — catastasis: Act Two part two
End Resolution Retaliation — catastrophe: Act Three

Catastrophe means literally to 'cast down'; the climax of a drama entails a resolution, when dramatic tension subsides, as well as when plot points and complications 'fall into place.'

Citizen Kane (Orson Welles, 1941; script by Herman Mankiewicz) begins with the word 'Rosebud' and ends by disclosing its significance. It begins with Kane dying, lonely and embittered, and ends by disclosing why. Kane's final word, 'Rosebud', and the search for its meaning, functions as the disruption in order to start the narrative moving.

Following the death-bed scene and the 'Rosebud' plant, the first ten minutes consist of newsreel footage describing the life and death of Charles Kane, after which a team of journalists set out on the "quest" to find the meaning of 'Rosebud'. Most of the narrative is from the perspective of

the reporter, Thompson, whose research at the Thatcher library opens into the flashback of Kane's childhood. At the age of 25 and 25 minutes into the story, Kane sends a telegram to his guardian, Thatcher. "I think it would be fun to run a newspaper", he writes, and the scene fades out of Act One and into Act Two with the adult Kane's physical presence for the first time.

Kane begins as editor, builds up the newspaper, gets married, and goes into politics. 57 minutes into the 114 minute long film, Kane meets Susan Alexander, an aspiring young singer. "I was on my way to see some child's things in warehouse storage..." he tells her, referring to the film's beginning and end. This is the only point in the narrative where the significance of Kane's 'Rosebud' is suggested.

He runs for election but his affair is exposed by his corrupt opponent, Boss Jim Getys, and he retires from public life a wealthy but defeated man. Kane's one time friend, Jedediah Leland, who relates this episode of Kane's life to Thompson, summarises Kane's life with the line: "He was disappointed in the world so he built one of his own."

Act Three fades into Kane mature years and his relationship with Susan Alexander. He presses her to become an opera singer but her talent is mediocre. "You don't know what it means", she says, "When a whole audience just doesn't want you." Kane had never cared much for audiences. He withdraws into his private Xanadu, and an old and embittered Charles Kane collapses on his bed and utters his

final word, the significance of which is disclosed only to the viewing audience. "It wouldn't have explained anything", says Thompson. "One word can never explain a man's life."

An analysis of the narrative reveals four distinct episodes which are virtually self contained stories. The first part summarises Kane's accomplishments in counterpoint to his isolated and loveless childhood.

Part two is the story of an ambitious young man who takes over a run down newspaper and turns it into a success. Part three tells of Kane, a wealthy and powerful public figure, his entry into politics in order to 'rid corruption and champion the oppressed', only to have his career shattered by the very agents of corruption he attempted to thwart. Part four is the story of an embittered and wealthy old man, no longer capable of achieving success himself, projecting his own ambition for 'acclaim' onto his young mistress.

Herman Manckiewicz had originally entitled the screenplay 'American', based loosely on the life of the newspaper tycoon, William Hearst and his affair with actress Marion Davies, structuring the narrative around a series of flashbacks. Although deemed innovative at the time, it was not the first screenplay to employ a fragmentary approach incorporating flashbacks to relate a narrative. D W Griffith's *Intolerance* (1916) bears comparison and Manckiewicz himself had written the script to *The Power and the Glory* (1933) directed by Lawrence Windom, about the rise of a railroad tycoon from his humble origins. The magnate,

played by Spencer Tracy, sees his life as an act of self-betrayal and commits suicide. His life is recounted by his secretary and employees in a series of flashbacks in the style of *Citizen Kane*:

Citizen Kane outline:

Sq RT

1. 00 Act 1. Xanadu. Kane dies. "Rosebud".
2. 02 "News on the March" newsreel.
3. 12 Journalists: What was "Rosebud"?
4. 14 Susan Alexander at nightclub.
5. 17 Journalist Thompson visits Thatcher library
6. 19 FLASHBACK. Kane's childhood.<
7. 23 Kane at 25, off-screen.<
8. 25 * Telegram: "I think it would be fun to run a newspaper."

9. 26 Act 2. Kane's first appearance. Story begins.<
10. 29 FLASHBACK ENDS. Thompson leaves library.<
11. 31 Thompson interviews Bernstein.<
12. 32 BERNSTEIN'S FLASHBACK. Taking over "Inquirer".
13. 37 Kane's Declaration of Principles.<
14. 42 Chronicle staff bought up by Inquirer.<
15. 44 Musical number.<
16. 46 Kane's marriage announced.<
17. 48 BERNSTEIN'S FLASHBACK ENDS.<
18. 49 Thompson visits Jedediah Leland.<
19. 51 LELAND'S FLASHBACK. Kane and wife at breakfast.<
20. 54 Kane meets Susan Alexander.<
21. 57 * Midpoint: Kane's 'mid-life crisis'. 'You're not a professional magician are you?' quips Susan Alexander. Kane: "I was on my way to see some child's things in warehouse storage... I run a couple of newspapers. What do you do?"
22. 60 Governor election. Kane vs Boss Jim Getys.<
23. 64 Confrontation: Kane + wife + Susan + Getys.<
24. 71 Inquirer headline: "Fraud at Polls."<
25. 72 Kane and Leland after election.<

26. 74 Kane marries Susan Alexander.<
27. 76 Susan's opera performance. Thumbs down.<
28. 78 Leland's review; resignation. Kane finishes review.<
29. 82 *LELAND'S FLASHBACK ENDS. Leland to<
Thompson:" He was disappointed in the world so he<
built one of his own."<
30. 84 Act 3. Susan Alexander at Atlanta nightclub.<
31. 85 SUSAN'S FLASHBACK. Singing lessons.<
32. 88 Opera performance.<
33. 90 Kane applauds.<
34. 94 Leland returns Declaration of Principles.<
35. 95 Susan's career. On tour.<
36. 96 Susan attempts suicide. "You don't know what<
it means when a whole audience just doesn't want you."<
37. 98 Kane and Susan alone at Xanadu. Jigsaw puzzles.<
38. 101 Picnic. Jungle scene.<
39. 103 Kane and servant Raymond. Susan leaves.<
40. 106 SUSAN'S FLASHBACK ENDS. Susan at nightclub.<
41. 107 Thompson with Raymond at Xanadu.<
42. 108 RAYMOND'S FLASHBACK. Kane's tantrum. <
Breaks everything but a glass ball.<
43. 110 Kane on deathbed. "Rosebud."<
44. 112 RAYMOND'S FLASHBACK ENDS. Inventory at <
Xanadu. "It wouldn't have explained anything. One word <
can never explain a man's life."<
45. 114 Artifacts at Xanadu burn in fire. CU of sled 'Rosebud.'

In Ettore Scola's film, *We All Loved Each Other So Much* (1975), the 'disruptive event' at the beginning of the story is a driving license that must be returned to its owner. Like 'Rosebud', it serves as a dramatic device in order to set the narrative in motion as in *Citizen Kane*, a motive for examining the life of a wealthy newspaper tycoon, in *We All Loved Each Other So*, a motive for re-uniting four friends after 20 years of separation.

The film opens with a run down Fiat stopping outside a luxury home, three people get out, two men and a woman, they look at the house, the grounds, the swimming pool, and question whether they've found the right address. They check the address on the driving licence. It's the right place. A familiar figure strolls across the grounds in a robe and swimming trunks, climbs to the diving board, and as he prepares to plunge into the water, the image freezes, and the characters on the other side of the brick wall address the camera and introduce the story.

A film's mid point is distinguished by a dramatic event; Norman Bates disposes of Marion Crane's body, Kane meets Susan Alexander on the way to seeing some relics of his childhood, and in *We All Loved Each Other So Much*, four friends part company, not to meet again for twenty years. However, in Scola's film, the division of the narrative into two halves, is further indicated by the transition from black and white to colour, at a point in which the four characters go their own separate ways, creating their own lives in the decades between the 1950's and the 1970's. (See Part Four: Character) By contrast, Scola's film, *The Family* (1987), is a chronological study of a man's life from beginning to end. The first image of the main character, Carlo, is on a family photograph following his birth. The first part describes his childhood and growing up, and his first love, Adriane. As a young man he rejects her and Adriane leaves.

In the second part, Carlo marries another, Beatrice. In

middle age he meets Adriane once more. She is a successful musician. Beatrice has died, and once more there is the possibility of an affair between Carlo and Adriane. But his time she leaves him. The final part portrays Carlo an old man, reduced to a minor part in the family drama, a quiet observer to his children's loves and losses, and to his own memories. At the age of 80 he is once more the centre of a family photograph, the returning us to the opening.

Federico Fellini's *Satyricon* (1969), consists of a series of episodes based on fragments by Petronius, yet complies to the dramatic form's 'classical' structure. At the beginning of the story, the main character, Encolprios, pleads with his powerful adversary, Ascyltos, for the return of his lover, a young boy named Giton. "I must have Giton. Otherwise I'm not a man," he says. Encolprios is 'the wounded hero' (Part Four), 'incomplete' in himself, projecting his inadequacy on another. The narrative 'crisis' consists of Encolprios' 'identity crisis'. His reunion with Giton is brief. Giton, tired of Encolprios' dependence on him, rejects him. The underground city collapses, and Encolprios barely escapes with his life. The world around Encolprios falls in around him, literally and metaphorically. The first act culminates with his separation from Giton once more. His dilemma is unresolved.

Encolprios sets out on a quest in search of Giton. His encounters en route provide anecdotes relating to the narrative theme; sacrifices for the sake of physical desire - how lust and greed lead to social corruption and moral

degradation. Encolprios is forced into the Labyrinth to fight the Minotaur. The second act 'climax' portrays Encolprios about to be slain. But, says the Minotaur, the youth has fought nobly and honourably — his life should be spared.



Satyricon: Encolprios and a crisis of identity.

Encolprios is rewarded with a woman, but without Giton he is impotent. He is told the way to regain his potency is by taking the fire from beneath the robe of Enotea, who has "fire in her loins". Encolprios seduces her, regains his potency and wins his independence. He no longer needs Giton in order "to be a man".

Film narrative has evolved into a distinct narrative form defined by its own conventions, just as the fairy tale and

folk saga have their own narrative conventions. The presentation of a fairy tale begins: "Once upon a time..." and the narrative 'crisis' is invariably resolved by "they lived happily ever after." Like the fairy tale, film narrative's dramatic form incorporates an underlying moral premise, character archetypes and an ending contrived to resolve all unsettled conflicts, leaving no loose ends untied.

Neil Jordan's film *Mona Lisa* (1986 - co-scripted with David Leland) is a modern day 'fairy tale' with suggestions of *Beauty and the Beast*, the dwarf and the princess, *Rapunzel*, and *George and the Dragon*, in a style reminiscent of film noir and gangster pictures.

George is a small time crook just out of prison. His wife won't let him in the house nor see his teenage daughter. He goes to live with his friend Thomas, in a garage, and gets a job from a London gangster boss, on whose behalf he's sat in prison. He becomes driver for a luxury prostitute, the elegant Simone. The dwarf meets the princess.

In the second act an uneasy relationship develops between the two. She clothes him, refines him, and attempts to transform the dwarf into a prince. In return he undertakes a 'quest' on her behalf - to rescue the 'child princess' from the 'dragon's lair'. Simone's friend, a young girl as old as his own daughter, is missing, probably working as a prostitute. George's 'quest' leads him into into the underworld of London, with its sleazy sex-clubs, drug dealers and ruthless racketeers. George rescues the girl but in so doing incurs the

wrath of the underworld; George, Simone and the girl flee to Brighton.

The final confrontation is played out in a Brighton hotel room. Simone is re-united with her lover, and only then does George realise the nature of Simone's sexuality, and the contempt she has for all men. Simone shoots down the underworld boss - the princess slays the dragon - and turns the gun on George; she sees the 'dragon' in all men. The bond between them is broken and George is reconciled with his daughter.

Neil Jordan describes the story as "a contemporary moral tale with two characters so far apart, but so inherently likeable that an audience might empathise, understand each point of view, feel the depth of their misplaced passion, and yet know from the start how impossible it was."

Dramatic structure has no bearing on narrative content - structure is the facility of arranging the narrative into a story most effectively told. Hollywood summarises the three act drama in one of its more celebrated cliches; 'boy meets girl, boy loses girl, boy gets girl'. Structurally, this format describes a plethora of film stories, from the superficial to the profound.

Alfred Hitchcock's film *Notorious* (1946) is a 'boy meets girl' structure, wherein the narrative implications of 'boy gets girl' underlie dark shadows of uncertainty, rather than a 'happy ending'. (See Part Four)

Act 1, set in Miami, intelligence agent Devlin meets Alicia, the wayward daughter of a man convicted of treason. At the outset Alicia is the victim manipulated by government officials playing on her guilt over her father's treachery. Devlin is the persecutor exploiting her bad conscience, that in order to atone for the sins of the father she must spy for the government. By the end of Act 1, Alicia is in love with Devlin, but he is unresponsive. "I don't trust women," he says. Before their assignment takes them to South America, Alicia pleads; "Why won't you believe in me?"

Act 2, in Brazil, Devlin loses Alicia. On government orders she marries Sebastian, head of a nazi ring. Sebastian, in spite of his mother's misgivings, is obsessed with Alicia, and doesn't realise until late in the game whose side she's on. "I am married to an American agent", says Sebastian to his mother. "Don't worry," she says. "I'll take care of it."

Act 3, set mainly in Sebastian's home, is where Devlin finally gets Alicia. She is being slowly poisoned to death, and in the tradition of the last minute rescue, Devlin rescues her. Now the situation is reversed - Devlin is driven by guilt to rescue Alicia, atoning for having jeopardised her life and manipulating her feelings. He confesses his love for her. At the beginning he has saved her from recklessness and self-destruction, now at the end he has saved her once more, this time from their adversaries. Alicia, having found self-

respect, is now able to play on Devlin's feelings.

The three acts of a screenplay pose a question, an answer to the question, and action to be taken as a result of that answer. In *Notorious* the question is whether Devlin "will believe in Alicia". Act 2 suggests he does, and in Act 3 he acts to show that he does.



Notorious: Boy meets girl, boy loses girl, boy gets girl

The Bee-Keeper (Theo Angelopoulos, 1986) begins with the main character, Spyros, giving away his daughter in marriage. It is a scene laden with poignancy; the understated and unexpressed desire Spyros feels for his daughter. Before leaving her to embark on his seasonal

journey to the bee-hives in northern Greece, he embraces her with passion. The embrace is prolonged, and finally the daughter pushes her father away. Rejecting the father is an underlying theme for the narrative; the father who must let go of his grown-up daughter. The turning point of a narrative, as well as changing the course of action for the protagonist are additionally often the externalisation of the protagonist's inner conflict. For Spyros the desire he has for his daughter is externalized in his encounter with a girl the same age, hitch-hiking on the road.

The story describes the precarious relationship between Spyros and the wayward young girl, who, on the one hand attracts him, and on the other, provokes and exasperates him. She picks up a lover, and Spyros leaves her.

At the narrative mid-point he drives his truck through the window of a small town cafe and snatches the girl from her young lover, and drives away with her. This is the first time Spyros has taken an initiative.

On a ferry boat he attempts to force himself on her. "Not like this," says the girl. "Not like this!" Finally, in a disused cinema in a small town, he seduces her in front of the cinema screen. As they make love she struggles: "Let me go!" she says, over and over, repeating the plea of his daughter. As she lies naked and sleeping in front of the white cinema screen, Spyros sits in the auditorium and stares at her. A projection on a screen. Perhaps that's all she is. After having been dressed in shabby jeans and black

leather, she now awakens and puts on a white dress. Spyros sings a child's song as he would to his own daughter.

They go to a restaurant and she leaves him, re-enacting his daughter's departure. Spyros, having drawn himself into a web of sexual subterfuge, withdraws once more into bee-keeping, only to be stung to death by the bees he tends. Like the drone bee, Spyros, having mated with the 'queen' (his projection of supreme and forbidden sexual union), must forfeit his life.

Letter to Brezhnev (Chris Bernard, 1985) tells the story of Elaine who falls in love with a Russian seaman visiting Liverpool, where she lives. Notorious describes the conflict between Devlin and Alicia, in *The Bee-Keeper*, between Spyros and his 'daughter'. In *Letter to Brezhnev*, Elaine's opposition (antagonism) is the city of Liverpool.

Elaine is unemployed, without money, prospects or love, miserable in Liverpool's squalor. When she decides to go to Russia to join Peter everyone is against her. "Everyone's telling me how awful it is in Russia. How could it be worse than here?" she asks.

Elaine's 'dilemma' is attaining independence and self-respect. She meets Peter, a seaman from Crimea. They spend the night together and at the film's mid-point Peter returns to the Soviet Union. Realising that Liverpool holds no prospects Elaine writes a letter to Brezhnev. "Take a letter Miss Jones", says Brezhnev to his secretary. The letter and

the journey to the Soviet Union represent the efforts of Elaine's initiative, symbolically rather than actually. Elaine receives a 'yes' from the USSR, and despite opposition on the home front, takes her step into the unknown.

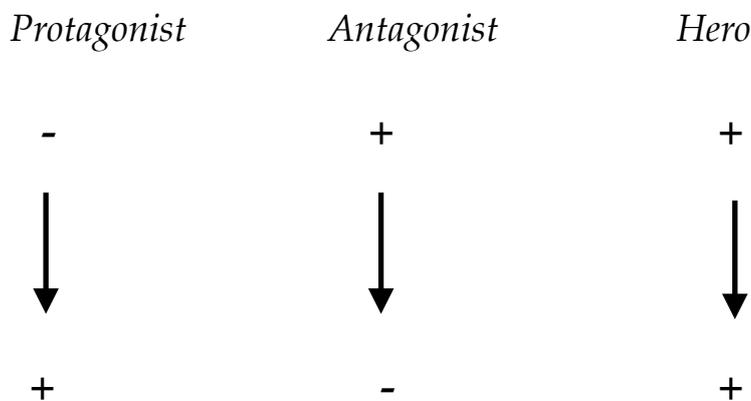
On one level Letter to Brezhnev is a simple love story, but on another level it's a story of inner-realisation, about a young woman who takes matters in hand to change or improve her life. The role of the Russian seaman, Peter, rather than antagonist, is that of catalyst, or 'hero'.



Letter to Brezhnev. Elaine's conflict remains on her side of the fence - the city of Liverpool. She bids farewell to Peter, the Russian sailor, halfway through the story. Their brief encounter allows him to fulfill the dramatic function of the 'hero' - a catalyst to Elaine's transformation.

Classical Hollywood Structure

In Greek mythology a 'hero' is half mortal and half divine, and favoured by the gods. In drama the 'hero', in contrast to the main character, is constant. The 'hero' is the same at the end of story as at the beginning, whereas the main character undergoes a change. The 'hero' figure departs the arena with the same heroic status with which he/she arrived.



The hero's narrative function is that of catalyst, aiding the main character in overcoming the crisis.

Kurosawa's film *The Seven Samurai* (1955) begins with a horde of bandits thundering over a heath silhouetted against a stormy sky. They stop and survey a village. "We shall plunder the village!" says one. "No!" says the bandit chieftan. "We shall return when the corn is ripe." And they ride off into the distance. A peasant overhears and returns to tell the villagers. They lament their wretched predicament. If the peasants resist the bandits they'll be killed, and if they don't they'll lose their crops and starve to death.

The contest is set; peasants against bandits. But the contest is so hopelessly uneven that the peasants need help in order to balance the match even slightly. The village elder advises that they enlist the aid of samurai. Seven samurai enter the arena of contest, and they shall attempt to aid the peasants against the bandits. But there are many bandits and the odds are still against them.

The preparations for battle begin. Minor characters and subplots develop. Age-old friction between peasants and samurai, after some initial hostility, is finally resolved. After all, they are united against a common enemy. The youngest samurai falls in love with a peasant girl. The farmers are trained to fight and the samurai consider their strategy. The corn ripens.

In an attempt to reduce the odds the samurai raid the bandit camp. One of their number is killed, but bandit losses are heavy. The odds are still severe but now they at least have a chance of fighting off an attack.

The bandits attack. A fierce battle ensues but the samurai and the peasants hold them off. Finally the bandits pull back and retreat.

Both sides prepare for the final battle. This is the point of no return, a case of do or die. The bandits must attack or they'll starve. The peasants and samurai must win or they will perish.

Finally the bandits attack and the final battle is underway. Losses are heavy on both sides. But the bandits are defeated. Three samurai survive, four were killed in battle. The youngest samurai stays to marry the peasant girl and become a farmer. The last two samurai pay tribute to their dead comrades and disappear into the distance.

The story has an:

Opening

Presentation

Development

Conflict Escalation

Conflict Resolution

Rounding off

The opening provides an immediate identification of the two sides and the nature of the 'contest'. Peasants on one side, bandits on the other, together with an essential ingredient of classical Hollywood style, namely the time limit. "When shall we attack?" "When the corn is ripe!" The issue, for both sides, is a matter of life or death. The opening concludes with a possible solution to the crisis; samurai may be able to save them. The 'hero figure' enters the arena.

At the end of the story only two samurai remain. However, their status as 'hero' is unchanged. The samurai as 'heroic figures' leave the arena as they entered - strong, proud and invincible. Their legend - the heroic 'myth' survives untarnished.

The opening introduces the characters and the plot. To gain maximum effect an opening introduces four points:

1. *Conflict*
2. *The aim of the main character*
3. *The main character at a point of crisis*
4. *The main character whose aim is hindered*

The presentation introduces characters, plot and whatever information is necessary for following the story:

1. *Obstacles the main character must overcome*
2. *Complications that must be resolved*
3. *Urgency: a time limit or a count-down*
4. *An important fact not yet stated*
5. *A predicament*

The conflict development is the part of the story where all the characters are made known, all relationships are presented, all minor conflicts introduced, and all locations revealed. Sub-plots and shadow characters are developed. Certain hitherto unknown aspects of the main character and opposition character are exposed.

The conflict escalation builds up the conflict between the two sides, leading to a point of no return: the direct confrontation between the main character and the opposition character. The conflict resolution; one side wins, the other loses - denouement, the plot is unravelled to the moment of revelation, the final outcome. Sub-plots

involving minor characters are also resolved. Rounding off provides a release from the climax; the point at which the moral of the story is realised.



The Seven Samurai. The camera angle emphasises the heroic status of the samurai as they enter the arena of conflict.

Milos Forman's *One Flew Over the Cuckoo's Nest* (1975), based on Ken Kesey's novel, is about the conflict between the inmates of a lunatic asylum, and the 'establishment' in charge of running it. The calm stagnation of the institution is disrupted by the arrival of Randal McMurphy. The novel is narrated from the viewpoint of one of the inmates, a 'deaf and dumb' Indian, Chief Bromden, so that the main character is readily identifiable. In the film however, a main character that remains mute for two thirds of the picture is

not so readily identifiable. Nonetheless, Bromden represents the inmates, just as nurse Ratched represents the institution. McMurphy is Bromden's catalyst, the 'hero figure' that helps him triumph over his adversary.

<i>Chief</i> (Inmates)	<i>Ratched</i> (Institution)	<i>McMurphy</i> (Outsider)
---------------------------	---------------------------------	-------------------------------

The opening presents the 'arena' the institution; the main character, Bromden, and his fellow inmates on the one side, and nurse Ratched and other institution staff on the other. Into this 'arena' enters the 'hero':

1: Sunrise. A car driving along an isolated road through a forest. A shamanic drum plays.

2: Inmates sleeping.

3: Nurse Ratched arrives, jangling keys and unlocking doors. Inmates chains removed. Medication time. Nurse Ratched and assistant dispensing pills.

4: Chief Bromden with broom. No response.

8: McMurphy enters entrance hall, handcuffs are removed and he starts to laugh.

6. McMurphy walks down corridor – Nurse Ratched checks clothes.

re as big as a mountain,' says McMurphy to Bromden.

McMurphy's arrival dispels the institution's stagnant calm. "You're as big as a damned mountain!" he says to the Chief (Set-up #1). "No good speaking to him", says one of the inmates. "He's deaf and dumb." At the outset the Chief is at rock-bottom; incommunicative, apathetic, and imprisoned, withdrawn from the outside world.

McMurphy draws the chief from his isolated state and prepares him for the world beyond the walls. The Chief's first response is the simple act of throwing a basket ball, then later by helping McMurphy out in a fight, until he reaches a state of confidence where he utters his first words, and confesses that his 'muteness' is a sham. Finally McMurphy helps the Chief realise the possibility of freedom. Half-way through the story McMurphy arranges an escape. "I'm not ready yet," says the Chief. (Set-up #2).

Thirty minutes into the story McMurphy proclaims his intention to lift up a concrete drinking fountain and throw it through the window. "I'm going to pick up that fountain and throw it through the window. Then I'm getting out of here," he says. (Set-up #3). It can't be done, say the others. The Chief watches as McMurphy fails. "But I tried, didn't I, goddammit", he says. "At least I did that."

By the end of the story the Chief has regained his self-respect. "I'm ready,"(Pay-off #1) he tells McMurphy. "I feel as big as a damned mountain". (Pay-off #2). But McMurphy's lobotomy has turned him into a vegetable. The Chief has to go alone. "You're coming with me", he says, and smothers McMurphy to death with a pillow. Then he picks up the drinking fountain and hurls it through the barred window. (Pay-off #3). The final shot shows the Chief running toward the hills at daybreak. He has found his self-esteem and gained his freedom.

The final six scenes are reversed versions of the first.

Bromden walks to McMurphy's bed.

1: *'I feel as big as a damned mountain,' says Bromden to McMurphy.*

2: *Bromden realises McMurphy is lobotomised. 'I can't leave you like this.'*

3: *Chief Bromden; 'I'm taking you with me.'*

4: *Bromden walks down the corridor. He strains with the drinking fountain, lifts it from the floor and hurls it through the barred window.*

5: *Inmates awake and cheering.*

6: *Sunrise. Bromden runs off into the forest. A shamanic drum plays.*

McMurphy's death? How can his role be described as 'unchanged?' Because as 'hero' he has created a myth, and the myth lives on, unchanged. Only the Chief has seen McMurphy after the lobotomy. According to the other inmates he's either "knocked out a few guards and escaped", or he's upstairs as "meek as a lamb".

Either way, McMurphy's exploits live on, and the seeds of freedom planted in Chief Bromden, may have also taken root in some of the other inmates. McMurphy's is the role of the "outsider", who arrives, achieves his task, and leaves; like Mr Keating, the teacher in *Dead Poets Society* (Peter Weir, 1989), or the Western hero, *Shane* (1953), or the heroes of so many other Westerns that have adopted the same dramatic model. The sacrifice of the hero is for the common good, and the legend lives on.

The structure of the classical Hollywood style aims to maximise the potential of a story, emphasising 'plot' and 'situation' over character. Character is established through 'action.'

