

FILM APPRECIATION
WEDNESDAYS 5:30-8:20
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Office hours: Posted

WEEK 5: RUN LOLA RUN

RLR=FRENCH NEW WAVE / AND THE WAY RLR USES MUSIC TO AFFECT MOOD AND PACING...

It is formalist in its style rather than “realist” or “classic,” because it manipulates “reality” using expressive forms such as color, music, and expressive composition within the frame to “enhance” the director’s vision. The story has broader philosophical implications than the surface veneer of bad boy loses drug lord’s money and girl saves him. It uses an anti-hero much like film noir, but the hero is female. It uses high key lighting effects rather than low key, but the story-line has many of the elements of noir.

WHAT IS ITALIAN NEO REALISM 1942-1951

Realism born out of the expedience brought about the devastation caused by WWII, Italian films from this period (the late forties to the early sixties) dealt with political intrigue, social issues and melodrama. The use of Jump cuts (quick cuts) to conserve film, and exterior shots without elaborate sets were necessary after the impoverishment to the studios caused by the War. Although, its roots date further back in Italian history. Some point to films created during Mussolini’s regime. The “White Ship,” a pseudo-documentary done by Roberto Rossellini has been alluded to as the precursor to the later Neo-realist form.

They looked to American films as the ideal form of narrative story telling and used film noir as a starting point for the genres structure. The use of anti-heros with subplots and undercurrents of realism is sprinkled throughout. Actors were used but many times “ordinary” people assumed roles in the films to add more “realism” to the part.

DIRECTORS ASSOCIATED WITH THE MOVEMENT: Roberto Rosellini, Vittorio De Sica

WHAT IS FRENCH NEW WAVE? 1959-1964

The elements of French New Wave:

New wave often used ground breaking techniques to allude to American films that they often paid homage to. Their philosophy was to absorb the old films into a new narrative to create an interpretation which may the effect of accentuating its historical relevance.

Though contradictory to some of the premises of New Wave Cinema where the French directors would film actors on the streets where passing people would wander into the frame and ‘real life’ was substituted for set design, directors wanted to constantly remind the viewer that they were watching a film.

Giving birth to the word “auteur” gave more import to the Director’s voice being the primary motivating voice behind a film. As in the words quoted by Francois Truffaut of the critic Giraudoux: “There are no works, there are only auteurs.” Meaning simply that the author has a vision that transcends each work and becomes a signature for their style. These new French directors admire: Hitchcock, Howard Hawks, John Ford, Vincente Minelli. These are American directors whose voice though commercially successful had a certain look and approach that made them cultural icons.

Some features:

Few sets (if any) Saves money

Quick Cuts: Saves film

Natural Sounds: Very little sound editing

Hand held cameras: Jerky camera frames(cheaper to shoot and light)

DIRECTORS ASSOCIATED WITH THE MOVEMENT:

Francois Truffaut, Jean Luc Godard

Today: Martin Scorsese, Francis Ford Coppola, The Coen Brothers and Quentin Tarrantino are highly influenced by the French Directors above. Their films use slang, colloquialisms, improvisation, “ordinary people” as actors along with street scenes to allow a “real” sense of spontaneity which contributes to the illusion of reality.

“RUN LOLA RUN”

WHAT TO LOOK FOR:

Time sequencing, relativity, color as a precursor or foreshadowing for action.

Music as it relates to creating a mood.

Alfred Hitchcock Homage which is one of the elements of French New Wave.

What actress did director Tom Tw yker have painted for the casino scene and what type of Movie style does this represent?

Kim Novak from “Vertigo, French New Wave. Director of “Vertigo”: Alfred Hitchcock father of the slasher movie. Created the movie “Psycho” among others.

Famous quote:

“Blondes make the best victims. They`re like virgin snow that shows up the bloody footprints.”

Questions:

Why is Lola’s hair red?

Why do the scenes have an overall green cast to them?

How does music affect the pacing?

What elements do you see which make this movie “French New Wave” in form?

Are there elements of dramatic jump cuts or quick cuts?

Is the story line linear?

How many occasions has time been referenced?

What do the spirals represent and how many times do you see it?