



# L 6: CONCLUSIONS



# Music in Screenplays

- Two column format
- Film musical
- Musical numbers
- Diegetic songs
- Extra-diegetic music

Das Lied begleitet.

Das Lied Karolinens mit sich  
weisend,

Grosses Lied.

"Das gnädige Fräulein  
wünscht noch eine halbe  
Stunde zu üben."

fährt durch einen nächtlichen  
Park.  
Durch das Fenster gleitet der Apparat  
hinaus in den nächtlichen Park,  
fährt immer weiter,  
weiter,

286./ Schuberts Stube auf Zelez.  
Durch das geöffnete Fenster fährt der  
Apparat in Schuberts Stube,

Apparat fährt durch die Stube und hält  
in der äussersten Ecke des Raums,  
dort sitzt Franz Schubert,  
den Kopf in die Hände gestützt und tut  
ihn zieht Karolinens Gesang.

Plötzlich bricht das Lied ab.  
Schubert hebt den Kopf,  
blickt um sich,  
steht auf,  
streicht sich über die Stirne  
mit einem Mal stutzt er und horcht:

287./ Nah:  
An der Türe kommen Schritte näher  
die Türe öffnet sich,  
ein Heiducke erscheint,  
meldet:

Schubert kommt ins Bild,  
überlegt,  
dann reisst er Hut und Stock an  
sich,  
sagt leise:

Ein Lied klingt auf,

G r o s s e s L i e d .

G r o s s e s

Spinnett, aufgerichtet Karoline zurück,  
unentwegt steht sie am  
durch die Schubert verschwunden  
ist.  
Nichts geht in ihrem Gesicht vor,  
ihre rechte Hand beginnt auf den  
Tasten zu spielen,  
mit einem Finger,  
ganz ohne Begleitung,  
drückt sie Taste um Taste nieder.

Karoline spielt stehend die An-  
fangstakte und beginnt dazu zu  
singen,  
ganz in Gedanken,  
fast so,  
als wüsste sie gar nicht,  
dass sie es tut,  
lösen sich Worte von ihren Lippen  
und mit einem Male werden diese  
Worte zum Lied.

(Apparat beginnt im Folgenden lang-  
sam durch den Raum zu schwenken)

# TWO COLUMN SCREENPLAY

FADE IN...

A sun-blasted sky. We HEAR radios -- one piece of music after another...

We're --

1 EXT. 101 FREEWAY - DAY

Cars are at a standstill. It's a horrific traffic jam.

Morning rush hour. Sun beating down, asphalt shimmering in the heat. The blown-out downtown L.A. skyline hovers in the distance.

We DRIFT past more CARS. Hear one snippet of audio after another...

One driver taps his steering wheel to PROG ROCK. Another sings to OPERA. A third raps along to a HIP-HOP track. We move from a RADIO INTERVIEW to a FRENCH BALLAD to TECHNO, until finally we begin to hear...

...a new, original piece of music... [ANOTHER DAY OF SUN]

*We settle on the CAR from which this new tune is playing. The driver is a YOUNG WOMAN. She hums along to the riff her radio -- then starts SINGING.*

*Then -- she EXITS her car. Then -- she starts MOVING down lane.*

*One by one, more DRIVERS join her -- SINGING and DANCING along. Without a single cut, we've found ourselves in a FLEDGED MUSICAL NUMBER...*

*Drivers leap on car-tops, dance Jerome Robbins-style, make use of the road and the hot gleam of the automobiles. Arise, swaying, feet banging, dancers darting, as the MUSIC blows. We WEAVE and SWIRL and DART between and around the cars, taking the magic in...*

*Finally -- all the drivers swing back into their vehicles and the song comes to a dramatic stop.*

Flash title card:

**WINTER**

# *La La Land* (USA 2016)

- Director & Screenwriter:
- Damien Chazelle



THE CASE  
OF  
*NOTORIOUS*  
US

# *Notorious* (1946)

Producer: David O. Selznick

Screenwriter: Ben Hecht

Director: Alfred Hitchcock



We've arranged for her to meet Sebastian at the President's palace tomorrow at three o'clock. Mr. Beardsley is handling that. Thereafter, you'll be her contact, Devlin.