The Hollywood style has dominated the cinema since the United States emerged as a major film producing nation at a time when Europe was plunged into the darkness of the Great War. Illustrating the style with so essentially Japanese a film as *The Seven Samurai* substantiates its international acceptance.

Hollywood cinema is further typified by the use of the cinema's technical components to emphasize narrative continuity; mise-en-scene and editing serve to tell the story as effectively as possible. Its development can be traced to the early films of D W Griffith and the founding of the Hollywood studio system, from about 1915.

But a system that sees film-making as an industry, providing a 'commodity' for public consumption to meet public demands, also has its disadvantages. Such an industry creates narratives to fulfill audience expectations, disregarding the possibility of the 'new'. The commercial cinema is continually revitalised by filmmakers employing alternatives to the established modes of film narrative.

Alternative Dramatic Structure

"Yes, but not necessarily in that order." J-L Godard

Traditional film structure is based on emphasising a dramatic conflict between two opposing parties. The story begins with a problem or crisis, and ends by resolving it. Traditional narrative is based on fulfilling the expectations of an audience, characters are readily identifiable, often stereotypes, and either 'good' or 'bad', a winner or loser, and stands on complex moral issues become identifiably 'right' or 'wrong'. The limitations tend to be the over-simplification of moral dilemma and the predictability of the narrative; Luis Bunuel claimed he could consistently predict the end of a Hollywood film after the first five minutes. [Luis Bunuel, *My Last Breath*]

A resistance to this form of film script, the 'strong script', began with the Italian cinema of the 1950's *sceneggiatura di ferro* - the script of iron - became a source of dispute for filmmakers like Fellini and Antonioni who were keen to exert more influence over their own films, and away from the producers who insisted they make films with clear story lines and the elements of a strong narrative. It was an attempt to move the cinema away from a theatrical form to a 'cinematic' form with the emphasis on the strong visual image rather than the strong script.

Similarly the 'New Wave' directors in France of the 1950's, former writers for Cahiers du Cinema; Godard, Truffaut,

Rohmer, Rivette and others, were heralding "the new age of the cinema, the age of the *camera-stylo*", as proclaimed as early as 1948.[Alexander Astruc in, *Ecran Francais*, 1948.]

The era of 'la politique des auteurs', the implications of which still resound in hostile voices across the Atlantic, began with Francois Truffaut's article in the *Cahiers du Cinema*, January 1954, ostensibly differentiating film types, but also distinguishing a film type as consistent with a world view or individuality marked by the filmmaker. This kind of characterising was aimed mainly at film directors, but could include for example, producers or writers whose style marked a work as their own. The films of Howard Hawks or Val Lewton are distinguishable as their works, rather than the directors involved, as much as the screenplays of Neil Simon or Paddy Chayevsky are more apparent in their films rather than a director.

The most controversial aspect of Truffaut's 'auteurism' was the elevation of previously disregarded Hollywood B film directors to the status of primary creative inspiration to their work. Auteur may be a valid term to describe a small and rapidly diminishing number of European directors or filmmakers outside the Hollywood system who have artistic control over their films, and in many cases, write or co-write their own scripts. To make the same claims for Hollywood filmmakers, battling against despotic studio heads and the demands of commercial success, is debatable.

However, in Europe it marked the beginning of a period

where new filmmakers approached cinema shaking themselves free of the shackles of the 'iron-script'.

"The script belongs to a highly narrativised dramatic novelistic cinema which is by now old and tired. By contrast there has been for some time a call for better scripts, better scriptwriters, better dramatic writing, as if in headlong flight from everything that is new and interesting toward all that is conformist and mediocre."

Films which are less dependent on the 'strong script' tend to be sparse with dramatic events, plot and dialogue. The movement of events are often indirect and meanings are subtle and unstated. The interest of the film is primarily visual, an image may be included for its own sake rather than for the sake of the narrative.

The French director, Robert Bresson describes "two types of film: those that employ the resources of the theatre (actors, direction, etc) and use the camera to reproduce and those that employ the resources of cinematography and use the camera to create."

Bresson, rather than intensify dramatic situations by the usual cinematic means, ignores the dramatic elements to portray scenes without a contrived tension or suspense, relying on the situation itself, as the source of dramatic tension. In *A Man Escaped* (1956), based on the true life prison escape of a French Resistance leader, Fontaine, during the Nazi occupation of France, Bresson strips the

action of all but the bare essentials, devoting screen time to Fontaine's meticulous preparations. The escape scene is shot without any of the usual 'suspense devices' of, for example, music, shot/counter-shot editing, the threat of pursuers, or extraneous sound affects to provide added suspense. As with most of Bresson's films, non-professional actors were used, adding an extra dimension of authenticity.

In *Blood Money* (L'Argent, 1983), the climactic mass murder scene, shows no murders; but the entrance of the murderer into the house, his entrance into the various family member rooms (together with the family dog, who follows him everywhere) followed by the aftermath; the slain family, then his exit from the house.

Bresson rarely uses music, "music isolates life in film - it is a disturbance like alcohol or drugs..." nor does he rely on established actors for role portrayal or type casting. He refers to actors as 'models', who have no film or theatrical background, and never uses the same 'model' twice to prevent the spectator's identification of a particular role type.

Traditional narrative film emptied him, he claimed, and filled him with another world. "I want the public to see and become involved." He describes himself as a cinematographer constructing films in a language of movement and sound. "There's no marriage between film and theatre without loss to both sides," he writes; film must free itself of theatrical traditions.

Krzysztof Kieslowski's 'decatalogue series' (made ostensibly for television with several episodes re-edited or cinema release), feature narratives whose structure differ considerably from the traditional 'classical' model, and embody a film aesthetic defined by Bresson.

A Short Film About Killing (1989) begins with a young man in the streets of a city suburb. There is no indication as to a problem or a conflict or crisis that requires a resolution, only the presentation of a character and his environment. The narrative is interwoven with parallel 'plot' lines; a taxi-driver and a defence lawyer. 40 minutes into a film lasting 80 minutes, the youth enters the taxi, requests that the driver take him to an address in the outer suburbs, and when the car stops, he murders him. The murder sequence, uncompromisingly brutal in its deliberation, lasts eight minutes. The second half of the film concerns the defence lawyer's case on behalf of the youth. The youth is found guilty and hanged; the execution sequence is similarly prolonged and explicit. A boy murders a man, the state murders a boy. (Poland introduced a five year moratorium on capital punishment following the release of this film in 1989).

Similarly, *A Short Film About Love* (1989) consists of two 'acts'; a presentation and a resolution. Tanek, a timid youth who works at the post office by day, watches an attractive woman living in a facing apartment by night. He is the voyeur, and she, the object of his gaze. Narrative identification either remains with the main character; or

different perspectives related back to the main character, but in this case, half way through the story, after Tanek has confessed his love to the woman, Kieslowski reverses the perspective, and the identification is transferred to the woman. She takes him into her apartment, disrobes and arouses him to ejaculation. "This is your love", she says. "A mess on your clothes. You can go and wash in the bathroom." Tanek, distraught, returns to his own flat, attempts suicide, and recovers in hospital. The woman visits Tanek's mother and in the boy's room looks through the binoculars pointing at her bedroom window. For an instant she sees herself as Tanek saw her. Finally she visits Tanek but whether or not a relationship ensues is left open-ended. One incident becomes two stories; his story and her story. By avoiding identification with one character Kieslowski allows us to see ourselves through other eyes.

The Dead was John Huston's last film before his death in 1986, based on a novella by James Joyce. Huston's strength has been his fidelity to the literary sources on which his films are scripted, and with he adheres to Joyce's story and the structure Joyce developed, attempting to break from the literary conventions of the day.

The Dead is set in Dublin, Epiphany 1904. The film is 80 minutes long, and the first half introduces a variety of characters at an annual dinner party held by two aging sisters. Not until 40 minutes into the narrative is there a 'turning point' where we are introduced to the 'main characters'.

As the guests disperse the story follows one couple journeying home - a middle-aged husband and wife -and the wife begins to reminisce. She describes a past unrequited love; a young man who courted her and died young. As the film ends and the wife sleeps, the husband reflects on his own mortality; his voice accompanies images of wind and snow swept moors.

Structure is a system by which dramatic components are organised and interrelated. The structure of drama embodies the structuring of time - dramatic moments are extended or contracted to the demands of the story. The narrative flow creates a rhythm, a measured movement comprising a regular pattern of events.

In contrast to the dramatic narrative, this type of structure accentuates that rhythm - establishing mood and inviting a level of creative participation - rather than 'leading' the viewer from one action to the next.

Epic Form

The epic form of Greek drama described heroic exploits of a central character and was episodic in style. According to Aristotle "it is not the exposition of a single action that is required, but of a single period, and of everything that happened to one or more persons during this period, however unrelated the various events may have been."

He refers to Homer and *The Odyssey* in particular, as an example of epic form where a series of episodes cover a given span of time.

Conventions of the epic form of classical drama include the heroic figure and the performance of great deeds, the portrayal of a particular period, the intervention of the gods, and themes concerned with eternal human conflicts. The term comes from the Greek, meaning word; the epics celebrated heroic adventures, mythical or historical.

Rudolf Arnheim, in his essay 'Epic and Dramatic', cites Goethe as his inspiration in defining an epic style of film. "The epic poem preferably describes a man as he acts outwardly; battles, travels, any kind of enterprise that requires some sensuous breadth; tragedy shows a man led from the inside, therefore the plot of a genuine tragedy requires little space."

Whereas the dramatic film is concerned with the resolution of a problem or conflict, the epic narrative form describes a series of episodes. Dramatic film is characterised by

'suspense'; what will happen next? Whereas epic film neither deals with a problem nor offers a solution. Dramatic film moves rapidly to a conclusion, epic film is static.

Arnheim regards the films of Chaplin and Buster Keaton as prototypes of the epic form, and suggest that together their films form a kind of continuing narrative which can be presented in installments because each episode is self-contained.

Whereas the dramatic form begins with a crisis which the protagonist must resolve by the story's end, "the epic style... is not concerned with change and solution but with the presentation of invariable existence. "Arnheim concludes that the epic style "insists on the unchangeable nature of man."

'Spectacle' films, particularly popular in Hollywood in the 1950's with the advent of wide-screen projection, are not necessarily epic in form, regardless of the advertising jargon of the time. The epic is well suited to biographical cinema, but implies that both character and conflict are static.

Citizen Kane is 'dramatic' because the narrative is a fictionalised account of an archetypal character and dilemma, with the emphasis on a narrative theme, and structured within the dramatic framework of an intrigue. What is the meaning of 'Rosebud?' Fellini's *La Dolce Vita* (1959) is 'epic'; the main character, Marcello, observes, sometimes participates, in a series of episodes, their

interrelation having little bearing on 'plot development'. The narrative emphasises characters, rather than situations or 'story'.

The term 'epic' and its application to the cinema has been influenced by the so-called 'epic theatre' of Bertold Brecht (1898 - 1956) who, in the late 1920's, used different effects to deliberately create a distance between the spectator and the 'artificial narrative' enacted on stage. Lighting, film inserts projected onto a screen, and placards bearing slogans, were used to continually remind the spectator of the drama's synthesis. Together with the German theatre director and producer, Erwin Piscator (1893 - 1966), this new form of theatre, developed in Berlin and later moving to New York, used montage, episodic scenes removed from the main narrative, and devices that made an audience reflect as much on the theatrical form as the narrative content.

Fellini's *8 1/2* begins with film director, Guido, in crisis. Will he or won't he complete his film. "The script is worthless", says a critic at the beginning; "There is no problem, no premise..." implicating Fellini in a role of self-parody as he sets out to break the conventions of formal narrative structure.

The problem is a fixed point from which Fellini pursues themes and motifs present in many of his films; the dream, memories of childhood, religion, and carnivalesque. Guido's producer tells him; "Forget all that stuff with the childhood memories and the symbols..." Later he describes these

scenes as "sentimental nonsense... purely negative..." The episodes merge one to another; from Guido's childhood to daydream fantasies to the film's 'present'; so that at times the viewer has difficulty orientating oneself within the landscape of the film. "Viewers may be confused as to where they are at the beginning of a scene; the point, of course, is not to pose a puzzle to unravel but to confound the levels of experience and to involve the viewer in the process."

Whether the film describes a transformation of character is contentious. The answer to the crisis presented at the beginning will the film be made or not is clearly 'no'. The production is abandoned, although in the film's finale, Guido continues to 'direct'. However, in contrast to a dramatic form of structure, the resolution of the crisis is not of primary importance. The 'problem' serves as a vehicle by which Fellini is free to pursue the themes and motifs which recur in his films."

Amarcord (1973 - the title is dialect for 'I remember') is structured around a specific time rather than any one central character. The film describes events and characters of his childhood in Rimini in the cycle from one spring to another.

The film consists of roughly 20 episodes, each one forming its own 'story within the story'; each episode containing its own central character. The film begins and ends with the air filled with white dandelion seeds, marking the end of winter and the beginning of spring, the start of a new cycle, and the beginning of the pagan new year. (The conflict

between the pagan and the established church is a recurring theme - religion incorporates both). The towns people gather in the town square to burn the 'witch'; a pagan rite to purge the soil of it's infertility. "It's the winter that dies and the spring that comes", says a voice in the crowd. The story ends with a marriage - a ceremony representing fertility and hope.

The family central to the narrative is the mother, Miranda, the father, Aurelio, and Tita, the son -Fellini's alter-ego, and a range of characters associated with the sea-side town during Italy's fascist period in the 1930's.

Amarcord:

1. The town square by day and night. The first dandelion seeds of spring float through the air. Townsfolk gather for the witch burning ceremony - a group of teenage boys make mischief, Volpina glares hungrily at the men folk, but the young men regard two well-dressed sisters on their evening promenade. As the fire is reduced to cinders an old woman gathers ashes in a bucket.

2. The next day... the boys at school having their photograph taken, we are presented with some of the characters in the classroom. Ciccio ('Fatty') confesses his love for the beautiful Aldina. The song 'Stormy Weather' plays in the background. "I wonder who's on the beach today?" speaks the voice of Fellini.

3. Volpina, bare-foot saunters through the sand, distracting the attention of workmen building a house, provoking them remorselessly.

4. *The family at the dinner table, lodger included. A fierce row between father and son, Tita. "No more school, no more money..." he rages, and chases Tita out of the house. "He pissed on Biodini's hat from the cinema balcony," explains Aurelio. Miranda (mother), at the kitchen stove cannot control her anger over the disruption of dinner; "I'll kill you all... I'll poison you all..." she screams. The song 'Stormy Weather' plays in the background.*

5. *The evening promenade in the town square at night. Three < elegant ladies, including a woman we shall come to know as < Gradisca, attract looks of admiration. An instrumental of < 'Stormy Weather' is playing. In the early hours, when the < streets are quiet and empty, a motorcyclist rides through < the square.*

6. *Tita in church making confession. "Do you abuse yourself?" asks the priest. Tita fantasises about the well-endowed woman from the tobacconists, about women's bottoms on bicycles, about Volpina, and about seducing Gradisca in the cinema.*

7. *Summer. A military parade on a hot summer's day. 'Il Duce' visits the town. Father stays at home, while the < portrait of 'Il Duce' is ceremoniously raised in the town's < square. Ciccio fantasises about becoming a hero of the < republic and winning the love of Aldina.<*

<

8. *The town square at night and the brown shirts drink and < carouse. There is a blackout and a phonograph placed in the < church tower plays 'The Internationale'. The fascisti draw < the guns and shoot at the bell tower until the phonograph is < shot down and the music silenced. They shout; "Death to < communists, victory to fascists", and drink their own < health.<*

<

9. *At the police station. Suspects are interrogated, < including Aurelio. He is forced to drink castor oil, and <*

*drink a toast to the fascisti. At home his wife bathes him. <
"If Mussolini keeps on like this, well, I just don't <
know..." <*

<

*10. The Grand Hotel. Three episodes relate to the town's <
pride and glory.<*

*i. 'Gradisca' ("Help yourself") gets her name by offer-<
ing herself to a millionaire.<*

*ii. Biscein, a humble ice-cream seller, tells how he <
seduced 30 wives of an Arabian prince, in the hotel's luxury <
suite. He played his flute, and they danced all night.<*

*iii. The Grand Hotel terrace dance. The boys witness an <
elegant seduction, and dance by themselves to the sound of <
the hotel's orchestra. (Slow Fade...)*

*11. "Every summer we went to visit Papa's crazy brother," <
says the voice of the director.<*

*The family go for a picnic in the countryside, together <
with Teo, Tita's uncle from the mental home. After lunch Teo <
climbs a tree and refuses to come down. "Get me a woman!" he <
shouts over and over. Five hours later, as the sun sets, a <
dwarf nun from the mental home, orders Teo to climb down <
from the tree. He obeys.<*

<

*12. By the seaside, all the boats prepare for the evening's <
excursion, to see the ocean liner 'Il Rex', sail by in the <
darkness of night. When the great moment arrives, the towns <
folk, in an armada of small boats, are overcome with the <
spectacle. A blind man removes his glasses.<*

<

*13. Autumn. A fog descends over the sea-side resort. <
Grandfather gets lost in front of his own house. Grandson <
sees trees as monsters. The boys, dressed in black capes and <
dark coats, gather outside the Grand Hotel. Closed for the <
season, shrouded in silence and bereft of human life. They <
play imaginary instruments and dance to imaginary music.<
Fade...<*

14. *The Mille Miglia car race speeds through town until day break.*<

15. *Tito fulfills his fantasy. He flirts with the tobacconist woman, who smothers his head between her enormous breasts, before throwing him out of the shop.*<

16. *Tito is bedridden with the flu. Mother nurses him and tells him the story of how she was seduced by Tito's father, and how, finally, they were forced to elope together.*<

17. *Winter. The boys gather outside a cinema - a Hollywood romance is screening - Gradisca, her friends, and their gentlemen company go to the pictures. "Let's go look at the sea in the snow", says Ciccio. In the evening the birds gather in the town square.*<

<

18. *Four days later. It's the year of the great snow. Folk dig out pathways through the snow which is several feet deep. Father and son visit Miranda in the hospital. In town Tito gets involved in a snow ball fight - and attempts to seduce Gradisca in his own clumsy way. Suddenly there is a loud screech, and the townsfolk are stunned to silence. The peacock, belonging to the Count, has flown into the town square, and bristles his magnificent tail.*<

<

19. *Tito's mother dies. After the funeral Tito wanders by the sea-side. The first seeds of spring float in the air.*<

20. *Spring. Gradisca's wedding takes place outdoors and the whole town is in attendance. "She's found her Gary Cooper." Dandelion seeds fill the air, and the blind man plays an accordion. Biscione, the ice-cream vendor, looks into the camera and says goodbye. As the picture fades, a voice shouts; "Where is Tito?"*<

The word *pagan* originally meant 'belonging to the village', and in this context *Amarcord* is more pagan than catholic.

The narrative is structured around the 'village' and the 'villagers', and the cycle of seasons. Rather than a 'three act drama' the story is told in episodes in four parts represented by the four seasons. The first six episodes, associated with spring, describe new beginnings, possibilities and hopes. For Tita and his friends their aspirations are distinctly erotic.

The summer episodes concern Aurelio's opposition to fascism, the stories relating to the Grand Hotel, and Tita's uncle Teo; stories about unfulfilled desires.

A breakdown of *Amarcord* reveals how consequent the episodes are; Tita's encounter with the tobacconist woman's bosom, is followed by Tita nursed by his mother; his mother's tale of seduction and elopement is followed by Gradisca's visit to the cinema - another tale of seduction and elopement; Tita's clumsy attempted seduction of Gradisca, is followed by the peacock's appearance and the shaking of his tale. The death of Tita's mother at the end of winter marks an end of a phase in his own life, as the coming of spring denotes a new beginning.

The pagan earth goddess, represented by Saraghina, and her sensuous rhumba dance for young Guido and his friends on the beach, is characterized both by Volpina in *Amarcord*, sexually unsatiable and always available, and the tobacconist woman, whose ample bosom nearly suffocates the teenage Tita.

Sometimes the episodes are linked by Fellini's own voice as

he reminisces. "I wonder who's on the beach today?" he muses, and we are transported to the sea-side and introduced to Volpina. Images of sea and the sensual woman are often combined. Saraghina lives in a beach hut; the fire goddess, Enotea, in *Satyricon* (perhaps the most potent of Fellini's earth goddess figures who has "fire in her loins"), lives by the sea. The woman-by-the-sea motif recurs in *La Strada*, *White Sheik*, *La Dolce Vita*, *Roma*, *Juliet of the Spirits*, *City of Women*, *Nights of Cabiria*.



Amarcord: burning the winter witch and the pagan rites of spring

Many of Fellini's themes are double sided; the woman is either an embodiment of the fertility goddess, independent of men, or the long-suffering wife/mother figure whose despairs are associated with the husband or the son.

Fellini's portrayal of religion favours the pagan over the established church; the celebrations are hedonistic, celebrating Dionysus. *La Dolce Vita* culminates in a long dance led by a satyr.

Dreams are either the voice of the sub-conscious, as with the opening of *8 1/2*, when Guido flies out of a traffic jam in a tunnel, up into the open sky, only to crash down to the beach below. This dream alone contains virtually all of the major visual themes of Fellini's cinematic repertoire. Or they represent day-dream flights of fantasy; as in the hanging of the film critic or the harem sequence in the same film.

The marriage of cinema and dreams is abundantly apparent in the films of Luis Bunuel, yet his films, unlike dreams, have an inherent logic, structure, theme and endings that relate to beginnings. Most films of Bunuel, and in particular those co-scripted by Jean Claude Carriere, begin and end with a situation that can't be resolved.

The Discreet Charm of the Bourgeoisie (1971) is about a group of people from the upper echelons of society; an ambassador, a bishop, and others, who aspire to sit down and eat dinner together. However, their attempts to achieve this modest goal, are continually thwarted.

The film begins with the party, dressed for the occasion, arriving at an elegant home, in response to a dinner invitation. There has been a mistake with the dates, and the dinner party was for the following evening. "I'm sorry but there's no food in the house," says the hostess, and the party withdraw. They stop at a nearby restaurant. As they seat themselves they become aware of a singularly despondent atmosphere. "The owner died this afternoon", the staff

inform them, and the body lies in state on one of the tables. The party leaves, moving from one situation to another, the succeeding situation always slightly more absurd than the one before. "If they don't eat together simply because the steak gets burned the film would become quite dull", says co-writer Jean Claude Carriere.

"On the other hand if they were hindered by a stampeding flock of camels rushing into the dining-room, one very soon loses control. We tried to play between these two poles. The scene in which the party, to their surprise, discover that they are on a stage when the curtain suddenly goes up just as they seat themselves at the dining table, was one we played around with quite a lot. Only when we realised that it could happen within one of the character's dreams, we decided to include it."

In *The Exterminating Angel* (1962) a group of people who meet for dinner are unable to leave the room. *That Obscure Object of Desire* (1977) is a series of episodes about a man obsessed with possessing a particular woman, but always thwarted. That the woman was played by two different actresses began as simple expedience - Bunuel dismissed the first actress because he couldn't work with her, and employed a new - yet in the finished film it seems to be a deliberate ploy to portray two sides of a feminine character; the compassionate and the devilish; the madonna and the whore. In *The Phantom of Liberty* (1974) an episode involving one character, leads to an episode involving another character, which leads to an episode involving

another character, and so on. "Bunuel had an imagination which often slipped into pure surrealism," says Carriere.

"Many scenes which may appear well thought through and constructed, came out in their entirety from his impenetrable subconscious. On the other hand he was never interested in analysing his own fantasies or himself. Many critics who tried to extract 'what he actually meant' were hacking away at stone. He didn't intend anything."

Carriere, who has written scripts for Milos Forman, Volker Schlöndorff, Peter Brooks, Louis Malle, and others, says the only rule for a good film script, is to engage the public's attention and keep it. "A film script is to a film what a cocoon is to a butterfly."

Lyric Form

"Imagery means one thing with orators and another with poets." Longinus.

The structure of commercial cinema is the structure of commerce; crises to be confronted, problems to be solved; stories to which there is purpose. Commerce is about transactions - it is goal orientated, purposeful and aims to be profitable. There is no material profit in poetry; no purpose, no goal. Poetry is either appreciated for what it is, or it isn't appreciated at all. Andrei Tarkovsky wrote that "art... is to explain to the artist himself and to those around him what man lives for, what is the meaning of his existence... or if not to explain, at least to pose the question."

According to the Oxford Guide to Classical Literature the lyric form describes "the personal sentiments of the poet as distinguished from epic and dramatic poetry." The word derives from 'lyre', the musical instrument used to accompany the poet. Films may have lyrical sequences or lyrical qualities. However, there are several kinds of film that can constructively be defined as 'lyric':

- *films interpreting written poetry*
- *films where imagery 'works on the feelings' which do not contain a distinctive narrative line*
- *'poetic' sequences in films*

In the first category might be placed *Under Milk Wood*, (1973) based on the poem of Dylan Thomas. The film's

director, Andrew Sinclair, described the problem of piecing together seventy little stories to tell in ninety minutes the life of a small Welsh fishing port. "How to make this counterpoint of words into one visual whole, while being faithful to the text..."

"Imagery means one thing with orators and another with poets," wrote Longinus. "That in poetry its aim is to work on the feelings, in oratory to produce vividness of description."

The second category, imagery which 'works on the feelings', should include the cinema of the surrealists - a cinema which uses image for its own sake, rather than the narrative elements of an image, as well as individual film makers, the 'poets of the cinema'. Jean Cocteau is one such individual, Sergo Paradjanov, another.

The last category could include many kinds of cinema, and many films, which contain 'poetic' or lyrical sequences. Often such sequences relate to dreams which attempt to purvey mood rather than illuminate a narrative or explain a character's motivations.

1. Poetry as film: Under Milk Wood

The film begins with shots of a dark wood in the pale light of dusk. Some seals swim in the night sea. We see the harbour of a small fishing town, the lights from the houses and boats reflected on the water. Two men in large overcoats

walk along a road, and pause under a street lamp. The men don't speak, but we here the voice of the first man: "To begin at the beginning... it is spring, moonless night in the small town, starless and bible-black, the cobble streets silent and hunched, courters' and rabbits' wood limping invisible down to the sloe-black, slow, black, crow black, fishing boat-bobbing sea..."

It is the voice of Richard Burton narrating the memorable opening lines to Dylan Thomas's verse that describes the small Welsh fishing village of Llaregyb and its inhabitants; the blind Captain Cat (Peter O'Toole), Rosie Probert (Elizabeth Taylor), and the other characters that make up the 'seventy little stories' of *Under Milk Wood*. Andrew Sinclair says the main problem was how to "give a unity to the film, a visual reason for all the marvelous speeches of the Voices..." He achieved this by giving shape to the two narrative Voices in the form of two men going back to Llaregyb to visit the same girl. She was Norma Jane Jenkins, a girl whom both men had met in the war. It was a narrative element inspired by Dylan Thomas's radio play, 'Return Journey'.

