

## **“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 Tykwer 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?**

She is the fulcrum of the story. The centerpoint. One could argue that it not only represents her fiery character but the purposeful choice of the director to make her stand out away from everything else around her. This makes the movie more formalist in nature as the color may have a symbolic reason as well as an artistic reason to be red. It was an active choice by the director in an artistic sense.

### **WHY DO THE SCENES HAVE AN OVERALL GREEN CAST TO THEM?**

Once again this helps make Lola stand out from her surroundings. Red is on the opposite end of the color wheel from green and therefore can create a great deal of contrast. It also creates a mood of disorientation and nausea/

### **HOW DOES MUSIC AFFECT THE PACING?** Pushes the plot forward.

What elements do you see which make this movie “French New Wave” in form? Jumpcuts and/or quick cuts abound, homage to Hitchcock, the shakiness of the handheld cameras and the formalist nature of the story. The guard character speaks directly to the camera as the story opens, allowing the viewer in on the joke that we know that this is all an illusion and even the characters know that this is a story.

### **ARE THERE ELEMENTS OF DRAMATIC JUMP CUTS OR QUICK CUTS?**

yes...

### **IS THE STORY LINE LINEAR?**

no... it includes flash backs, nonlinear plot lines which develop through a three act system which the character develops but it is not the traditional format. Lola and Manni’s relationship evolves much like a traditional story line does it, but in a subjective way. Lola’s relationship evolves also with her father, from dependence, to rebellion to independence, the three slightly different plotlines not only have different outcomes but some of the knowledge that Lola obtains is carried with her through all of the stories. There is another scenario. Is Lola asleep all the time, and these are multiple dream sequences?

**HOW MANY OCCASIONS HAS TIME BEEN REFERENCED?** The number twenty of the twenty minutes that Lola has to save Manni is referenced in the roulette wheel and the clocks and dialogue many times throughout the film. ( I lost count) What is more significant it is used as a motif which drives the story forward, and yet it really is a meaningless construct which is subjective in nature much like the relativity discussion we had. What is one person’s minute may be another person’s decade in the cosmic sense.

Reality shows often use this technique to create more drama and tension. When Lola's screams break the clock in her father's office that symbolizes that she is no longer a slave to time. Its relationship to her has become meaningless, and her relationship to her father has also been broken.

### **WHAT DO THE SPIRALS REPRESENT AND HOW MANY TIMES DO YOU SEE IT?**

How many times is really unimportant. I only used that as a method for you to **actively** participate in the watching of the film. What is most important is the nature of the **design motif and what it represents**? The spiral of time, the fulcrum of existence, the cosmic spiral, the coils in a clock, Hitchcock's vertigo, and the mortal coil are all possibilities, but these references could also reference other less obvious relationships.

Hamlet's 'To be or not to be' speech in Shakespeare's Hamlet, 1602:

*"What dreams may come, When we have shuffled off this mortal coil, Must give us pause."* The mortal coil in the Shakespearean world are the daily troubles of life. Could this be another undercurrent that Tykwer, the director, wanted us to see?

Hamlet contemplates suicide in this quote due to the weight of his problems. Lola, on the other hand, soldiers on and burrows in when confronted with a seemingly insurmountable task of saving Manni.

The reference at the beginning of the film in the epilogue T.S. Eliot – "We shall not cease from exploration, and the end of our exploring will be to arrive where we started and know the place for the first time." This is to suggest that this is more than a story that has a trippy plot line. It has the possibility for deeper exploration with deeper meanings to pursue.