---

**Second Treatment**  
**Feb. 10th, 1945**

---

# Dialogue Treatment, April 16<sup>th</sup>, 1945

■ PICRA

■ This is more like opera than politics, gentlemen.  
(...)

■ PICRA

■ But what if this Sebastian ignores her?

■ BEARDSLEY

■ He won't ignore Miss Huberman—I guarantee that.



# Temporary Screenplay, May 9th, 1945

BEARDSLEY

I can assure you, Dr. Picra, that the girl we have brought down is perfect for the job - from every point of view.

PICRA

But it is so theatrical an enterprise. Sending out a young lady to win the love of a Nazi underground leader - to become his sweetheart - and betrayer. That is more like opera than politics, gentlemen.

BEARDSLEY

Granted, it's theatrical. But so is the thing we're up against. There's no better way of getting at it quickly and thoroughly than sending a woman after this fellow Sebastian. He's the head of the whole Nazi business down there and directing their work.

PICRA

(quietly)

I know - I know. Despite all this - it still does not sound entirely reasonable to me. A young lady flinging herself at a Nazi underground leader. Surely this man Sebastian has enough sense in his evil head to become a little suspicious at this lovely stranger assaulting him.

PRESCOTT

You are quite right, Excellency. We selected Miss Huberman, however, because she is not a stranger to Sebastian. Our information is that he was very much in love with her four years ago. He saw a lot of her - and her father at the time.

(...)

PICRA

This is very interesting - and makes the enterprise a little more reasonable."

# Temporary Screenplay, June 11th, 1945

## ■ DR. PICRA

- But it is so theatrical an enterprise. Sending out a young lady to win the love of a German propaganda chief - to become his sweetheart - and betray him. That is more like opera than politics, gentlemen. Why not simply take him into custody?

# Final Script, Sept. 18th, 1945

PICRA

I do not question the girl. Such is not my objection. I simply question why you don't take the German chief into custody.

PRESCOTT

That's the beauty of the situation, Excellency.  
Miss Huberman, according to our information,  
knew Sebastian four years ago.

■ PRESCOTT

- Sebastian was very much in love with her then  
– he saw her very often.

■ PICRA

- I see, I see, this information makes the  
enterprise more plausible.

# Film (Aug. 15th, 1946)

PRESCOTT

Miss Huberman was chosen not only because her father gives her an ideal background, but because Sebastian knows her.

*This is news for Devlin.*

PRESCOTT

Oh yes, he was once in love with her.

DEVLIN

Oh, I didn't know that.

# cont.

PRESCOTT

- I don't see why we're arguing about petty things like this. We've got important work to do.



# Problems - Solution

- Alicia's character: she is more or less a prostitute
- the relationship between Alicia and Devlin: he loves her, but must convince her to sleep with another man
- the Nazi conspiracy is never specified



# MELODRAMA

Claus Tieber

# Linda Williams

- Melodrama is the fundamental mode of popular American moving pictures. It is not a specific genre like the western or horror film; it is not a „deviation“ of the classical realist narrative; it cannot be located primarily in woman’s films, „weepies“, or family melodramas – though it includes them. Rather melodrama is a peculiar democratic and American form that seeks dramatic revelation of moral and emotional truths through a dialectic of pathos and action. It is the foundation of the classical Holly- wood movie.101

# Peter Brooks

- Melodramatic structure moves from the presentation of virtue-as-innocence to the introduction of menace or obstacle, which places virtue in a situation of extreme peril. For the greater part of the play, evil appears to reign triumphant, controlling the structure of events, dictating the moral coordinates of reality. 115

# Characteristics of Melodrama

- Manichaeian Worldview
- Good and bad
- Characters as representants: types, not individuals
- Passive protagonists, trying to keep their virtue
- Dual Focus Narrations

- Coincidence, Deus ex machina
- Action, spectacle and pathos
- Self-conscious and self-reflexive mode of representation
- Explicit moral(istic) message

# Models and Films

- *Devdas*
- *Little Miss Sunshine*
- *Die Hard*
- Equilibrium
- Fairytale
- Semantic fields/dualism
- Hero's Journey
- 3 Act Structure, Plot Points, goal-driven
- Melodrama

# Changes and Challenges Today

- Globalization
- Streaming
- Digitalization
- Transmedia storytelling
- storyboarding



# Open points

- Topics

- Questions