"Then Norma Jane walks away into a graveyard and the men leave town in their khaki coats, and it is revealed that Norma Jane had been dead a long time, and that these two visible spirits from the sea and the dark wood have come back to relive their life in the timeless town and resurrect their lost love."

1. *Film as poetry: The Colour of Pomegranates*

Sergo Paradjanov's, *The Colour of Pomegranates* (1969), contains a series of episodes, both real and imagined, based on the life of Sayat Nova, an Armenian poet of the 1700's, who began as an apprentice carpet weaver and rose to the position of archbishop. The film begins with a caption: "This is not the true biography of the great eighteenth century Armenian poet, Sayat Nova. We simply wished through the medium of film to convey the imagery of his poetry..."

The film's prologue shows an old book, opened to reveal pages of handwritten Armenian script. An off-screen voice says: "I am he whose soul is tormented..." a line which is repeated three times during the prologue. The prologue consists of twelve shots:

1. *An open book.*
2. *Three pomegranates, bright red on a glaring white sheet - the red juice seeps into the white.*
3. *As 1.*
4. *A dagger on a white sheet. The same red colour seeps into the whiteness.*
5. *As 1.*
6. *A bare foot hovers over a bunch of dark grapes, which rests on a stone tablet engraved with Armenian script. The foot crushes the grapes, and the juice flows freely over the stone tablet.*
7. *As 1.*
8. *A fish flaxes between two wood carvings. Now it's three fish struggling for air.*
9. *As 1.*
10. *A black lyre type of instrument on the left, a dark pot on the*

right, in which grows a white rose.

11. *As 1.*

12. *White thorny briars against a black background.*

Once again we hear the same line.

"Chapter One", says a caption; white letters on red. "The Poet's Childhood." A young boy stares at a religious altar. During a violent thunderstorm the altar is illuminated by bolts of lightning. A cupboard is filled with old books. The young boy, still staring straight ahead, is now seen to be lying half-prone on a bed. A man and woman cover him with blankets. The colour red dominates. A caption reads: "Three sacred goals exist: to cherish the pen, the written word and the book." Sayat Nova. "A book must be cherished and read, for a book is both life and the soul," says an old man, outside a church, who takes the boy by the hand. "If there were no written word the ignorant would rule the world..." Priests take water-logged books from the monastery and place them in the sun to dry. The boy stands on the monastery roof top, where more books are laid out - he leafs through a series of religious illustrations, then lays down beside the drying books - the pages fluttering in the wind.

The chapters that follow consist of:

Chapter Two: The Poet's Youth.

Chapter Three: The Poet at the Princes Court.

Chapter Four: The Poet Enters The Monastery.

Chapter Five: The Poet's Dream. He returns to the land of his childhood and mourns the death of his parents.

Chapter Six: The Poet's Old Age. He leaves the monastery.

Chapter Seven: Meeting the Angel of Death. The Poet Buries His Love.

Chapter Eight: The Poet's Death.

The captions provide a few biographical details; the episodes themselves comprise of a series of images that are vivid and stylised, accompanied by Armenian folk music, children's voices, or the chanting of a single woman's voice. There is very little on-screen dialogue, and the imagery is often presented as tableaux of figures swaying rhythmically - their eyes constantly facing the eyes of the viewer. In 'The Poet's Dream' a woman's voice speaks: "You are fire, you are clothed in black." Her mournful chant is interspersed with children singing a rhyming song. The final image of the dream shows the spiral roof of the monastery ascending into the heavens.

When he meets the Angel of Death, a woman's voice chants:

*"The world is a window
I am weary of its vanity
I am weary of this world
It is no longer dear to me"*

In the final chapter he sits in front of the monastery, a large book by his side, and a human skull in his hand. We are taken back to the first images of the film; the three

pomegranates are crushed on the white sheet; the dagger lies across the sheet, soaked in the juice; bright red on glaring white. An image of hundreds of white crosses on a black background. Priests remove their black garb for white. They stand on the roof of the monastery. Inside the monastery, a woman dressed in green, and wearing a floral crown, drenches him in red juice. "The poet dies but his muse is immortal." Sayat Nova kneels on the monastery floor. "Sing", says a man working on the white bleached wall. "Die" he says, covering his face.

The final caption reads: "Whether I live or die, the crowd will be aroused by my song. I may pass on, yet from that day a part of me will remain in the world." Sayat Nova.

The power of the imagery in such a film can never be conveyed by the written word; attempting to analyze the imagery would be an even more fruitless task. Such imagery speaks directly to the viewer, there is no story to describe, no character's psychology to analyse. The viewer may either surrender to the poetic image, or resist it.

3. Poetic film: Dreams and Imagery

If the contest is the most elementary form of dramatic narrative, then the dream may arguably be the most diffuse form. A dream may consist of a fragment of a story, or fragments of images. The lyric form of film narrative is perhaps closest to attempting the realisation of dreams, and in terms of structure, the most difficult to define.

Many films depicting dreams or the dream state, reconstruct dream images into a dramatic form with David Lynch's *Eraserhead* or Kurusawa's film *Dreams* (1990). Just as the dreamer may impose a narrative form to a dream, which is often formless, so does the film-maker impose structure to the images of the sub-conscious. Surrealists have attempted to capture the randomness of dreams, where images have meaning unto themselves, defying rational analysis but open to an interpretation entirely reliant on the recipient.

Federico Fellini describes his films as "expressed in the language of dreams... there is nothing more honest than a dream," he says. "And because it's honest it resists obvious interpretation. Like a labyrinth with torturous routes, speaking the language of symbols, much truer than the language of concepts."

The dream which begins *8 1/2* (1960) shows a man sitting in a car stuck in stationary traffic in a dark tunnel. No-one moves, passengers in neighboring vehicles mouth their screams as the claustrophobia becomes more unbearable. The man flies out of the car, out of the tunnel and into the open sky. He soars over a beach, like a kite, with a rope attached to his leg. When the rope is untied the man plunges to the ground. "Down for good!" mutters a priest.

Fellini reconstructed this dream in *City of Women* (1979) where once again Marcello Mastroianni flies up into the heavens, this time in a hot air balloon formed in the shape of

a large breasted woman. A masked terrorist machine guns the balloon and Mastroianni plunges to the earth once more. The terrorist removes the mask revealing the face of a young woman. "Everything means something in a dream," says Fellini. "There is nothing in the image of a dream that is casual, occasional or pertinent in the sense that it wants to compliment or resemble reality. In a dream each colour, every detail has its own meaning, and it's this, the expression, that gives cinema its own nobility, that makes it equal to other arts."

The film theorist, Siegfried Kracauer, described three 'intentions' of the experimental filmmaker, which relate to a cinematic lyric form.

" 1. He wished to organise whatever material he chose to work on according to rhythms which were a product of his inner impulses, rather than an imitation of the patterns found in nature.

2. He wished to invent shapes rather than record them.

3. He wished to convey, through his images, contents which were an outward projection of his visions rather than an implication of those images themselves."

Art has been defined as 'making the phenomena strange.' The everyday things that surround us can become so familiar that we may fail to see them at all. The artist, by focusing attention on the things we may take for granted; the sound of the sea, the play of light on a landscape, water

rippling over stones, creates 'art'. Whether its milk pouring from a jug as painted by Vermeer, or cans of soup photographed by Andy Warhol, or a breeze blowing over a field of grass as filmed by Andrei Tarkovsky - they are everyday phenomena that have become 'strange'. With its combination of narrative, sound and image, film is an art-form well suited to transform the everyday into the remarkable. The surrealists, and the 'poets of the cinema' go even further by breaking down the everyday reality around us into a dream-world where the normal rules of logic and structure no longer apply.

In *Sculpting in Time*, Tarkovsky expresses his appreciation for Japanese - short poems, three lines long, that in describing a phenomena of nature, may inspire the reader to a state of 'satori' or enlightenment.

A visual equivalent in Tarkovsky's film, *Stalker* portrays the main character lying prone in the middle of a flowing stream. At the sound of his breath, a black dog runs toward him, splashing through the water, then lies beside him. There seems little point in attempting to analyze such imagery (Tarkovsky insists there is no point); like poem, it resonates like a struck chord.

Jean Cocteau claims that his film, *Blood of a Poet* (1931) "draws nothing from either dreams or symbols. As far as the former are concerned, it initiates their mechanism, and by letting the mind relax, as in sleep, it lets memories entwine, move and express themselves freely. As for the latter, it

rejects them, and substitutes acts, or allegories of these acts, that the spectator can make symbols of if he wishes."

He claims that his, "indifference to what the world finds 'poetic'... create a vehicle for poetry," and that he tried to film poetry the way deep-sea divers film the bottom of the sea.

Cocteau gives interpretations of the images; the poet that has a mouth in the palm of his hand, a dead statue that comes to life, children in a snowball fight and the poet finding immortality, and he concludes; "I'd be right to tell you all that, but I'd also be wrong, for it would be a text written after the images... life creates great images without realizing it."

Cocteau describes the cinema as, "a first-class vehicle of ideas and of poetry that can take the viewer into realms that previously only sleep and dreams had led him to." His film, *The Testament of Orpheus* (1960) begins with the sub-title "Do Not Ask Me Why", and Cocteau himself, in the role of the Poet, draws the profile of Orpheus on a blackboard, and says: "It is the film makers privilege to be able to allow a large number of people to dream the same dream together, and to show us, moreover, the optical illusions of unreality with the rigor of realism. In short, it is an admirable vehicle for poetry." At the end of the film, Cocteau is speared to death. On his death bed, he removes the spear and declares, "...poets only pretend to die."

A Cinematic Form

"The cinema is far too rich and capable a medium to be left to the storyteller." Peter Greenaway.

A narrative thread running through Otar Iosseliani's film, *Favourites of the Moon* (1984) concerns a large eighteenth century painting which is constantly being stolen. The painting portrays an elegantly dressed woman in the attire appropriate to 18th century upper class Europe, against an elegant rural background. Each time the painting is cut out of its frame its size is reduced, until finally only the woman's face remains. When framed this final picture is in itself, complete.

The narrative line articulates an analogy to a new kind of cinema that has emerged in recent years, which has its origins in the Italian films of the 1950's, the French New Wave, and European trends in the late 1960's and 1970's. It is a cinema where the priority is not the narrative, but the cinematic form itself. When David Lynch was asked to describe *Wild at Heart* (1990) he called it a 'film' film, in order to distinguish a cinema outside the commercial mainstream.

The movement that began in Italy and was embraced by the New Wave in France, came to northern and eastern Europe in the late 1960's and early 70's; notably with such directors as Milos Forman and Jiri Menzel in Czechoslovakia, Bo Widerberg, Roy Andersson and Kjell Grede in Sweden, and

later Werner Herzog, R.W. Fassbinder in Germany. The French philosopher, Gilles Deleuze, argues that the Europeans were able to break away from what he calls 'action-image' cinema in favour of a 'time-image' cinema, and says that, "in Italy the great crisis of the action-image took place. The timing is something like: around 1948, Italy; about 1958, France; about 1968, Germany."

Iosseliani's 'painting' takes a different form with each theft and is appreciated by new generations, in much the same way that a cinematic style of film, removed from the commercial mainstream, is handed down to new generations of film-goers.

In recent years the localising of a cinematic form is less clear, and in the same way that Iosseliani's stolen painting could be interpreted as representing the post-modernist movement, so have some critics identified a post-modernist cinema, together with literature and art and architecture. However, this poses a problem. Where pre-modern art was the art of the anonymous artist - the icon painter, the medieval illuminist; and modern art, the art of the individual - the self-portrait painters from Rembrandt to Van Gogh - paintings bearing signatures; then Post-Modern art is meta-art, "choosing from the old to create the new", where art has become a 'text' disassociated from the artist. A cinematic form, however, is the cinema of the individual, in glaring contrast to the cinema of the 'film industry'. In this new cinema the name of a director is synonymous to an individual style; Wim Wenders, Jim Jarmusch, David Lynch,

Peter Greenaway, Aki and Mika Kaurismaki, Derek Jarman, Terence Davies, Alex Cox, Juzo Itami, Otar Iosseliani, Sergo Paradjanov, to name but a few.

There are those who describe a crisis of post-Hollywood cinema; a bankruptcy of old Hollywood genres and an inflation of images, resulting in the breakdown of traditional narrative cinema. "A new kind of image is born that one can attempt to identify in the post-war American cinema, outside Hollywood," writes Gilles Deleuze.

The dominant cinema is an industry based on providing a commodity which aims at fulfilling the expectations of the consumer. The dramatic conflict begins with a crisis or problem, the presentation of the protagonist who is obstructed in overcoming the crisis, but ultimately resolves the crisis, with the most satisfactory, which is usually, but not always, the 'happy ending'.

A cinematic form is indifferent to the contrivance of a gratifying ending; and may even parody such endings. David Lynch's *Wild at Heart* ends with the Good Witch from the *Wizard of Oz*, descending upon a defeated protagonist, Sailor, in the manner of a god descending to the stage at the climax of a Greek drama. She inspires him with the moral fibre he needs to return to claim his woman and restore the unity of the family."

According to Gilles Deleuze "the five apparent characteristics of the new image (include): the dispersive

situation, the deliberately weak links, the voyage form, the consciousness of clichés, the condemnation of the plot.” Richard Kearney in his book *The Wake of Imagination - Ideas of Creativity in Western Culture*, describes these as aspects of post-modernist cinema:

1. *Dispersive situation; images without a single identifiable context of reference.*
2. *Dissolution of Spatial and Temporal Continuity.*
3. *Replacement of Action Plot by open-ended anti-plot of aimless wandering.*
4. *Denunciation of Faceless Conspiracies.*
5. *Critique of Rule of Cliché*

In attempting to define a cinematic form I would also list:

1. *The international aspect*

Apart from the array of international director's names as listed above, the names of films include; *Paris, Texas*; *Helsinki Napoli All Night Long*, *Leningrad Cowboys go America*, *Himmel Über Berlin (Wings of Desire)*. *Helsinki Napoli All Night Long (1985)* is about an itinerant Finn, married to an Italian girl (and her family) cohorting with Americans and Russians in a German city, friendly with a Liverpool prostitute (Margie Clarke from *Letter to Brezhnev*), with bit parts played by Jim Jarmusch and Wim Wenders, directed by Finn, Mika Kaurismaki. Everyone talks English.

Jarmusch made *Stranger than Paradise* (1984) with black and white film stock donated by Wim Wenders. Jarmusch helped the Kaurismaki's establish in the US; Wenders produced Chris Petit's film *Radio On* (1982), and the Dutch producer Kees Kessander salvaged Peter Greenaway's *The Draughtsman's Contract* (1982) when the English financiers ran out of money. Greenaway's films have since been produced by a predominantly Dutch film team. *The Sacrifice* (1985), the final film of Andrei Tarkovsky, the Russian film director, was co-produced by Sweden, France and Great Britain (Japan withdrew at the last minute).

A cinematic form is international in the positive sense of the word. Hollywood has long been described as an international community, attracting filmmakers such as Peter Weir (Australia) Renny Harlin (Finland), an entourage of British directors; Ridley and Tony Scott, Michael Winner, Adrian Lyne, Stephen Frears, eastern Europeans; Andron Mikhalkov-Konchalovsky, Milos Forman (the list is long); and the marketing machinery of the Hollywood film industry ensures the films reach every corner of the globe. Yet regardless of Hollywood's internationalism (and it has been dominated by European exiles since the 1920's) the films it produces, promotes a white middle class, patriarchal ostensibly American ideology, pertaining to the ruling power elite. The industry's interests lay firmly entrenched in commerce.

The international family of a cinematic form promotes an internationalism through highlighting specific cultures and

their differences, rather than brandishing the universal 'sameness' of the dominant cinema.

2. Film style as opposed to narrative content

The dramatic form prescribes a movement from crisis (beginning) to resolution (end). Each scene propels the narrative forward, from the crisis towards its resolution. In a cinematic form, scenes may exist for their own sake, without a specific dramatic function. The plot may or may not be resolved; endings are recurrently open, or ambiguous, inviting a degree of creative participation on the part of the spectator.

3. Independent as opposed to supportive soundtrack

Sound, music and songs, rather than a contributing factor to the dramatic element of the narrative, are either used in counterpoint or independent to the narrative. Mainstream cinema uses suspenseful music in suspenseful sequences, romantic music in a romantic sequence; music is a means of emphasizing narrative components. In contrast, Michael Nyman's music in Peter Greenaway's films enhances the narrative, yet, at the same time, is independent to it. The song motif in the films of David Lynch, embellish the narrative, without being defined by it. "In heaven, everything is fine" sings a deformed woman in *Eraserhead*, as she dances on stage, crushing unbilical cords beneath her feet.

In *Shadows in Paradise* (Aki Kaurismaki, 1985) Nylander, the main character of the story, a garbage collector, begins a working day. The night before his girlfriend walked out on him - he is uncommunicative, she claims. He picks up a rubbish bin and finds an undamaged long playing record. It is just the disc, without a cover. He picks it up and holds it to his ear. A raspy blues number begins playing. The next shot shows Nylander sitting in his sparsely furnished apartment, surrounded by empty hi-fi equipment boxes. The hi-fi itself is playing the record; "My baby gone done left me". Nylander roams the streets of Helsinki, looking at TV's in shop windows, and drinking coffee in a night cafe, the song continuing through the sequence.

4. Cross-genre or no genre

Mainstream commercial cinema is genre driven and genres have been developed by the studios and distributors of the film industry for the purpose of marketing. Categorising films into types facilitates sales. Genres have developed their own narrative conventions and rules; the thriller has its own set of conventions, as does the horror film, or the romantic comedy, or the court room drama. Notably, one 'genre' not created by the film industry, but a style defined by film critics, film noir, is arguably the most creative phase of Hollywood cinema. A cinematic form disregards or parodies genre and genre conventions.

Blue Velvet has elements of film noir but it isn't; there are elements of the romantic comedy in Fellini's *Fred and*

Ginger but it isn't romantic comedy.

A cinematic form has embraced the 'road movie' format; from *The Passenger*, *Easy Rider*, *Leningrad Cowboys Go America*, *Stranger than Paradise*, *Down by Law*, *Paris Texas*, *Wild at Heart*, *Pierrot le Fou*.

5. Dramatic elements but not dramatic form

The style is essentially filmic, rather than dramatic. Mainstream cinema is either theatrical or novelistic, and relying heavily on the conventions of these dramatic forms, whereas a cinematic form is 'cinematic'; 'film' films. There are comic elements but they are not comedy. There are tragic elements but they are not tragedy. Aki Kaurismaki's *Hamlet Goes Business* includes the above, but fits uneasily in any conventional classification.

6. The portrayal of the outsider

Just as a cinematic form exists on the fringe of commercial mainstream cinema (some directors, like Lynch, making the transition from one into the other), so do their characters exist on the fringe of conventional society, or they are displaced persons; people in the wrong place in the wrong time. Bruno S 'lost' in consumer America in *Strozeck* (Herzog), Sailor and Lula traveling across the States in *Wild at Heart*, the Leningrad Cowboys on an endless tour, the displaced Italian in *Down by Law*, escaping from prison with two local boys and wandering across Louisiana;

though it is he who finds roots in the wilderness, while his comrades continue their aimless wandering to the different directions of a forked road.

The cinematic form accentuates alienation; the eternally wandering angels in *Wings of Desire* (Himmel über Berlin); Harry Dean Stanton wandering glaze eyed through the wilderness of an American desert en route Paris Texas, a Japanese couple in search of rock and roll in Memphis, together with an Italian Mafia wife, and a displaced Englishman called Elvis, all out of place in Memphis, where even the ghost of Elvis himself appears in a hotel room in the middle of the night and asks "What am I doing here?"; the ensemble *Mystery Train* (Jarmusch; 1989). The hero of *Tampopo* (Juzo Itami, 1983), a parody of the western hero, comes into town, helps the woman-in-distress create the most celebrated noodle-bar in the neighbourhood and, Shane-like, disappears into the sunset.

The cinematic form's emphasis of style over narrative precludes a unified narrative structure, however, individual styles reflect individual narrative themes, even forms. The films of Peter Greenaway resemble games in which the spectator is invited to participate. *The Draughtsman's Contract* (1982) is a picture game, *A Zed and Two Noughts* (1985) is an alphabet game, *Drowning by Numbers* (1988) is a counting game, *The Belly of an Architect* (1987) is a symmetry game, and *The Cook, The Thief, His Wife and Her Lover* (1989), is a colour game. Peter Greenaway claims that he uses lists to tell stories in the tradition of Borges and

Calvino. The "Indeterminacy" stories of John Cage, he says, are a source of inspiration, as they suggest new ways of structuring narrative. The most important feature of these stories was not the subject but the length of time it took to read them.

In *A Zed and Two Noughts*, two brothers, Oswald and Oliver, in order to contend with the grief following the deaths of their wives killed in a car accident, obsess themselves with the process of decomposition. As they watch David Attenborough's *Life on Earth* television series, based on Darwin's eight phases of evolution, they photograph life forms decomposing, beginning with an Apple and ending with a Zebra. Alba, who survived the car accident that killed the brother's wives, sacrifices her remaining leg for the sake of symmetry, and 'to facilitate penetration'. She expresses her wish to sire 26 children, one for each letter of the alphabet. The two brothers lie on each side of Alba, on a bed, the wrought iron pattern on which forms a circle at each end and a zed shape in the middle. At the outset Oliver and Oswald are two men working at the same zoological gardens. It soon becomes apparent they are brothers, then twins, then identical twins. Toward the end of the story they reveal they are separated Siamese twins, and resolve to perform the same photographic chronicling of their decomposition subjected to life forms from A to Z, reunited as brothers of the same flesh. The narrative structure's fixation with symmetry is reproduced in the images. Not since Alain Resnais has a director been so intent on the symmetrical representation of the image. Sacha

Vierny, who photographed Resnais' *Year at Marienbad* (1961), has collaborated on many of Peter Greenaway's films.

Drowning by Numbers begins with a young girl skipping and counting stars in the night sky to 100. In the course of the narrative, Madgett the coroner, is seduced by three women who woo his silence. They have done away with their husbands and his falsified reports can spare them the invocation of the law. The numbers from 1 to 100 appear conspicuously throughout the film; "Number 1 appears in the first scene after the main title - boldly white on a tree that was set upright after the ravages of the October 1987 hurricane. 2 appears on a tin bath holding windfall apples, etc " through to "100 painted on the brow of Madgett's rowing boat - the instrument of his apparent drowning, and the last image of the film."

Greenaway lists the placing of all the numbers marked in the film for the benefit of game playing aficionados. Whereas in the dramatic film, structure is a means by which the narrative is strengthened, for Peter Greenaway structure is narrative, and narrative is structure; the two are inextricably linked.

The obsessive symmetry in art of *A Zed and Two Noughts* becomes an obsession with symmetry in architecture in *The Belly of an Architect*, and whereas the former uses the art of Vermeer as a motif in the film, here it is the architecture of Etienne-Louis Boullée. "Eight of Rome's celebrated

architectural sites chronologically structure *The Belly of an Architect*.

Peter Greenaway, *The Belly of an Architect*. Faber, 1988. The film begins with American architect, Stourley Kracklite, making love with his wife in a train compartment en route to Rome. His climax, and wife's conception, occur as they cross the border at Ventimiglia, from France to Italy. On the same day he complains of stomach cramps. The nine months represented in the film's duration, portray the gestation of his wife's pregnancy; life - and the simultaneous gestation of his stomach cancer; death. He enters Italy in a state of euphoria, and nine month's later, with the birth of his son, in despair and agony, falls to his death from one of the buildings that provided his original inspiration. "Cinema is far too rich and capable a medium to be left to the storyteller", Peter Greenaway claims, though some critics consider his films "emotionally cold and so removed from everyday reality that they verge on self-parody".

The characters of a Peter Greenaway film rarely engage an empathy with the viewer; in *The Cook, The Thief, His Wife, Her Lover* (1989), the gangster protagonist is so extreme in character as to dispel any form of identification with the narrative, leaving only style for its own sake, sublime though that may be. Peter Greenaway, describes the character, Albert Spica, as "a man who is thoroughly despicable in every part of his character. He has no redeeming features, and is consumed by self-interest and greed."

Misanthropic characters dominate his films, which he regards as a way of distancing an audience, together with "no use of close-ups, very little editing, a concern with static frames and complex soundtracks." Peter Greenaway claims he seeks universal structures; numbers in *Drowning by Numbers*, the alphabet in *Zed and Two Noughts*, 13 drawings in *Draughtsman's Contract*, *The Cook, The Thief, His Wife, Her Lover*, is structured around a colour coding; red for the restaurant, green kitchen, white toilet, blue car-park. "I want to bring colour back, to use it as a structural device, not merely as a decorative one."

"Most of my concerns for the cinema are to do with the European model," says Greenaway, "which readily uses metaphor, allegory and other story-telling methods with a considerable amount of freedom. It could be described as the cinema of ideas."

Greenaway refers to the post-modernist concern of, "looking over our shoulders to see what other people have done to see what we can utilize and make valuable in our current situation." He sees an easy dialogue between cinema and the rest of European culture.

In *The Wake of Imagination*, Richard Kearney describes what he terms "the paradox of cinema trying to deconstruct itself from within, trying to combat the power of the cinematic image by means of cinematic images".

A director scrutinised in detail by Kearney, Wim Wenders, says himself that "cinema has been profoundly affected and

emptied by advertising and by television."

However, much of contemporary cinema that could be regarded as a European 'cinema of ideas' seem more concerned with mass-produced images of television, newspaper photo-journalism, and film history. Contemporary films such as Fellini's *Ginger and Ginger*, *Intervista*, Godard's *Prenom Carmen* and *Detective*, Wim Wenders *Paris Texas* and *Tokyo-ga*, Truffaut's *Day for Night*, share a preoccupation with the manufacture of the cinematic or televisual image. On the one hand, such films attempt to demystify the mesmeric power of mass-produced images by such images, constantly skirting the danger of constructing parodies which may degenerate into pastiche.

Feminist Cinema

The business of making films has, since its beginnings, remained in the control of a patriarchal power structure. Writers and directors are predominantly male. Recent narrative theory tends to suggest that dramatic structure is also a 'masculine' structure. Is there a dramatic structure that can be termed 'feminine'? The recent emergence of a feminist cinema has given rise to speculation that this indeed is the case. That the action based drama, beginning with a crisis and ending with a climactic resolution has its correspondence in the male sexual experience. A feminist structure by contrast could be regarded as based on situation rather than action, on character rather than plot, and on the process of 'what is happening now?' rather than 'what's going to happen next?'

A feminist film director, Bette Gordon, discussing her film, *Variety* (1981), about a young woman watching men watching pornography, argues that; "from a feminist perspective the pleasure of looking in the cinema has been connected with the centrality of the image of the female figure. This has involved an exploration in the way in which sexual difference is constructed in cinema, the way in which the gaze is split (men look, women are looked at) and the representation of female pleasure."

In *Women's Pictures*, Annette Kuhn suggests "...the possibility of a 'feminine language' for cinema, by offering unaccustomed forms of pleasure constructed around

discourses governed either - quite literally - by a woman's voice, or by a feminine discourse that works through other cinematic signifiers." She says that a feminine language would subvert the established masculine form of discourse by "posing plurality over against unity, multitudes of meanings as against single, fixed meanings, diffuseness as against instrumentality." The 'masculine' tends to limit meanings whereas a feminine language would be more open enabling a multitude of meanings. "A feminist text then has no fixed formal characteristics, precisely because it is a relationship: it becomes a feminine text in the moment of its reading."

Another view holds that classical dramaturgy has its roots in the western economic concept of time, that time is a commodity to be used with the efficiency necessary to generate the optimum profit. Time is money. In the language of film this means that a story must be told as effectively as possible from beginning to end, without any 'dead' time or occasion for ambiguity. Lineal time and the principle of causality (cause and effect) limits the possibility of interpretation and leads to a result which is absolute.<

Instead of catharsis (Aristotle's definition of the function of tragedy), a feminist structure is based on catastasis, so the argument goes, which is cyclic, rather than lineal. Time is not bound to economics, or effectivity; it is a process which can't be regulated or controlled. Figuratively it can be described as a spiral where the 'theme' is central. Chronology is irrelevant – one scene is driven to the next by

a stream of consciousness. Journeys in time and the simultaneous examination of several dimensions are all possible. Interpretations are many, and the audience is placed in a position of participating in the creative process.

Marguerite Duras' film *India Song* (1975), based on her own play and described by one critic as "the most feminine film I've ever seen" tells the story of a love affair in India in the 1930's. "Two days in this love story are presented," writes Marguerite Duras. "Four voices speak the story, two young women, two men... they speak among themselves and do not know they are being heard... we never know who the voices are..."



India Song: The evocation of memory – a narrative of mood in preference to predicament.

She describes the film as a story in three movements, where the emphasis does not lie in the 'dilemma' of love affair - with a 'crisis' moving toward 'resolution', but the memory of a love affair, unresolved and fragmented in its recollection.

Similarly, Tarkovsky's film *Mirror* (1975) is a portrait of a childhood; fragments of memories which are not born of 'crisis', nor does the narrative move toward a 'resolution'. *India Song*, and other films of Marguerite Duras, including the screenplay to *Hiroshima Mon Amour* represent a particular approach to narrative structure, which, like the films of Tarkovsky, pertain to the 'release of the feminine' rather than 'feminist' filmmaking.

Films of Robert Bresson, Carl Theodor Dreyer, Terence Davies, the Japanese director Yasujiro Ozu, employ a dramatic structure, like Duras and Tarkovsky, not based on crisis, but mood; where character's impressions rather than character's actions, form the central core of the narrative. Similarly, 'feminist' filmmakers, such as Agnes Varda, Margareta von Trotta, Larisa Shepitko, Lina Wertmuller, make films employing a traditional dramatic structure. Which raises the question as to whether gender is relevant to a narrative's dramatic structure. Is it an issue of ideology rather than dramaturgy?

Chantal Akerman, the Belgian film director of *Jeanne Dielman 23, Quai du Commerce, 1080 Bruxelles* (1975), *All Night Long* (1982) and *American Stories* (1989) says "we speak of 'women's rhythm' but it isn't necessarily the same

for all women. I also think that Hollywood doesn't express a man's rhythm either, but the rhythm of capitalism or fascism. Men are cheated by it too..."

Recent feminist theory suggests that "...soap operas are not altogether at odds with a feminist aesthetic." Tania Modleski argues that "...soap opera is opposed to the classic (male) film narrative, which, with maximum action and minimum, always pertinent dialogue, speeds its way to the restoration of order." And "...soap opera catastrophes provide convenient occasions for people to come together, confront one another, and explore intense emotions. Thus in direct contrast to the male narrative film, in which the climax functions to resolve difficulties, the 'mini-climaxes' of soap opera function to introduce difficulties and to complicate rather than simplify character's lives."

Film theorist, Marsha Kinder, reviewing Ingmar Bergman's *Scenes from a Marriage* (1973) suggested that an "open-ended, slow-paced, multi-climaxed structure is in tune with patterns of female sexuality."

The serial is television's most favoured narrative form, both in viewing ratings and production costs; as a form it encompasses a variety of programmes (news programmes included) but in terms of ratings figures, the soap opera dominates. If film structure is about beginnings, middles and ends, then the structure of the television serial could be described as extended middles and open endings. Is a serial form 'feminine'? For serials too have their roots in

'commerce'; an episode's 'cliff hanger' contrived to lure viewers back the following night or the following week. Identifying distinctive dramatic structures - 'serial' and 'classical' - invite designations counter to each other. Designation by gender is convenient but inappropriate.

The influence of television on film structure becomes more apparent with each year closer to wide-screen HD television and HD TV cinema complexes; a cinema in every living room, and a television screen in every cinema. Nowadays the screenwriter is writing as much for television as for cinema, and the influence of television writers such as Dennis Potter, Mike Leigh, Troy Kennedy Martin, and others, on film structure is becoming more apparent.

The advent of the cinema at the turn of the century inspired Leo Tolstoy to write; "A new form of writing will be necessary. The swift change of scene, this blending of emotion and experience. It's much better than the heavy long drawn-out writing to which we are accustomed. It's closer to life - in life changes and transitions flash by before our eyes and emotions of the soul are like a hurricane. The cinema has divined the mystery of motion."

Again on the brink of a new century, with the technology and economics of both cinema and television facing radical changes, and with the decreasing distinctions between narrative forms for television and film, a new form of writing may yet emerge.

PART THREE: NARRATIVE

"There are some fools who actually think that a story is unimportant. But a good story will satisfy anybody. Beautiful lightings, sets, costumes, fancy camera work, intensity of style - this is for a coterie." William Boyd: The New Confessions.

"On the flap of an envelope, I had written an opening paragraph: 'I had paid my last farewell to Harry a week ago, when his coffin was lowered into the frozen February ground, so that it was with incredulity that I saw him pass by, without a sign of recognition, among the host of strangers in the Strand.'"

So begins Graham Greene's story, *The Third Man*, "never written to be read but only to be seen." The novella was published in 1950, a year after the film's release. Written in the first person, from the perspective of Major Calloway, it begins with Calloway's impressions of 'Rollo Martins': "a cheerful fool" who "drinks too much", and a man who "believed in friendship." But, whereas the novel describes a series of internal processes, either from a subjective or 'omniscient' perspective, the film narrative is a process of 'externalising inner conflicts', developing from a series of perspectives vacillating from character to character.

Graham Greene writes that for him it is "impossible to write a film play without first writing a story. Even a film depends on more than plot, on a certain measure of characterization, on mood and atmosphere" which is "impossible to capture for the first time in the dull shorthand of a script."

In the first pages of *The Third Man* novella, Calloway pre-empted a sorrowful conclusion ("what happened to him later was a worse shock to him than it would have been to you or me... this strange, rather sad story...") absent from the film, which unravels toward an unknown end.

The film's 'plot' - the sequence of events in the order they are portrayed - commences with an anonymous narrator providing back-ground information on the state of affairs in Vienna, 1946. (The original opening was changed at the insistence of the US producer, David Selznick - see: Openings)

The 20 narrative sequences (+ coda) which make up the 'plot', consist of 140 scenes, and about 1200 shots. Each sequence makes up a narrative unit with a self-contained infrastructure.

1a. Vienna, 1946. v/o describes situation.
(1 min. 30 shots)

1b. A train pulls into a station and 'Holly Martins' presents himself and the nature of his business at passport control. "I've been offered a job by a friend of mine... Lime - Harry Lime. I thought he'd be here to meet me." He proceeds to Lime's flat only to be told by the porter that he's been killed in an accident. He's to be buried that day. Martins attends the funeral. Those present include Major Calloway, his assistant, Sgt. Paine, a young woman, Anna Schmidt, and two men - associates of Harry Lime. Martins pays his respects and walks away.
(4 min. 50 shots)

2. Calloway approaches and offers Martins a lift. They go to a bar. Martins gets drunk. Background exposition: Martins writes Westerns. He's broke.

Lime was "the best friend I ever had." "He was about the worst racketeer that ever made a dirty living in this city," says Calloway. Martins is taken to a hotel, and provided with a ticket to leave the next day. A man called Kurtz, "a friend of Harry", calls Martins and wants to meet. Captain Crabbit invites Martins to stay at the hotel so he can lecture at a literary club.

(5 min. 50 shots)

3. Martins meets Kurtz. Some details concerning Harry's death conflict with the porter's story. Martins is confused. He wants to meet Harry's girl, Anna. Kurtz advises against it. "You oughtn't to speak to her. It would only cause her pain."

(5 min. 60 shots)

4. Martins meets Anna. He sees her performing at a theatre and they talk back-stage. Further details regarding Harry's death confound Martins. "I don't get this. Kurtz and the Rumanian - his own driver knocking him down - his own doctor - not a single stranger." Anna: "I've wondered about it a hundred times - if it really was an accident. What difference does it make? He's dead." Martins: "The porter saw it happen. You know that porter?"

(5 min. 50 shots)

5. Martins (with Anna) questions the porter. They are in Harry's apartment. Anna fondles various artefacts, a picture, a comb, dice, disinterested in Martins' interrogation of the porter. Porter: "There was a third man!" Martins insists he should go to the police with such evidence. The porter insists they leave and not come back. Martins accompanies Anna back to her apartment.

(3 min. 30 shots)

6. Police raid. Anna's apartment is searched by Calloway and his men. Anna's papers are forged. She's taken to police headquarters. Calloway: "Martins, go home like a sensible chap. You don't know whay you are mixing in. Get the next plane." Martins insists on speaking with Harry's doctor. Anna spells it for him. Winkel.

(4 min. 40 shots)

7. Martins meets Winkel. Martins: "Could his death have been... not accidental?" Winkel: "I cannot give an opinion. The injuries to the head and skull would have been the same." Martins has reached an impasse.

(4.5 min. 25 shots)

8. Calloway questions Anna. The investigation concerns the dis-appearance of a medical orderly, Joseph Harbin, a friend of Limes. Anna: "You're wrong about Harry. You're wrong about everything." She's allowed to leave. Martins is waiting for her.

(2.5 min. 25 shots)

9a. Casanova Club. (Meets Crabbit - lecture arranged). Kurtz playing the violin. He introduces Martins to Popescu. Anna stays at the bar and drowns her sorrows. Martins: "The police say Harry was mixed up in some racket." Popescu: "That's quite impossible. He had a great sense of duty."

(5 min. 50 shots)

9b. The gathering. Popescu finishes a telephone call: "He will meet us at the bridge, good." Kurtz, Winkel, Popescu meet with another party on a bridge at dawn.

(1 min. 15 shots)

10. A lead. Martins outside Harry's apartment reconstructing the accident. The porter agrees to see him later that evening. Martins and Anna at Anna's room. Reminiscing about Harry. At nightfall they visit the porter. A crowd gathered outside the building. The porter has been murdered. His son points to Martins. The crowd gives chase. He and Anna take refuge in a cinema. Anna: "Be sensible. Tell Major Calloway." Martins leaves.

(6.5 min. 95 shots)

11. Pursuit. At the hotel a chauffeur takes Martins and rives across the city at breakneck speed. Martins suspects the worst. He is delivered to the literary club and Capt. Crabbit to give a talk on the modern novel. As the crowd disperses, exasperated by references to cheap Westerns and Zane Grey, Popescu appears, and asks about his 'new book'. Popescu: "I'd say you were doing something pretty dangerous this time... mixing fact and fiction. Haven't you ever scrapped a book Mr Martins?" Martins: "Never." Popescu: "Pity." The meeting ends and Martins finds himself alone. He is pursued by voices in the dark, runs up to an attic, and escapes through a window. Finally he reaches Calloway's office, and safety.

(6 min. 105 shots)

12. Lime's racket. Calloway enlightens Martins on Lime's penicillin trade, responsible for untold deaths and deformities. At the end of the 'show' Martins slumps in his chair. "How could he have done it?" Calloway makes arrangements for Martins departure the following morning.

(4 min. 50 shots)

13. Martins drunken farewell. He gets drunk in a bar and visits Anna with flowers, confesses his love, then goes his drunken way. In the street he chides at a man standing in the shadow of a doorway. A light illuminates the man's face. Harry. Martins gives chase, but Harry disappears somewhere in the dark streets.

(7 min. 100 shots)

14. Martins leads a disbelieving Calloway to the place where Harry Lime disappeared. Calloway opens a door to a kiosk which leads to Vienna's sewer system. Calloway: "I've been a fool. I should have dug deeper than a grave." Lime's coffin is exhumed. It contains the body of the medical orderly, Joseph Harbin. Lime is alive.

(3 min. 30 shots)

15. Calloway questions Anna. Calloway: "If you help us we'll help you." Anna: "Martins always said you were a fool."

(4.5 min. 30 shots)

16a. Martins visits Kurtz and demands to see Lime. "Tell him I'll wait by the Wheel for an hour."

(0.5 min. 10 shots)

16b. Holly Martins and Harry Lime. The Prater, the Great Wheel. The two men take a trip. Harry pays. Lime: "I carry a gun. You don't think they'd look for a bullet wound after you hit that ground." Martins: "They dug up your coffin." Lime: "And found Harbin? Pity." Then: "I'd like to cut you in, you know. We always did things together, Holly. I've no-one left in Vienna I can really trust."

(6 min. 50 shots)

17. Calloway's office. Calloway attempts to enlist Martins aid in capturing Lime. Martins refuses. The Russians threaten to deport Anna Schmidt. Martins to Calloway: "What price would you pay?" Anna's put on a train for the British Zone with bona fide British papers. She's bewildered. In the station buffet she notices Martins. Anna: "You have seen Calloway. What are you two doing?" Martins: "They want me to help take him." Anna: "If you want to sell yourself I'm not willing to be the price." She tears up the ticket and leaves.

(6 min. 75 shots)

18. Martins returns to Calloway, and opts out. He collects his plane ticket and Calloway drives him to the airport, stopping off at the hospital en route. Martins sees the victims of Lime's penicillin trade. Martins: "All right, Callaghan, you win."

(2 min. 25 shots)

19. The set-up. Martins awaits Harry in a cafe. Military police surround the area. Will Lime appear? Anna enters. "Harry won't come. He's not a fool." Martins: "I wonder." Lime appears. Anna: "Harry, get away. The police are outside." Lime vanishes.

(4 min. 50 shots)

20. The chase. Lime is pursued through the sewers. Martins goes after him, and Calloway's assistant, Paine is shot and killed. Martins picks up the gun and shoots Lime.

(8 min. 180 shots)

CODA: Funeral. Lime buried. Martins stops to talk with Anna. She walks on.

(3 min. 15 shots)

An analysis of the dramatic topography of *The Third Man* reveals dramatic peaks as determined by the rate of shots per minute within each narrative sequence. Peaks occur at the opening, the porter's murder and the crowd's pursuit of Holly Martins, and the climactic pursuit of Harry Lime.

Film is not a language, but it is like a language. Film theory has drawn substantially from linguistics and semiotics in attempting to define the specific qualities of film narrative. In a study of narrative conventions in fairy tales, the Russian folklorist, Vladimir Propp, summarised themes, with what he termed 'functions'.

Propp's system of morphology - a branch of linguistics concerned with the internal structure and forms of words - concerned itself with the folktale, an oral tradition, before a written tradition. The 'functions' he describes were applied to stories which were 'told', rather than stories which were written. As such, Propp's method of analysis is relevant to film, as the film narrative is 'told', not written. (Film is also shown, but it is closer in narrative convention to the spoken word than the written word).

The Third Man is an example of a dramatic narrative 'told' within the conventions of the cinema's dramatic form. A central character confronts a dilemma, overcomes obstacles, and resolves the dilemma. Propp defines the hero as "that character who either directly suffers from the action of the villain", or, "who agrees to liquidate the misfortune or 'lack' of another person." The conflict in The Third Man is between Holly Martins and Harry Lime. Martins situation is the result of Lime's action; Lime pretends to be dead in order to avoid the consequences of his crimes. Martins situation is further complicated by involving himself in attempting to save Anna from the 'misfortune' of the Russian police.

Propp's Functions

1	Initial situation	Introduction of hero or members of family
2	Absentation	Family member absent from home
3	Prohibition	A prohibition is addressed to the hero
4	Violation	The prohibition is violated
5	Reconnaissance	The villain attempts reconnaissance
6	Delivery	The villain gets information on victim
7	Trickery	Villain attempts to deceive victim
8	Complicity	Victim deceived: unwittingly aids villain
9	Villainy	Villain harms family member
10	Lack	Family member lacks or wants something
11	Mediation	Misfortune made known: hero despatched
12	Counteraction	Seekers counteract
13	Departure	The hero leaves home
14	Donor's action	Hero is tested: receives magical agent
15	Hero's reaction	Hero reacts to actions of future donor
16	Magic agent	Hero acquires magical agent
17	Transference	Hero led to object of search
18	Struggle	Direct confrontation between hero & villain
19	Branding	Hero is marked
20	Victory	Villain is defeated
21	Liquidation	Initial misfortune or lack is vanquished
22	Return	The hero returns
23	Pursuit	A chase: the hero is pursued
24	Arrival incognito	The hero arrives unrecognised
25	Unfounded claims	A false hero presents unfounded claims
26	Difficult task	A difficult task is proposed to the hero
27	Solution	The task is resolved
28	Recognition	The hero is recognised
29	Exposure	The false hero or villain is exposed
30	Transfiguration	The hero is given a new appearance
31	Punishment	The villain is punished
32	Wedding	The hero is married & ascends the throne

The narrative unit, the 'function', "is understood as an act of a character, defined from the point of view of its significance for the course of the action." Propp defined 32 functions, each with sub-functions of up to 20 or more, to make syntagmatic analyses of selected texts.

Propp devised four laws relating to these functions:

1. *Functions of characters serve as stable, constant elements in a tale, independent of how and by whom they are fulfilled. They constitute the fundamental components of a tale.*
2. *The number of functions known to the fairy tale is limited.*
3. *The sequence of functions is always identical.*
4. *All fairy tales are of one type in regard to their structure.*

In addition, there are seven role figures in Propp's scheme:

1. *Villain - in conflict with hero*
2. *Donor - provides the hero with a magical agent*
3. *Helper - helps hero in solving difficult tasks*
4. *Princess - object of quest*
& King - assigns quest/difficult tasks
5. *Dispatcher - sends hero on mission*
6. *Hero - on 'quest'/fighting villain*
7. *False hero - treasonous figure, to be unmasked*

The Third Man begins with a description of time and place, Vienna 1946, then introduces Martins (function # 1). (The original script began with Martins leaving the US by plane and stopping over at war-torn airports in Europe en route to

Vienna). His friend, Lime, is dead, and introduced as "the worst racketeer who ever made a dirty living in this city." i.e. the 'villain'.

Martins is prohibited to stay in Vienna. (f#3) He violates the prohibition and stays anyway. (f#4) Limes' friends contact Martins - reconnaissance (f#5). Kurtz re-enacts Lime's 'death' (f#7). Martins is deceived (f#8). Lime's girlfriend, Anna Schmidt, is arrested for possessing forged papers. It transpires Lime had 'sacrificed' Anna to avert the Russian police (f#9). Anna lacks official papers (f#10). Martins pledges his help. Anna has named Harry's doctor as an ally. He is 'despatched' (f#11).

Calloway questions Anna in order to uncover details of Lime's villainy (f#12). Meanwhile, Martins attempts to uncover the truth of Lime's death. The porter who saw the accident has refused to involve himself in the matter. Now he addresses Martins and says he will help him (f#14). The porter is murdered and Martins is forced to flee (f#15). At police headquarters Calloway enlightens Martins on the true nature of Harry Lime and his misdeeds (f#17). Martins sees Harry, and convinces the police that Lime is not dead after all.

The first direct confrontation between Lime and Martins (f#18). Martins agrees to help the police capture Lime. In return, Anna gets her papers (f#21). Anna refuses help, Martins prepares to leave. Calloway appeals to Martins moral resolve; he must betray his best friend in order that

the police can capture him (f#26). On seeing some of Lime's hospitalized victims (f#27), Martins agrees (f#28).

Harry meets Martins in a cafe - the 'villain is exposed' (f#29). In the pursuit of Lime in the sewers beneath the streets of Vienna, Martins picks up a gun and walks forth to mete out justice in the style of a stereotype hero from one of his own Western novels. He wears a 'new face' (f#30). Lime is killed (f#31). Martins stops to address Anna - the girl he's fallen in love with. He is ignored - there is no 'wedding' (f#32). (Greene's original script ended with "her hand through his arm", but was persuaded by Carol Reed to amend it).

Propp's system is one method of classifying and codifying narratives. According to the dramatist, George Polti, there are a total of 36 'dramatic situations'. The linguistics theorist, L. Dolezel, proposes four modal systems for the analysis of (literary) narrative texts.

In Dolezel's scheme, *The Third Man* could be classified under a Deontic system - concerned with permission, prohibition, obligation and stories about moral and legal restraints: interdiction, violation, punishment, reward and test. The character's course of actions are governed by norms, social restraints and the 'collective's' perspective of moral right and wrong.

The other systems proposed by Dolezel are:

Alethic system

Concepts of possibility, impossibility and necessity. Often explore 'alternative possible worlds'. Fantasy characters - gods, spirits, etc perform actions in the fictional world. Characters from one fictional world might intervene in the events of another fictional world e.g. Alice in Wonderland.

Axiological system

Concepts of goodness, badness and indifference - good vs evil. Stories involving the 'quest'; a character wants something, and is prompted into taking action in order to get it. A modal base for "a host of narratives, ranging from the expedition of the Argonauts to typical erotic narratives."

Epistemic system

The mystery or secret - the development from ignorance to knowledge - a moment of revelation. Concepts of knowledge, ignorance and belief. Most detective stories and murder mysteries come under this category.

Christian Metz defines narrative as "a closed discourse that proceeds by unrealising a temporal sequence of events." The 'assertion' is the basic unit of the narrative (the predicate) - film is a sequence of assertions or events. Thus, the narrative is a text which consists of a number of codes - messages with meanings. Narrative theory has been described as "the examination of the strategic and aesthetic devices which develop when someone tells a story to a reader or listener... there are three elements in the narrative mixture, teller, tale and listener."

Graham Greene's novella establishes the fictitious character, Major Calloway, as the 'teller', and the reader as the 'listener', whom 'he' - Calloway, addresses as 'you'. The same 'tale' told filmically similarly establishes a 'teller' at the

outset. An anonymous voice proclaims: "I never knew the old Vienna before the war, with its Strauss music, its glamour and easy charm - Constantinople suited me better..." and ends with; "oh wait, I was going to tell you - I was going to tell you about Holly Martins from America. He came all the way here to visit a friend of his. The name was Lime. Harry Lime. Now Martins was broke and Lime had offered him - I don't know - some sort of a job. Anyway, there he was, poor chap, happy as a lark and without a cent." His words are juxtaposed to images of Viennese landmarks, bombed streets, war-worn faces, black marketeers, a dead body in a river, the four divisions of the city. Some of the lines are taken from 'Calloway's account' of the 'affair', the voice is that of the film's director, Carol Reed.

The process of shot - counter shot editing establishes the point of view of a central character. In *The Third Man*, the narrative's perspective is principally that of Holly Martins. In some scenes the perspective is that of Calloway, or Anna Schmidt. In one sequence, Popescu summons his colleagues to a dawn meeting on a bridge. They gather to meet, we discover later, Harry Lime. The meeting is filmed in long-shot to conceal his identity - the perspective is suddenly 'omniscient' - from an identified eye that sees all. Or have we reverted to the initial narrative mode of the film's prelude: are we being addressed by the film director?

"The significance of identifying the source of the narrative discourse is a debate that film inherits from the narrative analysis of literature, where the necessity of a concept of a

narrative voice has also been challenged," claims Robert Bourgoyne in his essay 'The Cinematic Narrator.'

Either the film story "tells itself"; a kind of non-personal narration, or, it's told from one person, like the private eye story - with occasional exceptions of when the viewer is allowed to see something the main character doesn't. Thus the perspective changes from 'personal' to 'omniscient', or told from a number of different character perspectives.

Bourgoyne writes that "impersonal narrative discourse involves two activities: it both creates or constructs the fictional world while at the same time referring to it as if it had an autonomous existence..."

For the first 25 minutes of Hitchcock's film, *Psycho*, the perspective is that of Marion. With the exception of the opening shots, establishing time and place, Marion is the story's subject, and what she sees, the viewer also sees. The shot - counter shot of each situation from Marion's perspective entrenches our identification so utterly that each of Marion's threatening situations becomes our threat. We are accomplices in her crime of stealing money from the safe, we are uneasy as Marion is interrogated by an inquisitive road patrol policeman.

Our encounter with Norman Bates is also from the perspective of Marion, but only briefly. The narrative switches drastically to Norman's perspective, then to an 'impersonal narrative', and again, half way through the

story, to Marion's perspective. She decides to turn back, return the money and face the consequences. Having 'cleansed' herself spiritually, she undergoes a metaphoric cleansing under the purifying water of the shower. The perspective is so intimately allied to Marion (particulars concerning her private life are known to us that will not be known by anyone within the closed fictitious world of the narrative), that her murder becomes an unremittingly brutal assault upon the viewer.

Now, almost half way through the story, our identification is absorbed by Norman, as he attempts to conceal 'Mother's' heinous crime. For a further sequence the narrative perspective remains with Norman, then shifts to an 'impersonal' mode as Marion's boyfriend, Sam Loomis, and Marion's sister, Lila, consider steps to trace Marion's disappearance. The subsequent narrative sequence belongs to the private detective, Arbogast. Once more, the intensity of identification, this time with Arbogast, amplifies the dramatic impact of his demise.

The narrative sequence leading to the exposure of Norman Bates is 'Sam and Lila's story'. The psychiatrist's explanation of events which concludes the story, returns us to the 'impersonal' mode of the opening shots with which the story began.

Story

"The essential thing about a script is, in the final analysis, suspense - the talent for developing a plot so effectively that the spectator's mind doesn't wander even for a moment. You can argue forever about the content of a film, its aesthetic, its style, even its moral posture; but the crucial imperative is to avoid boredom at all costs."
Luis Bunuel: My Last Breath

The components of a cinematic narrative consist of:

The opening: its dramatic function can be likened to an 'overture' - a prelude, an introduction. The opening defines the mood and character of the narrative, in addition to providing information and describing the situation from which the narrative unfolds.

The frame: a single image - see Part One

The shot: an uninterrupted image that can be as brief as one twenty fourth of a second - a single frame; or as long as ten minutes - a full magazine of film. On average, a shot in a fiction film lasts between ten and twenty seconds. See Part One.

The scene: a narrative unit consistent to a particular time and a particular place.

The sequence: several scenes which make a narrative unit - characters and events unified to a complete breadth of action. A sequence often entails a 'complicating action' - a

dramatic occurrence, the consequences of which impel the development of the plot.

The act/movement: a sequence of dramatic events, which begins with a proposed dilemma and ends with a response to that dilemma, denoted by a 'turning point' in which the 'narrative flow' changes direction.

The coda: a musical term - a passage formally ending a composition. A narrative component which signals that a story has ended, bringing the 'listener' back to the point at which the narrative began, or a recognisable event. The first narrative sequence of *The Third Man* includes a scene in a cemetery - the simulated funeral of Harry Lime. The coda re-enacts the same scene (cf. Todorov's return to a 'state of equilibrium'), only now Harry Lime's funeral is authentic.

The coda to *Blade Runner* (Ridley Scott, 1982) re-states the opening sequence shot where a vessel slowly descends into an endless city, flames dispersing into the night sky - akin to a vision of a Plutonic underworld. The coda implies deliverance - a flight into a green and rural terrain, illuminated by the light of day.

These components are unified by the narrative's theme.

Theme

If one was to devise a premise, or sum up a theme for Hitchcock's film *Rear Window* (1954), it might be "voyeurism leads to trouble", or "What happens when a man suspects his neighbour of murder?", or "How does a man view the world if he is unable to commit himself to a long term relationship?" Hitchcock described *Rear Window* as "a film about people watching people."

The screenwriter, Robert Towne, told producer Robert Evans: "I have an idea about a detective told in the thirties when L.A. was a small town; he gets involved with a case, and the case he's involved with has nothing to do with what he's really involved with. The real problem is a woman he does not understand." From this idea developed the screenplay of *Chinatown*.

A premise may formulate a moral stand; "Poverty leads to crime" describes the premise to De Sica's film, *Bicycle Thieves* (1948). De Sica's construction of a narrative around a jobless father, with family to support, and his chance of work dependent on owning a bicycle, can be interpreted as a conscious theme concerning social deprivation resulting in crime; a cause and effect.

In *The Art of Dramatic Writing*, Lajos Egri, devotes a substantial section of the book to defining the premise. He gives examples such as "Ruthless ambition leads to its own destruction" as the premise for *Macbeth*; "Jealousy destroys

not only itself but the object of its love", for Othello; "The sins of the fathers are visited on the children", as the premise for Ibsen's play, Ghosts, amongst others.

According to Egri; "you can arrive at your premise in any one of a great many ways. You may start with an idea which you at once convert to a premise, or you may develop a situation first and see that it has potentialities which need only the right premise to give them meaning and suggest an end."

However, the cinema narrative, as distinct from other forms of dramatic writing, emphasises pictures above words. The construction of a narrative around a pre-determined premise or theme, is more particular to drama and the novel. That cinema narrative is constructed around a theme or premise in such a way - A leads to B, a cause and effect - is more attributable to the cinema's theatrical borrowings rather than the form integral to film itself.

The 'cinematic' film narrative is structured around visual associations, the themes or premises to which are left for theorists and analysts to contend with. Writer/directors including Bunuel, Fellini, Ingmar Bergman and recent filmmakers such as Woody Allen, David Lynch, Jarmusch, Wenders, etc; (see A Cinematic Form) avoid analysing their own work, maintaining that their films are based on a spontaneous impulse leading to a series of associations, around which a narrative is constructed. A nightclub singer singing Blue Velvet, a human ear in a field, and a young

man watching a woman alone in her bedroom were the images that inspired Lynch to write the script to *Blue Velvet*.

Ingmar Bergman describes the genesis of *Persona* (1968) during a period of personal crisis. He wrote in a notebook: "I imagine a bleached white strip of film. It runs through the projector and gradually words can be made out on the soundtrack... Gradually just the word which I imagine. Then a face appears almost indiscernible within all the white. It's Alma's face. Mrs Vogler." From that point materialised the opening montage of *Persona*, which led into the story of an actress in a rest-home, unwilling or incapable of communicating. A relationship develops between her and her nurse, Elisabet, which becomes a crisis of identity for both women.

A film can be identified by a theme, as too can a body of work by a director/writer; in Bergman's case, a recurring theme is that of loss of identity, or losing face; humiliation before authority, temporal or secular.

Theme is a musical term describing a leit-motif; a recurring passage that serves to unify a movement. Fellini's *Amarcord* is a series of episodes in an Italian coastal town; Woody Allen's *Radio Days*, episodes involving radio stars and their listeners; Tarkovsky's *Mirror*, memories formulated as episodes from childhood during the Soviet Union's Stalinist period. It would be plausible to articulate a dramatic premise for any of these films, but questionable as to how useful such an exercise would be in understanding them

any better. A more suitable approach may be discerning 'theme', which, in these examples, pertain to memory, and the cinematic representation of a particular period of time.

Film structure can be related to rhythm (as suggested by Noel Burch), or to movements (Marguerite Duras describes *India Song* as a story in three movements), so the application of 'theme' to cinema, identifying cinema in a context comparable to structure in music, is not incongruous.

The Opening: Prelude

A film's opening establishes the rules by which we 'play the game'. The viewer is disciplined to read the film in a certain way. A formal exposition of location and character introduces the chronological account of events over four days and four nights in *Rear Window*; a 'despatcher' establishes a narrative built around a series of flashbacks as characters provide their own recollections of a central character in *Citizen Kane*, *The Killers* (Robert Siodmak, 1946); a collage of flashbacks introduces *Point Blank* (Boorman, 1967 - see below); random incidents from the past and future collide in the opening to *Performance* (Roeg, Cammell, 1970). A single flashback framework, a story told in retrospect, precedes the main narrative in *Road Warrior* (Miller, 1981 - aka, *Mad Max II*), *Peyton Place* (Robson, 1957), *Rebecca* (Hitchcock, 1940) - "Last night I dreamed I went to Manderley again...". However, in the former the

identity of the narrator remains unknown - in *Rebecca* and *Peyton Place* the mode of opening establishes both the story to follow and the main character. Such an opening suggests a fortuitous outcome for the character behind the narrative voice - this traditional reading of the convention, ruthlessly exploited by Billy Wilder in *Sunset Boulevard*, for indeed, regardless of the events foretold, the character behind the narrative voice, has at least survived 'to tell the tale?'

The 'voice-over' prelude indicates a subjective story from the perspective of a single character. *Farewell My Lovely* (Dmytryk, 1944) opens with Marlowe under police interrogation, denying his implication in a murder. His account is related in the filmic equivalent of the 'I' form of Raymond Chandler's novel. Robert Montgomery's *The Lady in the Lake*, (1946 - also based on a Chandler 'Marlowe' novel) attempts the experiment of relating the entire narrative from a subjective perspective - we see what Marlowe (Montgomery) sees, and we only see Marlowe in mirrors or shadows on the wall - his identity represented by the camera itself. The opening of Mamoulian's *Dr Jekyll and Mr Hyde* (1932), cut from some prints, instigated the technique, imitating the novelistic 'I' form.

The dream prelude to a film narrative intimates the nebulous division between reality and fantasy, as in *Eraserhead* (Lynch, 1976), Kurosawa's *Dreams* (1990), *8 1/2* and other films of Fellini, Bunuel and the surrealist cinema. Director, Walter Hill, employs 300 hundred separate shots of film in the opening 8 minutes to 'set-up' the story of *Streets*

of Fire (1984) - in the same length of time Andrei Tarkovsky opens *The Sacrifice* (1985) with a single uninterrupted sequence shot. (The film - two and a half hours long - consists of 125 shots). Each opening serves as a proclamation to the style of discourse - the 'discipline' to which the viewer is subjugated.

The narrative 'core' - the point at which the story-teller realises the narrative conflict - may occur within the first frames of the film's opening shot, (*The Marriage of Maria Braun*), or half-way through the story with the emergence of a central character, (*The Sheltering Sky*, Bertolucci, 1990). In *The Marriage of Maria Braun* (1978), Fassbinder opens with a shot of a faded and tattered Nazi poster depicting Adolf Hitler on a crumbling brick wall. Within a second (24 frames of film), a shell hits the wall, forming a hole through which we see the interior of a church, and a priest executing the rites of marriage. He reacts nervously to the falling shells of a bombing raid - the bride insists the ceremony continue; Maria Braun's marriage materialises against a background of Germany on the brink of defeat and ruin. Within the passage of a few seconds Fassbinder establishes time, place, character, situation, plot and conflict. (The film's coda portrays an explosion from a gas stove).

The opening shots to *Rear Window* show:

1. Three windows with blinds drawn. The blinds open slowly, one by one, revealing a view over apartment block windows. Camera dollies out into the forecourt.

2. *Tracking shot of a cat climbing a stairway. Camera follows cat, tilts up and pans left, to window, to CU L B Jeffries, asleep.*

3. *CU thermometer. 85 degrees F.*

4. *MLS View of window; a man gets up listening to the radio ("Do you have that tired run down feeling..."), goes to his piano and tries a few bars, but gives up in exasperation.*

5. *MLS Another window, and balcony. A middle aged couple awaken to their alarm clock. They sleep on their balcony with a small dog. Camera pans left and tilts to a third window. A rear view of a young woman dressing in front of a kitchen refrigerator, and performing dancing exercises at the same time. Tilt to street; a group of children chase after a street cleaning truck spraying water on the road. Camera tilts up and pans 180 degrees to CU of L B Jeffries asleep. Camera pulls back to MS to show Jeffries asleep in a wheel chair. His leg is bound in plaster, inscribed with the words; "Here lie the broken bones of L B Jeffries" together with other scribblings and signatures.*

6. *Camera pans over bureau and wall to show broken camera, photographs of a car race and a spectacular car crash, a framed negative of an attractive woman, and a pile of magazines illustrated with the same photograph.*

These shots establish the private and professional life of the protagonist which Hitchcock describes as "using cinematic means to relate a story. It's a great deal more interesting than if we had someone asking Stewart, "How did you happen to

break your leg?" and Stewart answering, "As I was taking a picture of a motor car race, a wheel fell off one of the speeding cars and smashed into me."

The opening to John Boorman's *Point Blank* (1967), based on *The Hunter* by Richard Stark, is a montage of fragments, from several incidents in the past, to a vague and indiscernible present. According to John Boorman "the fragmentation was necessary to give the characters and the situation ambiguity, to suggest another meaning beyond the immediate plot."

Producer, David Selznick's advice to screenwriters in the 1940's, to "start with an earthquake and build up to a climax" affirms the contemporary demands of television, where dramaturgy aspires to arrest uneasy fingers on the buttons of the remote control unit. The dramaturgy of the commercial film emphasises the strong ending, founded on the credo that no-one walks out of a picture in the first ten minutes.

However, a literary story does not begin with its first sentence - a film does not begin with an opening shot. The intention of the narrative has been outlined before the first word or first frame has met our eyes. A narrative's title codifies specific aspirations - in the case of a film, preparing the viewer for specific messages.

When Carol Reed and Graham Greene presented the American producer, David Selznick, with the script to *The*

Third Man, his insistence on changing the title met with opposition. "Listen, boys, who the hell is going to a film called The Third Man?... What we want is something like 'Night in Vienna', a title which will bring them in." Selznick's suggestions included 'The Claiming of the Body' and 'The Changing of the Chair'. Alfred Hitchcock's claimed that, "titles, like women, should be easy to remember without being familiar, intriguing but never obvious, warm yet refreshing, suggest action, not impassiveness, and finally give a clue without revealing the plot."

Luis Bunuel maintains he devised film title with "the old surrealist trick" of finding a totally unexpected word or group of words which opens up a new perspective... *Un Chien Andalou*, *L'age d'or*, *The Exterminating Angel*... A film that began as *Down with Lenin*, and *The Virgin in the Manger*, finally became *The Charm of the Bourgeoisie*, but screenwriter, Jean-Claude Carriere said that it lacked an adjective. "So after sifting through what seemed thousands of them, we finally stumbled upon 'discreet'. Suddenly the film took on a different shape altogether, even a different point of view. It was a truly marvelous discovery."

John Huston's version of Dashiell Hammett's *The Maltese Falcon* (1941), previously filmed as *Satan Met a Lady* (1931) and *Dangerous Female* (1936), met with continued resistance in regard to Huston's wish to keep the original title. "Warners publicity department wanted to call it 'The Gent From Frisco'." Woody Allen's film, *Annie Hall* (1977) began as 'Anhedonia' (the inability to experience pleasure),

became 'Anxiety', then 'Anhedonia' again, switched to 'Annie and Alvy', and finally Annie Hall. "It's now hard to suppose it could ever have been called anything else," concludes the film's editor, Ralph Rosenblum.

A metaphor is a figure of speech, likening one thing to another. In the process of 'externalising an inner conflict', film constantly draws on metaphor, in order that visual associations refer back, either to plot or character. For example:

Vienna 1946. The aftermath of World War Two....



The Third Man: The price a man is prepared to pay.

... the ruins of what was once the centre of imperial Europe. Citizens representative of the upper echelons of Viennese society, now run black market rackets, peddling anything from cigarettes and rubber tyres to illegal drugs in order to survive. A disillusioned people abandon morality for expediency, and the question is always 'what price is a man prepared to pay?'

This is the moral dilemma Holly Martins confronts in *The Third Man*, and the question he himself asks at the end of the second act, in order to secure the release of Anna, Harry Lime's girl. The theme of the story is the corruption of the individual; 'the price a man is prepared to pay.' The situation in Vienna 1946 serves as a metaphor for Holly Martin's inner conflict.

The Ending: Coda

"A million dollar publicity campaign will buy you one weekend" as one producer noted. After that the film has to stand on its own and it's the ending that will determine the success or failure on the market place. Hence, commercial cinema's insistence on making the ending the priority. When John Boorman completed *The Emerald Forest* (1985) two endings were filmed and tested on audiences, a standard practice for Hollywood studios, to determine an ending with the strongest audience approval.

The demands of commerce and narrative film conventions necessitates the most satisfactory ending, often 'the happy ending' - the ending designed to gratify the broadest possible audience. Consequently, in screen adaptations particularly, dramatic intensity is forfeited for the sake of 'gratifying' the viewer.

Discussing *Picnic at Hanging Rock* (1975), Peter Weir claims: "The (US) audiences couldn't handle a story without a resolution. Three girls go missing and there's no explanation. But that's just why I made the film. It was a mystery that was never resolved. But a nation that can put a man on the moon - they just can't think like that.. "

In some dramas the down-beat, even pessimistic ending, may be deemed by the industry the most 'satisfactory', particularly if it enforces the status-image of a role model fashioned by studio publicity.

John Huston's version of *The Maltese Falcon* (1941) concludes with Sam Spade (Humphrey Bogart) sending the woman he "maybe" loves ("maybe you love me, and maybe I love you...") Brigid O'Shaughnessy (Mary Astor), either to the gallows, or to prison, for having killed his business associate, Miles, a man for whom he had precious little regard. Not exactly 'a happy ending' (it marks the beginning of the American film noir period, according to some critics), but it is thoroughly gratifying, that Spade, a seemingly corruptible individual, when pressed, abounds with moral fortitude.

A hi-jacker sneezes continually over the telephone while making ransom demands to the police chief, in *The Taking of Pelham 1-2-3* (Joseph Sargent, 1974). A subway ex-employee at home sick with a cold, believed innocent, receives a visit by the police chief, played by Walter Matthau. Matthau believes the man's innocence and heads for the door. The ex-employee sneezes. "Gezundheit!" says Matthau, and turns toward the man. The picture freezes, and the film ends. This type of ending is what British writer, Frederic Raphael, now based in Hollywood, describes as film's unique ability to disclose an ending within the final frame. "Whether that's art, or whether it's any good, I don't know; but it's what making movies is all about."

The formal closure of a film narrative can be broadly classified into one of three endings; optimistically - the 'up-ending', pessimistically - the 'down-ending', and inconclusively - the open ending. Endings can be further categorised into the logical conclusion, the surprise ending, the abrupt ending, the explanatory ending, and the sudden twist. However, the formal closure of a film does not necessarily mark the completion of the narrative. A story has resonance. *Notorious* ends with Devlin having saved Alicia from poisoning and compromising Sebastian so as to instigate his demise - the formal closure reiterates the Hollywood axiom: boys gets girl. However, the implications of the ending (and such could be said of most Hitchcock

films) suggest a moral dilemma the principle characters are unlikely to readily resolve.

In *Writing The Script*, Hollywood screenwriter, Wells Root, argues against both the "happily-ever-after finish, as well as the fade-out in total despair. The first is a relic of a romantic time... the second is equally unreal in the common experience..." He claims that, "the most responsive of all third acts has been called the bittersweet ending" citing examples like *Casablanca* and *Midnight Cowboy*. "Audiences respond to the bittersweet ending because it neither enshrines fantasy nor denies hope."

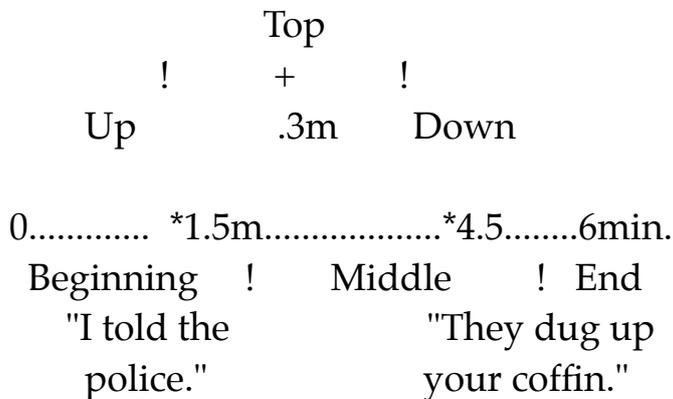
Stories Within Stories

The Scene

"Just remember that each scene, as you shoot it, is the most important scene in the picture." Producer, Henry Blanke's advice to debut director, John Huston, about to film The Maltese Falcon in 1940.

In one of the key scenes of *The Third Man*, Holly Martins meets Harry Lime at the Prater, Vienna's giant ferris wheel. The scene's structure reflects the narrative structure of the film: the two men meet, and begin the ascent on the wheel. "The police know you're alive!", says Martins, half way up the wheel's ascent, which means for Lime that his subterfuge of 'playing dead' for the police is now over. When the wheel reaches the top (the scene's midpoint) Lime makes his comparison to people on the ground with "dots that stop moving" and tax-free profits. "It shouldn't be too easy to get rid of you old man", he tells Martins. Half way

down his tone changes. "As if I'd do anything to you!" On the ground Orson Welles makes his celebrated cuckoo clock speech and the two men part company.



A scene is a story in itself, with a narrative cohesion, established by a formal opening and closure. The Prater scene opens with a presentation of location and protagonist. The musical motif emphasises the formality of presentation. Even removed from syntax, Harry Lime's arrival, and Martins' reaction, states the relationship between them, as Martins avoids shaking hands with the "best pal a guy could ever have." The scene occurs two thirds through the film and is the first confrontation between the two principle characters. At Lime's initiative they ride the wheel, with a compartment to themselves. "Lovers used to do this in the old days," says Lime, as the wheel begins to move. The narrative cycle of the scene, both figuratively and literally returning to 'the state of equilibrium', culminates with Harry Lime's reference to "brotherly love" in Switzerland, producing only the cuckoo clock, underscoring the unstated amity between the two men.

The conversation's first turning point occurs when Holly reveals that he told the police that 'there was a third man at the scene of Lime's accident'; that Harry Lime is still alive. "Did they believe you?" asks Lime. The narrative's first turning point occurs when the porter tells Martins: "There was a third man."

The conversation's mid-point occurs when Lime threatens to kill Martins. "I should be pretty easy to get rid of," says Martins. The narrative's mid-point occurs when Lime's associates kill the porter.

The conversation's second turning point occurs when Martins reveals; "The police have dug up your coffin." Lime realises that the game is up. The second turning point in the narrative occurs when Martins agrees to help the police catch Lime. For Harry Lime, the game is up.

	Porter killed	
	+	
"There was a third man"	.55m	"What price?"
0.....Act.1...*.25.....Act.2.....*.85..Act.3..110m		
Lime:"The best pal a guy could ever have."		Martins shoots Lime

The scenes that make up a screenplay, differ from 'narrative scenes' described here, in that they are defined by a change in lighting, or a change in location where the action takes place. Citizen Kane has 118 scenes, The Third Man, 140 scenes, Chinatown, 126 scenes, etc. Hitchcock's film Rope (1948) consists of one scene and one shot (in fact, eight

sequence shots, each lasting ten minutes - a full magazine of film - spliced together to give the illusion of a single long take. See *Mise-en-scene*).

Like the screenplay, the scene has a main character, a conflict, a beginning, middle and end; in the course of the scene a change occurs, a 'complicating action' propels the narrative forward to the next scene.

Cabaret (Fosse, 1972) is set in Berlin, 1933, and features a scene in which a blonde haired youth sings a song entitled "Tomorrow Belongs To Me." The scene begins with a presentation of the arena - a German beer garden 1933. The main character is a German youth. He has a black swastika on his sleeve. His opposition is the crowd of people before him. How will they respond to the voice of National Socialism? The boy sings, firstly unaccompanied, then some instruments gradually join in. The crowd listen, but so far there is no response. The 'contest' is undecided as to whether he will win or lose. A girl stands up and begins singing - the first turning point. Hers is the first voice that says 'yes'. A male chorus accompanies the youth - supporting roles to the main character - and the full band join in with the refrain to the next verse and the beginning of the 'second movement'.

Will the crowd be won over? Some sing, some don't. Some are exuberant, others are sceptical. More people stand up, and some others join in the song. The music swells. Finally, with the exception of one old man, the entire crowd is

standing and singing. The next turning point; the youth makes a nazi salute, and the song reaches a crescendo: "Tomorrow belongs to me!"

The crowd sings the refrain, and Brian and Maximillian, two impartial observers, enter the car to drive away. Everyone is standing, everyone is singing, National Socialism has won resoundingly. "You still think you can control them?" asks Brian. Maximillian shrugs. The cabaret's master of ceremonies smiles a knowing smile, the car drives away and the song fades in the distance.

The next scene is a dialogue scene but the structure is the same. Fritz, an eligible young man seeking a marriable young woman, is waiting outside Natalia's house. She comes out, ignores him and goes straight to her car. "I must speak with you," says Fritz. "It's no good", says Natalia. "I can never see you again." She drives off. She stops. Fritz runs up to her. "Is it your parents?" he asks. "Is it the money?" "No", says Natalia. "It's just impossible. Goodbye dear Fritz." Tearfully, she drives away once more, but now Fritz is holding on to the side of the car. Natalia stops in a panic. The dialogue continues and the issue - if only temporarily - is resolved. "Don't you see Fritz, what is happening in Germany today? I'm a Jew and you're not." Natalia drives away and Fritz is left standing in the middle of the road.

Frederic Raphael, says that "what is involved in a good scene is not simply that you convey the information or the

emotion which is involved, but it also has to be entertaining, you have to have something happening all the time. You can't wait for things to happen. People get bored. Films are like advertising. You have to deliver your point."

The Sequence

A sequence is a narrative unit consisting of a number of scenes; there are twelve sequences to *Casablanca*, twelve to *The Seventh Seal*, (Bergman, 1957). Sequences to films such as *The Locket* (John Brahm, 1946) *The Killers*, or Kurosawa's *Rashomon* (1951), or *Citizen Kane*, relate to a specific narrator; the stories are a group of episodes pieced together - unified by a 'quest for fact'. What was 'Rosebud'? Why did Olle Andersen allow himself be killed without a struggle? What's the truth behind the identity of the mysterious wife in *The Locket*? A bandit is accused of having raped a noble woman, but what really happened?

In most films sequences are concealed by the flow of the narrative; a lineal chronology may signify narrative unity, but the sequence is frequently an interdependent narrative - a story within the story - to emphasise a particular character. Ostensibly, *The Seventh Seal* concerns the knight, Antonius Block and his confrontation with Death. In fact the knight's story serves as a unifying frame in which to 'tell tales', related by the slenderest of narrative threads to the tale of Antonius Block.

1. *The Knight's Story*: The first sequence of *The Seventh Seal* concerns the knight, Antonius Block, his squire, Jons, their return to Sweden after a period in the crusades, and the knight's confrontation with Death. Before Death enshrouds his victim, the knight challenges him to a game of chess, and the game begins.
2. *Jof's Story*: Presentation of the travelling players; Jonas, and husband and wife; Jof and Mia. Jof gets up at daylight and experiences his vision of the Virgin Mary.
3. *Jons Story*: Jons converses with a church painter. His paintings show the figure of death, victims of the Black Plague, flagellantes, the Dance of Death - images which recur during the film.
4. *The Knight's Story*: Antonius Block makes confession - his preoccupation with death, salvation, redemption. He reveals his strategy concerning his chess game with Death, and the priest, concealed in the confession box, turns and thanks him; for it is Death who masquerades as the priest. The knight raises his arm, and glares at his own veins, smiles and declares: "I, Antonius Block, play chess with Death."
5. *The Witch's Story/The Mute Girl's Story*. The knight stares into the eyes of a young girl condemned to burn as a witch. Jons saves a mute servant girl from the advances of a lecherous priest.
6. *Jonas' Story/The Flagellantes*: As Jof and Mia perform their play in a village, Jonas pursues the blacksmith's wife. In their absence a group of flagellantes descend upon the village square - from one form of theatre to another, but now the main performer is a priest who inspires the fear of God and the Black Plague upon his followers.
7. *Plog's Story/The Priests Story*: Plog the blacksmith searches for his missing wife, and takes consolation in the tavern. The priest deprived of 'female companionship' before Jons intervened, joins the blacksmith, and the two of them begin to goad Jof. Jons intervenes once more, saves Jof, and scars the priest.



The Seventh Seal: Stories within stories - six characters portrayed above, each with their own tale to tell.

8. *Mia's Story: On a summer meadow Mia feeds her boy, Mikael, and she gives the knight wild strawberries and milk. "This is a moment I shall always remember; one meaningful gesture..." declares the knight, in a brief respite from his inevitable contest.*
9. *Death's Story: The travelling players, and the knight and his companions journey through the forest. They witness the burning of the witch; Plog regains his wife, Lisa. Jonas, hiding in a tree, falls victim to Death's axe. "No-one escapes me," says Death. He continues his game with the Knight; Jof sees in horror, the knight's contestant. The knight spills the chess pieces from the board giving Jof and Mia the chance to escape.*
10. *Jof and Mia: They journey through the forest and wait for a storm to pass.*
11. *The Knight's Castle: The knight and his companions reach the castle; the knight's wife is there to greet him. But a despondency darkens the home-coming, culminating with the arrival of an uninvited guest.*
12. *Jof's Vision: He sees the knight and his companions, being led away by the figure of Death. "Your visions!" declares Maria, and they set off on their travels.*

However we define the narrative sub-divisions of the fiction film - episodes, development sequences, plot segments - their sum parts combine to form a unified whole. But, whereas the narrative conventions of the dramatic discourse demand 'flow', cinema narrative, as determined by its form, favour a more 'episodic' discourse. The viewer, subjugated by the moving image, requires less narrative unity, than say, demanded by the novel.

Consequently, *Casablanca*, like *The Seventh Seal*, can be viewed as a 'cinematic' narrative with a series of

independent episodes bonded by a strong central character. Edward Dmytryck maintains that "what raises Casablanca well above the ordinary is that the subsidiary players are never treated as mere props to the leading players. Each has his own story and each story is, in its own right, understandable, acceptable, believable and intriguing."

Richard Blaney (Humphrey Bogart) first appears ten minutes after the film's opening, and Ilse Lund enters Rick's Cafe Americain fifteen minutes after that. Up to this point the narrative is concerned with other stories; the black-market dealer, Ugarte, and his possession of transit letters, which bring about his untimely demise; and the characters of Captain Renault, the Gestapo's Major Strasser, Sam the bar-pianist, and a number of refugees anxious to make their departure to Lisbon, to America and to freedom. Umberto Eco notes the evocation of five genres in two minutes - before Ilse's entry narrative elements indicate, amongst other genres, the action film, the war propaganda film, a spy film, a musical, a romance - in short, the film is an amalgamation of every Hollywood film a viewer is likely to have seen, creating a Casablanca of make-believe, and advancing cliché to the level of archetype.

The Sub-Plot

The sub-plot is the story within a story that serves as reinforcing the main narrative line, or introducing a new element to the plot, that in one way or another externalises

the inner conflict of the protagonist. Rick wants to get away from Casablanca, but he needs first, an ideal, and second, an answer to a love-affair from the past gone wrong. A young girl, just married, who can get the necessary papers to leave for America, providing she offers herself to the man at the top, is a case that touches Rick's otherwise embittered heart. He lets her win at roulette so the couple can pay their own way.

Sally and Brian embark on a cautious love affair in Berlin 1933 in the film *Cabaret*. A story within the story concerns Fritz, a gentile, who seduces Natalie, a wealthy Jewish girl. He wants her money, but then falls in love with her. Finally, she falls in love with Fritz, but breaks off the affair, because she's Jewish and he isn't. Fritz confesses that he is also Jewish and they marry. Brian and Sally split up.

Alfred Hitchcock's film *Rear Window* (1954, script by John Hayes, based on Cornell Woolrich's short story) has eight sub-plots woven into the plot which relate to the main story. Professional photographer, L B Jeffries, thinks that one of his neighbours is a murderer. Has Lars Thorwald murdered his wife? Simultaneously, Jeffries is undergoing a relationship crisis - Jeffries exhibits a fear of marriage (gamophobia). His 'looking outwards', as opposed to 'looking inwards' is expressed through his voyeurism (scotophilia); his attitudes to marriage are projected onto the scenarios played out in the facing apartments.

Confined to his apartment with a broken leg, he begins watching his neighbours to alleviate the boredom. His day nurse, Stella, reprimands him. "You can go to gaol for that," she says. Jeffries fiance, fashion model Lisa Fremont, is more interested in marriage. As far as Jeffries is concerned each one of his neighbours portrays different aspects of marriage, all negative. He bemoans the destructive side of marriage, looking particularly at one neighbour, Lars Thorwald, arguing with his invalid wife. Lisa Fremont leaves, night falls, and Jeffries sleeps. Across the courtyard a woman screams. "Don't!" she cries, and Act 1 fades into the early morning of Act 2.

Jeffries is convinced that Thorwald has murdered his wife. His detective friend doesn't believe him, neither does Lisa Fremont. Jeffries thinks he's uncovered more evidence. Half-way into the story, 55 minutes into the 110 minute long feature, Jeffries persuades Lisa Fremont, and she becomes his accomplice in proving Thorwald's guilt. A neighbour's dog is killed. Everyone reacts except Thorwald. "Why would anyone kill a dog?" asks Jeffries. "Because it knew too much?" For Jeffries and Lisa Fremont this is proof enough of Thorwald's guilt.

Lisa breaks into Thorwald's apartment, but he returns unexpectedly and assaults her. Jeffries can only watch the appalling scene across the courtyard, as she is attacked by a man he believes to be a murderer. Police intervene in time and Lisa Fremont has found the proof they require. Thorwald realises Jeffries' implication and goes to the

offensive. He attacks Jeffries, who's alone in his wheelchair, and throws him out of the window. Thorwald is shot by the police. The body of Mrs Thorwald is discovered. Thorwald was guilty after all. Jeffries now has two broken legs. Lisa looks after him.

The sub-characters that make up the sub-plots of the surrounding neighbours represent projections of Jeffries' own views on marriage and relationships. His negative views culminates with the most abhorrent aspect of married life of all; that a man can be driven to murder his wife. Each sub-plot carries with it a presentation, a conflict and a resolution.

A middle-aged couple own a dog, which is pampered and spoiled, as though it serves as a substitute child. The dog is killed and the woman especially reacts desparately, arousing sympathy and indignation from the other neighbours. At the end of the story they get a new dog.

A newly-wed couple enter an apartment and close the blind. Jeffries ignores this couple almost entirely. Occasionally the young man opens the window, half-naked, for fresh air, only to be called back by his wife who's demanding attention. At the end of the story the couple argue; the wife has the last line in the film: "If you told me you'd quit your job we'd never have gotten married", she says.

Miss Torso is the nickname for the attractive young dancer across the way. She regularly entertains, always men. She is

sociable to all of them, but resists all of them. In the closing minutes of the story Stanley comes home, a tubby little soldier with glasses. He heads straight for the refrigerator.

Miss Lonely-Hearts is the middle-aged woman who lives alone. She makes dinner for two, but her guest is make believe. The pretense is too much - she breaks down and cries. She goes out to a cafe and meets a man, invites him home, but his advances become violent and she fights him off, forcing him out of the apartment. "That's a very private world out there", says Jeffries' detective friend. As Lisa Fremont is fighting off Thorwald in his apartment, Miss Lonely-Hearts prepares herself to take an overdose of tablets. She hears her neighbour playing a wistful melody on the piano and stops. Finally she meets the composer and they become friends.

In the opening credits the composer gets up tired and listless, according to a radio broadcast, and tries a few chords on the piano. But he can't find the melody. He tries out a tune with his agent (Alfred Hitchcock), but it's still not right. At a party he finally gets the tune, and plays it with inspiration. Miss Lonely-Hearts hears the melody and puts the tablets away.

Lars Thorwald argues with his invalid wife. But when he speaks on the telephone she can get up in order to eavesdrop. She's not ill at all. The next day the bedroom curtain is drawn, and Thorwald is in the kitchen with some large blood-stained knives. There's no sign of the wife.

Finally Thorwald is provoked into revealing his guilt. His wife's body is buried in the newly-laid cement floor of the upstairs apartment.

Stella, the day-nurse, catches Jeffries spying on his neighbours. "You can go to gaol for that!" she says. But Jeffries arouses her curiosity concerning the Thorwalds, and she starts spying too. "We've become a nation of peeping toms!" she says. Finally Stella becomes completely involved and crosses the courtyard to help Lisa acquire the evidence to prove Thorwald's guilt.

The police detective listens to Jeffries suspicions concerning his neighbour across the courtyard. He finds the theories implausible. Later he finds evidence to disprove Jeffries completely. Mrs Thorwald is alive and well and living with her sister in the country. But of course Jeffries is right and the detective is wrong. Thorwald is guilty.

The 'contest' of the narrative is between Jeffries and Lisa Fremont. Thorwald acts as a catalyst provoking them into a kind of conspiratorial 'marriage', uniting Jeffries the voyeur and Lisa Fremont the exhibitionist.

In the beginning Jeffries is determinedly single and determined to avoid the complications of committed involvement. He refuses to relate. He is 'I - centred'. By contrast Lisa Fremont is committed to marriage. She is 'he - centred'. Jeffries externalises his inner conflict. Marriage = murdering your wife. Lisa Fremont externalises her inner

conflict. Thorwald's guilt is secondary. Of primary concern is union with Jeffries. This she attains through conspiracy. She joins his side.

Jeffries agonises over his impotence. Through the 'extended-eye' of his overtly phallic telephoto lens he watches 'his' woman attacked by another man. Now that she has become an object of his gaze she becomes of erotic interest. When they're in the same room he regards her with indifference. Lisa Fremont secures Thorwald's wife's wedding ring which is supposed to be the conclusive evidence that Thorwald murdered his wife. As a plot-point this is a fairly weak contrivance, however the ring has real significance for Jeffries and Lisa. Jeffries watches as she slips the ring onto her finger verifying a conspiratorial union between voyeur and exhibitionist. Lisa's conspiracy was against Jeffries - not Thorwald. Now she and Jeffries are truly 'married'. She has overcome Jeffries resistance and they are united.

Hitchcock regarded *Rear Window* as "a possibility of doing a purely cinematic film. You have an immobilised man looking out of the window. That's one part of the film. The second part shows what he sees and the third part shows how he reacts. This is actually the purest expression of a cinematic idea."

For Hitchcock *Rear Window* "is a film about people watching people." Many cineastes regard the film as a metaphor for the cinema itself. Within the confines of a darkened cinema auditorium we all become people

watching people - specifically watching the most intimate and private aspects of people's personal lives. Stella's accusation that "we're becoming a nation of peeping toms" is directed as much to the viewing public as to Jeffries, for as he is an immobile but self-willed observer to the scenarios played out in the apartment windows facing his own, so too is the cinema goer watching in self-imposed volition, the scenarios portrayed on the cinema screen. The relationship between Jeffries and Lisa Fremont is comparable to that of the film maker behind the camera and the performer in front of the camera, as well as the spectator watching the screen - our own legitimised form of voyeurism.

As long as Lisa Fremont is in the same room as himself she holds little interest for him, but once she crosses the courtyard and into the opposite apartment, and into the gaze of the 'extended eye' she becomes an object of eroticism and excitement. Their relationship is reborn. Lisa, the exhibitionist, obsessive about clothes and appearance, satisfies Jeffries sexual voyeurism by allowing him the clandestine gaze. But when her exhibitionism provokes the arousal of another man, Jeffries is tortured by his own impotence. He is prisoner to his wheel-chair, just as we, the audience in a cinema, are stimulated but powerless to control the events played out before us.

PART FOUR: CHARACTER

"His character was his destiny." Carl Foreman on High Noon (quoting Greek philosopher Heraclitus)

Film narrative is structured around the development of a main character. In most cases the main character is self-evident, but not always. Woody Allen's film *Radio Days* (1986) portrays a number of characters around which anecdotes relating to the early days of radio are told. But the main character? Is it the young Woody Allen who narrates the story? Sally White the cigarette girl, and her rise to fame? Aunt Bea and her search for the right man? The family itself? These are but minor parts interrelated to the main character - radio. The story is the conflict between radio and society. The question posed in the story's presentation, is whether or not radio is a subversive influence.

The opening scene shows two burglars cleaning out a house interrupted by a telephone call. It's a radio contest and the intruders win some prizes on behalf of the household they're burglarising. A series of sub-plots develop around the main character of 'radio'. Young Woody Allen seduced by a radio hero, is driven to crime in order to secure a Masked Avenger ring. Sally White, cigarette girl, involved in a love affair with one of the top radio personalities of the day, and Aunt Bea, out with a promising young man in his automobile. In a quiet lover's lane the radio reports an invasion of Martians and Aunt Bea's escort flees for his life.

The broadcast of the Mercury Theatre's War of the Worlds confirms the established view that radio is indeed a subversive influence.

A young Woody Allen's predilection to radio meets continued opposition from parents, church and school. Aunt Bea takes consolation in radio programmes following a series of unfulfilled romances, and Sally White is about to make her radio debut on a radio theatre programme. The broadcast is interrupted by the announcement of the attack on Pearl Harbour. Radio is acknowledged a purveyor of 'narratives', no longer in the realms of fantasy; 'narratives' entrenched in reality and dispersed with immediacy.

By the end of the story 'radio' overcomes all adversity. Sally White makes a successful radio career, the family household are unified by the wireless set and finally the entire nation is unified by the radio broadcasts of attempts to rescue a young girl, Polly Phelps, trapped in a sunken well. The young girl dies and the tragedy is shared throughout the country via the medium of radio. The wireless voice disperses drama, tragedy, and extends unified social catharsis.

Inevitably 'radio' either as an inanimate object or abstract concept, would make for dull drama without the performance of actors to actualise dramatic situations. The dominant cinema emphasises the actor and 'performance'. The actor's role is such that, whoever interprets a particular

film role, takes with them their own story that no screenwriter can ever write into a script.

In his book *Stars*, Richard Dyer describes how "aspects of a star's image fit with all the traits of a character", and he cites the casting of Clarke Gable as Rhett Butler, John Wayne in any of his roles that use his "relaxed, masculine, Westerner/leader qualities" and even his "awkwardness with women and his authoritarian self-sufficiency."

In the Hollywood cinema of the 1930's and 40's character roles and 'performance' are virtually indivisible. Sam Spade and Rick Blaney are first and foremost, Humphrey Bogart. When Bacall asks Bogart, "Who was the woman, Steve?" in *To Have and Have Not* (Hawks, 1945) we are referred at once to Ingrid Bergman and Mary Astor - two lost loves from 1941 and 1942 respectively. No wonder he's hauling boats in an obscure corner of Vichy-occupied Caribbean, wearing his cynicism like a medallion and playing older brother to an alcoholic; a woman-hating man in a womanless world. That Bacall and Bogart succumbed so explicitly to their roles and married shortly after the film's release (in *To Have and Have Not*, Bogart finally 'gets the girl'), only fuels an unfolding Hollywood myth.

The Hollywood protagonist is invariably 'flawed', but a strategically placed scene or sequence in the initial unfolding of the narrative, emphasises, regardless of the 'flaw'. that this character is 'likeable'. The screenwriter, William Goldman, in his screenplay adaptation of Ross MacDonald's novel, *The Moving Target*, (Jack Smight, 1966 -

aka Harper) was assigned to write a presentation scene for the opening credits. He wrote a scene showing Harper, the private detective (Paul Newman) getting up to face the day. He stares at the ceiling before the alarm clock goes off, gets up and turns off a television set that's been showing the test pattern all night, and makes coffee with yesterday's thrown away coffee filter. "What that coffee moment really turned out to be," wrote Goldman, "was an invitation that the audience gladly accepted: they liked Lew Harper. From that moment forward, the script was on rails."

Summarising the varying degrees of popularity of characters in the television series, *Fawlty Towers*, John Cleese concludes "that it's helplessness that makes us feel good about (other people). If they can look after themselves then we don't like them."

However 'helplessness' only functions dramatically when a character has 'purpose'. The passive character to whom things only happen, but who never makes things happen, arouses indignation, not empathy. Discussing the commercial failure of his film, *Patty Hearst* (1988), Paul Schrader commented that "the definitive problem... is that it deals with a passive protagonist. Movies are about people who do things. The number one fantasy of the cinema is that we can do something - we are relatively impotent in our own lives so we go to the movies to watch people who are in control of their lives. *Patty Hearst* violates the cardinal rule of cinema."

The Wounded Hero

"Every man has three lives - public, private and secret." Gabriel Garcia Marquez.

Richard Blaney runs a cafe in Casablanca. A self-centred man who's "allowed himself to be hurt by a woman, and takes out his revenge on the rest of the world." An embittered and cynical man who looks after himself, and cares little for people around him. "I stick out my neck for nobody. I'm the only cause I'm interested in." Rick's 'friend' is gunned down by police in Rick's cafe - Rick remains aloof.

Antonius Block returns to Sweden after fighting the crusades for ten years. A self-centred man who's self-righteous quest for 'a meaning to life' is curtailed by the appearance of Death. A game of chess prolongs the knight's search for a hereafter. The Black Plague takes it's toll, religious mania leads to witch burning and flagellantes - but the knight remains aloof to everything apart from his own salvation.

These are not heroic characters yet they are central to two films that have achieved a status in film history by which other films are measured. Their appeal as characters is two-fold; they are obsessed with an insoluble dilemma (death in one case; impossible love in the other); and these obsessions lead to acts of self-sacrifice. The nature of obsession makes these characters vulnerable - they are helpless before insurmountable crises.

Both stories are structured in a traditional dramatic form; both characters are involved in a contest - Antonius Block with Death, the figure that "has been walking by his side for a long time"; Rick Blaney with Ilse Lund, the woman whose memory haunts him remorselessly.

"This is my hand," declares the knight at the end of the first part of *The Seventh Seal*. "I can move it, feel the blood pulsing through it. The sun is still high in the sky and I, Antonius Block, am playing chess with Death."

Rick Blaney sits alone in his cafe, glass in hand and says; "Of all the gin joints in all the world, she has to walk into mine." Which leads into a drink-induced wallowing in sentiment and past memories; the flashback of Rick and Ilse's period in Paris. As the story approaches a resolution Ilse sobs onto Rick's shoulder; "I don't know what to do any more. You'll have to do the thinking for both of us, for all of us." "Don't worry. I will," he declares, and in the closing moments of the film, he does.

Antonius Block's game of chess with Death reaches its inevitable conclusion. He is one move away from checkmate when he draws his cape and knocks the pieces from the board. "I've forgotten how the pieces stood," says the knight. "But I have not forgotten," says Death with a winning smile. "You can't get away that easily." But the visionary Jof has seen the knight's adversary, and together with wife and child, Mia and Mikael, they do get away that easily. A simple act of selflessness saves the family from the fate of

the knight and his travelling companions. The following morning Jof describes the figure of Death and the victims he leads. "They dance away from the dawn and it's a solemn dance towards the dark lands, while the rain washes their faces and cleans the salt of the tears from their cheeks."

As Rick and Ilse prepare to depart from Casablanca airport, supposedly to leave Ilse's husband, Victor Lazlo, to his own devices, Rick hands over the transit papers, explaining that "the problems of three little people don't amount to a hill of beans" and that Ilse's place is beside her husband, continuing the fight on behalf of the resistance movement. Like Antonius Block, Rick is redeemed through a gesture of self-sacrifice, walking into the fog and an obscure destiny, the promise of "the beginning of a beautiful friendship", his only consolation.

For dramatic purposes the best kind of film character is a character ready for a change; a protagonist embittered, cynical and self-centred like Rick in *Casablanca*, or self-righteous and self-centred like the knight in *The Seventh Seal*. Film historian, Birgitta Steene, describes Antonius Block as representative of "the modern post-World War One antihero who has come to replace the tragic hero as the central figure in the most serious efforts by contemporary artists to explore the human dilemma." She cites Block's "lack of affirmative pose, his inability to find a meaningful direction to his life, his futile search for a godhead."

The knight finds respite in a selfless deed, Rick transforms from cynicism to altruism through a gesture of nobility. J J Gittes, the private detective of Chinatown (Polanski, 1974), changes from the self-confident bravado of "all women are the same" to realising the inadequacy of his own masculinity.

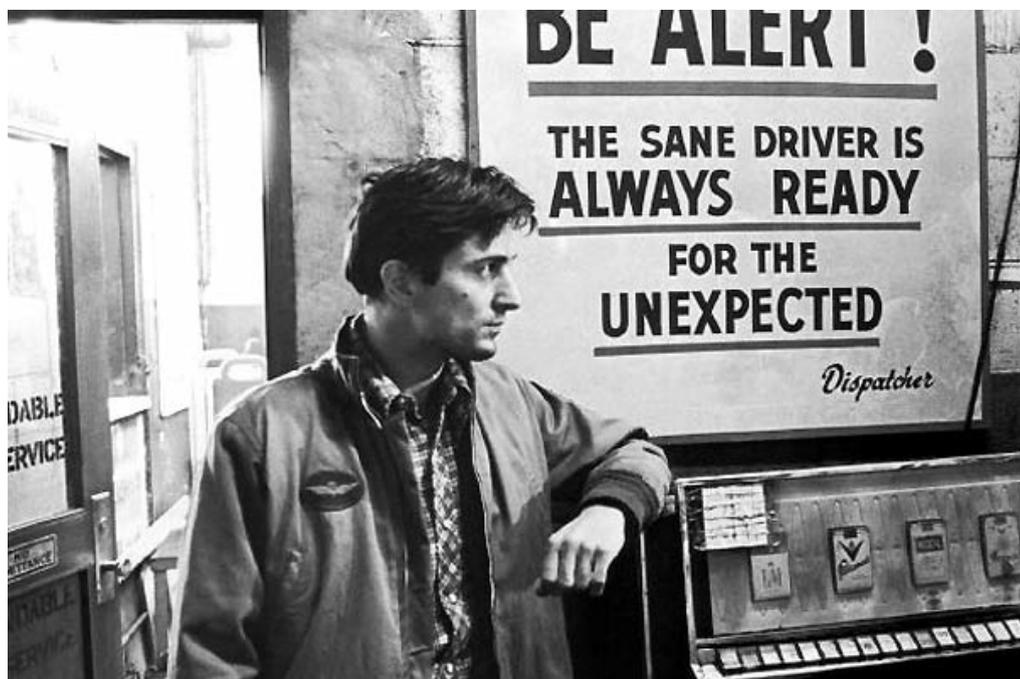
Character transformation can be summarised by three narrative models:

1. Inner Realisation: The Self - the 'I' pronoun - first person singular. At a moment of self-recognition the character discovers strength, moral fortitude - an awareness of potential previously unrealised.
2. Interaction: An Other - the 'he/she' pronoun - second person singular. Involvement with another person results in change.
3. Catastrophe: Others - 'They' - third person plural. The trans-formation of character through events and circumstances over which the protagonist has no control.

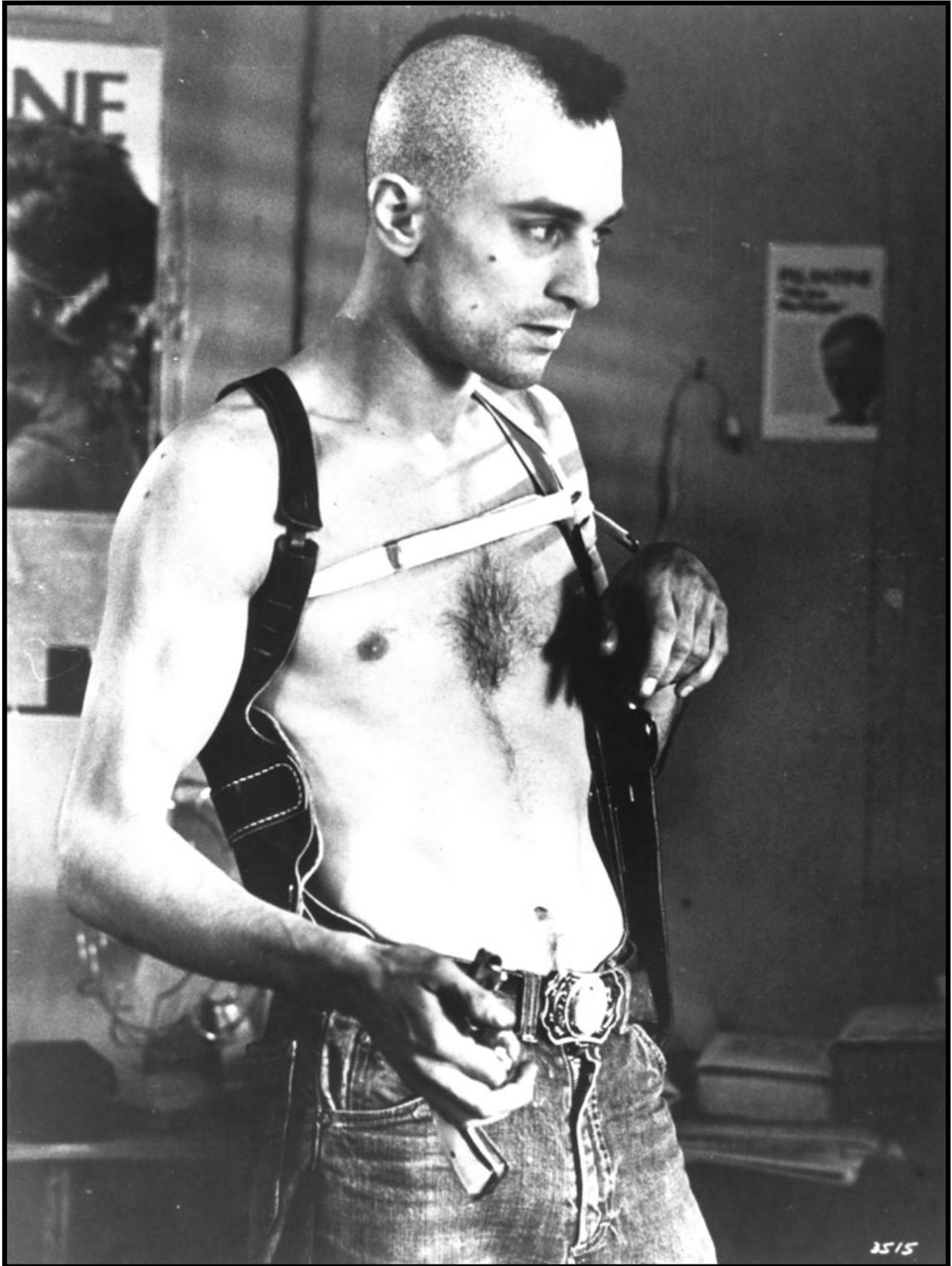
These narrative types can perhaps best be illustrated by H C Andersen's stories; The Ugly Duckling in the first instance, both The Little Mermaid and The Emperor's New Clothes in the second, and the 'autobiographical' The Little Tin Soldier in the third.

The transformation of Travis Bickle in *Taxi Driver* (Scorcese, 1976) is a perverse rendering of an inner-realisation scenario, as "God's lonely man" finds purpose to his urban isolation and becomes a political assassin. His failure impels him to deeds of violence for which he is hailed a 'hero'. An insomniac, who takes up night time taxi driving, first meets Betsy, a political campaign worker, and Iris, a teenage prostitute, working the seedy quarters of New York.

The screenwriter, Paul Schrader , describes Bickle as a "pathologically lonely man confronted with two examples of femininity, one of which he desires but cannot have, the other of which he can have, but does not desire... He decides to kill the father figure of the girl who rejected him... and when he is thwarted by that he moves on to the pimp, the other father figure."



Taxi Driver: "All my life needed was a sense of direction, a sense of some place to go. I do not believe one should devote his life to morbid self-attention, but should become a person like other people."



"My whole life has pointed in one direction. I see that now. There never has been any choice for me."

The prowling taxi cab was Schrader's choice of metaphor to portray Bickle's social isolation - a loneliness transforming him to a man separated from the 'collective'. Early scenes in the film show his efforts at social interaction consistently undermined - the taxi company foreman, the cinema receptionist, and finally both Betsy and Iris, reject what start out as timid social advances. His inability to articulate rage ("Sometimes it gets so I just don't know what I'm gonna do. I get some real crazy ideas, you know? Just go out and do something...") leads Bickle further into separation. The guns he aims at surrogate 'father figures', are the projections of his own dual nature. Rather than direct his aggression at source, himself, and thus 'heal the trauma', he directs his violence at his own projections.

The artist as 'wounded hero' is portrayed in the film about the Danish painter, Soren Kroyer and the artist colony at Skagen at the turn of the century. Kjell Grede's film *Hip Hip Hurrah* (1987), is structured around the contrast of light and dark.

The opening scene shows an old couple standing on a beach watching a small boat being tossed about in a violent storm. They fear for the man's life, but inside the boat Kroyer is laughing like a delirious child delighting in the intensity of the experience. As a character Kroyer is presented as an adult with the heart of a child, an artist who can only see light and happiness, who is content to express the joy of existence. The turning point at the end of the presentation, is

the voice of a local mad woman who shouts at him: "Paint dark, Kroyer! Paint dark!"

This was as much Kroyer's inner voice as the voice of a madwoman - the second act elaborates the contrast of light and dark, of childhood simplicity and adult complexity. Kroyer leaves Skagen to work abroad, and the story's midpoint occurs with Kroyer's return together with his new wife, Marie Triepke. For Kroyer, a collector and painter of beautiful things, Marie is an object of beauty. However, she is a cold woman and unable to return Kroyer's over-zealous affections, nor can she accept his naive view of reality. ("There is no sorrow Marie!" he declares with religious fervour). The turning point of their impasse relationship is marked by the arrival of the Swedish composer Hugo Alfven, to the Skagen colony.

Alfven and Marie Triepke become lovers but rather than lose her, Kroyer accepts the situation. The triangle drama reiterates an earlier sub-plot; the rivalry between two other Skagen artists, Krogh and Viggo Johansen, over Johansen's wife, Marta. Finally Viggo accepts her infidelity just as Kroyer now accepts his wife's affair with Alfven.

Kroyer suffers a mental breakdown. In the hospital he declares; "I just want to live as a child!" He describes himself as "a headless faun playing a flute." Kroyer's optimism takes some hard knocks; as he is being beaten by two ruffians he shouts at them; "But everything is so beautiful!"

As a painter he is obsessed with capturing the nordic light, but he confesses; "Sometimes the light is too strong." Finally, regardless of Kroyer's acceptance of his wife's love affair, Marie Triepke and Hugo Alfven depart Skagen together and walk out of his life forever. Grede portrays Marie and Hugo walking out to the sea, ostensibly to board a boat, but continuing walking into the water, up to their knees, to their waists, to their heads, and finally disappearing completely, submerged in the ocean.

Kroyer's acceptance of 'darkness', is death itself. He becomes a witness and narrator to his own death. Finally he embraces the 'darkness' he has for so long rejected. In death he explores the fears he has clung to; his fear of rejection, fear of 'darkness', fear of death. Now that he is without form he is detached from these fears. As he walks ghost-like along the beach where he once exalted his 'being alive', he has at last 'let go' his worldly fears. The story has little bearing on the historical figures of the Skagen community (apart from their obsession with the nordic light), however the quest of the artist serves as a metaphor for the conflict between light and dark, life and death.

The 'wounded hero' is an archetype with universal appeal, as the very essence of the human condition is founded on the 'traumas' we bear through the course of our lives. The experience of catharsis which Aristotle describes as the function of the tragic drama, is both a process of 'cleansing' and 'healing'. Further, the 'wounded hero' is not only a figure of individual identification - but a representative

archetype of the 'collective'. The central character of *The American Friend* (Wim Wenders, 1977) has a terminal disease. He is given a few months to live, and his immediate concern is providing for his wife and child. His condition and his concern is exploited by 'the American friend', Tom Ripley, who persuades him to kill a man in exchange for the guaranteed security of his family. Jonathan Zimmerman, a picture framer - a craftsman, rejects the proposal, but his increasing concern for the family's welfare leads to him accepting the task.

The dramatic structure bears comparison to Hitchcock's film, *Strangers on a Train* (1951), also based on a novel by Patricia Highsmith. A tennis star unwittingly enters into a contract with a psychotic killer to swap murders, based on the questionable theory that the unmotivated killer doesn't get caught.

Ripley's proposal is founded on the same principle, but whereas in Hitchcock's film, the tennis star's antagonist is clearly the psychotic, *The American Friend* becomes just that, Jonathan's friend. Jonathan's adversary, like Antonius Block in *The Seventh Seal*, is death. Ripley is the hero 'favoured by the gods', Jonathan's catalyst, 'friend', forcing him to confront the 'enemy'. When Jonathan fails to carry out a second murder, Ripley appears and executes the deed on his behalf. Jonathan however, has already compromised himself - he has betrayed his own moral values, both in regard to the sanctity of human life and the value of money.

Jonathan embodies the 'old' Europe. "I don't like people who use art for money," he says to Ripley when they first meet. Ripley is the quintessential American, arriving in Germany in cowboy boots and a Stetson hat. "What's wrong with a cowboy in Hamburg?" he asks. But the incongruity of his presence confirms his displacement -the old house he rents he furnishes with a juke box and a pool table - he is a man on the move, describes life as a 'game' and finally admits to Jonathan that the reason he set him up to carry out the assassinations was because he was "pissed off" at Jonathan's initial insult.

Jonathan understands that he's 'sold out' to his American friend, like his generation of post-war countrymen. "The Yanks have even colonised our sub-conscious," says a character in an earlier Wim Wenders film, *Kings of the Road* (1976). It could have been one of Jonathan's lines.



The American Friend: Dennis Hopper as Tom Ripley. A friend with dubious intentions and no morals.

The Shadow

"The dream of reason brings forth monsters." Goya

In *Forbidden Planet* (Wilcox, 1956), a science fiction version of Shakespeare's *The Tempest*, a monstrous creature of destruction is tearing the male crew of a visiting space vessel 'limb from limb'.

The monster is created from the sub-conscious mind of the scientist, Dr Morbius. As he sleeps the monster awakens. When the ship's captain discovers from the where the 'beast' comes, he turns on Morbius and shouts: "That monster out there! It's you!" Finally Morbius perishes at the powers of destruction he has unleashed upon the 'conscious' world.



Forbidden Planet: The 'conscious' Dr Morbius creates a machine of marvel - his 'unconscious' creates a monster.

Jung describes the amoral and malevolent side of the personality as the 'shadow', the part the 'self' would rather ignore or pretend did not exist. Consequently, the 'shadow' qualities of the personality withdraw into the unconscious - a perpetual adversary ready to confront us at the slightest provocation. These are the elements unacceptable in our 'conscious' state - 'the beast within'. The monster that plagued the forbidden planet of Altair IV was, according to Morbius, a creation of the 'Id' - Freud's term for the part of the individual separated from the 'ego'.

"The shadow and the opposing will are the necessary conditions for all actualisation," wrote Jung, which in drama, translates as antagonist and protagonist - the characters of the dramatic conflict.



Dr Jekyll and Mr Hyde (1931): The divided self

The archetypal 'shadow' narrative was probably articulated best by Robert Louis Stevenson in *The Strange Tale of Dr Jekyll and Mr Hyde*, filmed and adapted more than any other novel and in more versions, than any narrative in the western cinema.

Anthony Stevens writes: "Our fascination with Faust and Mephisto and Jekyll and Hyde derives from the archetypal problem they crystallise. In a sense both Faust and Jekyll are heroes because they dare to do what most of us shirk..."



The Third Man: The Self and the Shadow

Graham Greene describes Holly Martins as "an unsuccessful writer of Westerns, who has never seen a cowboy..." Harry, on the other hand, is successful, "always got the girl", and anything else he wanted. The reason Harry to Holly "is the best pal a guy could ever have" is, like the 'hidden' side of Dr Jekyll, Harry did all the things Holly wanted to, but couldn't. The shadow of Harry Lime's brand of 'success' leads to immorality, villainy, and a separation from the collective, giving rise to a view of humanity as "all those dots..." and "do you really care if one of them stopped moving?"

The Strange Love of Martha Ivers (Lewis Milestone, 1946) is the story of a young precocious girl raised by an aunt she detests. They share the same name, but young Martha sees her aunt as a ruthless and egoistic woman driven by self-interest and with callous disregard for others. In an early scene young Martha is called to her aunt's room. As she slowly opens the door, the shadow of her aunt falls across her face, and for a moment the two figures are united by the play of light and dark. Shortly after young Martha murders her aunt, and as she gets older assumes her personality. "You sound just like your aunt," says her fiance, a weak-willed and alcoholic lawyer. Martha's serene reserve collapses: "Don't ever, don't ever say that..."

Only when a young boy from her childhood returns to her adult life is Martha finally able to extricate herself from her own 'shadow' - through his eyes she realises she has become the very person she despised.

The power of the cinema is through the visualisation and projection (in both senses of the word) of shadow archetypes of what Jung calls the 'collective unconscious'. These "universal images that have existed since the remotest times" are "part of the unconscious, not individual but universal; in contrast to the personal psyche, it has contents and modes of behaviour that are more or less the same in all individuals."

The monsters, psychopaths, and villains we observe from the sanctity of the cinema seat, are those intolerable and unacceptable elements of ourselves we can no longer ignore, as they reek their fury on the collective victim. Those monsters out there. They're us.

Archetypes of the Collective Unconscious

Like Woody Allen's *Radio Days*, *Network* (Sidney Lumet, script by Paddy Chayevsky, 1976) is a narrative about narrative - using a narrative frame to analyse a 'mode of narration'. *Network* opens with four television screens showing news bulletins of the three major US television networks, together with a fourth - fictitious - network, UBS. An anonymous voice-over states that the UBS news ratings are low. So low that the UBS board of directors dismiss their newsreader, Howard Beale (Peter Finch). The next evening after reading the news on 'live' television Beale challenges viewers to 'tune in' the following week, when he'll "blow his brains out right on this programme a week from today." The

story ends with "this was the story of Howard Beale, etc", which in fact it isn't.

The other three consequential characters include, the director of the News Division, Max Schumacher (William Holden), the young and ambitious television executive, Diana Christensson (Faye Dunaway), and the head of UBS, Frank Hackett (Robert Duvall). Max Schumacher defends Beale, his friend of 30 years, jeopardises his own position and finally loses it, leaves his wife for Diana, and encompasses all the imprecise attributes of a middle aged man facing a 'life-crisis'. Diana Christensson, 'television incarnate' according to Max, is the most proficient executive who succeeds in boosting UBS's flagging ratings. However, her involvement with Max presses her to confront 'emotion', an attribute with which she is distinctly uncomfortable. Frank Hackett, the pragmatic, somewhat ruthless head of UBS, who engineers the dismissal of Schumacher and Beale, and the meteoric rise of Diana Christensson, has his own crisis to contend with. He, too, is answerable to 'higher up', and the monuments erected to his own power can be readily demolished by others.

Four characters and four stories. However, the narrative structure of Network relates to the UBS Network - the network with the 'worst ratings' at the beginning, is the network with the 'best ratings' at the end - "a second state of equilibrium similar to the first, but not identical."

The attributes of the four characters, based on their actions described in the discourse (evaluations may vary from viewer to viewer, but preliminarily) can be summarised as:

Beale - inspired, prophetic, 'deranged', impulsive - a man who in time of crisis, sees himself 'a voice of God', a saviour, spiritual leader.

Hackett - a pragmatist who takes the necessary action at the relevant time; the means justifies the end. Motivated by power for power's sake.

Christensson - a brilliant mind, consumed with ideas, plans and theories. An organiser whose intellect commands respect. Emotionally insensitive to others - driven by a 'plan'.

Schumacher - "I'm grateful I can feel anything", he says to his wife, yet his actions are governed by emotional rather than rational responses. In crisis, reverts to the past and memories - his aim at one point is to write the book about "the golden days of television". Juxtaposed against Diana he exhibits a wallowing sentimentality.

Attributing psychological 'types' to character is a practice recorded as far back as 350BC. Hippocrates suggested a 'typology' of four 'humours', based on varying degrees of bodily fluids: choleric (irritable), melancholic (depressed), sanguine (optimistic) and phlegmatic (stolid).

Contemporary psychology disfavours 'type theories', nonetheless a 'trait approach' theorist, Hans Eysenck, has developed a 'personality factor' system, identifying four traits: unstable, stable, introvert and extravert.

A typology proposed by C G Jung similarly describes four types which exist within the personality to greater and lesser degrees, assigned as 'superior' and 'inferior' functions. He called these types: intuitive, sensation, thinking and feeling.

He defines a thinking type as "orientated by the object and objective data... Extraverted thinking need not necessarily be purely concretistic thinking; it can just as well be purely ideal thinking... "

Women characters dominate representation of feeling types and Jung notes that "As feeling is undeniably a more obvious characteristic of feminine psychology than thinking, the most pronounced feeling types are to be found among women." Jung's writings from the 1930's when gender roles were entrenched in traditional views of the 'masculine' and the 'feminine'. The interesting role reversal in *Network* - the mature man as a 'feeling type' and young woman as 'thinking type' is highlighted in several scenes from the film. The first 'illicit' weekend together, Diana Christensson discusses programme scheduling uninterrupted through dinner, the obligatory romantic beach walk, and love making in the motel room (she is in the dominant position) with one brief pause at the moment

of her climax, immediately after which she continues to articulate plans for programme scheduling. (See Part One: Dialogue).

"No other human type can equal the extraverted sensation type in realism," writes Jung. "His sense for objective facts is extraordinarily developed. His life is an accumulation of actual experiences of concrete objects..." Sensation refers to the sensory perceptions, and the sensation type relies on the senses - i.e. a value and trust in what can be seen, what can be heard and what can be touched, and a disregard for the 'irrational'. "This type - the majority appear to be men - naturally does not think he is at the 'mercy' of sensation... His whole aim is concrete enjoyment, and his morality is orientated accordingly."

Jung defines the 'intuitive type' as "consciousness by an attitude of expectancy, by vision and penetration... an activity that seizes and shapes its object... intuition tries to apprehend the widest range of possibilities, since only through envisioning possibilities is intuition fully satisfied."

Just as the structure of Ettore Scola's *We All Loved Each Other So Much* (see Part Two: Structure) has four sections, so does the narrative follow four characters. In accordance with Jung's typology they can be described as:

Antonio - sensation. A down to earth and constant character, who wins Luciana by virtue of his unflagging loyalty. In the latter part of the story he marries Luciana, becomes a father,

and on behalf of his children demonstrates for equal opportunity in education.

Nicola - thinking. Teacher, journalist, idealist, political activist - in a television quiz programme he trips up on his own abundance of knowledge. Abandons wife and child in the pursuit of abstracts. The ideals of his youth are hard tried in his mature years.

Gianni - intuitive. Lawyer, businessman, opportunist - he forsakes Luciana for the boss's daughter. Becomes a millionaire and declares that the "rich are the loneliest people in the world." He man who realises his dreams, rather than just pursue them. But at what price?

Luciana - feeling. Torn between Gianni and Antonio. Her romantic ideals crushed by Gianni's betrayal. Dreams of becoming an actress dissipate to the demands of real life.

Each character is a story unto itself, and the film's episodic structure provides vignettes for each role figure, with several key sequences when all the characters meet.

Scola's study of friendship and broken ideals functions by virtue of the contrasting personality types. The three men, all of different backgrounds, have been united by the common experiences and camaradery of the war years. As their lives unfold, so too do their irreconcilable traits of individuality. They do not abandon each other - they simply become who they are.



Past tense:



We All Loved Each So Much

In *Notorious* the question is whether Devlin "will believe in Alicia", Alicia's question at the end of the story's first movement. Devlin must first endure his self-imposed 'test of faith', by releasing Alicia to Sebastian. Certain 'archetypal' figures recur in Hitchcock narratives. For example, Sebastian as the 'charming villain' bears comparison to James Mason's villainous portrait in *North By Northwest*. Similarly, 'Mother' who 'takes care of everything', appears in several Hitchcock films, most perversely perhaps in *Psycho*. The emotionally impaired protagonist and the 'wounded heroine' are likewise familiar figures.

The four principle characters of *Notorious* not only represent quintessential Hitchcock 'types', they also represent clearly defined psychological 'types':

Alicia - feeling type; She bears with her a secret past, and her actions of the present are founded on incidents of the past. Her attempt at oblivion through alcohol and reckless living helped conceal her guilt from herself and from others, but finally she must atone for the sins of the father. Atonement leads to self-sacrifice. She seeks a nurturing 'father figure'. Her actions are based on feelings, not logic or reason. 'Spying for the government' has to do with 'atonement' rather than intellectual stimulation, pragmatism or political ideology.

Devlin - thinking type. 'I don't trust women' says Devlin, implying 'I don't trust feelings'. Reserved, difficulty in expressing feeling. Analytical, repressed, full of plans and ideas and social charm - but detached and fearful of

commitment. We see 'Devlin' in Roger Thornhill, North by Northwest, in L B Jeffries, Rear Window; in many Hitchcock pictures.

Sebastian - intuitive type. A villain, a Nazi, but charming, romantic, cultivated. His motivations are ideological - he believes in what he's doing - in the 'cause'. The intuitive type 'sees beyond themselves' and his romantic involvement with Alicia has the qualities of idealised love. Demonstratively affectionate, gallant, a man of (misguided) vision - an idealist.

Mother - sensation type. Practical, realistic, conservative - wary of change - and possessive, not only toward her son, but to retaining the status quo. She is a woman who solves problems when necessary, and by whatever means necessary. 'Mother, I am married to an American agent,' confesses Sebastian despondently. Mother replies, 'Don't worry son. I'll take care of your wife.' Next morning she serves Alicia with poisoned coffee.

Types do not define actual personalities; each individual consists of all four types, but to a greater or lesser extent. Jung called the dominating quality the superior function, and the 'subjugated' quality, the inferior function. The cinema narrative is a series of representations; cinema time (ellipsis) is a representation of real time; sets, decors and studios represent places; actors represent characters, and characters are represented by archetypes, not actual people. Regardless of the degree of 'realism' to which a cinema

narrative aspires, or the degree of 'realism' with which a character is portrayed, the conciseness of the cinema's narrative conventions enables only the representation of specific traits, and a selection of situations to emphasise those traits.

The narrative structure of Robert Towne's screen-play of Chinatown has been analysed elsewhere - delving into the characters elicits another dimension to this fascinating filmscript. Four principle characters - four archetypes - juxtaposed against each other in such a way that the narrative can lead only to a series of intricate and insoluble conflicts, so entrenched in their 'archetypal mode' as these characters are.

According to Jake Gittes, Evelyn Mulwray "is a phony just like the rest." The rest? According to Jake women are "no good", but at least he knows one funny story about women's impossible sexual demands. He heard it from a barber. Evelyn Mulwray heard it from Jake, but if Jake had known she was nearby he would no doubt have sent her 'off to the little girl's room', as he did his young secretary. Gittes is a pragmatist and bewildered by Evelyn Mulwray's subterfuge, 'secret past' and vague meanings. He knows what he can hold and touch and feel with his hands. Jake Gittes can't get a grip on Evelyn Mulwray. They become lovers which only intensifies the enigma.

Evelyn Mulwray's father, Noah Cross is also an enigma. "What can more money get you?" Gittes asks Noah Cross. "The future Mr Gitts, the future - my daughter's future."

Gittes liason with Evelyn's husband, Hollis Mulwray was brief. But he recognised a man of principle, a man of ideas and ideals. Later he discovers that although Noah Cross's great vision was 'to bring water to the desert of Los Angeles', it was Hollis Mulwray, civil engineer, who could make it work. And when the risks were too great, when Mulwray was audacious enough to present reality before the vision, he made himself instantly expendable.

The characters can be summarised as:

J J Gittes: sensation. Relates to the present and sensory perception.

Evelyn Mulwray: feeling. Entrenched in the past - dark secrets and hidden feelings.

Noah Cross: intuitive. Visions of the future. No-one may hinder the actualisation of the will.

Hollis Mulwray: thinking. Ideas and knowledge; fatal knowledge as it transpires.



Chinatown: Jake Gittes & Evelyn Mulwray; denial, repression, a secret past

The principle conflict of *The Third Man* is between Holly and Harry - Self and Shadow. In addition the four principle characters can also be seen as types. Harry, full of plans and 'deals', organising rackets on a large scale, embodies the intuitive type; Holly, as writer, mercurial and inquisitive - thinking type; Calloway - steadfast, patient, purveyor of reason and factual knowledge - sensation type; and Anna Schmidt - so attached to the past and a bygone love that any response to the present and the world of the living must be rejected if only to preserve the memory - a negative embodiment of the feeling type.

The Swedish playwright, August Strindberg, spent a period of his life investigating alchemy, specifically the study relating to the transformation of base matter to gold. The principles of alchemy are based on the four elements, like Hippocrates classification of the personality's four

'humours'. Strindberg's alchemical experiments ended in failure but his perception of himself as an 'alchemist' persisted. The craft of the dramatist and alchemy has its parallels. Drama is the combining of opposing characters to create conflict in order to better comprehend the human condition. The interplay of archetypal characters in cinema narrative invite comparison to the alchemical process - for, at best, the cinema as an agent of the creative imagination, makes possible the process of trans-forming the base matter of the human spirit into an experience of value.

Notes

Part Two: Structure

Robin Skynner and John Cleese: *Families and How to Survive Them*. Methuen, 1983. pp. 135ff

Tony Crawley, *The Steven Spielberg Story*. Zomba, 1986. Spielberg's analysis of the film is included in a BBC television interview with Barry Norman, October 1985. (Film Night Special, BBC Television). The film was based on a short story by Richard Matheson who wrote episodes of the television series *The Twilight Zone* and the screenplay of *The Incredible Shrinking Man* (Jack Arnold, 1954), which, like concerns a diminutive man forced to contend with oversized monsters.

A detailed study in George C Pratt: *In the Nick of Time ñ D W Griffith and the Last Minute Rescue Image' on the Art and Evolution of the Film*. Dover,

"The difference between the pupils of Aeschylus and Euripedes is interesting. Aeschylus turned out stout war-like, old fashioned Democrats; Euripedes, 'intellectuals' of Moderate or slightly oligarchical politics." Gilbert Murray: *Annotations to The Frogs*, p. 123. Allen and Unwin, 1908.

Aristotle/Horace/Longinus: *Classical Literary Criticism*. Translated by T. S. Dorsch. Penguin, 1965. p. 41.

Gerald Meyers: *Managing Crisis*, Unwin Hyman, 1987, pp 13 -16.

Rilla: *The Writer and the Screen*, Morrow, 1979.

Brady and Lee, *The Understructure of Writing for Film and Television*, Texas University, 1987.

Freytag, Gustav, *Freytag's Technique of the Drama - An Exposition of Dramatic Composition and Art*, 1880.

Dell, 1975

ibid., p. 13

ibid., p. 132

Truffaut, Hitchcock, Simon and Schuster, 1984. p. 269.

Ibid., p. 269.

Ibid. p. 269.

Ibid. p. 283.

Ibid. p. 277. Truffaut's words.

Tzvetan Todorov, *The Grammar of Narratives in the Poetics of Prose*, Cornell, 1977.

Popular Film and Television Comedy (Routledge, 1989) Neale and Krutnick outline a three part structural model for comedy described by the fourth century Grammarian, Evanthius. They maintain that the *Catastasis* further complications - was added by a renaissance scholar, Scaliger. pp 26

Orson Welles was credited as co-author of the screenplay, although there are varying opinions as to his actual involvement. See Pauline Kael: *Raising The Citizen Kane Book* (Methuen), and John Houseman: *Unfinished Business* (Chatto & Windus, 1986) p. 228.

Neil Jordan and David Leland: *Mona Lisa*, Faber, 1986. From Neil Jordan's introduction to the screenplay.

See David Bordwell, Kristin Thompson, *Film Art*, Knopf, 1986. p. 98ff.

Robert Ray in *A Certain Tendency of the Hollywood Cinema* maintains that classical Hollywood cinema covers the depression to the war years. John Ellis in *Visible Fictions* writes: "classical fiction film...owes much to the specific conditions of cinema that were constructed by and produced for the American studio system between 1915 and 1955. It still tends to underlie our basic preconceptions of cinema." (p. 76) Film production evolved into manufacturing a 'commodity'; market-place demands emphasising economy and efficiency, transferred to the demands of the narrative, which has resulted in a structural form for the most effective means of telling a story through film.

According to Ray: "...the systematic subordination of every cinematic element to the interests of a movie's narrative.... insured the commercial failure of those few Classic Period filmmakers who consistently made style itself the centre of attention (Sternberg, Welles)."

Bresson, *Notes on the Cinematographer*. Penguin, 1975.

Australian critic, Sam Rhodie, argues that "so-called better scripts are often the recipe for worse films." *Cinema Papers*, Australia, September 1987.]

Bresson, *Notes on the Cinematographer*. Penguin, 1975.

Ibid.

Ibid.

Theory of Film Practice (Secker, 1973), Noel Burch writes: "..what we refer to as structure is perhaps no more than an extension of a concept that Russian and Anglo-Saxon film theoreticians continually dwelt on - namely, rhythm." (p. 67)

Aristotle, *The Poetic Arts*. Translated by T S Dorsch. Penguin, 1965. pp. 65.

Published in *Film Culture* Vol. 3/1, 1957, reprinted in MacCann, *Film – A Montage of Theories*, Dutton, 1966.

Ibid., pp. 124 - 128.

Ted Perry, *Filmguide to 8 1/2*, Indiana University, 1975. p. 19.

Film historian, Orjan Roth-Lindberg describes 12 major themes recurring in Fellini's films: 1. The Sea 2. The City 3. Woman 4. Child 5. Father 6. The Dead 7. Religion 8. The Magician 9. The Parade 10. Celebration 11. Miracle 12. Dream. Orjan Roth-Lindberg; *Motivkretsar i Federico Fellinis Filmer* (IKM - Uppsala) 1986/1990.

From an interview with Jean-Claude Carriere in Bim Clinell: *Konsten att skriva ett manus enligt Jean-Claude Carriere* Filmkonst 1 Gothenburg, 1988. p. 71ff.

Ibid. p. 76.

Ibid. p. 72.

Andrei Tarkovsky, *Sculpting in Time*. Bodley Head, 1985. p. 36.

Andrew Sinclair, *Under Milk Wood* by Dylan Thomas, *The Screenplay*. Lorrimer, 1972. From the introduction.

Longinus, *On the Sublime*, *Classical Literary Criticism*, Penguin, 1965. p

Andrew Sinclair, *Under Milk Wood*.

Ibid.

From John Huston's autobiography, *An Open Book*. p.5

Fellini interviewed by Gavin Lambert in *The Dream Factory*, produced for BBC 2 Omnibus, 1988.

Ibid.

Siegfried Kracauer, *Theory of Film - The Redemption of Physical Reality*. Oxford University Press, 1960. p. 181.

Andrei Tarkovsky, *Sculpting in Time*

Jean Cocteau, *Two Screenplays*. Trans. Carol Martin-Sperry. Calder, 1970.

Ibid. p. 62. From a transcript of a talk given after a film screening in Paris, January 1932.<

Ibid. p. 66.

Ibid. p. 76. From a piece entitled 'The Film Maker as Hypnotist.'<

From an interview at Cannes Film Festival, May 1990.

Gilles Deleuze, *Cinema 1 - The Movement-Image*. Athlone Press, 1986. p.

The term 'Post-modernism' was used in a non-architectural context as early as 1938 by the English historian, Arnold Toynbee, and was popularised by its application to the arts in general in the late 1970's. "Creating the new means choosing from the old", wrote the architect, Robert Venturi.

Deleuze, p. 207.

Barry Gifford's novel, on which the film was based, ends with Ripley and Lula parting company; i.e. Lynch's film ending prior to the arrival of the Good Witch.

Deleuze, p. 210

Hutchinson, 1988, p.330

Quoted in an interview published for the Melbourne Film Festival, 1985. <

Peter Greenaway, *Drowning By Numbers*. Faber, 1988. p. 116.

Melbourne Film Festival interview, 1985.<

Geoff Andrew, *The Film Handbook*. Longman, 1989. p. 120.

Peter Greenaway interviewed by Brian McFarlane, in *Cinema Papers (Australia)* March 1990. Successive quotations originate from the same article.

Kearney, p. 329.<

Wim Wenders, *Le Monde*, 27.4.1986. Quoted in Kearney.

Feminist Cinema

Bette Gordon: *Variety - The Pleasure in Looking in Carol Vance: Pleasure and Danger*. Routledge, 1984. p. 191.

Annette Kuhn, *Women's Pictures: Feminism and Cinema*. Routledge, 1982.

Kuhn paraphrasing Luce Irigaray. p. 11. Kuhn, p. 13.

Tillstand/Handling; *Om Kvinnlig Dramaturgi*, Helga Fjordholm, *Filmhaftet* 50, November 1985, Stockholm, pp. 47 - 53.

Molly Haskell in *Village Voice*, New York, 1975.

Marguerite Duras, *India Song*. Grove Press, 1976. p. 145.

First published in an article in *Camera Obscura*, November 1976 – quoted in *Monthly Film Bulletin*, March 1990; together with a summary of her films.

Tania Modleski: *Search for Tomorrow in Today's Soap Opera* in Richard Adler; *Understanding Television*, Praeger, 1986. pp. 191 - 192.

Ibid.

Film Quarterly, Winter 1974 - 75. p. 51.

Filmography

Sunset Boulevard (1950) written by Charles Brackett, Billy Wilder, D M Marshman Jr. Directed by Billy Wilder. (cf Fedora - 1978)

King Kong (1933) written by James Creelman and Ruth Rose based on a story by Edgar Wallace. Directed by Merian Cooper and Ernest Schoedsack, and special effects by Willis O'Brien.

Un Chien Andalou (1928) written by Luis Bunuel and Salvador Dali, directed by Luis Bunuel.

Easy Street (1917) written and directed by Charles Chaplin.

M (1931) written by Thea von Harbou, Paul Falkenberg, Adolf Jansen and Karl Vash, directed by Fritz Lang.

Yojimbo (1961) written by Ryuzo Kikushima and Akira Kurosawa, directed by Kurosawa and remade as A Fistfull of Dollars (1964) by Sergio Leone.

Rashomon (1950) written by Akira Kurosawa and Shinobu Hashimoto, directed by Kurosawa.

Double Indemnity (1944) written by Raymond Chandler and Billy Wilder, based on the novel by James Cain, directed by Billy Wilder.

Rear Window (1954) written by John Michael Hayes, based on the short story by Cornell Woolrich, and directed by Alfred Hitchcock (who according to Hayes, was responsible for most of the script).

Persona (1966) written and directed by Ingmar Bergman.

Metropolis (1926) written by Thea von Harbou, based on her own novel, and directed by her then husband, Fritz Lang.

Taxi Driver (1975) written by Paul Schrader (in ten days he claims) and directed by Martin Scorsese.

The Sacrifice (Offret, 1985) written and directed by Andrei Tarkovsky. Screenplays to his earlier films had all been collaborations.

Cul-de-Sac (1966) written by Roman Polanski and Gerard Brach, directed by Polanski.

Rope (1948) written by Arthur Laurents, based on the play by Patrick Hamilton and directed by Alfred Hitchcock.

The Passenger (1975) written by Mark Peploe, Peter Wollen and Michaelangelo Antonioni, directed by Antonioni.

Touch of Evil (1958) written and directed by Orson Welles, based on the novel, Badge of Evil by Whit Masterson.

Duel (1972) based on the short story by Richard Matheson and directed by Steven Spielberg.

The Thief (1952) written by Clarence Greene and Russel Rouse, directed by Russel Rouse.

On The Waterfront (1954) written by Budd Schulberg, based on his own novel, and directed by Elia Kazan.

Cries and Whispers (1972) written and directed by Ingmar Bergman.

Scenes from a Marriage (1975) written and directed by Ingmar Bergman, originally as six part television series, and re-edited for theatrical distribution.

Wild Strawberries (1957) written and directed by Ingmar Bergman.

Annie Hall (1977) written by Woody Allen and Marshall Brickman, directed by Woody Allen, and re-structured by editor, Ralph Rosenblum.

Casablanca (1942) written by Julius and Philip Epstein and Howard Koch, based on an unproduced play 'Everyone Comes to Rick's' by Murray Burnett and Joan Alison, directed by Michael Curtiz.

They Shoot Horses Don't They? (1969) written by James Poe and Robert Thompson, based on the novel by Horace McCoy and directed by Sydney Pollack.

The Third Man (1949) written by Graham Greene at the suggestion of Alexander Korda, and directed by Carol Reed. Orson Welles contributed some line of dialogue, Anton Karas played the zither, and the Australian born photographer, Robert Krasker, took the pictures.

India Song (1975) written and directed by Marguerite Duras.

A Blonde's Love Story (1967) written by Milos Forman, Jaroslav Papousek, Ivan Passer and directed by Milos Forman.

Psycho (1960) written by Joseph Stefano from the novel by Robert Bloch and directed by Alfred Hitchcock.

Citizen Kane (1941) written by Herman Mankiewicz and directed by Orson Welles. Based on the life of newspaper magnate, William Randolph Hearst. Photographer, Gregg Toland.

We All Loved Each Other So Much (1975) written by Age, Furio Scarpelli and Ettore Scola. Directed by Ettore Scola.

Satyricon (1969) written by Federico Fellini, Bernadino Zapponi and Brunello Rondi, directed by Fellini.

Mona Lisa (1986) written by David Leland and Neil Jordan, directed by Neil Jordan.

Notorious (1946) written by Ben Hecht and directed by Alfred Hitchcock.

The Bee-Keeper (1986) written by Theo Angelopolous and Dimitris Nollas, directed by Angelopolous.

Letter to Brezhnev (1985) written by Frank Clarke and directed by Chris Bernard.

The Seven Samurai (1954) written by Shinobu Hashimoto, Hideo Oguni and Akira Kurosawa, directed by Kurosawa.

The Dead (1987) written by Tony Huston adapted from James Joyce's Dubliners, and the last film to be directed by John Huston.

8 1/2 (1963) written by Federico Fellini, Ennio Flaiano, Tullio Pinelli and Brunelli Rondi. Directed by Fellini.

Amarcord (1973) written by Federico Fellini and Tonino Guerra, directed by Fellini.

That Obscure Object of Desire (1977) written by Luis Bunuel and Jean-Claude Carriere.

Under Milk Wood (1971) Dylan Thomas' poetry and radio play 'Return Journey' adapted and directed by Andrew Sinclair.

The Colour of Pomegranates (1969) written and directed by Sergo Paradjanov, based on the poetry of Sayat Nova.

Eraserhead (1970) written and directed by David Lynch.

Stalker (1979) written by Boris and Arkady Strugatsky from their own novella, 'Roadside Picnic', and directed by Andrei Tarkovsky.

Blood of the Poet (1931) written and directed by Jean Cocteau.

Favourites of the Moon (1984) written by Otar Iossellani and Gerard Brach, directed by Iossellani.

Wild at Heart (1989) - the novel by Barry Gifford, adapted and directed by David Lynch. Much dialogue is from the book.

Mirror (1974) written by Andrei Tarkovsky and Aleksandr Misharin, directed by Tarkovsky.

Blade Runner (1982) script by Hampton Fancher and David Peoples, based on Philip K Dick's novel 'Do Androids Dream of Electric Sheep?' and directed by Ridley Scott.

Chinatown (1974) Robert Towne's script directed by Roman Polanski, who scrapped a lot of dialogue, added new plot points and changed the ending.

Bicycle Thieves (1948) written by Vittorio De Sica, Cesare Zavattini, Oreste Biancoli, Suso Cecchi D'Amico, Adolfo Franco and directed by De Sica.

The Maltese Falcon (1941) John Huston directed his own screenplay based on the novel by Dashiell Hammett. Huston claims he gave the novel to his secretary to break down into scenes, which became the production's shooting script.

Cabaret (1972) adapted by Jay Presson Allen from the play 'I am a Camera' from an episode in Christopher Isherwood's novel, Goodbye to Berlin, and directed by Bob Fosse.

The Seventh Seal (1957) adapted and directed by Ingmar Bergman from his own stage play.

Glossary

Frame: A single image of exposed film. 24 single frames of film comprise one second (24 f.p.s.)

Shot: The continuous running of film from the time the camera starts until it stops.

Take: A version of a shot.

Scene: Strictly speaking, one or a number of shots confined to one time or one place, referred to as a 'set-up' in production terms. However, the scene can also refer to a narrative unit, taking place in a single location and dealing with a single action.

Sequence: A segment consisting of an uninterrupted length of action -sometimes one scene or several scenes dealing with the same section of story.

Sequence shot: A long take - a complex, often lengthy shot requiring a number of different or complicated camera movements.

Mise-en-scene: A theatrical expression meaning 'put on stage'. What takes place in front of the camera. The term was used by the French critic, Andre Bazin, to define a particular kind of cinema, which emphasised the shooting of the film, as opposed to the 'montage cinema', as defined by Sergei Eisenstein, and developed by Soviet filmmakers.

Montage: Editing or cutting; can also mean the creative use of editing, and a style of film narrative developed by Sergei Eisenstein, Pudovkin, Kozintsev and other Soviet filmmakers.

Cut: An edit - two pieces of film spliced together. A rapid montage sequence implies many cuts, a sequence shot is marked by a cut at the start and the end.

Ellipsis: the condensation of time - plot time as opposed to story time.

Plot: events of the narrative in the order shown to the viewer.

Discourse: the way in which these events are shown.

Pan: Horizontal camera movement from left to right or right to left.

Tilt: A vertical camera movement from down to up or up to down.

Dolly: A camera movement on rails or wagon in order to follow action. (Also a 'tracking shot').

Zoom: Stationary camera using focal range of lens to determine a LS to CU or CU to LS.

Dissolve: One picture mixes with the consecutive picture - as one fades in, the other fades out. Often used to mark the passing of time, or transition from one place to another, or for the dramatic affect of the two images superimposed.

Fade: From black to image, for a Fade In; from the image to black, for the Fade Out.

Wipe: A transition between shots as one image replaces another horizontally across the screen.

POV: Point of view. The subjective camera; a shot from the perspective of a particular character. The camera sees what the character sees.

v.o.: Voice-over. Spoken narrative recorded onto the soundtrack. (For 'voice-off', see below.)

Off: or o.c. for off-camera, or o.s. for off-screen; sound or dialogue outside the scope of the frame.

References

Dramatic Structure

- Aristophanes; *The Frogs*. Translated by Gilbert Murray. Allen and Unwin, 1908.
- Aristotle/Horace/Longinus; *Classical Literary Criticism*. Translated by T.S. Dorsch. Penguin, 1965.
- Blacker, Irwin; *Elements of Screenwriting*. MacMillan, 1986.
- Brady, John; *Craft of the Screenwriter*. Simon and Schuster, 1981.
- Brady and Lee; *The Understructure of Writing for Film and Television*. Texas University, 1987
- Bronfeld, Stewart; *Writing for Film and Television*. Simon and Schuster, 1981.
- Egri, Lajos; *The Art of Dramatic Writing*. Simon and Schuster, 1946.
- Field, Syd; *Screenplay*. Dell, 1975.
- Field, Syd; *The Screenwriter's Workshop*. Dell, 1982.
- Goldman, William; *Adventures in the Screen Trade*. Warner, 1983.
- Mehring, Margaret; *The Screenplay*. Focal, 1989.
- Miller, William; *Writing for Narrative Film and Television*. Hastings House, 1980.
- Nash, Constance and Oakey, Virginia; *The Screenwriter's Handbook*. Harper and Row, 1978.
- Neale, Steve and Krutnik, Frank; *Popular Film and Television Comedy*. Routledge, 1990.
- Packard, William; *Art of Screenwriting*. Paragon, 1987.
- Paice, Eric; *The Way to Write for Television*. Elm Tree, 1981.
- Potter, Cherry; *Image Sound and Story - The Art of Telling in Film*. Secker and Warburg, 1990.
- Pocket Aristotle, The. Translated by W.D. Ross. Simon and Schuster, 1958.
- Rilla, Wolf; *The Writer and the Screen*. Morrow, 1973.
- Root, Wells; *Writing the Script*. Holt, 1979.
- Server, Lee; *Screenwriter*. Main Street Press, 1987.
- Vale, Eugene; *The Technique of Screen and Television Writing*. Simon and Schuster, 1982.

Screenplays

- Allen, Woody; *Four Films*. Faber, 1988.
- Antonioni, Michelangelo; *The Passenger*. Grove Press, 1976.
- Cocteau, Jean; *Two Screenplays*. Calder, 1970.
- Bergman, Ingmar; *The Seventh Seal*. Lorrimer, 1972.
- Duras, Marguerite; *Hiroshima Mon Amour*. Grove Press, 1961.
- Duras, Marguerite; *India Song*. Grove Press, 1976.
- Greenaway, Peter; *Drowning by Numbers*. Faber, 1988.
- Greenaway, Peter; *Belly of an Architect*. Faber, 1989.
- Greenaway, Peter; *A Zed and Two Noughts*. Faber, 1987.

Greene, Grahame; *The Third Man*. Lorrimer, 1973.
Hallstrom, Lasse & c; *My Life as a Dog*. Faber, 1988.
Jordan, Neil and Leland, David; *Mona Lisa*. Faber, 1986.
Lang, Fritz; *M*. Lorrimer, 1968.
Lang, Fritz; *Metroplis*. Lorrimer, 1973
Mankiewicz, Herman and Welles, Orson; *The Citizen Kane Book*, Methuen, 1985.
Polanski, Roman; *Three Screenplays*. Lorrimer, 1975.
Schrader, Paul; *Taxi Driver*. Faber, 1990.
Sinclair, Andrew; *Under Milk Wood*. Lorrimer, 1972.

Film Theory

Adler, Richard, ed.; Understanding Television. Praeger, 1985.
Allen, Robert (ed.): Channels of Discourse. Routledge, 1987.
Andrew, J.Dudley; The Major Film Theories. Oxford, 1976.
Bennet, Tony (ed.): Popular Television and Film. British Film Institute, 1981.
Bordwell, David; Narration in the Fiction Film. Routledge,
Bordwell, David and Thompson, Kristin; Film Art. Knopf, 1985.
Brunsdon, Charlotte; Films for Women. British Film Inst 1986.
Burch, Noel; Practice of Film Theory. Secker & Warburg, 1973.
Ellis, John; Visible Fictions. Routledge, 1982.
Kearney, Richard; The Wake of Imagination. Hutchinson, 1988.
Kuhn, Annette; Women's Pictures. Routledge, 1982.
Lindgren, Ernest; The Art of the Film. Allen and Unwin, 1963.
MacCann, Richard; Film A Montage of Theories. Dutton, 1966.
Wead, George and Lellis, George; Film: Form and Function. Houghton Mifflin, 1981.
Withers, Robert; Introduction to Film. Harper and Row, 1983.
Wollen, Peter; Signs and Meaning in the Cinema. Secker and Warburg, 1969.

Film General

Andrew, Geoff; *The Film Handbook*. Longman, 1989.
Bergan, Ronald and Karney, Robin; *Bloomsbury Foreign Film Guide*. Bloomsbury, 1988.
Boorman, John; *Money Into Light*. Faber, 1986.
Bresson, Robert; *Notes on the Cinematographer*. Penguin, 1975.
Briggs, Joe Bob; *Joe Bob Goes to the Drive-In*. Penguin, 1989.
Brodie; *Crossroads to the Cinema*. Holbrook Press, 1977.
Bunuel, Luis; *My Last Breath*. Cape, 1984.
Cook, David; *A History of Narrative Film*. Norton, 1981.
Crawley, Tony; *The Steven Spielberg Story*. Zomba, 1986.

Deutelbaum, Marshall (Ed.); "Image" on the Art and Evolution of the Film. Dover, 1979.

Dmytryk, Edward; Cinema Concept and Practice. Focal, 1989.

Dmytryk, Edward; On Filmmaking. Focal, 1982.

Evans, Mark; Soundtrack - Music in the Movies. Da Capo, 1979.

Geduld, Carolyn; Filmguide to 2001: A Space Odyssey. Indiana, 1973.

Geduld, Harry; Film Makers on Film Making. Indiana, 1967.

Halliwell, Leslie: Halliwell's Film Guide Seventh Edition. Grafton, 1989.

Jacobs, Lewis; The Movies as Medium, Farrar, 1970.

Malkiewicz, Kris; Cinematography. Prentice Hall, 1989.

Naremore, James; Filmguide to Psycho. Indiana, 1973.

Perry, Ted; Filmguide to 8 1/2. Indiana, 1975.

Ray, Robert; A Certain Tendency of the Hollywood Cinema, 1930 - 1980. Princeton, 1985.

Rosenblum, Ralph and Karen, Robert; When the Shooting Stops... da Capo, 1979.

Schrader on Schrader, ed. Kevin Jackson, Faber, 1990

Spoto, Donald; The Art of Alfred Hitchcock. Doubleday, 1979.

Spoto, Donald; The Dark Side of Genius. Ballantine, 1984.

Tarkovsky, Andrei; Sculpting in Time. Bodley Head, 1985.

Truffaut, Francois; Truffaut on Hitchcock. Simon and Schuster, 1984.

Wapshott, Nicholas; The Man Between. Chatto. 1990.

Williams, Susan; 35mm Dreams - Conversations with Five Film Directors about the Australian Film Revival. Penguin (Aus) 1985

General

Easthope, Antony: What a Man's Gotta Do - The Masculine Myth in Popular Culture. Collins, 1986.

Eco, Umberto: Role of the Reader, The. Hutchinson, 1986.

Eco, Umberto: Travels in Hyperreality. Picador, 1987.

Harvey, Sir Paul; The Oxford Companion to Classical Literature. Oxford, 1937.

Haynes, John: Introducing Stylistics. Unwin Hyman, 1988.

Herrick, Marvin: Comic Theory in the Sixteenth Century. University of Illinois, 1964.

Jung, C G (ed): Man and His Symbols. Aldus, 1964.

Jung, C G: Collected Works Vol. 5. Princeton University Press, 1956.

Jung, C G: Collected Works Vol. 6. Princeton University Press, 1971.

Jung, C G: Collected Works Vol. 9 i Princeton University Press, 1959.

Jung, C G: Collected Works Vol. 12. Princeton University Press, 1953.

Kent, Sarah & Morreau, Jacqueline: Women's Images of Men. Writers and Readers Publishing Co-operative, 1985.

Longhurst, Derek: Gender, Genre and Narrative Pleasure. Unwin Hyman, 1989.

Meyer; Management Crisis, Unwin Hyman, 1987

Skygger, Robin and Cleese, John; Families and How to Survive Them. Methuen, 1983.

Stevens, Anthony: Archetype; A Natural History of the Self. Routledge, 1982.

Todorov, Tzvetan: The Grammar of Narratives in the Poetics of Prose. Cornell, 1977.

Publications

Barnfilmrutan (Sweden), Camera Obscura (USA) Chaplin (Sweden) Cinema Papers (Australia) Filmhaftet (Sweden) Filmkonst (Sweden)
Monthly Film Bulletin (UK) Screen (UK) Sight and Sound (UK)

Television Programmes

Arena; David Lynch and Surrealism, BBC, 1987
Bookmark; The Writer's Contribution to the Cinema, BBC, 1987
Omnibus; The Dream Factory - The Films of Federico Fellini, BBC, 1988
Interview with David Lynch (Jonathon Ross) Ch 4, UK
Interview with Peter Weir, Australian Film and Television School, 1982

List of Film Titles

All Night Long
Amadeus
Amarcord
American Friend, The (Der Amerikanische Freund)
American Stories
Annie Hall

Bee-Keeper, The
Belly of an Architect, The
Bicycle Theives (Ladri di biciclette)
Birds, The
Birth of a Nation
Blackmail
Blade Runner
Blazing Saddles
Blonde's Love Story, A (aka A Blonde in Love - Lasky Jedne Plavovlasky)
Blood of a Poet, The (Le sang d'un poete)
Blow Out
Blow Up
Blue Angel, The
Blue Velvet
Breathless (A Bout de Souffle)
Brief Encounter

Cabaret
Casablanca
Chinatown
Citizen Kane
City of Women (La citta delle donna)
Colour of Pomegranates, The (Tsvet granata, aka Sayat Nova)
The Cook, The Thief, His Wife and Her Lover
Cries and Whispers (Viskingar och rop)
Cul-de-Sac

Dangerous Female
Day for Night (La Nuit Americain)
Dead, The
Dead Poets Society, The
Death in Venice
Detective
Devil's Castle, The (Le Manoir du Diable)
Discreet Charm of the Bourgeoisie, The (Le Charm Discret de la Bourgeoisie)
Don Juan
Don't Look Now
Double Indemnity
Down by Law
Dr Jekyll and Mr Hyde (1931)

Draughtsman's Contract, The
Dreams
Drowning by Numbers
Duel

Easy Rider
Easy Street
8 1/2 (Otto e mezzo)
Elephant Man, The
Elvira Madigan
Emerald Forest, The
Eraserhead
Exterminating Angel, The (El Angel Exterminador)

Farewell My Lovely
Family, The
Favourites of the Moon (Les favoris de la lune)
Fawlty Towers
Fistful of Dollars, A
Forbidden Planet
Foreign Diplomat
Fury

Gilda
Ginger and Fred (Ginger e Fred)
Godfather, The

Hamlet
Hamlet Goes Business
Helsinki Napoli All Night Long
High Anxiety
High Noon
Hip, Hip, Hurrah
Hiroshima Mon Amour

Ikiru
Incredible Shrinking Man, The
India Song
Intervista
Intolerance

Jazz Singer, The
Jeanne Dielman, 23 Quai du Commerce, 1080 Bruxelles 106
Jour de Fete
Juliet of the Spirits (Giulietta degli spiriti)

Kaos
Killers, The (1946)
King Kong (1933)
King Lear

Kings of the Road (Im Lauf der Zeit)
 Koyanisqaatsi

 L'Age d'Or
 La Dolce Vita
 La Strada
 L'Argent
 Lady in the Lake
 Last Year at Marienbad, (L'annee dernier a
 Marienbad)
 Leningrad Cowboys Go America
 Letter to Brezhnev
 Lifeboat
 Lights of New York
 Locket, The
 M
 Magnificent Seven, The
 Maltese Falcon, The
 Man Escaped, A (Un Condamne a Mort s'est
 Echappe)
 Marriage of Maria Braun, The (Der Ehe der
 Maria Braun)
 Metropolis
 Midnight Cowboy
 Midnight Run
 Mirror (Zerkalo)
 Mishima
 Mona Lisa
 Moving Target, The (aka Harper)
 My Dinner with Andre
 Mystery Train

 Network
 New Babylon (Novyi Babilon)
 Nights of Cabiria (Le notti di Cabiria)
 North By Northwest
 Notorious

 O Lucky Man
 Odd Man Out
 On the Waterfront
 One Flew Over the Cuckoo's Nest
 Onibaba
 Orfeo Negro

 Padre Padrone
 Paris Texas
 Passenger, The (aka Profession: Reporter)
 Patty Hearst
 Performance
 Persona
 Peyton Place
 Phantom of Liberty, The (Le fantome de la
 liberte)
 Picnic at Hanging Rock
 Pillar of Fire, The (La Danse de Feu)

Point Blank
 Power and the Glory, The
 Prenom Carmen
 Psycho

 Querelle
 Radio Days
 Radio On
 Rancho Notorious
 Rashomon
 Rear Window
 Rebecca
 Road Warrior, The (aka Mad Max II)
 Roma
 Rope

 Sacrifice, The (Offret)
 Satan Met a Lady
 Satyricon
 Scarlet Street
 Scenes From a Marriage (Scener ur ett
 äktenskap)
 Secret Beyond the Door, The
 Seven Beauties (Pasquilino Settebellezze)
 Seven Samurai, The (Shichinin no samurai)
 Seventh Seal, The (Den sjunde inseglet)
 Shadows in Paradise
 Shane
 Sheltering Sky, The
 Sherlock Jr.
 Short Film About Killing, A (Krotki film o
 zabijaniu)
 Short Film About Love, A (Krotki film o ljubju)
 Silence, The (Tystnaden)
 Soft Skin (La Peau Douce)
 Spellbound
 Stalker
 Steamboat Willie
 Strange Love of Martha Ivers, The
 Stranger than Paradise
 Strangers on a Train
 Streets of Fire
 Strozeck
 Sunset Boulevard
 Sven Klang's Quintet (Sven Klangs kvintett)
 Symphony for Six Million, A

 Taking of Pelham 1 2 3, The
 Tampopo
 Taxi Driver
 Ten Commandments, The
 Tess
 Testament of Orpheus, The (Le testament
 d'Orphee)
 That Obscure Object of Desire (Cet obscur objet
 du desir)

They Shoot Horses Don't They?
Thief, The
Thieves Like Us
Third Man, The
Thirty Nine Steps, The
Through a Glass Darkly (Sasom i en spegel)
To Have and Have Not
Tokyo-ga
Touch of Evil
Trip to the Moon (Le Voyage dans la Lune)
2001: A Space Odyssey

Un Chien Andalou
Under Milk Wood

Under the Roofs of Paris
Variety

We All Loved Each Other So Much (C'eravamo
tanto amati)
White Sheik (Lo sceicco bianco)
Wild at Heart
Wild Strawberries (Smult-ronstallet)
Wings of Desire (Der Himmel Uber Berlin)

Yojimbo

Zed and Two Noughts , A